

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

University of South Carolina

Columbia, South Carolina
Tayloe Harding, Dean
School of Music
February 13-15, 2022

David Gier, University of Michigan, Team Chair
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Programs or degrees for which renewal of Plan Approval and Final Approval for Listing are sought.

Bachelor of Arts in Music (General, Musical Theatre)
Bachelor of Music in Composition; Jazz Studies; Music Education (Choral, Instrumental); Music Theory; Performance (Chamber Music, General, Music Entrepreneurship, Music Technology)

Certificate in Music Performance (Graduate)

Master of Music Education (35 Credit, Recital, Thesis)
Master of Music in Composition; Conducting (Choral, Orchestra, Wind); Jazz Studies; Music History; Opera Theatre; Pedagogy (Piano, Violin/Viola); Performance (Classical Guitar, Community Engagement, Organ, Percussion, Piano, Strings, Voice, Winds)

Doctor of Musical Arts in Composition; Conducting; Pedagogy (Piano); Performance
Doctor of Philosophy in Music Education

Programs or degrees for which renewal of Plan Approval is sought.

Bachelor of Science in Music Industry Studies
Master of Music Education (Distance Learning)
Master of Music in Music Theory

DISCLAIMER

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.

OPTIONAL RESPONSE

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution.

ACKNOWLEDGMENTS

The visitors wish to express their sincere thanks to the administration, faculty, and staff of the University of South Carolina School of Music for their cooperation and support during the visit. In particular, the visitors wish to express their gratitude to Tayloe Harding and the staff in the Dean's Office for their helpfulness during the visit, their superbly organized visit, and their wonderful hospitality.

A. Purposes

The mission of the University of South Carolina School of Music is clearly articulated, understood by all, and is in alignment with the mission of the University. The overall purposes of the School of Music have a clear and viable relationship to the purposes of the University, as well. The Self-Study (pp. 3-6) describes the alignment between the USC Mission, USC Strategic Plan "A Path to Excellence," the School of Music Mission, and the School of Music Vision – "Five Core Values." The Five Core Values are clearly articulated and include three that are distinctive: 1) preparation of music leaders, 2) musicians as educators and educators as musicians, 3) diversely skilled musicians (see Self-Study, pp. 5-6). These values are widely disseminated, and even posted in prominent places in the corridors of the Music Building. The values are evident in all aspects of the School, including its curriculum, the expertise of the faculty, the School's investment in community engagement enterprises that provide developmental experiences for students, and distinctive programs such as Spark, for example. The mission guides decision-making, analysis, and planning.

The institution appears to meet all NASM standards regarding purposes.

B. Size and Scope

The School of Music reported an enrollment of 420 majors in academic year 2019-2020, including 274 undergraduates, 55 master's students, and 87 doctoral students (see MDP, HEADS data). The size and distribution of the School's enrollment is appropriate for the size and scope of the programs offered, despite some low enrollments (e.g. classical guitar, organ) (see Self-Study, p. 6).

The relationship between the number and expertise of faculty and studio and program size is also appropriate. Of note is the way that the faculty have grown to meet the School's strategic aspirations. The Self-Study (p. 6) notes that a faculty member was added in 2021 with an expertise in teaching artistry, to develop a certificate program to support the School's commitment to "musicians as educators and educators as musicians." The Self-Study describes some inequities in music education loads that have arisen over time "as a result of the recent advanced development of the School's community programs..." (p. 6) which suggests that additional music education faculty are needed. The visitors were able to ascertain that the music executive has a plan to address this matter (faculty load issues will be dealt with in Section E. Faculty and Staff, below). Faculty size and distribution appears to be appropriate for the size and scope of the School.

There appear to be enough advanced courses to support the many graduate degrees, and student ensemble experiences appear to be at a sufficiently advanced level and consistent with major areas of study and degree/program levels.

C. Finances

The School of Music has had adequate financial resources to fulfill its purposes (see Self-Study, p. 7-10). The School's budget is complex with funding sources that include state funds appropriated by the Provost's office, applied music fees (Music Enrichment), income from endowments, Athletic Department support, legislatively approved merit scholarships for in-state residents, earned income, and support that comes from the University's budget model (subvention funds, tuition returns for majors, non-majors, etc.). Planning for the budget appears to be rigorous and continuous, and tied to the University and School of Music's strategic goals. The process is transparent, and engages faculty through the full faculty meetings, and the development of various "sub-budgets" (see Self-Study, p. 8). The visitors noted the clear and helpful overarching structure provided by the Blueprint for Academic Excellence process (see MDP, Selection III).

The School has benefitted from a recent significant infusion of "special initiative dollars" that included one-time funding for instruments and facilities improvements, as well base funding that was applied to student and programmatic support, staff support and salary adjustments. Despite strong institutional support, there are concerns about the impact of the responsibility-centered budget model on the future financial footing of the School and its capacity to thrive. These concerns are articulated in the Self-Study (p. 8) and were discussed in detail by the visitors with the music executive. One additional financial matter of concern for the projected period of accreditation is the School's capacity to provide competitive financial aid and graduate stipends that may impact the capacity of the School to maintain its competitive status. The School has bolstered its staff dedicated to fundraising through its partnership with the Koger Center for the Performing Arts and has a well-articulated plan to address this need (see Self-Study, p. 10).

Financial support appears adequate to support the School's current purposes and the size and scope of its current curricular programs.

D. Governance and Administration

1. Overall Effectiveness

The Self-Study (pp. 10-11) articulates the governance and administration of the School of Music that involves leadership, (Dean, Associate and Assistant Deans), area coordinators, and an array

of faculty committees that deal with all operational, personnel and instructional aspects of the School (see the School's Faculty Handbook https://www.sc.edu/study/colleges_schools/music/internal/faculty_staff/facultyhandbook/index.php for committee membership.) The organizational charts for the School can be found in MDP 1.D.1. The School's organizational structure appears to be particularly effective with regard to long-range planning, and the productive engagement of leadership and faculty. The current administrative structure appears to serve the School's purposes in relation to its current size and scope, and the visitors noted a strong commitment to student learning.

2. Policy-Making

The School's Faculty Handbook is a comprehensive and readily available resource and delineates how faculty are engaged in the formulation of policies. Although not discussed in the Self-Study or described in the Faculty Handbook, the visitors were able to ascertain that the School has strong mechanisms in place for establishing curricular and educational policies that involve faculty. New curricula, policies governing them and governing petitions for exception, and all other related educational policies are the purview of the faculty of the School of Music. Proposals originate in individual or collectives of faculty and are vetted by the applicable area (woodwinds, keyboard, choirs, music history, etc.) before being submitted to the Undergraduate or Graduate Committee. In some cases, if the educational policy issue at hand is general enough to refer to all music students, it would be submitted for approval to the School's annually elected Executive Committee. Should the proposal be approved by the relevant standing committee, the matter will go forward to the full faculty for approval. Proposed degree modifications and curricular changes approved by the faculty move from the School to the College, University, or Graduate School for review and approval. The Undergraduate, Graduate and Executive Committees meet regularly, and the full faculty meet each month. The means by which promotion and tenure decisions are made are clearly delineated. It appears that the structure and practice related to policy-making are both well understood and effective.

3. Music Executive's Load and Responsibilities

The music executive serves as the chief administrative officer for the School and devotes the music executive's full time and attention to the administrative and leadership needs of the School. The music executive is exceptionally effective in serving the unit and the University. The music executive oversees and is supported by an administrative structure that includes four Associate Deans who each carry a 50% administrative load, and have clearly delineated portfolios (described in the Faculty Handbook: https://www.sc.edu/study/colleges_schools/music/internal/faculty_staff/facultyhandbook/index.php). The Self-Study (p. 11) notes that one of these Associate Deans elects to carry a full teaching load in addition to their administrative responsibilities. The visitors did hear from faculty that since the Executive Associate Dean left, and following the subsequent reorganization, some of the administrative duties associated with that position are not being dealt with in a timely manner. Overall, the visitors observed a highly functioning and effective administrative team.

4. Communication

As evidenced in the meetings convened for the visitors, communication between the students, faculty, staff and administration of the School appears to be very good. Beyond regular meetings, there are strong mechanisms for communication among the various components of the music unit, and also between the School and the institution as a whole. The music executive appears to have exceptionally well-developed and effective relationships with the university's central administration, and with his decanal colleagues. These relationships clearly benefit the School.

E. Faculty and Staff

The faculty is unquestionably a distinguishing strength of the School. The 61 full-time and 8 part-time faculty have the requisite breadth and depth of expertise, and appropriate educational and professional backgrounds to support the mission and curricular offerings of the School. Many are established or emerging leaders in the profession – nationally and internationally. In addition to examining the CVs of each faculty member, the visitors observed them teaching in a variety of modalities, including lecture classes, seminars, individual lessons, and ensembles of various sizes. The quality of the teaching was uniformly excellent, and it was evident that the faculty members' active engagement with their respective disciplines informs their work with students.

The number and distribution of faculty appears to be sufficient to serve the academic programs of the School. The faculty comprises specialists in all performance areas and academic disciplines that are represented in the School's comprehensive curriculum. The ratio of full-time/part-time faculty, and tenured/limited-term faculty appears to be serving the needs of the School. The student/faculty ratio of 7.7:1 is excellent, and class sizes are managed so as to be appropriate to the pedagogical goals of the course.

The visitors observed an engaged and student-centered faculty who take great pride in the success and well-being of their students. During the visitors' meeting with the full faculty, it was evident that there is a high level of collegiality and mutual respect. The morale, despite the recent strains of dealing with the pandemic, is very high. The School and University policies for appointment, evaluation, and advancement are clearly working effectively. The visitors noticed an admirable level of diversity in the faculty, particularly amongst the junior ranks. Faculty loads are clearly delineated, equitably assigned, and consistent with the University's R1 aims. The one exception to this are the three music education faculty (see Self-Study, p. 12) who teach full loads, and also have significant administrative responsibilities associated with community programs. These programs provide valuable experiences for music education students and are a distinctive and differentiating attribute of the School. The visitors discussed this issue with the music executive, who has a plan to address it in the School's hiring plan. Policies regarding faculty appointment, evaluation, promotion and tenure, and faculty workload are clearly articulated, and well disseminated. Support for faculty creative and scholarly appears to be good (see Self-Study, pp. 12-13).

As noted in the Self-Study (p. 12), the School has more than 80 graduate assistants. These students are distributed among the School's various studios and programs, and are important to the unit's educational enterprise, and national reputation. One issue of concern is the very low stipends. Relative to the School's peers, the stipends are not competitive, and certainly have an impact on the School's ability to recruit the best graduate students to its programs.

Although not described in the Self-Study, the visitors were able to confirm that graduate assistants receive training and undergo regular review. The Graduate School requires graduate assistants attend orientation and training offered by the Center for Teaching Excellence (https://www.sc.edu/about/offices_and_divisions/cte/graduate_teaching_assistants/index.php). Units may offer their own approved training, but the School of Music uses the Graduate School's program. There are dedicated programs for international graduate assistants as well (see <http://www.epi.sc.edu/ita-workshop-and-assessment>). Additionally, graduate assistants must also register for GRAD 701 (https://www.sc.edu/about/offices_and_divisions/cte/graduate_teaching_assistants/grad701/index.php), a semester-long, pass/fail course for zero credit, to complete their training.

The visitors observed several graduate teaching assistants and saw a high level of instruction.

The School is supported by a dedicated and skilled staff, commensurate to the unit's purposes, size and scope, and degrees and programs. Their distributed areas of expertise (see Self-Study, pp. 175-178), including academic advisement, accompanying, admissions, administrative support, finances, development, IT, library, marketing, piano technology, and recording, provide for the needs of the faculty and students of the School, and are clearly an important part of the School's excellence and success.

The School of Music appears to be meeting all NASM standards pertaining to faculty and staff.

F. Facilities, Equipment, Technology, Health, and Safety

As described in the Self-Study, the School of Music operates out of five buildings, with most of the instructional activity taking place in the Music Building, and the adjoining Koger Center for the Performing Arts. Additionally, the School uses the Hootie Johnson Performance Hall, located in the nearby Darla Moore School of Business, the Copenhaver Band Hall and Practice Field (the base of operations for the athletic bands) and the ground floor of the Discovery parking garage, immediately behind the Music Building, that serves as the home of the String Project. These various facilities house the faculty offices and studios, administrative offices, classrooms, computer labs, piano labs, individual practice rooms, large and small rehearsal rooms, student and faculty lounge areas, a reed room, the piano shop, choral and band libraries, and other facilities necessary to support all curricular and associated activities. Access to the Koger Center's excellent ensemble rehearsal rooms, auxiliary spaces, and the 2,200-seat main auditorium are a great asset to the School and clearly essential for its instruction. In summary, the School has excellent facilities – many studios, offices, rehearsal rooms and classrooms are spacious. All appeared to be safe and secure, well equipped with supporting technology, and (with the exceptions noted below) have acoustical treatments and the necessary acoustical isolation to the activities they support. The School maintains an extensive inventory of instruments to support its curricular offerings (see MDP, I.F.) including more than 125 pianos. The School employs a full-time piano technician to maintain those instruments. These inventories appear to be well managed and maintained.

The visitors were able to confirm several issues of concern raised in the Self-Study. First, as described in detail in the Self-Study (p. 15), the Music Building has ongoing issues with temperature and humidity control that create unsafe working conditions, create ongoing maintenance issues for and damage to the School's valuable piano inventory and other wood instruments, cause water leaks (rooms 331, 332) and associated mold issues, and exacerbate the wear and tear on the carpet. In a few areas, the carpet has come up from the floor and created trip hazards. The visitors were delighted to learn that the central administration has already earmarked funds to address this underlying HVAC issue. Second, there are several isolated acoustical concerns. These include the bleed-through between rooms 201 and 202, and inadequate acoustical treatments in room 016 to provide a safe environment for the School's ensembles. Given the issues noted above, it is not clear how the School meets the standard that "all instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes," and that "Acoustical treatments appropriate to music facilities shall be provided" (see NASM *Handbook 2021-22*, Standards for Accreditation II.F.1.g. and h.).

Finally, regarding facilities, the visitors had an opportunity to review the plans for the renovation of the Green Street Church that will house the jazz program, and activities associated with the Bachelor of Arts in Music (Musical Theater) degree (see Self-Study, p. 14). The "Jazz Church," as it is referred to in the Self-Study, will, once complete, allow for the growth of these strategically important programs, and further enhance the School's excellent infrastructure for its programs. The first phase

of the project has been supported by special initiative funds from the University. The visitors understand that the second phase of the project does not include funding for essential acoustical treatments and the isolation of performance spaces. As such, it is unclear how the facility could be put into use and meet the relevant health and safety standards for the period of accreditation (see *NASM Handbook 2021-22*, Standards for Accreditation II.F.1.h.).

The School addresses NASM standards regarding a musician's health and safety through a variety of means, including regular sessions in the all-student Music Convocation course, and ad-hoc offerings through Spark Leadership Laboratory. It is unclear if non-majors enrolled in courses offered by the School receive health and safety information. With regard to faculty and staff, the Self-Study states that "the Spark Leadership Laboratory distributes information regarding maintaining good health in the Music Bldg for relevant personnel" (see Self-Study, pp. 16-17). The visitors were unable to review these materials or ascertain to whom they are distributed. Thus, it is unclear how the School is meeting the standard that "Students enrolled in music unit programs and faculty and staff with employment status in the music unit must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening" (see *NASM Handbook 2021-22*, Standards for Accreditation II.F.1.i.).

G. Library and Learning Resources

The Cook Music Library is a branch library of the University Libraries. The library holds multiple forms of music materials, including both physical and digital holdings. The Head Music Librarian is responsible for ordering materials and manages the budget. The Head Music Librarian has made strategic decisions to increase digital access to materials, and to decrease the number of physical materials in the music library. This has led to an increase in physical space in the library, which allows for the first floor of the library to serve students and faculty for study groups and interactive sessions with library materials. The second floor of the music library is a quiet space for individual study and includes private carrels for students. The library and other learning resources appear to be sufficient and appropriate for the size, scope, and purposes of the institution's programs, both at the undergraduate and graduate levels. The facilities are spacious and there is room to grow with collections. Specialized equipment for audio, video, microform, computer equipment, and electronic access are present and appear sufficient. The library has a small but dedicated room for special collections, and they have recently received a collection of memorabilia from the rock band KISS, including over 75 guitars. The library is currently cataloging the materials and will soon be featuring a display of their artwork and musical instruments.

Financial support appears to be adequate to maintain the library's collections and acquisitions of materials and periodicals. The library has an endowment that helps to supplement the acquisition of materials. A refresh of the physical space, including new carpeting, paint, and furniture would be a welcome addition.

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

1. Recruitment, Admission, Retention

Student recruitment appears to be well developed and effective. The Self-Study (pp. 20-21) details extensive efforts that the School of Music has made to improve "the frequency, accuracy, and professionalism of the communications with prospective students." The School has invested in staff over the years, beginning with the appointment of a Director of Admissions in 2001, and

administrative assistant in 2008. These positions have been elevated to Assistant Dean of Enrollment Management (2018), and Assistant Director of Music Admissions (2019), respectively. The School has also moved its electronic management of recruitment information to high quality third-party platform and made other operational and administrative improvements to its recruitment operations.

Admissions policies appear to be consistent with the music unit's purposes and programs, and with the promotion and maintenance of very high quality. Admission targets are well developed and sophisticated. The institution's staff and faculty appear aligned in their efforts to recruit and retain excellent students appropriate to the institution's aims.

Retention policies (see Self-Study, p. 21) appear to be appropriate to the purposes of curricular programs, clearly defined, and accessible to all through the website and in print form. The administrative structure that assures that these policies are applied with rigor and fairness includes the Associate Deans and standing committees, working with the music admissions staff, the Student Services Coordinators and University offices, as well.

2. Record Keeping

The record keeping system in the School of Music appears to be very effective, accurate and secure, and meet applicable NASM standards. The integration of admissions records with student services records is handled systematically and professionally by the staff responsible for both admissions and student records. The visitors noted the high level of professionalism of the Student Services Coordinators, and their important role both managing the record keeping, and supporting the academic mission of the School.

3. Advisement

In 2016 the School of Music added a professional undergraduate academic advisor that has "improved the quality and reliability of undergraduate advising in the School of Music significantly" (see Self-Study, p. 21). The visitors confirmed the effectiveness of the advising in discussions with students. Faculty members are the principal advisors for graduate students and receive annual training from the Associate Dean for Graduate Studies, and the Student Services Coordinator for Graduate Programs. Both undergraduate and graduate students receive both electronic and paper documents that clearly delineate all degree requirements.

4. Student Complaint Policy and Its Effectiveness

The Self-Study (p. 22) describes a variety of ways that students can register complaints, including a once-per-semester "Dean's Open Day for Students" that provides for direct access by any student to the dean. This program has arisen in response to the fact that student government has not been an effective and sustained mechanism for channeling student issues to the administration. The visitors were unable to ascertain if the current mechanisms for registering and responding to student complaints were effective, but it did appear that communication between students and the administration was very good. The university's student grievance policies are published (see <https://academicbulletins.sc.edu/pharmacy/policies-regulations-grievances/>). The visitors were unable to find any published School of Music policies relative to complaints or grievances.

It appears to the visitors that the School of Music meets all NASM standards with regard to recruitment, admission-retention, record keeping and advisement.

I. Published Materials and Websites

Much information about the University of South Carolina School of Music is located on the institutional website (https://sc.edu/study/colleges_schools/music/). The School maintains a dedicated presence on this website, which is linked to the University's main site. The School publishes various recruiting, advising, and calendar-related materials in addition to and consistent with material available online. The web site has gateways for students, faculty and staff, alumni, and parents. In the Self-Study (p. 23), the School states that a minor redesign of the web site is planned, but that it will not fundamentally change the information or access that currently exists. In addition, the School plans on augmenting the marketing and communications portions of the web site.

All applicable NASM standards in this area appear to be met.

J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (*if applicable*)

Not Applicable.

K. Community Involvement; Articulation with Other Institutions (*if applicable*)

Community involvement is outlined in the Self-Study on pages 23-26. The School of Music has a robust record in this area with a wide variety of initiatives that are interrelated with the educational experience of its students. This occurs through their faculty chamber music series, the Southeastern Piano Festival, and student and faculty performances on campus, in the community, and throughout the State of South Carolina. Other School initiatives include "Bridging Our Distances," "Music For Your Life," and a robust Community Engagement program designed as part of the University's Carnegie Engaged Campus model. In addition to those programs listed above, the School of Music runs the "Carolina LifeSong Initiative," which serves special needs students from both in and outside of the School; "Carolina Music Studios," which offers private lessons on all non-piano instruments and voice, is taught by current students and graduates; "The Center for Piano Studies," which mirrors the activity of the Carolina Music Studios; the "Congaree New Horizons Bands," which contains more than 10 different ensembles for the different levels of adult community musicians (beginners through more experienced); "Music Play" classes for children up to age three are available, and the University of South Carolina's "String Project" offers classes, chamber music, orchestra and private lessons to 250 children and adults, utilizing paid staff and volunteer music education students as support. Much of the activity described above takes place in the String Project building, which encompasses the first floor of a parking garage across the street from the main School building.

It is clear that the University of South Carolina School of Music is a major cultural resource for the broader community.

The School does not have any articulation agreements with other institutions.

The institution appears to meet all NASM standards in these areas.

L. Non-Degree-Granting Programs for the Community (*if applicable*)

Not Applicable.

M. Review of Specific Operational Standards for (1) Free-Standing Music Institutions of Higher Education and/or (2) Proprietary Institutions (*if applicable*)

Not Applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

The institution's definition of credit and methods of assigning credit for student work and achievements are discussed briefly in the Self-Study (p. 27) and available online. Information pertaining to undergraduates is found here:

<https://academicbulletins.sc.edu/undergraduate/policies-regulations/undergraduate-academic-regulations/#text>

Information for graduate students is found here:

<https://academicbulletins.sc.edu/graduate/policies-regulations/graduate-academic-regulations/#text>

Both URLs provide policies for granting course credit for transfer students.

(2) Publication of Definitions and Policies

All relevant policies are readily available through the URLs, above. Additional information regarding transfer credit policies can be found at the University Registrar's website:

https://sc.edu/about/offices_and_divisions/registrar/transfer_credits/index.php

(3) Procedures Used to Make Credit Hour Assignments

The Self-Study (p. 27) briefly discusses the entities responsible for assigning credit hours for courses and overseeing other credit-hour policies. Policies for "course actions" including the assignment of credit, are found on the Provost's website:

https://sc.edu/about/offices_and_divisions/provost/planning/academicprograms/courses/

(4) Means Employed to Ensure Accurate and Reliable Application

The policies overseen by the Provost's Office (found above) appear to ensure accurate and reliable application of its credit hour policies and procedures.

(5) Procedures of Free-Standing Institutions

Not Applicable.

b. Evaluation of Compliance

Policies and procedures appear to comply with NASM standards, and within the commonly accepted practices in music units.

c. New, Experimental, Atypical Formats or Methods

Not Applicable.

2. Specific Curricula

a. General Content and Competency Standards

The Self-Study presents a thorough analysis of how the various programs address NASM standards, and it appears that undergraduate programs generally appear to develop appropriate competencies to meet NASM standards for the common body of knowledge and skills (see Self-Study, pp. 27-31). The one exception relates to the music history sequence. The Self-Study notes that the School is "...transitioning in 2021-2022 to a new model" (pp. 29-30) for its required music history sequence, moving away from a three-semester introduction to the Western European art music tradition (Music 353, 354, 455), to a two-semester overview and a 400-level special topics course. The Self-Study provides the rationale for the revision including the goal of exposing students to "diverse styles and traditions of music," and it appears that the new curriculum and courses will provide abundant opportunities for students to study and experience "musical language and achievement in addition to that of the primary culture encompassing the area of specialization." The visitors were initially provided syllabi for the sequence of courses that is being replaced, and a careful review of those syllabi revealed that, given a particular instructor, it was possible to complete the required course sequence and not engage with music outside the western art music canon. This did raise questions about whether every student in a professional undergraduate degree program would acquire the necessary competency to meet the standard for the common body of knowledge and skill relative to history and repertory. Thus, in most undergraduate degree programs, it is not clear that all students "study and experience musical language and achievement in addition to that of the primary culture" (see NASM *Handbook 2021-22*, Standards for Accreditation VIII.B.4.).

The visitors note that information regarding the achievement of levels in performance can be found in the "Performance" section of the Self-Study (pp. 160-166).

General studies coursework appears to meet all standards.

b. Individual Curricula

Baccalaureate Programs

Degree Title: Bachelor of Arts in Music (General, Musical Theatre) (see Self-Study pp. 43-46, 77-80)

(1) Status – Renewal of Plan Approval and Final Approval

(2) Curriculum – The coursework appears to appropriately address the general standards for a liberal arts degree in music. This degree includes applied study, three semesters of music theory, four semesters of aural skills, three semesters of music history, and eight

semesters of ensemble participation and appears to meet all standards appropriate for the degree and emphasis.

- (3) **Title/Content Consistency** – The curricula contain content consistent with their title and assumed purpose.
- (4) **Student Work** – General student accomplishments and competencies were examined in coursework, reviewing student materials, and in performance. The level of student work observed appeared to achieve expected competency standards.
- (5) **Development of Competencies** – The coursework taken by students in this degree emphasis appears to lead well to development of the competencies as outlined in the NASM standards
- (6) **Overall Effectiveness** – The degree program appears to meet all NASM standards.

Degree Title: Bachelor of Music in Composition (see Self-Study, pp. 46-49)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied and composition lessons, music history, theory, and literature, weekly composition seminars and ensemble participation. The curriculum appears to meet NASM standards with the following exception. It is not clear how students gain “the study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization” (see NASM *Handbook 2021-22*, Standards for Accreditation VIII.B.4.).
- (3) **Title/Content Consistency** – The curricula contain content consistent with their title and assumed purpose.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Opportunities for performance, readings and collaborations are numerous, including in the New Voices Student Composers Concerts and with the Southern Exposure New Music Series.
- (5) **Development of Competencies** – The coursework taken by students in this degree emphasis appears to lead well to development of the competencies as outlined in the NASM standards
- (6) **Overall Effectiveness** – The degree program appears to meet all NASM standards.

Degree Title: Bachelor of Music in Jazz Studies (see Self-Study, pp. 50-54)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate ensembles, jazz theory, functional piano, jazz improvisation, conducting, and advanced jazz repertoire, along with music theory and music history. The curriculum appears to meet NASM standards with the following exception. It is not clear how students gain “the study and experience of musical language and achievement in addition to that of the primary culture

encompassing the area of specialization” (see *NASM Handbook 2021-22*, Standards for Accreditation VIII.B.4.).

- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Visits to jazz rehearsals, courses, and a gathering of all jazz majors to interact with a special guest showed a high degree of proficiency, excitement, interaction and active learning.
- (5) **Development of Competencies** – The program appears to develop all competencies required for an undergraduate degree in jazz studies.
- (6) **Overall Effectiveness** – The program appears to be effective in achieving its purposes and in meeting the academic and career preparation goals of students enrolled.

Degree Title: Bachelor of Music in Music Education (Choral, Instrumental) (see Self-Study, pp. 54-63)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, ensembles, music history and literature, methods courses, education classes and seminars and student teaching. The curriculum appears to meet NASM standards with the following exception. It is not clear how students gain “the study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization” (see *NASM Handbook 2021-22*, Standards for Accreditation VIII.B.4.).
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. The visitors were able to observe a student teacher working in a public school, as well as observe music education students in performance, rehearsals, and participating in music education classes.
- (5) **Development of Competencies** – The program appears to develop all competencies required for an undergraduate degree with a major in music education.
- (6) **Overall Effectiveness** – The program appears to be effective in achieving its purposes and in meeting the academic and career preparation goals of students enrolled.

Degree Title: Bachelor of Music in Music Theory (see Self-Study, pp. 63-66)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include four semesters of music theory, four semesters of aural skills, two semesters of music composition, orchestration, and the appropriate applied lessons, music history, and ensemble participation. The curriculum appears to meet NASM standards with the following exception. It is not clear how students gain “the study and experience of musical language and achievement in addition

to that of the primary culture encompassing the area of specialization” (see *NASM Handbook 2021-22*, Standards for Accreditation VIII.B.4.).

- (3) **Title/Content Consistency** – The curricula contain content consistent with their title and assumed purpose.
- (4) **Student Work** – There is only one major enrolled in this program, and the visitors were unable to observe student work. The institution is recommended to provide an example of student work in its Optional Response.
- (5) **Development of Competencies** – The coursework taken by students in this degree emphasis appears to lead well to development of the competencies as outlined in the NASM standards
- (6) **Overall Effectiveness** – The degree program appears to meet all NASM standards.

Degree Title: Bachelor of Music in Performance (Chamber Music, General, Music Entrepreneurship, Music Technology) (see Self-Study, pp. 66-74)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – The curriculum features the appropriate applied lessons, ensembles and coursework in the appropriate literature, history, and theory courses. Additional course features are included in the “Performance Plus” concentrations. The curriculum appears to meet NASM standards with the following exception. It is not clear how students gain “the study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization” (see *NASM Handbook 2021-22*, Standards for Accreditation VIII.B.4.).
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.
- (5) **Development of Competencies** – The program appears to develop all competencies required for an undergraduate degree with a major in performance in brass.
- (6) **Overall Effectiveness** – The program appears to be effective in achieving its purposes and in meeting the academic and career preparation goals of students enrolled.

Degree Title: Bachelor of Science in Music Industry Studies (see Self-Study, pp. 74-77)

- (1) **Status** – Renewal of Plan Approval
- (2) **Curriculum** – Requirements of the program include one year of music theory, applied studies, ensembles, recording technology, music entrepreneurship, arts management, and business law courses. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.

- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.
- (5) **Development of Competencies** – The program appears to develop all competencies required for a Bachelor of Science undergraduate degree with a concentration in Music Industry Studies.
- (6) **Overall Effectiveness** – The program appears to be effective in achieving its purposes and in meeting the academic and career preparation goals of students enrolled.

Graduate Programs

Program Title: Certificate in Music Performance (Graduate) (see Self-Study, pp. 81-83)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include applied lessons and a solo recital, along with music electives.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through lessons, chamber music, and large ensembles confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals as evidenced through observation of lessons and classes by the visitors. Students who enter this program are not interested in pursuing an academic program of study at this time. Some students enter this program to enhance their English language skills while studying music, in hopes to then enter a graduate music program.

Degree Title: Master of Music in Music Education (35 Credits, Recital, Thesis) (see Self-Study, pp. 83-88)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include principles of music education, research methods, and music history and theory requirements. While the curricular table included in the Self-Study is not clear in terms of credits and the three separate tracks for this degree program, the site evaluators were provided updated curricular charts that clarified the three different tracks and corresponding curriculum. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.

- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures, including written work and field work. An oral examination is administered to each candidate with an established rubric.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals of offering a degree for those who wish to develop graduate-level perspective on contemporary issues and problems in music education.

Degree Title: Master of Music in Composition (see Self-Study, pp. 89-91)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – The curriculum features the appropriate applied composition lessons and coursework in music research, history, theory, and technology. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals and students are finding success in the field. Opportunities exist for students to have their works performed with the school, particularly through the New Voices concert, as well as through chamber music and ensemble performances.

Degree Title: Master of Music in Conducting (Choral, Orchestra, Wind) (see Self-Study, pp. 92-95)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – The curriculum features the appropriate applied conducting lessons and coursework in the appropriate literature, history, and theory. Students can choose a track of choral conducting, orchestral conducting or wind conducting. Students in choral conducting must meet language requirements of Church Latin and in anyone of French, German, or Italian. It is not clear that the degree meets the standard “Choral conducting majors must be proficient in vocal pedagogy and in English, German, French, Italian, and Latin diction” (see *NASM Handbook 2021-22*, Standards for Accreditation XIV.B.3.c.).
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** –The visitors were able to observe graduate-level advanced conducting course during the visit. The class was team-taught by the choral director and the orchestra conductor. Students in the class provided instruments for a small chamber orchestra and a choir. It appears that the students receive adequate podium time and a high level of instruction.

- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – With the exception of the language requirement for the choral conducting track, it appears that the degree appears to meet the stated goals of preparing the students for a career of conducting and teaching in music.

Degree Title: Master of Music in Jazz Studies (see Self-Study, pp. 96-99)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, improvisation, jazz arranging, jazz theory, music history and theory, and a capstone, which may include a performance recital or composition recital, depending on the track. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through observation of lessons and student recital confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals. Students who pursue this degree go on to teach at the college level, work as full-time musicians, or enter into a doctoral music program.

Degree Title: Master of Music in Music History (see Self-Study, pp. 100-102)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – The curriculum includes the appropriate courses in music history, music theory, and research. The curricular chart given in the Self-Study has a typo under the number of non-music electives. The curricular chart indicated 5 units of non-music electives, when it should be 3. The evaluators were given an updated curricular table on site which corrected the issue. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals of offering a degree to provide advanced training in music history.

Degree Title: Master of Music in Opera Theatre (see Self-Study, pp. 103-105)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, opera theatre, role preparation, diction, and opera literature, along with the appropriate music history and theory courses. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through observation of lessons, ensembles and student recital confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – This degree appears to meet the stated goal of providing an entry-level professional graduate program designed to equip operatic artist with the skills and training requisite for career entry.

Degree Title: Master of Music in Performance (Classical Guitar, Community Engagement, Organ, Percussion, Piano, Strings, Voice, Winds) (see Self-Study, pp. 106-116)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, chamber ensembles, literature, music history and theory, and a recital. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through observation of lessons, ensembles and student recital confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals as evidenced through observation of multiple performances by the visitors. This degree program prepares students for doctoral work or for a performance career. The organ and guitar tracks appear to have low enrollment and may require a plan for enhancement or elimination.

Degree Title: Master of Music in Pedagogy (Piano) (see Self-Study, pp. 118-120)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, pedagogy courses, literature courses, research, music history and music theory.

- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through observation of lessons and classes confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals as evidenced through observation of multiple classes by the visitors. This program is designed to prepare the student for a career in teaching private piano lessons at the pre-college level or applied piano at the college level.

Degree Title: Master of Music in Music Education (Online) (see Self-Study, pp. 121-124)

- (1) **Status** – Renewal of Plan Approval
- (2) **Curriculum** – Requirements of the program include principles of music education, research methods, and music history and theory requirements. The curriculum appears to meet all NASM standards. Note: the curricular charts in the Self-Study did not appear to be accurate. The visitors were given an updated curricular chart for this degree during the site visit. The institution is encouraged to update those curricular charts in its Optional Response. The visitors confirmed that the institution has provided documentation of the processes it uses to (a) establish that the student who registers in a distance education course or program is the same student who participates in and completes the course or program and receives academic credit, and (b) protect student privacy and notify students of any additional charges associated with the verification of student identity at the time of registration or enrollment. The institution appears to meet all standards relative to distance learning (see *NASM Handbook 2021-22*, Standards for Accreditation III.H.).
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures, including written work and field work. An oral examination is administered to each candidate with an established rubric.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals of offering a degree for those who wish to develop graduate-level perspective on contemporary issues and problems in music education in an online environment.

Degree Title: Master of Music in Music Theory (see Self-Study, pp. 125-127))

- (1) **Status** – Renewal of Plan Approval
- (2) **Curriculum** – The curriculum includes the appropriate courses in theory and music history and research. The curriculum appears to meet all NASM standards. Note: the

curricular charts in the Self-Study did not appear to be accurate. The visitors were given an updated curricular chart for this degree during the site visit. The institution is encouraged to update those curricular charts in its Optional Response.

- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals of offering a degree to provide professional training and practical experiences in music theory. Students who graduate from this program are prepared to enter study at the doctoral level.

Degree Title: Master of Music in Pedagogy (Concentration in Violin/Viola) (see Self-Study, pp. 128-136)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, Suzuki pedagogy courses, research, music history and music theory.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through observation of lessons and classes, including the String Project, confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals as evidenced through observation of multiple classes by the visitors. This program is designed to prepare the student for a career in teaching private violin/viola lessons.

Degree Title: Doctor of Musical Arts in Composition (see Self-Study, pp. 137-140)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, orchestration and a dissertation. The Doctor of Music degree requires a minor in the field of study, including theory, history, technology, or performance. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.

- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals of preparing students for life as professional composers and students are finding success in the field. Opportunities exist for students to have their works performed with the school through the New Voices concert, and through chamber music and ensemble performances.

Degree Title: Doctor of Musical Arts in Conducting (see Self-Study, pp. 141-144)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, literature courses in each of the respective areas, research, theory, history, and a dissertation. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – The visitors were able to observe graduate-level advanced conducting course during the visit. The class was team-taught by the choral director and the orchestra conductor. Students in the class provided instruments for a small chamber orchestra and a choir. It appears that the students receive adequate podium time and a high level of instruction.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The degree appears to satisfy the state goals of developing students that are qualified in the art and science of conducting and teaching.

Degree Title: Doctor of Musical Arts in Pedagogy (Piano) (see Self-Study, pp. 145-149)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, pedagogy courses, literature courses, research, music history and music theory and a dissertation or recital.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through observation of lessons and classes confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals as evidenced through observation of multiple classes by the visitors. This program is designed to provide for the special study and research into the art and science of piano teaching at all levels.

Degree Title: Doctor of Musical Arts in Performance (see Self-Study, pp. 150-153)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include the appropriate applied lessons, literature, chamber music, music history and theory, research, multiple recitals and a final document. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program. Observation of performances through observation of lessons and student recital confirm the quality of work in this degree program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals. The degree prepares students in the art and science of musical performance and teaching.

Degree Title: Doctor of Philosophy in Music Education (see Self-Study, pp. 154-157)

- (1) **Status** – Renewal of Plan Approval and Final Approval
- (2) **Curriculum** – Requirements of the program include research in music education and pedagogy, statistics, and history and theory requirements. The curriculum appears to meet all NASM standards.
- (3) **Title/Content Consistency** – The title appears to meet NASM standards.
- (4) **Student Work** – Student work appears to be appropriate and consistent for the goals of the program.
- (5) **Development of Competencies** – Students appear to be adequately evaluated using a variety of appropriate measures.
- (6) **Overall Effectiveness** – The program appears to meet the stated goals of offering a degree for those who wish to teach music education at the collegiate level and conduct scholarly research in music education.

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

Baccalaureate Programs

The appropriate number of transcripts for each undergraduate degree program was provided for review by the visiting team. All transcripts appeared to be consistent with degree requirements and any discrepancies were explained with appropriate documentation provided.

Graduate Programs

The appropriate number of transcripts for each graduate degree program was provided for review by the visiting team. All transcripts appeared to be consistent with degree requirements and any discrepancies were explained with appropriate documentation provided.

4. Performance

Performance standards and levels witnessed in lessons, ensembles, and the student recital appeared to support the work of the music unit and were at a level appropriate for each degree. The performance ensembles are very active and offer a large number of public performances each year on campus. Of particular note are the mixed chamber music ensembles, where students are able to explore new music, including compositions by students and faculty. Applied faculty are also active as soloists, orchestral, and chamber music performers.

5. Music Studies in General Education

The School of Music offers general education courses, a wide range of performance opportunities, and a minor in music, that the School reports is gaining in popularity (see Self-Study, p. 158). Tenure-track faculty or supervised graduate assistants provide non-major instruction, and the School provides administrative support through the Spark Music Leadership Laboratory for non-major experiences, including students in the music entrepreneurship minor who are not music majors. The School embraces its role in serving the broader student population at the University of South Carolina, and through its offerings is an enriching presence on campus. These efforts are part of the School's broader commitment to the community.

O. Music Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

The School of Music has a clearly articulated mission and purpose, and actively and thoughtfully engages in evaluation and planning to ensure that its actions are in alignment with that mission and purpose. The visitors observed a strong sense of engagement and shared identity amongst the School's faculty, staff, and students – certainly an outcome of the sustained effort that has been directed at self-evaluation and planning – and a unified commitment to student success. As discussed earlier, the School's five core values are shared and acted upon and reflected in the annually completed Blueprint for Academic Excellence. The School has outstanding mechanisms to continue to evolve and meet new challenges.

2. Completeness and Effectiveness of Self-Study

The Self-Study is well-organized, thorough, and transparent relative to NASM *Handbook* standards and the School's aspirations. It documents the School's strengths and weaknesses and provides evidence that the School is in a continual process of assessment and improvement. The visitors did note that the document could have provided more information about the success of students, typically found in the "results" section for each program.

P. Standards Summary

1. Given the issues with temperature and humidity control, water leaks and mold, it is not clear that "all instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes" (see NASM *Handbook 2021-22*, Standards for Accreditation II.F.1.g.).

2. With regard to some current facilities, and the “Jazz Church” that will become operational during the projected period of accreditation, it is not clear that “acoustical treatments appropriate to music facilities shall be provided” (see *NASM Handbook 2021-22*, Standards for Accreditation II.F.1.h.).
3. It is not clear that non-majors enrolled in music courses and all faculty and staff are “provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening” (see *NASM Handbook 2021-22*, Standards for Accreditation II.F.1.i.).
4. It is not clear that all students in undergraduate professional degree programs “must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization” (see *NASM Handbook 2021-22*, Standards for Accreditation VIII.B.4.).
5. It is not clear that the degree Master of Music in Conducting, Choral emphasis meets the standard “Choral conducting majors must be proficient in vocal pedagogy and in English, German, French, Italian, and Latin diction” (see *NASM Handbook 2021-22*, Standards for Accreditation XIV.B.3.c.).

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

1. Strengths

- A distinctive and well-articulated place amongst competitors, expressed in the Five Core Values, strong commitment to those values, and clear alignment of curriculum, programs, faculty and staff expertise, and use of resources
- Exceptional programs that engage the community, including the Strings Project, Center for Piano Studies, Carolina LifeSong Initiative, and others
- The distinctive and nationally recognized Spark: Music Leadership program (https://sc.edu/study/colleges_schools/music/spark_laboratory/index.php)
- A resilient, dedicated, and student-centered faculty, who have strong expertise and willingness to collaborate
- A strong music executive who has provided vision and sustained, effective advocacy, based on earned credibility within the institution and the field at large
- The School of Music is a valued by the institution and the community

2. Recommendations for Short-Term Improvement

- Address concerns about the responsiveness of the Associate Deans
- Develop a plan and resources to address accompaniment needs that addresses both affordability and quality
- Address facilities concerns regarding carpeting in hallways as an ongoing health and safety issue

3. Primary Futures Issues

- Will the University’s budget model provide sufficient support for School (see Self-Study, pp. 8, 168)?

- Building maintenance and upkeep may be particularly difficult to manage in the current budget model (see Self-Study, p. 22)
- Potential erosion of competitive position because of available for financial aid at both the undergraduate and graduate levels
- Sustaining competitiveness in graduate student recruitment, given the current level of graduate stipends
- Successful completion of “Jazz Church” project, including necessary acoustical treatments and technology

4. Suggestions for Long-Term Development

The School of Music has an excellent reputation, an exceptional administration, staff and faculty, high musical and academic standards, and distinctive curricular and non-curricular programs aligned with its stated Five Core Values. The School is uniquely positioned to serve as a regional and national model for preparing music students to thrive in a rapidly changing landscape. The School of Music may consider how they will assess the success of the program regarding its Five Core Values and then consider how they will communicate that success to the university, and more broadly to the region.