

National Association of Schools of Music

SELF-STUDY

**Data presented for consideration by the
NASM Commission on Accreditation**

by

COLUMBUS STATE UNIVERSITY
SCHWOB SCHOOL OF MUSIC
4225 UNIVERSITY AVENUE
COLUMBUS, GEORGIA 31907-5645
(706)-649-7225

Website: <http://music.colstate.edu>

Degrees currently listed in the NASM *Directory* for which Renewal of Final Approval for Listing is sought

Bachelor of Arts in Music

Bachelor of Music in Music Education

Bachelor of Music in Performance

Master of Music in Music Education

Degree that previously has been granted Plan Approval for which Final Approval for Listing is sought

Bachelor of Music in Pedagogy (Piano)

The data submitted herewith are certified correct to the best of my knowledge and belief.

March 8, 2002
(Date)

Daniel Taddie, Professor and Director, Schwob School of Music
(Name and Title of Reporting Officer)

(Signature of Reporting Officer)

National Association of Schools of Music 2001-02 Self-Study
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SECTION I: OPERATIONS

A. **Mission, Goals, and Objectives** [NASM 2001-2002 Handbook, Section II. A., pp. 57-58]

“The mission of the Schwob School of Music at Columbus State University is to serve the educational and musical needs of its students and the larger community. Hallmarks and commitments of the school, which are linked to the larger university mission statements, include the following:

- An emphasis on undergraduate education;
- Affirmation of balanced performance and music educational values;
- A mixture of liberal arts and professional programs, realized through a strong core of general education for all students, contribution to that core through courses for non-majors, and degree programs for aspiring music professionals (B.A. in Music, B.Mus. in Performance, Piano Pedagogy, Music Education, and M.Mus. in Music Education);
- Creative and scholarly work by faculty and students;
- Programs that reflect the best current professional practices in design and pedagogy, and that prepare students for the realities of the world of music in the 21st century;
- The use of technology in the creation, performance, and teaching of music;
- A student-centered environment;
- A diverse faculty and student body, including both U.S. nationals and persons from abroad;
- Service to the local community through the presentation of concerts, the preparation of teachers, professional development activities, and non-credit programs;
- Faculty and institutional service to the profession of music in higher education;
- Collaboration with other departments and programs on campus and with the public schools, other arts organizations, and other music professionals;
- Excellence in performance;

- An emphasis on quality;
- A growing reputation as a center of excellence for undergraduate music study, creating a magnet effect throughout the state, the region, the nation, and abroad.

Adopted by the music faculty, April 25, 2000; amended, January 17, 2001”

This Schwob School of Music statement of mission and vision, together with supporting strategic goals and objectives (see Appendix A), resulted from a nine-month-long process of engagement by the music faculty, led by the music executive. At regular monthly meetings, faculty considered and discussed articles and position papers by outside experts on topics such as the School of Music in the 21st Century and new trends in music curricula and pedagogy, mission statements for the University System of Georgia, State Universities, and Columbus State University, the strategic plan for Columbus State University (see Appendix A), and the history and tradition of the Schwob School of Music itself. The music executive distilled faculty ideas into a statement of mission and vision, with nine supporting strategic goals, that dovetails with the institutional mission statement and strategic plan. After further discussion and revision, the document was formally adopted by the music faculty in the spring of 2000. Objectives in support of the strategic goals have been added, updated, and completed on a regular basis since then. Faculty work with this document on a regular basis. For example, during Faculty Planning Week in August 2001, music faculty considered individually and collectively which bullets in the mission and vision statement were most important to them and what activities they planned during the coming year that would best support the mission. Hence, this statement of mission and vision with supporting strategic goals and objectives guides all activities of the music program.

Each music curriculum offered has an overall goal (see Section II. C.) and more specific objectives, which are linked to NASM standards, institutional mission and goals, and assessment methods (see Section III. and Appendix 3). Likewise, each major ensemble has a mission statement that is connected to that of the Schwob School of Music (see Appendix A).

B. Size and Scope [NASM 2001-2002 Handbook, Section II. B., pp. 58-59]

Enrollment data appear in the HEADS Reports in Appendix I. These data show an overall music major enrollment of approximately 130 students, growing to 144 during the fall of the current year. The baccalaureate degree in music education enrolls the greatest number of majors, followed by the undergraduate performance degree and the Bachelor of Arts in Music. The number of students pursuing the Master of Music degree in Music Education is small but growing, while the number seeking the baccalaureate degree in piano pedagogy remains low. Recent revisions to the latter program of study make it possible for a student interested in either piano performance or piano pedagogy to delay a definitive decision about which of the two degrees to pursue until the start of the junior year. Enrollment data for each program for fall and spring of the current year appear at the top of the curricular tables in

Appendix IV. Generally speaking, enrollment is sufficient to cover the size and scope of the programs offered.

Three factors somewhat restrict the size of the graduate program, which has mainly served music teachers in the region. First, the recent institutional requirement that summer school “pay for itself” has made it all but impossible to offer graduate music courses during the summer, as was once the case. Second, a large proportion of those music educators now teaching in the region have already earned a master’s degree. Some are interested in a specialist degree, and university music education faculty have explored with administrators in the College of Education the possibility of offering some music content for the already existing educational specialist degree. Some of the area school music teachers are also approaching retirement, and there is a good possibility that a new market for the master’s degree in music education will emerge within the next five years, as entry-level teachers are hired for the positions vacated by retiring instructors. Third, the number of applicants who can be accepted into the conducting track is limited because of the need to ensure sufficient podium time.

While the number of graduate students is small but growing, recent improvements have enhanced the community of scholars. First, due to the elimination of the master’s degree in piano pedagogy, resources are focused on a single degree: the Master of Music in Music Education. Second, the configuration of the degree into two tracks or areas of emphasis – general music and conducting – has provided for those who enroll a more focused experience, tailored to their teaching interests and needs. Third, more graduate students have chosen to enroll full-time during the academic year, rather than part-time while they are still teaching.

The following table shows the number of graduate and undergraduate students enrolled in courses offered during the current academic year for which both graduate and undergraduate credit could be granted. Courses numbered 5000 may be taken by both upper-level undergraduates and graduate students. Courses *required* in the graduate program are marked with an asterisk (*). Courses numbered 6000 or 7000 may be taken only by graduate students; hence, except for ensembles, these courses are not listed below.

| Term | Course | Undergrad.s | Grad.s |
|-------------|-------------------------------------|--------------------|---------------|
| Fall 2001 | MUSC 5216: Choral Literature | 2 | 0 |
| Fall 2001 | MUSC 5221: Organ Literature | 1 | 0 |
| Fall 2001 | MUSC 5225: Development of Opera | 7 | 0 |
| Fall 2001 | MUSC 5227: Guitar Literature | 5 | 0 |
| Fall 2001 | MUSC 5237: Symphonic Literature | 9 | 0 |
| Fall 2001 | MUSC 5238: Wind Ensemble Literature | 10 | 0 |
| Fall 2001 | MUSC 5245: Music Technology* | 4 | 3 |
| Fall 2001 | MUSE 5205: String Instrument Repair | 3 | 0 |
| Fall 2001 | MUSC 5140: Music Theory Survey* | 0 | 5 |
| Fall 2001 | Applied Music at the 5000-level | 1 | 3 |
| Fall 2001 | MUSC 1070/3070/7070: Orchestra* | 14 + 14 | 0 |
| Fall 2001 | MUSC 1080/3080/7080: Wind Ensemble* | 45 + 22 | 4 |

| | | | |
|-------------|---------------------------------------|---------|---|
| Fall 2001 | MUSC 1090/3090/7090: Vocal Ensembles* | 30 + 14 | 3 |
| Fall 2001 | MUSP 3358/5358: Jazz Band | 13 | 0 |
| Spring 2002 | MUSC 5115: Music History Survey* | 1 | 5 |
| Spring 2002 | MUSC 5222: Organ Literature | 1 | 0 |
| Spring 2002 | MUSC 5236: String Literature | 3 | 0 |
| Spring 2002 | MUSE 5205: String Instrument Repair | 4 | 0 |
| Spring 2002 | Applied Music at the 5000-level | 1 | 2 |
| Spring 2002 | MUSC 1070/3070/7070: Orchestra* | 12 + 13 | 0 |
| Spring 2002 | MUSC 1080/3080/7080: Wind Ensemble* | 39 + 16 | 3 |
| Spring 2002 | MUSC 1090/3090/7090: Vocal Ensembles* | 19 + 10 | 3 |
| Spring 2002 | MUSP 3358/5358: Jazz Band | 11 + 1 | 0 |

As detailed in Section E., faculty resources and credentials are adequate to cover the curricula offered.

The curricular tables in Appendix IV demonstrate that there are sufficient advanced courses in music appropriate to the degrees offered. Examples include upper-level courses in literature and pedagogy for the performance degree, upper-level pedagogy and internship courses for the piano pedagogy degree, and upper-level music education and professional education courses for the music education degree. Bachelor of Arts students take both required and elective upper-level music courses. Most of the required graduate courses are restricted to graduate students, the only exceptions being Music History Survey, Music Theory Survey, Music Technology, and ensembles. In the case of ensembles, most of the graduate student participants are also gaining conducting experience.

The requisite ensemble experience at an advanced level is provided through the major performing organizations (orchestra and chamber orchestra, wind ensemble, jazz band, university singers, chorale, and opera workshop) and through selected small ensembles (e.g., guitar, strings, and brass). All of these ensembles perform a representative cross-section of appropriate literature at a high level, and some – most recently the wind ensemble and jazz band, less recently the orchestra and choirs – have been competitively chosen to perform at conventions and festivals. The quality of the performing organizations – a traditional strength of the program – continues to grow.

One of the strategic goals of the Schwob School of Music is to grow in size and diversity, and a specific objective is to grow to 215 music majors over the next several years. Achieving this objective will be challenging in two respects. First, since the program already suffers from an insufficient number of certain instrumentalists, especially low strings, oboes, and horns, the task of recruiting a balanced student body will be that much more difficult. Second, additional financial and faculty resources will be required at a time when state support is declining. Achieving this objective will require aggressive recruiting, greater financial resources (at least some from the private sector), and thoughtful reallocation of existing resources.

C. Finances [NASM 2001-2002 Handbook, Section II. C., p. 59]

Financial data appear in Appendices I (HEADS Reports) and II (Financial Data for the current year). In general, the program has enjoyed strong private giving but declining state support.

The most visible example of support from the private sector is the new RiverCenter for the Performing Arts, a \$68-million facility located in uptown Columbus, five miles from the rest of the Columbus State University campus, and housing the university's Schwob School of Music, the legally separate RiverCenter Incorporated, the Columbus Symphony, and some community music groups. Approximately 65% of the funding for this facility came from private sources, the remainder from the state. Private support is also evident in the gift of \$1 million for the purchase and installation of the Jordan concert organ, a 63-rank, tracker-action instrument built by Létourneau and prominently featured in Legacy Hall (the 450-seat concert venue). More recent major gifts were designated for the purchase of a Steinway concert grand and a comprehensive set of percussion instruments.

For the annual operation of the music program, money from private gifts comes in two ways: from the earnings on endowments set up by individuals and private foundations and from direct contributions to the annual fund earmarked for music. Currently existing endowment funds underwrite music scholarships and awards, guest artists and master classes, and part of one faculty position. Nearly two-thirds of the annual fund gifts go to music scholarships, which are prohibited from being funded with state dollars. The recent \$15,000 increase in the annual fund has been directed mainly to scholarships. Other uses of the annual fund gifts include recruiting initiatives, faculty and student travel, guest artists, patron development, production expenses, some accompanist expenses, and partial underwriting of staff salaries and benefits. This year, due to continuing budget cuts on the state side, the music executive has had to fund approximately \$10,000 of operating expenses from this fund as well, particularly the purchase of music for performing organizations and other supplies.

State funding comes to the music unit primarily through the regular operating budget, which covers such items as salaries and benefits, graduate and student assistants, supplies, repairs and service, and telecommunications. Over the past three years, the non-personal services portion of this budget (except for telecommunications) has fallen approximately \$20,000. There is also a university student activities account for music, which was used in the past primarily to support ensembles, including the purchase of music. Three years ago, this budget was \$29,000; today it is \$4,000.

University-wide fiscal challenges have resulted in no budgeted equipment lines for more than a decade, minimal funding for library acquisitions, and personnel reductions, including leaving some faculty positions unfilled. While the Schwob School of Music has fared better than most other departments in the university with regard to faculty and staff positions, additional personnel are still needed, especially full-time faculty. In addition, the new facility has placed unprecedented demands upon the support staff and upon student volunteers, stretching them beyond their areas of expertise and requiring many extra hours. Minimal funding for library acquisitions has negatively affected the collection. The School of Music has benefited from some year-end and technology funding, but the lack of *predictable* funds for equipment acquisitions has been a drawback.

Several accounts – some in the CSU Foundation and one in the university proper – function as “in-out” accounts. Expenditures must be offset by income. One such account is the Faculty Concert Series, which receives revenue from ticket sales that is then used to cover costs for printing programs and concert season brochures and for extra musicians needed for a particular concert.

In short, the current financial status is one of bare adequacy for *operating* the program as it exists. However, to meet the aspirations for greater excellence symbolized by the RiverCenter for the Performing Arts, it will be necessary to infuse more dollars into the program and to examine the private/public mix in the light of all program needs.

Regulations and policies concerning tuition, fees, charges, and refunds appear in the catalog, pp. 22-24.

D. Governance and Administration [NASM 2001-2002 Handbook, Section II. D., pp. 59-60]

Appendix D contains two organizational charts, one giving an overview of the entire university, the other focused on the music unit. The Director of the School of Music reports to the Dean of the College of Arts and Letters, who reports to the Vice President for Academic Affairs, who reports to the President. The President reports to the Chancellor, who reports to the Board of Regents of the University System of Georgia, which oversees all 34 state institutions of higher learning. Reporting to the Director are all full-time and part-time music faculty, including the Assistant to the Director, all music faculty committees, and the office staff. The Director has also established a Music Student Advisory Council, consisting of elected representatives from music organizations and areas of study, with whom he meets approximately three times per semester to identify concerns and to hear what students perceive as the most exciting aspects of their educational experience.

Music students, faculty, and administrators are ably supported by three office staff. At the time of this writing, duties associated with these three positions are undergoing restructuring. The Administrative Assistant will continue to assist the Director with all financial matters and fundraising as well as to oversee the operation of the office. One senior secretary will continue to handle matters affecting current and prospective students, including recruiting, auditions, and scholarships. The third position will be restructured to provide more focused attention to all matters related to the presentation of concerts and the management of the facilities. Secretarial duties previously part of this position will be reassigned.

Music faculty play an active role in the operation of the School of Music through their committees. The tenured faculty who serve on the Personnel Committee make recommendations to the music executive on matters of promotion and tenure. The Academic Program Council considers matters related to classroom courses, while the Graduate Studies Committee discusses and makes recommendations on all aspects of the graduate program. The Performance Studies Committee deliberates on, and administers, performance-related matters such as juries, pre-recital hearings, and degree recitals. The committee develops recommendations to the music executive regarding a schedule of faculty recitals, use of staff

accompanists, and guest artists and clinicians. The charge of the Recruitment, Admissions, Scholarship, and Retention Committee is self-evident from its title. Assisted by the staff member noted above, the committee administers scholarship guidelines and makes recommendations to the music executive. Scholarships for returning students are administered according to established guidelines, with recommendations to the music executive if exceptions seem warranted. Recommendations for scholarships for new students come from faculty by area to the music executive. The Library Committee makes recommendations on services and acquisitions. The Technology Committee provides information to faculty on existing resources, deliberates on policy matters related to technology, and makes recommendations to the music executive on appropriate equipment and software priorities. The weekly Convocations (general student recitals) are organized by one professor based upon performance requests received. A list of School of Music standing committees with their membership for the current year appears in Appendix D. In addition to these standing committees, faculty are asked by the music executive to serve on appropriate search committees. Music faculty also serve on other university deliberative bodies, such as the Faculty Senate, university and senate committees, and College of Arts and Letters and College of Education committees.

The full music faculty meets once per month to conduct business. The music executive has tried to reserve these meetings for substantive discussions (e.g., mission and vision, strategic goals, objectives, major tasks facing the unit, issues related to the new facility) and for official actions on substantive matters, such as mission and vision, goals and objectives, curriculum and assessment. Major program and curricular revisions proceed to the Dean only after an affirmative vote by the full music faculty. In addition, during the current academic year, the music faculty has begun meeting as a body approximately 5-6 times per year for Colloquia on Teaching. Designed to enhance teaching effectiveness, these sessions typically include brief presentations by 2-3 faculty on a prearranged pedagogical topic, often drawn from materials obtained at professional meetings and conventions, followed by general discussion. Announcements and information are usually disseminated via e-mail.

The Assistant to the Director coordinates advising, record-keeping, assessment, undergraduate music education, and graduate studies as well as chairing the departmental Graduate Studies Committee and Academic Program Council and serving on the departmental Recruitment, Admissions, Scholarship, and Retention Committee and the university Graduate Council. A music education specialist, she serves as the principal liaison with the College of Education, serving on appropriate committees there as well.

The university Graduate Council, composed of one Dean, graduate program directors, and appointed and elected graduate faculty members, makes recommendations directly to the Vice President for Academic Affairs on all matters related to graduate studies, including admission and degree standards, new programs, termination or modification of existing programs, policies and procedures related to studies and to graduate assistants, and appointments to the graduate faculty.

The public-private partnership that resulted in the RiverCenter for the Performing Arts has spawned an unusual governance structure. The entire facility is owned by the Georgia Department of Natural Resources. All of the instructional areas and the two smaller

performance halls come under the governance of the Board of Regents of the University System of Georgia and the President of Columbus State University. The largest performance venue, the associated auxiliary spaces and offices, the box office, and the lobby that provides access to all three concert halls come under the governance of the Columbus Downtown Development Authority, which has empowered a RiverCenter Incorporated Board. The whole facility is to be managed by a Joint Management Advisory Team, consisting of the Executive Director of RiverCenter Incorporated (James Baudoin) and a Columbus State University employee designated by the President, in this case the Director of the School of Music (Daniel Taddie). While there is a written operating agreement specifying separate and joint areas of responsibility, in practice the delineation of staff and financial responsibilities seems to change frequently. Coupled with university budget stringencies and a lack of specialized university staff in areas such as facilities management and technical direction, this unstable delineation of responsibility causes confusion and inadequate service to faculty, students, and the public. Current concerns center around security, technical support, lighting problems, concert management, and the box office.

While the Faculty Handbook says little about the precise duties of department chairs, in practice the responsibilities of the music executive include the following: personnel matters (annual evaluations of faculty and staff as well as recommendations on hiring of full-time and part-time faculty and staff, promotion and tenure, and salary increases), curriculum, instruction (including schedule planning and assignment of teaching duties), strategic planning, facilities and equipment planning and oversight (including serving on the RiverCenter Joint Management Advisory Team), budget planning and management, interface with community and professional organizations, fundraising, serving on university committees, and teaching one course per semester. The music executive is evaluated annually by the Dean of the College of Arts and Letters, who receives formal input from the faculty. The previous music executive now works in university advancement as Director of Major Gifts. Working closely with the President, he continues to play an active role in the music program through fundraising, interface with community and professional organizations, facilities and equipment matters in the RiverCenter, and running the Premier Series, a concert series featuring major guest artists. The precise delineation between the responsibilities of the current music executive and the Director of Major Gifts has never been articulated.

E. Faculty and Staff [NASM 2001-2002 Handbook, Section II. E., pp. 60-63]

The **number, distribution, and qualifications** of faculty in the Schwob School of Music are, in the aggregate, more than adequate to NASM standards and to the mission, goals, and vision of Columbus State University. The School of Music has sixteen full-time faculty, including ten with doctorates, one with a doctorate in progress, and all with at least a Master's degree in Music or Music Education. Three faculty members holding the Master's as the terminal degree have been awarded tenure and promotion in recognition of their experience, training, and expertise. In the last six years, the Schwob School of Music has been able to change several applied music studios from part-time to full-time faculty status.

Administration:

Daniel Taddie, Director

Schwob School of Music
Columbus State University
Columbus, Georgia

Deborah Jacobs, Assistant to Director

Music Education:

Deborah Jacobs
Joseph David
Robert Rumbelow
Lisa Oberlander
Kristen Hansen

Conductors:

Patricio Cobos, Orchestra
Robert Rumbelow, Wind Ensemble
Michael Marcades, Choirs
Paul VanderGheynst, Jazz

Voice:

Earl Coleman
Teresa Hopkin

Keyboard:

Betty Anne Diaz, piano
Joseph Golden, organ
Steve Clark, piano pedagogy

Woodwinds:

Andree Martin, flute
Russ DeLuna, oboe
Lisa Oberlander, clarinet, saxophone
Ronald Wirt, bassoon
Amy Griffiths, woodwind methods

Brass:

Richard Rulli, trumpet
Kristen Hansen, horn
Brad Palmer, trombone
Donald Strand, tuba

Percussion:

Paul Vaillancourt
Schwob School of Music
Columbus State University
Columbus, Georgia

Strings:

Patricio Cobos, violin/viola
Manuel Diaz, viola/violin
Ning Tien Scialla, cello
Becky Roberts, string bass
Andrew Zohn, guitar

Staff Accompanists:

Janie Lee Bullock
Tracy Xian
Wayne Helmly

| | Avg. music major class size (excludes private lessons, ensembles and grad-only courses) | % taught by PT (same exclusions) | Avg. MUSC 1100 size (nonmajor) |
|-----------------|--|--|-----------------------------------|
| Spring 2000 | 9.8 | 16 | 37 |
| Fall 2000 | 10.9 | 21 | 60 |
| Spring 2001 | 9.5 | 16 | 42 |
| Fall 2001 | 9.9 | 15 | 63 |
| 4-semester avg. | 10.0 | 17 | 51 |

With 140 full-time student music majors, the **ratio of students to full-time faculty** is **8.75:1** for Fall Semester 2001. Exclusive of applied music and ensembles, 85% of the course sections offered during Fall Semester 2001 were taught by full-time faculty. Among applied music sections offered Fall 2001, 75% were taught by full-time faculty. All of the larger performing organizations are led by full-time faculty, although the Jazz Band is led by the Dean of the College of Arts and Letters (currently the Acting Vice-President for Academic Affairs), who is a full-time administrative faculty member but not full-time in the School of Music. In addition, all small ensembles except guitar are led by full-time faculty. **Average class size** in music major courses (exclusive of MUSA Applied Music, MUSC 1000 Music Convocation, and MUSC and MUSP performing ensembles) was **9.5** students for Fall Semester 2001. If graduate-only courses are removed from these figures, the average class size was 9.9 students. The three largest class sections among music-major courses were on the freshman and sophomore levels. These classes had 50, 32, and 29 students, respectively. Average class size in non-major courses (four sections of MUSC 1100) was 63.

Communication

Typically, the communication between full-time and part-time faculty in the applied area is maintained via a combination of electronic and paper communication. Each applied music

area (woodwinds, strings, brass and percussion, voice, and keyboard) has a coordinator, a full-time faculty member who sits on the Performance Studies Committee, who is the one designated to disseminate information and coordinate various aspects of the program between the applied faculty of that area. Part-time faculty are not required to attend faculty meetings, although they are welcome to do so. With the move to the new RiverCenter facility in January, 2001, previous difficulties in coordination between full- and part-time faculty (frequency of master classes, teaching space, and evaluation of students in the semester-end jury performance) have been resolved successfully. Now all faculty members, part-time and full-time, have private teaching studios adjacent to the other faculty in the same applied music area. In addition, all part-time faculty now have computer and network access in their own studios. As the School has moved increasingly to electronic communication, two-way communication has improved among full- and part-time faculty, even when those part-time faculty are on campus only one or two days each week.

This year, new faculty members were assigned a more senior faculty member as a resource and mentor, in an effort to help in coping with procedures, forms, and policies that may be strange to a newcomer. However, part-time faculty do not always receive this kind of specific mentoring.

Current Challenges

Consistent with the Schwob School's published Mission, Vision, Goals, and Objectives, there is much room for improvement. The mission and vision statement includes "excellence in performance; an emphasis on quality; a balance of the values of performance and music education; and a growing reputation as a center of excellence for undergraduate music study." Strategic goals include "to encourage the performance and study of a diverse musical repertory" and "to increase student enrollment to 210 music majors by Fall 2005."

(N.B.: The following discussion treats cello as a part-time position. Therefore, it does not reflect the recent announcement of a search for a full-time cellist, which is now well under way.)

Currently, **part-time applied music positions** include: oboe, tuba/euphonium, percussion, guitar, cello, and string bass (25% of Fall 2001 enrollment). If 2003 enrollment goals were met with present faculty, 22% of applied music enrollment would be delivered by part-time faculty. In addition to the applied music courses just mentioned, other courses currently staffed by part-time faculty include the following (listed in descending order of enrollment):

- MUSC 1100 Music Appreciation (one section)
- MUSE 2207 Percussion Methods
- MUSE 2205 Woodwind Methods
- MUSE 4207 Secondary School Instrumental Methods
- MUSE 4208 Marching Band Techniques
- MUSE 4485 Instrumental Music Student Teaching supervision
- MUSC 5237 Symphonic Literature
- MUSC 5225 Development of Opera

MUSC 5236 String Literature
MUSC 5227 Guitar Literature
MUSE 3217 Guitar Pedagogy
MUSC 5228-5229 Piano Literature
MUSE 3231-3232 and 4231-4232 Piano Pedagogy
MUSE 3215 Percussion Pedagogy
MUSE 3216 String Bass Pedagogy
MUSE 3261-3262 Cello Pedagogy
MUSE 3271-3272 Woodwind Pedagogy (one section)

In a separate category are courses taught by the Dean of the College of Arts and Letters (currently the Acting Vice-President for Academic Affairs), who is a full-time administrative faculty member but not full-time in the School of Music:

MUSC 3358 Jazz Band
MUSC 3305 Jazz Improvisation
MUSC 5219 Jazz History

Also in a separate category are courses listed in the CSU catalog but not scheduled to be taught in the past several years:

MUSC 5235 Sacred Music
MUSC 5217 Brass Literature
MUSC 3118 Music Theory for the Non-major
MUSC 5246 Percussion Literature

Future Concerns

As the School of Music increases its enrollment, the number of students in part-time studios may be expected to increase. The trombone studio and a second voice studio (both formerly part-time but now full-time as of Fall 2001) have helped strengthen the School's ability to serve increased enrollments in applied music. However, as more studios increase their enrollment, applied music faculty will encounter schedule conflicts increasingly. The times when students are available for applied lessons remain severely limited by the need for students to take up to three non-music classes on the main campus before 11:00 a.m., and by the ensemble rehearsal block in the afternoon. Consequently, as applied faculty use up the available time slots to teach individual lessons, the conflicts between the applied areas and the academic courses taught by the same faculty members will be predictable. Full-time faculty who teach both academic classes and applied music may have the most problems, since they also must work around their own class schedules.

If enrollment grows to 210 majors as the School has projected, additional positions in music theory and music history/literature will be needed, and applied music faculty will see changes in their job descriptions and evaluation standards. Some faculty will find that, rather than balancing their efforts among several teaching areas as in the past, they will be expected to

excel as performers and teachers in a single, applied area. A variety of courses now taught by applied music faculty (for example, 5000-level Music Literature courses) will need to be reassigned to other (new?) faculty, because studio loads will constitute 100% of the load for these studios: violin, clarinet-sax, and two voice studios.

While the School has been fortunate in adding several full-time positions in recent years, at least one of the remaining part-time positions should receive the highest consideration for conversion to full-time status. The **cello position**, which is currently on partial EFT, is crucial to the successful development of the program. A full-time cello instructor would be able to devote more time to significant recruiting in both the cello and bass studios. Without significant growth in the quantity and quality of low string enrollment, the orchestral program is at a standstill in terms of the repertoire it can perform. The opportunity to perform in a large orchestra is essential, not only to the experience of string players, but also to that of woodwind, brass, and percussion majors. One of the essentials in recruiting winds, brass, and percussion students of the highest quality is an orchestral experience of sufficient breadth in the 19th- and 20th-century repertoire. Similarly, the possibilities for string chamber music are limited at present. The first priority for the growth of the instrumental program must be the development of thriving cello and bass studios, accomplished with the resources of a full-time cello position. In addition, if recruiting goals in the violin studio are met, there will be a need for additional resources to teach violin students, perhaps a part-time instructor. Professor Cobos not only teaches violin majors but also directs the Orchestra and String Orchestra; consequently, there is no room in his load for additional growth in the studio.

Among other needs, we must look to the future of the **jazz** program, where we have relied totally upon an administrator who is approaching 30 years of service, and the **instrumental music education** program, where we employ a widely-respected retired teacher to teach on a half-time contract. The School of Music Strategic Goals document raises the possibility of combining these duties with others selected from cello, oboe, tuba, guitar, keyboard, percussion, composition, and ethnomusicology.

Salary Improvement Plan

The music executive submitted to the university administration in July, 2001, a Salary Improvement Plan, comparing salaries in the Schwob School of Music with NASM statistics for music schools and departments nationwide. The proposal was to use available private funds to bring Schwob School salaries up to the 75th percentile nationally. The worst discrepancies are at the Assistant Professor rank, where the average salary for FY 2002 is below the projected 25th percentile and only one of the ten Assistant positions exceeded the 75th percentile. Each of the other ranks (Associate Professor and Professor) has an extremely wide spread between the highest and lowest salaries at the same rank (\$15,000 or more). These problems, which tend to sap morale and foster moonlighting among faculty, only compound and get worse with time, as raises from merit funds come in the form of percentage increases multiplied by the old base salaries. As of February 2002, the administration had not responded to the proposal.

Faculty Loads

The usual full-time load is fifteen semester hours, normally twelve in teaching, with the remainder allocated to service. Studio teaching of applied music is weighted 3:2 (three contact hours equates to two contact hours of classroom teaching). An unofficial “weighted load” formula used in the Schwob School of Music makes special provisions for ensembles, multiple sections of the same course, and size of course enrollment. Load credit is not given for service as academic advisors, nor for committee assignments or playing in faculty and (if needed) student ensembles; however, the Assistant to the Director receives a monetary stipend for taking on a major share of administrative duties.

Annual Evaluation

In the Schwob School of Music, annual faculty evaluations are conducted in accordance with the policies of Columbus State University (below) and the University System of Georgia. Faculty members are required to submit a summary of the year’s assignments and accomplishments. Required materials include course handouts and university-administered student evaluations of teaching, including those for applied music and ensembles as well as classroom subjects; however, visits to classes, rehearsals, and lessons by the music executive or by peers are not a part of the evaluation process. Although CSU and University System policies stipulate that “academic advisement shall be a specific topic of evaluation,” there is no established or written procedure for doing so.

Faculty Development

Faculty development is an essential part of the responsibilities of all faculty and a significant factor in consideration for tenure. In the School of Music, faculty development includes professional activities such as giving recitals and master classes both on campus and at other institutions; scholarly activities such as research and publications; additional training in either a primary or secondary field of expertise; and attendance at workshops and conferences. The University and the School of Music emphasize the need for professional activity both on campus and in other forums, including interaction with public schools, other universities, and professional engagements including solo recitals and membership in professional ensembles. In consideration for tenure, performance in the applied area of expertise is considered equivalent to publication for general University faculty; therefore, it is supported with faculty development funds.

The School of Music has been generally supportive of the activities of its faculty in this regard. Faculty in the School of Music may request funding to assist development by submitting proposals to the music executive, who makes discretionary allotments from various funds available to him. Faculty may also request professional development funds by submitting a proposal to the University via the Vice-President of Academic Affairs; however, these funds have been reduced in the current budget cycle.

Technical and Support Staff

The School of Music has three full-time office staff: two Senior Secretaries and an Administrative Assistant (see also Section D.). The Music Library, housed in the RiverCenter with the School of Music, has a full-time librarian, a full-time Library Assistant, a part-time Library Assistant (.425 EFT), and several hourly student assistants. Box office functions are handled by the RiverCenter, Inc., which is separate from Columbus State University.

Part-time faculty are paid between \$40-60 per contact hour of teaching. Rates of pay make allowance for long-distance commuting, education, experience, and overall effectiveness. In addition, some faculty with small enrollments receive a guaranteed minimum annual compensation. Part-time faculty do not receive additional compensation for such responsibilities as studio master classes, serving on performance juries, recruiting, and performance on faculty recitals. Staff accompanists are treated like part-time faculty but receive only \$20 per hour based upon their estimated time for accompanying each semester.

For the year 2000-01, excluding the cost of benefits, aggregate full-time salaries (including Professors Scialla and David, who have annual contracts with partial EFT) were \$721,990. Estimated aggregate salaries for adjunct faculty and staff accompanists (not including graduate assistants) were \$95,000. Therefore, the **share of the total music instructional budget allotted to part-time** faculty members was 12 percent.

No classes are taught by graduate students. Their assistantship duties, assigned by the Director in consultation with a supervising faculty member, are limited to 9.5 hours per week.

Copies of the institution's published policies concerning appointment, compensation, tenure, increases in salary, promotions, and fringe benefits for full-time and part-time faculty appear in Appendix E.

F. Facilities, Equipment, and Safety [NASM 2001-2002 Handbook, Section II. F., p. 63]

Facilities

The Schwob School of Music is housed in the new, \$68-million, state-of-the-art RiverCenter for the Performing Arts in uptown Columbus, five miles from the rest of the Columbus State University campus. Occupancy has taken place in phases, before the entire complex was finished. The School of Music occupied the instructional areas beginning in January 2001. The 150-seat Studio Theatre became available in August 2001, the 450-seat Legacy Hall in January 2002, although selected events took place prior to those dates by special arrangements with the contractor. Nearing completion at the time of the writing of this Self-Study are the Grand Lobby and the 2,000-seat Bill Heard Theatre. The RiverCenter is "divided" into two spheres: the instructional spaces, the Studio Theatre, and Legacy Hall "belong to" Columbus State University, while the Bill Heard Theatre, the Grand Lobby, the box office, and associated offices and ancillary spaces "belong to" RiverCenter Incorporated (see Section D.). School of Music administrative offices, music library, classrooms, faculty offices and studios, seminar rooms, rehearsal rooms, practice rooms, faculty and staff break room, and student lounge are housed in the facility. In addition, Legacy Hall, a 450-seat

recital, and Studio Theater, a 150-seat multi-purpose hall, are used for guest artist, faculty and student recitals, concerts and master classes. Access to the Heard Theatre, a 2000-seat multi-purpose hall, is available through RiverCenter, Incorporated, on an as-needed basis.

RiverCenter spaces are housed in a brick facade building with carpeted halls and classrooms, natural wood floors in studios, and tiled rehearsal spaces and reception lobby. Soundproofing is highly successful in all areas. Climate control is also good.

Classrooms:

- 1 large classroom that will accommodate 60 students
- 1 medium classroom that will accommodate 50 students
- 2 small classrooms that will accommodate 20 students comfortably but that frequently have 30 students at present, making for an uncomfortable setting. Quality of air is compromised as well as freedom of movement by the instructor at the front of these rooms.
- All of the preceding classrooms are equipped with an upright piano, audio playback equipment, one computer each, and a pull-down screen. Some also have an overhead projector, and one has an electronic keyboard in addition to the acoustic upright piano.
- A keyboard lab with 13 electronic keyboards (nearing the end of their useable life), 7 computers, and a printer.
- 2 seminar rooms, one with a computer, the other with audio equipment and an upright piano

Teaching studios:

The facility offers ample teaching studios, with room for faculty growth in the near future.

19 teaching studios equipped with:

- Piano studio: 2 grands
- Voice studios: 1 grand
- Opera coaching studio: 1 grand
- Other studios: 1 acoustic piano
- Recording capabilities
- Desk, bookcases, filing cabinet
- Computer with network printer on that floor
- 1 studio equipped with desk, filing cabinets and bookcase

Organ teaching is accomplished at the Jordan concert organ in Legacy Hall, a 63-rank, tracker-action instrument built by Létourneau. Percussion teaching and practice take place in the five-room percussion suite, where the percussion instruments are located.

Rehearsal spaces:

The facility offers three large, two-story rehearsal rooms with adjustable acoustics for Wind Ensemble, Orchestra, and Choral/Opera/Musical Theater work. Each can accommodate in excess of 100 persons. A separate rehearsal space dedicated to Jazz Studies is naturally smaller than the other rooms, but provides ample rehearsal facilities for this group. There are grand pianos in the Wind Ensemble and Choral rehearsal rooms, upright pianos in the Orchestra and Jazz Band rehearsal rooms.

Conservatory Division:

The Music Conservatory Division of the university (a part of the university's non-degree offerings in the arts) is housed in the RiverCenter.

- 1 office for the coordinator, equipped with 2 grand pianos, desk, filing cabinets and computer
- 1 large teaching room with 1 grand piano, four tables with chairs and 30 chairs for public performances.
- 1 large reception room with chairs for 40 persons.
- 1 medium classroom without piano, currently used for storage.

Practice rooms:

In addition to the teaching-practice areas in the percussion suite, the facility has 7 large practice rooms (5 with grand pianos, 2 without pianos), 33 small practice rooms (10 with upright pianos), 1 practice room with a two-manual-and-pedal pipe organ, and 2 rehearsal rooms for staff accompanists (with grand pianos).

Audio equipment:

An appropriate quantity and quality of audio equipment is provided at the present.

- 3 percussion practice rooms in the Percussion Suite
- 7 large rooms, 5 with grand pianos and 2 without piano
- 33 small rooms, 10 with acoustic pianos
- 1 organ room with a 2-manual and pedal pipe organ
- 2 rehearsal rooms for staff accompanists with grand pianos

Conductors suite offices: Five offices equipped with desk, filing cabinets, bookcases, computer with a network printer in the suite

Administrative and security offices:

- 1 public lobby
- 1 reception lobby for the music office, with computer and network printer
- 1 break room for faculty and staff, with microwave, refrigerator, dishwasher, coffee makers, sink, cabinets and 2 tables with 8 chairs, and a side table

- 1 conference room with large table, 15 chairs, console table, sideboard
- 1 office for the Director with computer and printer
- 1 office for assistant director with computer and printer
- 1 office for administrative assistant with computer and printer
- 3 offices for administrative secretaries with computers and printers
- 1 computer room with 7 computers and a network printer
- 1 large workroom with photocopy and fax machines, network printer, faculty mailboxes, and 11 filings cabinets

Music Library:

- 1 large space for reception, including circulation desk with 3 computers and a network printer, appropriate furniture for reference area and listening stations
- 1 office for the Music Librarian with computer and printer
- 1 room for CD and video storage and staff work projects
- 1 room for quiet studying with large chairs
- Appropriate metal shelving for storage of books and scores
- 9 computers with network printer
- 1 video viewing room
- 1 room with photocopy machine and network printer
- Appropriate desks, chairs and private study cubicles

Recording facilities: One large recording center, with feeds from major rehearsal and performances halls

Student lounge:

- 1 large room with tables and chairs vending machines and microwave
- 1 small office for student organizations

Instrument repair shops:

- 1 room for large instruments, also housing a harpsichord, owned by the Columbus Symphony Orchestra, and a celesta, owned jointly by CSU and the Columbus Symphony Orchestra
- 2 rooms for smaller instruments: one for strings, one for woodwinds
- All equipped with tables and chairs

Storage:

- Music storage library: 1 large room with scores and parts for wind ensemble, orchestra, and choirs, with 6 filing cabinets, 1 large instrument locker and 19 pull-out racks with 7 shelves each for parts
- Administrative office storage: 1 large storage room with metal shelving

- Student lockers
 - First floor: 75 assorted large, medium and small lockers in room 1804, 15 large and 6 medium lockers in main hallway
 - Second floor: 60 assorted medium and small lockers in room 2803, 9 large lockers in main hallway
- 2 instrument storage rooms: 2720 and 2938

Security office: One small office in room 1919 with a computer and printer and desk

Equipment

Keyboard instruments:

Pianos

Code: CSU-owned

5yr: 5-year lease, Yamaha

1yr: annual "School Program," Yamaha

Total pianos: 56

| | | | |
|--------|----|-----------|----|
| Grands | 20 | Uprights: | 36 |
| csu | 9 | csu | 10 |
| 5yr | 3 | 5yr | 5 |
| 1yr | 8 | 1yr | 21 |

Locations:

Auditoriums:

Grands: 2

csu 2

Faculty studios:

| | |
|------------|--------------|
| Grands: 10 | Uprights: 16 |
| csu 2 | csu 5 |
| 5yr 2 | 5yr 2 |
| 1 yr 6 | 1yr 9 |

Classrooms:

| |
|-------------|
| Uprights: 5 |
| csu 2 |
| 5yr 1 |
| 1yr 2 |

Ensemble and rehearsal rooms:

Grands: 3

csu 2

1yr 1

Uprights: 2

csu 1

1yr 1

Practice rooms:

Grands: 5

csu 3

5yr 1

1yr 1

Uprights: 13

csu 2

5yr 2

1yr 9

Pianos by builder:

Steinway 5

Grands 4

csu 4

Uprights: 1

csu 1

Baldwin 1

Grand 1

csu 1

Bosendorfer 1

Grand 1

csu 1

Story and Clark 1

Upright: 1

csu 1

Yamaha 48

Grands 14

csu 3

5yr 3

1yr 8

Upright: 34

csu 8

5yr 5

1yr 21

Organs

Concert instrument 1

Legacy Hall 1

csu 1

Practice instrument 1

Practice room 1

csu 1

String instruments:

All owned by CSU

Schwob School of Music

Columbus State University

Columbus, Georgia

Violins 8 complete with cases and bows

14 no bows or cases

Cellos 6 no bows, 2 bags

Basses 4 2 French bows, no bags

Woodwind and brass inventory:

| Instrument | Condition |
|------------|-----------|
|------------|-----------|

| | |
|------------------------|-----------|
| 2 A clarinets | good |
| 1 alto clarinet | good |
| 1 alto flute | good |
| 1 alto sax | good |
| 1 alto | good |
| 1 baritone sax | good |
| 3 bass clarinets | very good |
| 1 bass flute | very good |
| 4 bassoons | good |
| 2 bassoons | poor |
| 1 contra alto clarinet | good |
| 1 E-flat clarinet | good |
| 1 English horn | good |
| 1 flute | good |
| 4 oboes | good |
| 2 piccolos | good |
| 1 soprano sax | good |
| 3 tenor saxes | good |

| | |
|-------------------|-----------|
| 1 alto trombone | good |
| 2 baritones | poor |
| 3 C trumpets | good |
| 4 euphoniums | very good |
| 4 horns | good |
| 4 horns | poor |
| 1 bass trombone | excellent |
| 2 trombones | good |
| 2 B-flat tubas | very good |
| 2 B-flat tubas | poor |
| 3 C tubas | very good |
| 2 C tubas | poor |
| 1F tuba | excellent |
| 1 piccolo trumpet | good |

Percussion inventory:

9 Yamaha Timpani
9 Ludwig Timpani
2 sets of chimes
Adams xylophone
Musser xylophone
Yamaha vibraphone
2 Musser marimbas
1 Adams rosewood marimba
2 sets of 2.6 Mallettech bells
1 set Musser concert bells
1 GMS snare drum
1 Cleavlander snare drum
1 Grover piccolo snare drum
1 Pearl custom snare drum
1 Ludwig marching snare drum/field drum
2 Ludwig concert bass drums
1 Ludwig medium bass drum
1 Ludwig small bass drum
LP congas
LP bongos
LP professional timbales
Yamaha custom maple 5 pc drum set
Tama 5 pc drum set

1 Wuhan wind gong
1 Paiste small tam tam
1 Mid-sized Wuhan tam tam
1 Mid-sized tamtam
1 Large Wuham tam tam
1 10" Sabian splash
1 14" Sabian medium hi hats B8 Pro
2 13" K Zildjian hi hats
1 14" Sabian hi hats with rivets
1 16" Zildjian thin crash
1 22" Zildjian sus/ride
1 13" K Zildjian hi hats
1 18" K Zildjian hi hats
1 22" Sabian AA raw ride
2 Octaves of Zildjian crotales
1 Set of 4 premier concert toms
1 Set of 4 peral concert toms
1 Set of 7 roto toms
1 Set of 5 temple blocks

- 1 16" Sabian AA orchestral suspended cymbal
- 1 16" Sabian HH orchestral suspended cymbal
- 1 18" HH Sabian orchestral suspended cymbal
- 1 18" Sabian HH Germanic crash cymbal
- 1 19" Sabian Viennese HH orchestra. crash cymbal
- 1 18" Zildjian Symphonic Viennese Crash cymbal
- 1 20" Zildjian Symphonic crash cymbal
- 1 20" K Zildjian Constantinople suspended cymbal
- 1 22" K Zildjian Constantinople light ride

Jazz Band inventory:

Peavey KB-300 Keyboard Amplifier

Peavey Model 1820 Bass Cabinet

Peavey T-Max Bass Amp with Case

King Tenor Sax

Selmer Baritone Sax

Conn Trombone Model 6H

Bach Flugelhorn Model 83

Bach Flugelhorn Model 83

Bach Flugelhorn Model 83

Bach Flugelhorn Model 83

Martin Guitar

Paramount Banjo

Fender Precision Bass

Set LP Bongos spider engraved CSU

LP Congos Drums

Selmer Bass AR 233

Wooden Storage Cabinet

Metal Cabinet

Metal Cabinet

Mag Rack

Microphone stands, cables

1 Set Trumpet Bucket Mutes

1 Set Trombone Bucket Mutes

Tascam Series 5 Expander

Tascam Series 5 Audiomixer

Peavey Stereo Mixed System Model MC12

Desk

Quintessence Pre-Amp
Set Music Stand Lights
Short Rack
RCA Talmount Rack
Tascam DBX Units Model DX4D
Tascam DBX Units Model DX4D
Teac Patch Bays
Peavey CD Mixer Model 907A
Teac Model 1 Headphone Mixer
Teac X2000R 4-Track Recorder
Tascam 8 Track Recorder
Yamaha Speaker Cabinets
Yamaha Speaker Cabinets
Filing Cabinet
Percussion Instrument and Percussion Hardware
Kustom Suitcase Amplifier
Sanyo Cassette deck
Technics Equalizer
Teac DBX Unit
Peavey Model 260 Amplifier
Peavey Model 110 H Speaker
Peavey Model 110 H Speaker
Peavey TNT 160 Guitar Amplifier
Peavey Speaker Stands
KMD Speakers Model SE15
KMD Speakers Model SE15
Mackie 24.8 Nod Mixing Console
Mackie Power Supply Unit
Sony Model PCM R300 Digital Tape Deck
Onkyo Cassette Deck Model DXC340
Technics Model RSTR313 Cassette Deck
Technics Turntable Model SLQD 33
PRM Model 310S Speaker
PRM Model 310S Speaker
Auratone Monitor Speaker
Auratone Monitor Speaker
Yamaha Digital Reverb Machine Model R1000
Peavey Model M2600 Power Amplifier
DBX Model 163 Comp. Unit
BBE Sonic Filter Machine Model 822A

Peavey Model EQ 215 Equalizers
Peavey Model EQ 215 Equalizers
Sound Craftsman Model TG3044R Equalizer
Pioneer Model SA706 Amplifier
AKAI Model GX 270D 4-Channel Recorder
Teac Model 2340R 4 Track Recorder
AKAI 4 Track Recorder Model GX635D
Manhasset Music Stands
Jazz Band Library

Audio Equipment:

- Recording Studio: Set to record from all major performance and rehearsal venues simultaneously. Full complement of recording equipment with permanent microphones set in each hall or room.
- Classrooms: CD, cassette and turntable with speakers
- Seminar rooms: 1 rolling cart with CD, cassette and turntable with speakers
- Faculty Studios: Recording equipment for instruction review
- Ensemble Rehearsal Rooms: Permanent microphones connected to central recording studio
- Library: 6 listening carrels with CD, audio analog cassette and LP player, with headsets; 9 PCs that play CDs

Visual equipment:

- Classrooms: 3 Overhead projectors in classrooms, 2 on carts and 1 permanent in 1719
- Library:
 - Faculty circulation:
 - Data projector with CPU and keyboard on cart
 - Opaque projector on cart
 - Transparency projector on cart
 - VCR with 27" monitor combined on cart
 - 6' Portable screen
 - Portable analog audio cassette player
 - 2 Camcorders
 - 2 Tripods
 - Boombox and LP player on cart
 - Public circulation:
 - 2 VCRs with 13" monitor combined units in carrels
 - 1 Clearview (color) machine in carrel (low vision patrons)
 - 1 CD ROM standalone players
 - 1 VCR/DVD player with 27" monitor and CPU keyboard on cart
 - 1 Microform reader and printer

Computers: All classrooms, faculty studios/offices and administrative offices, have computers. In addition, the student computer room in the administrative office suite and the library have PCs with either an individual printer or a network printer available.

Maintenance and replacement of equipment:

The Steinway concert pianos are tuned and maintained by a licensed Steinway technician on contract. All other pianos are tuned and maintained by contract with a local technician.

Pianos fall into three categories: those owned by the university, those that are leased from a local Yamaha dealer, and those that are supplied annually by the local Yamaha dealer at no cost to the institution. The two Steinway concert grands in the performance halls are new. Older grand pianos will need to be repaired or rebuilt on a plan yet to be devised. Pianos leased or supplied as a courtesy by the local dealer turn over on a regular basis.

The new mechanical action pipe organ will be under the builder's warranty for ten years for parts and labor. A regional technician will be under contract to do the regular tuning and facilitate any repairs made for the company. The same technician will tune and maintain the practice organ.

One member of the string faculty is a gifted craftsman and teaches a string instrument repair and maintenance class. The string instrument inventory is maintained well.

Maintenance of wind instruments is partially covered by the small instrument repair study program currently in place. Other small repairs are handled by a local vendor/repairman. Large repairs must be done by shipping instruments to national locations.

CSU instructional Technology Services provides installation and repairs as needed on audio and video equipment. Personnel in the Computer Center service all University-owned computer equipment.

Plant Operations Custodial Services supplies the personnel and materials needed for cleaning the facility.

Security:

A downtown campus requires an extra effort in the area of security, for the people and the facility. Current coverage includes (1) a CSU Campus Police officer that patrols all three university downtown facilities (the RiverCenter, the Rankin building, and the Coca-Cola Space Science Center) 24 hours per day and (2) contracted private security officers that are stationed in the RiverCenter from 7 a.m. until 11 p.m.

Cardreader devices have been installed at the main entrance to the facility, at the practice room doors, and at the stage doors of the performance halls. Cards have been issued to

faculty, staff, and students. This system is still being tested. It is expected to be fully functional later in the semester.

All faculty, staff and students must be alert to potential danger on the surrounding streets after nightfall.

Needs

Facilities:

In the area of facilities, there is an immediate need for a House Manager for the CSU portion of this facility. Legacy Hall and Studio Theater are the primary performance halls for the School of Music. Their complexity and flexibility of design, plus the wide diversity of events presented, require a trained professional in the areas of lighting design, audio recording, concert etiquette, and house management. RiverCenter, Inc., has its own trained staff to deal with these matters for its own events. CSU has no one. At present, public recitals and concerts are given with minimal plans for stage management, appropriate lighting, or house management.

In addition, CSU must have a full-time person in charge of scheduling the use of these two halls, as well as the entire School of Music facility. Many local groups use the rehearsal spaces here. The potential for scheduling problems is constant. The coordination of scheduling Legacy Hall and Studio Theater in conjunction with RiverCenter, Inc., staff is crucial, as our instructional program and our performance lives depend on the smooth running of these areas.

A proposed staff restructuring may help to address some of these concerns.

CSU also needs a full-time recording engineer to plan and execute the increasing demands of our expanded program. Currently, one faculty volunteer does this work, with some student assistance. This crucial area cannot be left to the availability of volunteers.

Provisions for increased instrument storage and student lockers in the future are highly desirable.

Equipment:

Equipment needs include the following:

- additional furniture to complete the furnishing of some lesser-used offices and studios;
- replacement of the keyboard laboratory, which is nearing the end of its useable life;
- additional choral risers and a choral conductor's podium;
- additional music stands and chairs;
- upgrading of the woodwind instrument inventory, which lacks some core instruments such as the contrabass B-flat clarinet, contrabassoon, etc. (ensembles must rent the instruments that are missing or not possible to be repaired; sometimes, the parts

simply are not played, even though there are students enrolled to play those very instruments);

- upgrading of the brass inventory (except for the tuba area, we do not have enough instruments to run a program of our current size, much less the increased enrollment we anticipate in the near future);
- additional grand pianos, including one for the Orchestral Rehearsal Room;
- additional artist benches.

We also need a full-time piano technician, especially as our piano inventory grows in the next few years.

There is a need for a full-time instrument repair person for all instruments. The space is already prepared.

Security:

The security of our students, faculty and staff must be the first priority of the CSU Police Department. Further improvements need to be made immediately to increase the number of CSU officers assigned to this facility. One officer to patrol a 75,000 square foot facility plus a large parking structure on another block, an entire student residence on another block, plus the CocaCola Space Science Center three blocks away is not an acceptable plan. At least two officers – one checking the offsite areas, the other staying in the School of Music at all times – are desirable.

Additional security is provided currently by RiverCenter, Inc. Their primary concern is in the common areas, the performance halls, and the Grand Lobby area. Their work is essential, but CSU should have its own solid plan that does not rely upon help that may not always be available.

Establishment of a security station at the front entrance to the School of Music area of the RiverCenter has been under discussion for some time but has foundered over the displacement of the lobby furnishings given by a major donor that would result. Faculty, staff, and students consider such a security station essential.

G. Library [NASM 2001-2002 Handbook, Section II. G., pp. 63-65]

Governance

The Columbus State University (CSU) Music Library is a *new department and the sole branch of the Simon Schwob Memorial Library, which is a medium-sized academic library serving approximately 5,500 students and 220 full-time faculty with 261,000 volumes in its collection. The Music Library, staffed and funded by Schwob Library, is located approximately seven miles from the main campus in the RiverCenter Center for the Performing Arts building. The department head of the Music Library is responsible for the administration of the unit, including supervision of library staff, collection development, provision of reference services and

bibliographic instruction to patrons, facility planning, and **liaison with the School of Music. The department head reports to the Schwob Library Director.

* The Music Library opened its doors to the public on January 8, 2001 with the following collections available on site: electronic resources, reference, reserves, small media items, and current periodicals. Shelving and furniture was purchased and installed during the 2001 fall semester. The remaining music materials (LPs, circulating print materials, bound periodicals, and microform) were moved into the Music Library in late December 2001 and early 2002. Please refer to the Music Library Collection Development Policy (Appendix G) for a brief history of the CSU Libraries.

**Music Librarian liaison activities include: attending music faculty meetings and membership on the School's Library and Technology committees.

Collection

A. Music Holdings as of October 2001:

| FORMAT | TITLES | ITEMS/VOLUMES |
|---------------------------|--|--|
| | | This column reflects the total number of items associated with each format. Totals record individual units (e.g., one single CD) or barcoded containers holding multiple units (a score & parts in one binder, three CDs in a jewel box, etc.), depending on format. |
| Books | 5,033 | 5,401 |
| Current print periodicals | 26 (3 titles located in main library and 23 located in music library, 20 of which are paid subscriptions, 4 are bundled with the paid subscriptions, and 2 are ongoing donations) | ---- |
| Bound periodicals | 41 | c.760 non-barcoded volumes, of which c.10 volumes are located in main library |
| Scores | 3,238 | 3,941 |
| LPs | 5,464 | 5,821 |
| CDs | 1,080 | 1,113 |
| Audiocassettes | 28 | 48 |
| Videocassettes | 104 | 117 |

| | | |
|-------------------------------------|--------|--|
| CD ROM | 26 | 27 |
| Software (owned by School of Music) | 148 | 148 |
| Microfilm | 14 | 169 (of which 2 titles/64 reels are located in the main library) |
| Microfiche | 6 | 883 |
| TOTAL | 15,192 | 18,428 |

B. Assessment arranged by user group

1. Music students in the undergraduate and graduate programs use library resources for coursework and independent research/creative activity. Generally, the collection provides minimal support for the undergraduate program and is inadequate for that currently offered on the graduate level. The University System of Georgia (USG) recognizes that the CSU School of Music is a program of excellence. CSU is committed to promoting and enhancing the fine and performing arts programs. The Music Library collection and materials budget must undergo a review process so the institution may plan how to best meet the needs of this expanding emphasis and growth. Since the Music Library collection is a relatively young one, much core repertoire (scores and media) as well as some reference sources must be identified for retrospective purchase. A substantial financial commitment (both for staff and materials) to collection development is needed to fill gaps and develop an up-to-date collection necessary to support a growing small to medium-sized School (if collecting, rather than providing access, is identified as the primary means to offer supporting materials).

2. The Music Library attempts to serve the needs of the **general student**, both those enrolled in non-major music courses as well as those using the collection for non-music course work, which is often interdisciplinary in nature. The library covers the needs of the first type of general student adequately. The second type of student is supported, as long as the material directly relates to areas included in the School's course offerings. However, there is little support for the general student's musical research interests that do not coincide with the School's present curricula, most notably popular music and musicians. The Music Library tries actively to collect music-related interdisciplinary materials, where music is strongly emphasized. Multicultural studies are collected as well, again, when the main topic is clearly music-related. Interdisciplinary and multicultural materials that may include music as a secondary topic are purchased and housed in the Schwob Library.

3. The present collection provides inadequate **instructional support for the teaching needs of the faculty**. Faculty routinely find lacking basic score repertoire in all applied areas, audio and AV recordings, journals, standard score and monographic series, and monographs. They regularly place personal copies of standard items on reserve because the library does not own them. A review of submitted faculty lists outlining what they consider core items for their courses clearly indicate that the library's current collection does not support instruction.

A recently completed analysis comparing CSU holdings with the following Music Library Association recommended standard lists, clearly suggests that most areas are in need of development:

a) The Music Library Association's *A Basic Music Library: Essential Scores and Sound Recordings*, 3rd ed. (1997), recommends titles for the college or university supporting undergraduate music studies. CSU holds only 30.6% of the recommended full and study scores, 12.1% of the performing editions, 10.8% of western classical recordings, 2.4% of the traditional and popular musics of the Americas & Europe recordings, and .1% of musics of the non-western world recordings, for an average of just 8.25 % of the total recommended basic scores and sound recordings.

b) *Magazines for Libraries*, 9th ed (1997)

CSU has 31% (includes full text access to titles via electronic resources) of the recommended music titles considered “basic” by the selectors.

c) *Guide to Reference Books*, 11th ed. (1996)

CSU has 32% of the recommended music entries selected to support general reference service in a large university library that serves undergraduate and graduate students, faculty and other researchers, and educated adults from the general populace.

d) *Books for College Libraries*, 3rd ed. (1988)

CSU has 78% of the recommended titles for a core music collection in an undergraduate library. It should be noted that although the library owns a significant percentage, this source was published 13 years ago, about the time when the library began to experience significant budget cuts. Therefore, it is suspected that the library probably owns a much smaller percentage of recommended titles published since 1988.

As the collection does not support doctoral level research, faculty pursuing doctoral, post-doctoral and independent research rely heavily on electronic resources, interlibrary loan for print materials, as well as traveling to the University of Georgia at Athens or other research institutions. The most frequently requested items from faculty include journal articles, scores, and monographs/theses.

C. General assessment by collection

1. The music collection may be described as a small academic branch library collection that supports the instructional and research needs of a small to medium-sized School of Music. The collection of **books about music and music instruction materials** (areas of the collection under the Library of Congress Classifications ML and MT) generally serves the School's programs, though much of the material is dated. It is now developed primarily through gifts and a small Schwob Library materials budget line that only minimally addresses faculty requests and little else. There is no specific allocation for planned collection development of the music collection, nor are there separate lines for various formats. No approval plans are in place. Access to electronic books via the statewide electronic resources aggregator (GALILEO) has begun to address this problem, as well as the implementation of a new statewide universal

borrowing arrangement among the USG libraries (scheduled for implementation in the spring of 2002).

2. Music scores are also collected as outlined above. The collection does not meet the needs of the School. It is weak in all areas (chamber, ensemble, performance scores, study scores, and especially collected historical editions). The recent acquisition of some music in the public domain on CD ROM as well as access to Internet sites containing scores or manuscript images (topical) has begun to address a few gaps in basic repertoire. Scores are collected covering all areas of musical performance supported by the School. Duplicate copies are generally not purchased unless required for performance forces.

3. The collecting level for historical sets (commonly known as "monuments") has been negligible. This most basic of music resources sorely needs attention. Very few historical sets are represented; and only a handful of complete composers sets are represented on microfiche, an undesirable medium for the study of critical editions. The few sets represented in print are mostly incomplete, the subscriptions having been terminated in past budget reductions. If funding is ever found to address this issue, the missing volumes from older out-of-print series will be difficult to purchase. No new sets/series have been acquired and/or subscriptions initiated for over a decade. Likewise, important monographic series (historical studies, biographies, genres, etc.) have not been purchased nor subscriptions placed.

4. The media collection is composed primarily of LPs, compact discs, analog cassettes, videocassettes, and software. Faculty has noted that much of the vinyl recording collection is in poor condition and should be weeded and replaced with digital formats. In the past, there has been a reluctance to purchase AV formats (due to budget constraints) so this collection is particularly weak. Media materials are purchased to coincide with the score collection whenever possible and as funding allows. And again, there is no dedicated line for the purchase of media items. Given the lack of funding and absence of approval plans or standing orders, there has been no steady development in the media collection in the areas of new music, new performers, or new topics of study (ethnomusicology, popular music, new expanding areas of classical music releases, black composers, central and eastern Asia, Africa, South America, etc.). The present librarian has been able to make some recent purchases using end of the year funds to begin to address some of these concerns, such as the acquisition of world music recordings, samples of regional folk and popular music, and a few complete collected works sets.

Obviously, the annual goal should be to acquire media to support current and projected courses/programs, complement the score collection, develop collected editions of composers' works as available, and update the collection to support current trends in music. Present funding does not support this goal. Though a music library collection development policy was approved last spring, regrettably, there is no funding to support its implementation beyond using it as a guide for accepting donations and making small occasional purchases when funds become available. New Internet sites at research centers, such as the Library of Congress's American Memory Project, are allowing CSU to begin to provide access to targeted areas. It is hoped that future developments in the area of shared or licensed online media resources, and expanded

interlibrary services (now limited to circulating print items) may enable CSU to further enhance access to audio and AV materials.

5. The music **microform** collection is made up of monuments on fiche and periodical titles.

6. The print music **reference collection** is just adequate, containing representative titles of most of the expected types of sources and commonly used titles: music encyclopedias (primarily English language), terminological and biographical dictionaries, bibliographies, pronunciation guides, discographies, library and archive catalogs, directories, periodical indexes, topical handbooks, and composers' catalogs. However, this small print collection is well-supplemented by numerous online services and subscriptions such as: a small compact disc collection; DIALOG; The Music Index; GroveMusic.com; hundreds of reference resources via GALILEO such as RILM; and links to a myriad of sources and search engines from the Music and Schwob Libraries' homepages.

7. The print **journal collection** is woefully small, numbering just twenty paid current print subscriptions. Several titles were lost during a budget reduction in the early 1990's and that funding has not been restored. However, GALILEO does provide access to recent full-text articles in a handful of music journals for which CSU has no print subscriptions. The Music and Schwob Libraries' homepages provide full text article access to a few paid and free music online journals and will also provide electronic access to JSTOR, a large retrospective collection of scholarly journals, in spring 2002. It is hoped that when full text articles are added to *The Music Index* database, Schwob will be able to subscribe to this enhancement.

D. Acquisitions, preservation, & replacement policies

The Music Library Collection Development Policy (see Appendix G), written and approved in the spring of 2001, describes: the purpose of the collection, the history of the department and library, the degree programs supported, its state and regional significance, general collection guidelines, the levels of collection intensity and their definitions, and an assessment of the existing collection and collection levels. The Music Librarian, together with the School of Music Library Committee and the Library Director, will regularly review the policy, making changes as needed to adjust for changes in course offerings, programs, and changes in areas of current research and technology.

Faculty are strongly encouraged to submit requests for materials throughout the year through email, in faculty meetings, via the library homepage, and in personal contact with library staff. Students may also recommend items to be considered for purchase. The Music Librarian reviews all faculty and student requests in conjunction with the collection development policy. Faculty participation in the acquisition process is uneven, due in large part to the universal recognition that library funding for materials is quite limited.

There is no preservation/replacement program currently in place. A score pamphlet binding procedure is planned for implementation next year.

E. Cooperative arrangements to augment holdings

In the Columbus area there are no institutions outside of the public library with significant holdings of music materials. Thus, there are no local reciprocal borrowing agreements that would augment the library's music holdings. The Springer Theatre, designated the State Theatre of Georgia, located in downtown Columbus adjacent to CSU's RiverCenter for the Performing Arts, does have a small collection of performing arts materials, but these items are not for loan. The CSU Music Librarian and Archivist plan to explore with the Springer staff the feasibility of providing some type of bibliographic access to these items via the Internet.

Interlibrary loan services through Schwob Library are excellent. Schwob Library faculty and staff are active in community, regional and national professional associations, ensuring good relationships with libraries in all parts of the country. Statewide universal borrowing among the University System of Georgia libraries is scheduled to begin this spring, which will further enhance resource sharing.

F. Community library facilities

The music librarian participates in the local area librarians' association to: (a) keep abreast of local collections and services that may support the needs of the music school, (b) maintain communication among the libraries, and (c) develop interest and support for the music library. The W.C. Bradley Memorial Library (public) is located approximately one and one-half miles from the School, and its 12th Street branch is located 4 blocks away. Both libraries have reference, circulating media and print collections. Students are usually referred to these collections to satisfy needs in the area of popular music. The public libraries' collections seem to be concentrated in the areas of popular music, musical comedy and film music, children's music, and light classics/classics, as would be expected. The Bradley's music-related print collection is of modest size, duplicating materials or subject areas found in the Music Library, though it does contain some important works the university does not own. Students may apply for library cards at the public library

Personnel

A. Description & Assessment

The music library staff consists of one faculty position (the music librarian/department head) and one and almost one-half support staff positions (library assistants who carry out activities related to technical and public services). In addition, the library employs two student assistants each spring and fall semester to assist in the operation of the unit.

The full-time staffing arrangements would be adequate if additional part-time and/or student staffing could be funded. The current staffing level does not support adequate hours of operation nor does it provide sufficient coverage or security when staff is ill, away at meetings or breaks, or even just carrying out routine professional duties on campus.

B. Staff

Chodacki, Roberta (Music Librarian, Assistant Professor): MLS State University of New York at Buffalo; MM (Vocal Performance) State University College of New York at Fredonia.
Responsibilities: outlined in the first paragraph of Section G.

Roach, Steven (Library Assistant): BA (Communication) Columbus State University.
Primary responsibilities: Technical services functions (bindery, bibliographic record maintenance, online public access catalog), public services (intra and interlibrary loan; circulation; reserves; reference, collection and deposit of fines and fees; student hiring, training; and supervision; stack maintenance; library security, public equipment maintenance; signage; liaison with corresponding departments in Schwob Library).

Guess, Jeaneane (Library Assistant, part-time): CSU student in Business Administration.
Primary responsibilities: evening/Sunday public services (circulation & reference).

Services

A. Access

The music library is open 58 hours a week (M-Th, 9 am-8 pm; F, 9 am-6 pm; Sat, closed; Sun, 3-8 pm) during the full academic terms; and 45 hours a week (M-F, 9 am-6 pm) during the summer. The library is open 9 am - 6 pm daily during break periods. While the summer and break schedules resemble common practice at similar institutions throughout the U.S., the operating schedule for the fall and spring is inadequate when compared to peer music libraries. Additional funding for staff should be secured to extend hours to an appropriate level.

The Music and Schwob Libraries' collections may be searched through an online catalog from anywhere via the Internet. A daily courier service between the Schwob and Music Libraries is in the planning phase and should assure access to and distribution of materials held at each library, when operational.

Most of the library's electronic resources are accessible on and off campus via a networked environment, 24/7. The music library has nine public access terminals, providing a full range of points of access for searching.

Music Library staff and patrons may access online public catalogs to all libraries and archives around the world that are currently linked via the Internet. Interlibrary loan service is available to university faculty, staff, and students as well statewide universal borrowing (described elsewhere in this report).

Additionally, the library owns a variety of typical print sources in book format of other libraries holdings.

Cooperative library lending cards are provided to faculty and students wishing to visit and check print materials out from other University System of Georgia libraries.

B. Instruction

All students may enroll in “Introduction to Library and Information Science,” a one-credit course, and may also elect to take a one-credit course “Seminar in Library/Information Research” in a particular subject area. The music librarian prepares and presents lectures on special topics to undergraduate and graduate classes, each session typically lasting from one to two hours and covering areas such as research methods for specific historical periods of music or programs in the field of music, music bibliography, copyright issues, technology, etc. Individual or group tutorials are available on demand or by appointment throughout the year. Reference assistance is provided in person, by telephone, or through email. Booklets and Guides to Research are available in the library and/or via the library home page on specialized topics and on using the online catalog.

Facilities

The music library is housed in the School of Music portion of the RiverCenter for the Performing Arts in uptown Columbus, five miles from the main university campus. The collection, office space, study area, and equipment are located on the main floor in one integrated area and occupy approximately 3,900 square feet with public seating for fifty-four.

The present facility supports the needs of the *current music program and collection. The configuration contains a combination closed stack area/workroom, open stacks, nine networked computer workstations, one stand-alone CD ROM workstation, six study tables, 12 carrels, a circulation/reference service desk, a reading/current periodicals room, a copy center (photocopier and networked printer), one microform reader/printer, 2 VCRs and a DVD/VCR unit, six audio playback carrels (audiocassettes, CDs, LPs), ADA special needs hardware/software to aid the visually impaired, a collaborative learning room, and one office. In addition, the library provides: access and security for the School’s Keyboard Lab/Technology classroom; a storage room and reservation/circulation service for School of Music AV equipment; and storage/circulation service for the Schools’ *SmartMusic* software/hardware.

Media playback equipment is purchased and maintained by Schwob Library. In addition to providing access to networked library resources via the Internet and audio/AV playback, a few of the workstations also support access to campus email, Microsoft *Office 2000*, and *Finale*.

The entire music collection will be available in a single location within the 2001/2002 academic year. Music-related government documents and archival materials will remain in those special collections in the Schwob Library.

* Space has not been incorporated to accommodate significant long-term collection development, an expanded staff, or storage for routine items such as large gift collections.

Finance

A. Music Library materials allocation

Music Library funding to purchase materials comes from the Schwob Library materials budget, administered by the Library Director. Rather than receiving an annual budget, funds are assigned to each subject librarian in small increments irregularly, a couple times a year, and are used primarily to satisfy faculty requests in conjunction with collection development goals. These funds usually need to be spent quickly so long-range, consistent collection building, and the initiating of serial subscriptions, is not possible. Approval plans and standing orders are not in place.

B. Schwob Library expenditures for music acquisitions:

| FORMAT | FY 99/00 | FY 00/01 | FY 01/02 |
|--------------------|---------------|----------------------------|---------------|
| Books | \$1862 | \$3622 (includes scores)** | \$385 |
| Collected Editions | ---- | ---- | ---- |
| Periodicals | \$1019 | \$1120 | \$1120 |
| Videotapes | ---- | \$186 | ---- |
| Scores | ---- | See Books | \$315 |
| Recordings | \$191 | \$4154 | \$674 |
| Microform | ---- | ---- | ---- |
| Electronic access | \$1900 | \$3681 | \$3703 |
| CD ROM | ---- | \$401 | ---- |
| TOTAL | \$4972 | \$13,164 | \$6197 |

**An additional \$8161.00 of University Foundation funds were spent in FY 00/01 to purchase second copies of reference books for the music library for those titles remaining in the main library.

C. Operational Budget

Schwob Library's first music librarian was appointed in April 2000 in anticipation of the completion of the University's first branch library. A few months prior to the January 2001 opening, one and .425 FTE support staff positions and .425 FTE student assistant positions were added to the staff roster for a total of 2.85 FTE. In addition, technical services staff in the main library spend approximately .25 FTE on music-related activities.

SALARIES: Salaries of the librarian, library assistants, and the student assistants are paid directly out of the Schwob Library budget and total \$60,427 for 2001/02.

EQUIPMENT: Support to equip the new facility has been shared by Schwob Library and other CSU agencies that had responsibility for bringing up the new campus location. Maintenance for AV and other typical library equipment (copiers, microform readers, etc.) will be provided by Schwob Library, and PC support shared by Schwob Library and campus computing. All Music Library equipment and supply requests are sent to the Schwob Library Administration (and its Instructional Technology department, as appropriate) for review and funding.

Areas/Needs for Improvement

A. University commitment to fund: (a) annual collection building and substantial retrospective collection development, (b) the purchase of library resources to support and sustain new or expanded courses or programs/degrees and, (c) additional staffing to support expanded hours of operation and adequately cover current service hours so that staff may take time off without handicapping service, security, and the well-being of those left to man the facility.

B. A School of Music commitment to: reviewing collection for relevancy in light of current programs, and an in-depth faculty assessment of collection gaps with comprehensive lists of identified items for purchase.

Comments:

Of critical importance is the need to develop a systematic plan for initiating subscriptions to collected editions, series, and monuments, and secondarily, to establish approval plans/standing orders, and a firm order materials budget line(s) to insure the continuing development of a basic music collection.

All applied faculty expressed concern that there is a lack of basic performance repertoire (scores & media) and pedagogical texts. Music history faculty has noted the absence of basic historical scores, texts, and accompanying media.

Regarding the overall weakness of the collection, faculty have expressed several comments and concerns. It has been observed that the collection is deficient in all areas and that a substantial financial commitment is required to address retrospective as well as current collection development needs. The audio-visual collection is quite small and needs to be significantly expanded. Likewise, years of periodical subscription cancellations have whittled the music journal collection down to just twenty. Electronic access to full-text articles through a variety of vehicles has begun to address the need for a larger journal collection, though few music titles are available via this means at the present time.

Faculty feels the staff in the main and music libraries is helpful in assisting faculty and students; evaluation tools suggest that library instruction is very helpful and appreciated. Faculty, staff, and students feel library hours are inadequate.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement [NASM 2001-2002 Handbook, Section II. H., pp. 65-66; Code of Ethics, Articles III, IV, V, VI, VII, IX, pp. 27-29; Section III., pp. 75-76; Section X, pp. 102-03]

Recruitment

Marketing materials are designed and printed during the summer months in order to have all materials in-house by September. Advertisements are also designed on this schedule. Materials include a department brochure, a sampler compact disc, and several small publications for special events, audition information, etc.

Each applied faculty member is responsible to recruit for their studio with assistance from their area conductor or coordinator. The Recruiting/Admissions/Scholarship/Retention committee (RASR) is responsible to address topics and issues brought forth to the committee by the music executive, students, and other faculty members. There is a representative from each area on the committee.

Contact information for individual students who have expressed interest in the school is kept in a database by the school's admissions secretary. All appropriate faculty members contact the potential student directly by mail or phone. Auditions are scheduled through the admissions secretary and are attended by area-specific faculty panels. Acceptance and award recommendations are forwarded to the music executive, who evaluates and balances them against the budget. If approved, acceptances and awards are issued to the individual student through the admissions secretary.

Financial needs include the following:

- increased general scholarship funding to promote achievement of the larger enrollment projected in the strategic goals and objectives;
- increased funding for graduate assistantships, which presently number only five;
- an increased marketing budget to raise the visibility of the Schwob School of Music more widely, including overseas.

Admission

Undergraduate admission requirements for the university can be found at <http://registrar.ecolstate.edu/cat0102/admug.htm>. Specific audition requirements for entering undergraduates in the School of Music are slightly different for each area within the department to better suit the various disciplines. Specific information is listed on the Schwob School of Music Audition Brochure (see Appendix V). These requirements are in addition to the requirements for university admission.

Transfer students are responsible for the same requirements as above in their particular degree area. In addition, an evaluation of their theory, piano, and performance skills is taken. A committee recommends the level at which the student may begin these classes based on the

level of this School of Music and not necessarily on courses completed elsewhere. In areas other than the ones listed above, transfer credits are approved or denied as part of larger university regulations.

Graduate admission requirements for the university can be found at <http://registrar.colstate.edu/cat0102/admgr.htm>. Specific requirements for graduate admission are listed in the graduate student information packet sent by our music admissions secretary. These requirements are in addition to the requirements for university admission.

Students being considered for entrance into the Master of Music in Music Education degree program with regular admission must have a bachelor's degree in either music or music education, present a minimum score of 800 on the Graduate Record Examination or a minimum score of 44 on the Miller Analogies Test, present a transcript of undergraduate work that reveals at least a 2.75 grade point average on all work attempted, and perform on videotape for the conducting track.

Students being considered for entrance into the Master of Music in Music Education degree program with provisional admission (who must complete the first semester with a B average or better) must have a bachelor's degree in either music or music education, present a minimum score of 700 on the Graduate Record Examination or a minimum score of 35 on the Miller Analogies Test, present a transcript of undergraduate work that reveals at least a 2.5 grade point average on the most recent 45 semester hours of work attempted, and perform successfully on videotape for the conducting track.

Students pursuing the Master of Music Education degree must satisfy three proficiency requirements, two in music and one in education. The two music proficiencies must be passed before enrollment in the final semester of study. These proficiencies are in the areas of keyboard and sight singing/rhythm (see Appendix 2C). The education proficiency must be passed in order to be issued a teaching certificate. The Praxis II examination must be passed for this proficiency.

Retention

Retention standards are published as follows. General university standards for satisfactory progress appear in the catalog on pp. 37-38, 60-66. Standards for admission and retention in the teacher education program appear in the catalog on pp. 108-10. For music majors to proceed to the next highest level of applied study, a grade of C or higher is required, as noted in the Music Student Handbook, p. 11. At juries, applied faculty also indicate whether or not a student may continue in the same degree program. Requirements for the retention of music scholarships appear on pp. 23-25 of the Music Student Handbook.

Studies conducted by the Recruiting, Admissions, Scholarship, and Retention Committee have shown an increase in retention rates. However, many discussions exist in the minutes of the RASR Committee regarding the requirement of a higher level of academic achievement as a requisite for entering the School of Music. Currently, no standards past the minimum university standards have been adopted. The committee, historically, has grappled with what

indicators to consider when identifying students who are more likely to complete the program satisfactorily.

Current retention activities include the role of the advisor, the ensemble conductors, the applied teacher, and our mentoring program. Other procedures include a 6-week alert grade report and term-by-term tracking of student grades and progress towards earning the degree. Through term-by-term tracking on a database, an individual student's performance can easily be evaluated, groups of students, such as ones that entered in the same year, can be grouped together. The RASR Committee annually looks for trends and indicators in groups of students and also tracks individual students.

Advisement

There is an on-line advising handbook that is followed by university advisors. Students are assigned to academic music advisors according to their area of specialization. The fields of advisement are performance, Bachelor of Arts, music education, keyboard, and voice. Each music advisor is careful with providing assistance with the selection of courses that are appropriate for the student's course of study. Paradigms showing the recommended course of study for each degree track, updated annually by the Assistant to the Director, are available to advisors and students. Academic advising sessions also include counseling about future advancement and job opportunities. Each advisor is able to talk to the student about the specific field the student is considering. If a student is having a problem choosing a field or is not particularly successful in a certain area, the advisor may recommend that the student seek assistance from the Career Center. They will administer surveys that will help the student identify areas of interest. Each advisor meets with their advisees a minimum of two times per year to plan the courses that will be taken each semester. Time is taken to talk about success and study habits. The advisor also keeps track of examinations and graduation requirements for each student.

Academic advisors are also very aware of core curriculum requirements. Students are advised on an individual basis according to their placement exams, advanced placement credit, basic studies requirements, and special circumstances. For example, international students are advised to take English as a Second Language courses before taking English 1101. These are specific policies and procedures that are followed during each advising session.

Professors are strongly encouraged to submit reports after the first six weeks of classes each semester. These "alerts" are to let the student know that they are making less than a B in that specific course. The students are given this information through their advisor and encouraged to find ways to raise the grade before the end of each semester.

Advising is truly assessed through successful attainment of graduation; however, the true assessment is that the student is satisfied with the degree and uses it for future advancement in the same or a related field. The rewards of academic advising are evidenced through the relationship that is developed between the advisor and the student.

In addition to academic advising, students have opportunities to develop relationships with other professors through interaction outside the classroom. Many music organizations are active in the Schwob School of Music, such as the Collegiate Chapter of Music Educators National Conference (CMENC), National Association of Teachers of Singing (NATS), Georgia Music Educators Association (GMEA), Mu Phi Epsilon, Pi Kappa Lambda, and Phi Mu Alpha. Professors and music students also participate in music engagements together.

Student tutoring is available from individual professors; however, this is an area that should be addressed in future planning for successful student achievement.

Student Record-Keeping

Student records are maintained individually by the advisor and these records are stored in a common area for review. This area is remained secure and access is gained only by those who need it. Each degree program has a specific course of study that is followed very closely. These courses are tracked by the advisor, the student, and the Registrar's office. Grades are continually monitored, and courses of study are altered if grades are not acceptable. Grade records can be reviewed on the university's Integrated Student Information System. Each separate degree program has specialized repertoire criteria and performance requirements.

Each applied studio teacher has specific guidelines for that are outlined in each course syllabus. Students enrolled in applied music are required to attend all studio classes for their instrument. All music majors perform in at least one studio class or student recital each semester. A solo performance with a performing ensemble may apply toward the performance requirement at the discretion of the applied teacher. A record of performances is kept by each applied teacher. All recitals consist of representative selections from the various periods of music history. Performance of twentieth-century music is encouraged.

Repertoire lists, concert programs, recital programs, Admission to Teacher Education forms, Praxis I and II results, and other information applicable to each student are maintained in the individual student records.

J. Published Materials [NASM 2001-2002 Handbook, Section II. J., p. 66; Code of Ethics, Article III, p. 27; Rules of Practice and Procedure, Article XII, p. 48; Section IX. C., p. 99]

The study reveals that the Schwob School of Music is in compliance with NASM standards regarding published materials. Required information in institutional publications is presented clearly and is current.

Columbus State University Publications

- Published annually
- *Indicates Graduate Degree Programs

University Documents:

Mission, Goals and Objectives

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|--|-------------------------|----------------------|----------------------------|---|-------|
| CSU Mission Statement | 6-7 | 4-5 | | http://www.colstate.edu/about.asp?page=mission | |
| School of Music Mission Statement | 92-94, *95 | | | | |
| College of Education Mission Statement | *95, 107 | | | http://coe.colstate.edu/mission.htm | |

Size and Scope

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|----------------------|-------------------------|----------------------|----------------------------|---|-------|
| CSU | 7, 351 | | | http://www.colstate.edu/about.asp?page=mission | |
| School of Music | 92-95 | | | http://music.colstate.edu/deptinfo/under_grad.htm | |
| College of Education | 107-110 | | | | |

Curricula

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------------|-------------------------------|----------------------|----------------------------|--|---------------------------------------|
| School of Music | 8-10, 94-96, 163-170, 314-322 | | | http://registrar.colstate.edu/classes.htm http://registrar.colstate.edu/calendars.htm http://registrar.colstate.edu/catalogs.htm http://registrar.colstate.edu/coursedescriptions.htm | Refer to Semester Schedule of Courses |

Faculty

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------------|-------------------------|----------------------|----------------------------|---|-------|
| CSU | 356-368 | | | http://enroll.colstate.edu/catalog0001/faculty.htm | |
| School of Music | 356-368 | | | http://music.colstate.edu/ | |

Administrators and Trustees

| Entity | CSU | CSU | CSU | Web Site URL | Notes |
|--------|-----|-----|-----|--------------|-------|
|--------|-----|-----|-----|--------------|-------|

| | Catalog Page Number | Student Handbook | Music Student Handbook | | |
|---|------------------------------------|-----------------------------|---------------------------------------|---|--|
| CSU | 354-355 | | | http://enroll.colstate.edu/catalog0001/administration.htm | |
| University System of Georgia, Regents and Officers | 352 | | | http://enroll.colstate.edu/catalog0001/usg.htm | |

Locale and Facilities

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------------------|--|-------------------------------------|---|--|--------------|
| CSU Main Campus | 6-7 (All Degree Programs) | 8-21 | | http://www.colstate.edu/about.asp?page=campus http://enroll.colstate.edu/catalog0001/aboutcsu.htm | |
| School of Music | | 11 | | | |

Costs and Refund Policies

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|---------------|--|-------------------------------------|---|---|--------------|
| CSU | 22-24, 48 | | | http://registrar.colstate.edu/registration/fees0202.htm | |

Rules and Regulations for Conduct

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|---------------|--|--|---|---|--------------|
| CSU | | Inside Front Cover, 25-30, 52-59 | 5-7 | http://sa.colstate.edu/handbook/ | |

Requirements for Admission

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-------------------------------|---|-------------------------------------|---|--|--------------|
| CSU and School of Music | 8-10, 48, 50-54, *69- 72, *95-96, 108-109, *170 | | 7, 9, 10-11 | http://admissions.colstate.edu/ http://music.colstate.edu/auditions.htm | |

Requirements for Retention

| Entity | CSU | CSU | CSU | Web Site URL | Notes |
|---------------|------------|------------|------------|---------------------|--------------|
|---------------|------------|------------|------------|---------------------|--------------|

| | Catalog Page Number | Student Handbook | Music Student Handbook | | |
|-------------------------------------|------------------------------------|-----------------------------|---------------------------------------|---|--|
| CSU and School of Music | 37-38, 60-66, 83-86, 108 | 7-8 | 23-25 | http://uc.colstate.edu/academic_support_center.htm | |

Requirements for Completion of Degrees and Other Credentials

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-------------------------------|--|-------------------------------------|---|--|--------------|
| CSU and School of Music | 76-77, 163- 169 | | 11, 14-18, 30, 34-35 | http://registrar.colstate.edu/cat0102/ http://enroll.colstate.edu/catalog0001/ /colleges/COAL.htm#music | |

Application for Financial Aid

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-------------------------------|------------------------------------|---------------------------------|---|---|--------------|
| CSU and School of Music | 26-38 (Music - 31) | | 23-25 | http://music.colstate.edu/ | |

Academic Calendar

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|---------------|--|-------------------------------------|---|--|--------------|
| CSU | 8-10 | 73-125 | | http://registrar.colstate.edu/calendars.htm http://enroll.colstate.edu/calendars/00_01_calendar.htm | |

Policies and Procedures for Due Process

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|---------------|------------------------------------|---------------------------------|---|---------------------|--------------|
| CSU | 48 ¶ 3, 66 | 29, 68-71 | 27-29 | | |

Accreditation Status with NASM

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------------------|--|-------------------------------------|---|--|--------------|
| School of Music | 12 | | | http://registrar.colstate.edu/cat0102/accreditation.htm http://enroll.colstate.edu/catalog0001/degrees.htm | |

Accreditation with Other Agencies

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|--------|-------------------------|----------------------|----------------------------|--|-------|
| CSU | 12 | | | http://registrar.colstate.edu/cat0102/accreditation.htm http://enroll.colstate.edu/catalog0001/degrees.htm | |

Music Degree Programs

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------------|-------------------------|----------------------|----------------------------|---|--|
| School of Music | 94, 95(MM), 107 | | 3 | http://enroll.colstate.edu/catalog0001/degrees.htm http://music.colstate.edu/deptinfo/under_grad.htm http://enroll.colstate.edu/catalog0001/colleges/COAL.htm#music | Delete MUSE 7231, 7232, 7241, 7242, 7795, 7796 |

School of Music Documents and Related Publications:

Clear Objectives

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------------|-------------------------|----------------------|----------------------------|--------------|-------|
| School of Music | 94-95 | | 4 | | |

Description of Equipment

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------------|-------------------------|----------------------|----------------------------|--------------|-------|
| School of Music | | | | | |

Description of Accommodations

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-------------------------|-------------------------|----------------------|----------------------------|---|------------|
| CSU and School of Music | 44 | | | http://enroll.colstate.edu/catalog0001/stuact.htm | Add Rankin |

Composition of Ensembles

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-----------|-------------------------|----------------------|----------------------------|---|-------|
| School of | 45, 316-319 | | 20-22 | http://music.colstate.edu/ | |

| | | | | | |
|-------|--|--|--|--|--|
| Music | | | | | |
|-------|--|--|--|--|--|

Faculty

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-------------------------|-------------------------------|----------------------|----------------------------|---|-------|
| CSU and School of Music | 356-368 (All Degree Programs) | | | http://music.colstate.edu/ | |

Graduate Program Addendum:

Review and Evaluation

| Entity | CSU Catalog Page Number | CSU Student Handbook | CSU Music Student Handbook | Web Site URL | Notes |
|-------------------------|-------------------------|----------------------|----------------------------|---|-------|
| CSU and School of Music | 69-72 | | | http://enroll.colstate.edu/catalog0001/gacareg.htm | |

Public Documents:

Data concerning the achievement of goals within the music unit (program excellence, educational results, achievements of students, graduates and faculty) may be found in documents such as the Patrons of Music Society brochure, the Website Music Links, and university-wide publications such as *Impact* and *Focus* (see Appendix V).

Areas for Improvement:

Given the stated objective of recruiting more international students, there is a need for more advertising in international publications.

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

L. Community Involvement and Articulation with Other Schools [NASM 2001-2002 Handbook, Section II. O., p. 71]

The Schwob School of Music considers involvement in the community a very important aspect of its overall mission. The involvement of faculty as well as music students is stressed. It is the belief that these collaborations strengthen our curricular programs in music and stem from the quality that we expect from our musicians within the school. These collaborations are also extended into the surrounding counties and cities in the state of Georgia. It is our

intent to use this involvement to recruit students and to advertise our music program at Columbus State University.

The Schwob School of Music is collaborating with school districts and area colleges to promote the need for excellence in music study. Projects that are currently ongoing include the following.

- Student teachers in music education are placed in schools in Muscogee County, Harris County, LaGrange, and Ft. Benning.
- Staff development credit is being offered for courses sponsored through the Schwob School of Music. Teachers from surrounding counties participate in the workshops and receive credit toward promotion.
- The Music Conservatory allows students of various ages to participate in private and group lessons on many types of instruments.
- Many music professors engage in adjudication of music events throughout the region.
- The Schwob School of Music works jointly with other colleges to transfer credits for graduation.
- Music professors are continually asked to guest conduct music performance groups and facilitate clinics at the regional and state levels.
- Outreach programs have been established where faculty and students perform in schools as chamber ensembles.

As professional musicians, most of the music professors and many of our music students are involved with performing organizations in the surrounding areas, including the following.

- Columbus Symphony Orchestra
- LaGrange Symphony Orchestra
- Macon Symphony Orchestra
- Albany Symphony Orchestra
- Savannah Symphony Orchestra
- Youth Symphony Orchestra
- Columbus State Civic Chorale
- Atlanta Opera Company
- Atlanta Ballet Company
- Springer Opera House
- Area churches and synagogues

In addition, there is community involvement through the Columbus State University Orchestra. We also accept joint enrollment high school students into performing organizations in the school. The Wind Conductors Workshop is eagerly attended by conductors from many southern states and offers instruction for our students as well.

Involvement with arts agencies is strong. Our faculty and students participate in the following ways.

- RiverFest
- Arts on the River
- Rankin Arts Center
- Patrons of Music
- Coca-Cola Space Science Center
- Cultural Alliance
- Woodruff Award

The Schwob School of Music is involved in many ways throughout the state. Our musicians participate in activities such as the following.

- Governor's Honors Program
- Ft. Benning educational programs
- Uptown Columbus events
- Georgia Music Educators Association
- Georgia Music Teachers Association
- National Association of the Teachers of Singing

The Schwob School of Music is now beginning to host festivals and conferences at the RiverCenter. It is our hope that with our excellent facility, excellent faculty, and outstanding students we will be able to expand our recruiting efforts and workshop offerings. Many plans are being made to book events and make Columbus State University an attractive place to perform and attend school.

Articulation of degree requirements among the 34 University System of Georgia institutions is accomplished through a common program of general education and entry-level courses in each major (see Section II. C. 1.).

M. Non-Degree-Granting Programs for the Community [NASM 2001-2002 Handbook, Section II. P., pp. 71-72]

The Columbus State University (CSU) Music Conservatory was established in 1978 as a part of the CSU Continuing and Regional Education Services (CARES). In November 2000, Music Conservatory operations became a part of the new CSU Rankin Arts Center. The coordinator of the Music Conservatory now reports to the Director of the Rankin Arts Center, who in turn reports to the Vice President for Student and Community Affairs.

The Rankin Arts Center and Music Conservatory administration work closely with the Schwob School of Music to ensure alignment and support for the degree-granting program as well as a structure for recruiting students to CSU. The Music Conservatory employs Professional Faculty from the Schwob School of Music, as well as local Professional musicians and Young Professionals. The Young Professionals are CSU music majors who have been selected to teach by their major professors. Young Professionals are coached and mentored by their major professors, thus ensuring quality of the teaching.

The mission of the Music Conservatory is to offer quality music instruction to people of all ages and ability levels in order to promote personal and musical enrichment. The Music Conservatory also provides curricular and extracurricular intern teaching opportunities for CSU music majors. Diplomas and certificates are not offered through the Music Conservatory.

When the RiverCenter for the Performing Arts complex was envisioned and ultimately designed and built, space was allocated to house the Music Conservatory within the Schwob School of Music building. The Rankin Arts Center was designed and built to house the dance, art, and other arts-related courses. The commitment to keep the non-degree music program housed with the degree-granting program shows a dedication to the community and region to provide an all-encompassing musical environment. Training young musicians in a university setting establishes the seriousness of music as a major in higher education and ultimately as a potential career.

The following table shows the mission of the Rankin Arts Center and the Music Conservatory. The table shows how all three missions statements align and support the other for the Rankin Arts Center, Schwob School of Music, and the Music Conservatory.

| Rankin Arts Center Mission | Schwob School of Music | Music Conservatory Mission | | Goals | Measurements |
|---|---|--|----|---|--|
| To promote greater knowledge of and participation in all aspects of the arts. | To re-examine and strengthen relationships with non-credit programs, other arts organizations and public schools. | To offer quality music instruction to people of all ages and ability levels in order to promote personal and musical enrichment. | 1. | Increase enrollment by 24% by May 2002. | Enrollment studies |
| | | | 2. | Evaluate customer service to ensure no customer complaints in the registration/scholarship process. | Measure and track customer complaints. |
| | | | 3. | Develop and implement an assessment tool | Implement Fall semester 2001. Evaluate results |

| Rankin Arts Center Mission | Schwob School of Music | Music Conservatory Mission | | Goals | Measurements |
|----------------------------|---|---|----|--|---|
| | | | | for Music Conservatory Students. | in May 2002. |
| | | | 4. | Develop and implement an assessment tool for Music Conservatory Instructors. | Implement Winter semester 2002. Evaluate results in May 2002. |
| | Service to the local community through the presentation of concerts, the preparation of teachers, professional development activities, and non-credit programs. | To provide curricular and extracurricular intern teaching opportunities for CSU music majors. | 5. | Recruit CSU music majors as instructors via CSU faculty. | Communicate with CSU faculty by December 2001. Assess faculty buy-in during winter semester 2002. |
| | | | 6. | Increase CSU music major participation in the Music Conservatory by 10%. | Measure participation of CSU students. |

An assessment tool for the evaluation of Music Conservatory students was developed during 2001 and will be implemented during the Winter 2002 semester (see Appendix M). This assessment measures the technical goals, the repertoire, and the musicianship of each student and is completed at the beginning of the semester and reviewed and updated at semester end as well. Once the assessment has been in place for one year, the instructors and administration will evaluate the tool and revise it as needed.

N. Credit and Time Requirements [NASM 2001-2002 Handbook, Section II. R., pp. 74-75]

Program Lengths

All of our current baccalaureate degrees require a minimum of 123 semester hours and the equivalent of four academic years. The programs in music education require a minimum of 130 semester hours.

The post-baccalaureate degree in music education (for students with a music degree other than music education) requires a minimum of 31 semester hours and the equivalent of one academic year. These students must complete the master's degree in order to receive certification.

The master's degree in music education (for students with a bachelor's degree in music education) requires a minimum of 36 semester hours and the equivalent of one academic year.

Bachelor of Arts in Music

| | |
|---------------------------------|----------------|
| Area A Essential Skills | Req. Hours: 9 |
| Area B Institutional Options | Req. Hours: 5 |
| Area C Humanities/Fine Arts | Req. Hours: 6 |
| Area D Science/Math/Tech. | Req. Hours: 10 |
| Area E Social Sciences | Req. Hours: 12 |
| Wellness Requirement | Req. Hours: 3 |
| Area F Courses Related to Major | Req. Hours: 18 |
| Area G Program Requirements | Req. Hours: 38 |
| Area H General Electives | Req. Hours: 22 |
| Total Hours Required: | 123 |

Bachelor of Music in Performance – Instrumental Track

| | |
|---------------------------------|----------------|
| Area A Essential Skills | Req. Hours: 9 |
| Area B Institutional Options | Req. Hours: 5 |
| Area C Humanities/Fine Arts | Req. Hours: 6 |
| Area D Science/Math/Tech. | Req. Hours: 10 |
| Area E Social Sciences | Req. Hours: 12 |
| Wellness Requirement | Req. Hours: 3 |
| Area F Courses Related to Major | Req. Hours: 18 |
| Area G Program Requirements | Req. Hours: 41 |
| Area H General Electives | Req. Hours: 19 |
| Total Hours Required: | 123 |

Bachelor of Music in Performance – Vocal Track

| | |
|---------------------------------|----------------|
| Area A Essential Skills | Req. Hours: 9 |
| Area B Institutional Options | Req. Hours: 5 |
| Area C Humanities/Fine Arts | Req. Hours: 6 |
| Area D Science/Math/Tech. | Req. Hours: 10 |
| Area E Social Sciences | Req. Hours: 12 |
| Wellness Requirement | Req. Hours: 3 |
| Area F Courses Related to Major | Req. Hours: 18 |

| | |
|------------------------------------|----------------|
| Area C Humanities/Fine Arts | Req. Hours: 6 |
| Area D Science/Math/Tech. | Req. Hours: 10 |
| Area E Social Sciences | Req. Hours: 12 |
| Wellness Requirement | Req. Hours: 3 |
| Area F Courses Related to Major | Req. Hours: 18 |
| Area G Program Requirements | Req. Hours: 44 |
| Area H Professional Education Req. | Req. Hours: 23 |
| Total Hours Required: 130 | |

Master of Music in Music Education

| | |
|------------------------------|----------------|
| Area 1 Professional Core | Req. Hours: 20 |
| Area 2 Program Concentration | Req. Hours: 14 |
| Area 3 Electives | Req. Hours: 2 |
| Total Hours Required: 36 | |

Awarding Credit

The institution's definition of a semester hour is as follows: "A minimum of 750 minutes of instruction or equivalent is required for each semester credit hour." (From University System of Georgia Policy Manual section 304.01: <http://www.usg.edu/admin/policy/300.phtml>)

Applied music: All students in the music degree programs receive one 60-minute lesson per week for fifteen weeks. The minimum semester hours a student may receive for applied music is one, and the maximum is three. The number of hours depends on the level and degree program of each student. The practice requirements are published by each individual studio teacher in the course syllabus.

Applied courses at the freshman and sophomore levels are worth one semester hour. The various degrees then differ as follows.

- Bachelor of Arts in music: junior and senior level applied music courses are worth one semester hour
- Bachelor of Music Performance Track: junior level courses are worth two semester hours, senior level courses are worth three (to account for work to prepare for recitals given, a half at the junior level and a full recital at the senior level)
- Bachelor of Music Education Track: junior level courses are worth one semester hour, senior course worth two (to account for work to prepare for half recital at the senior level)

(See 2001-2002 CSU Catalog, p. 314, for applied music course numbers.)

Music courses meet the minimum requirements for semester hour credit, and in some cases meet twice as often as the minimum indicates. Methods classes, for example, meet 1500 minutes a semester but are assigned one semester hour. See also Section II. C. 3.

The summer music classes offered meet the same credit and time requirements as the Fall and Spring classes, “based on 27 days of 85-minute M-T-W-Th classes, 13 days of 175-minute M-W, T-Th classes, and 7 weeks of instruction.” (From the CSU Academic Calendar http://enroll.colstate.edu/calendars/02_03_calendar.htm#summer)

Transfer of Credit

The university makes every effort to transfer credit for academic work completed at other institutions. In general, courses completed with a passing grade at a regionally accredited college or university will transfer. Music courses will transfer credit at the discretion of the department director. This will be done by consultation with the appropriate professor and may involve placement testing.

Published Policies

Policies regarding program length can be found on pp. 163-170 in the current catalog. Policies regarding transfer of credit can be found on pp. 51-52 and 96 in the current catalog.

O. Operational Standards for All Institutions for Which NASM is the Designated Institutional Accreditor – N/A

P. Operational Standards and Procedures for Proprietary Institutions – N/A

SECTION II. INSTRUCTIONAL PROGRAMS

A. Non-Degree-Granting Institutions or Non-Degree-Granting Programs Within Degree-Granting Institutions – N/A

B. Associate Degree-Programs – N/A

C. Baccalaureate and Graduate Degrees [NASM 2001-2002 Handbook, Sections IV., V., VI., VII., VIII. A. G. J., IX., X., XI., XII. G., pp. 76-106; Appendix II. B. and C., pp. 208-10]

1. General Standards for Graduation from Curricula Leading to Baccalaureate Degrees in Music

The current curricula at Columbus State University were put in place in two stages. First, the conversion from the quarter to the semester system required re-working both general

education and all majors. Coordination among all 34 University System of Georgia institutions produced a general education curriculum and entry-level courses in each major designed to facilitate transferability among these colleges and universities. Fall 1998 was the first year for these curricula on the semester system. Second, during the 1999-2000 academic year, careful scrutiny of the music curricula by the music executive and the faculty revealed a number of problems, including NASM competencies unaddressed and the lack of a clear differentiation between professional and liberal arts degrees (the Bachelor of Arts degree, for example, required more hours in music than the Bachelor of Music degree). During the spring and fall of 2000, all of the music curricula were revised to bring them into compliance with NASM standards and to promote the time on task that the faculty considered essential for promoting student mastery. In addition, new cooperative efforts with the theatre department produced agreements on courses, productions, and team-teaching of benefit to students in both programs in the areas of voice, opera, and musical theatre. The revised curricula appear in the 2001-2002 catalog.

Common to all undergraduate music degrees, both professional and liberal arts, in the Schwob School of Music are classroom courses in the practice and history of music, continuous study of the principal instrument or voice, sustained participation in at least one ensemble, and regular concert attendance. Classroom courses include theory, aural skills, keyboard skills, basic conducting, music appreciation, and music history. Concert attendance is ensured through the Convocation requirement. Combined with continuous study of the principal instrument and sustained participation in at least one ensemble, the sequencing of these courses fosters in students ever more sophisticated conceptual understanding of musical components and processes; continued practice in creating, interpreting, presenting, analyzing, and evaluating music; increasing understanding of various musical cultures and historical periods; increasing capacity to integrate musical knowledge and skills; and a growing capability to produce independent work and to function as a music professional. To this base, specific degree programs add more specialized, appropriate courses. (See Sections II. C. 2., 3., and 4. following and the curricular tables in Appendix IV.)

General studies requirements for all undergraduate degrees at Columbus State University total 45 semester hours, of which 3 hours may be Music Appreciation. With the exception of two required specific courses in English and one in Communication, students have choices within five broad categories: essential skills, institutional options, humanities and fine arts, science and math and technology, and social sciences. To these courses is added a wellness requirement. (See curricular tables in Appendix IV and catalog, pp. 78-80.) This general studies structure is common to all 34 institutions in the University System of Georgia so as to promote transferability among them. These general studies foster a breadth of learning that is the mark of a well educated person who can function effectively in society. Various modes of inquiry – artistic, humanistic, and scientific – are explored through this curriculum.

Relationships between music and general studies include course offerings in music for the general student (see Section II. D. below), foreign language study for voice and keyboard students, and building upon skills in oral and written communication in music classes.

The university residency requirements are stated on p. 76 of the catalog.

The music faculty believes that the curriculum and instructional practices produce graduates who excel in their chosen degree field, as demonstrated by their placement in teaching positions and graduate school. However, using the newly instituted assessment plan (see Section III.), the faculty intends to identify areas where student achievement is lower than intended and to develop strategies to remedy any weaknesses uncovered.

2. Competencies Common to All Professional Baccalaureate Degrees in Music

The following table summarizes the correlation between all Bachelor of Music curricula in the Schwob School of Music and NASM general standards for all baccalaureate degrees in music (NASM 2001-2002 Handbook, Section VII., pp. 81-83).

| Competency | Curricular Requirements |
|--|--|
| A. Performance. Students must acquire: | |
| 1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration. | Applied Music Recitals Ensembles |
| 2. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory. | Applied Music Recitals Ensembles (Music literature courses available: Choral, Brass, Song, Jazz, Organ, Opera, Flute, Guitar, Piano, String, Symphonic, Wind Ensemble, Woodwind, Percussion) |
| 3. The ability to read at sight with fluency. | Applied Music Ensembles Music Fundamentals Music Skills 1, 2, 3 |
| 4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration. | Ensembles Basic Conducting Intermediate Conducting |
| 5. Keyboard competency. Experiences in secondary performance areas are recommended. | Music Fundamentals Music Skills 1 Keyboard Class 1, 2 Secondary applied music study required in vocal and piano/organ performance, piano pedagogy, and music education (both choral and instrumental) |
| 6. Growth in artistry, technical skills, collaborative | Required large ensembles: |

| | |
|---|---|
| competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. | orchestra, wind ensemble, small and large choirs Small ensembles are sometimes configured from sub-groups of the large ensembles Weekly master classes include small ensembles as well as individual performances Keyboard majors also take Accompanying (Electives: Jazz Band, Small Ensemble, Opera/Musical Theatre Production) |
| Normally, performance study and ensemble experience continue throughout the baccalaureate program. | Required every semester except the student teaching semester |

| Competency | Curricular Requirements |
|---|--|
| B. Aural Skills and Analysis. Students must acquire: | |
| 1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses. | Music Fundamentals Music Theory 1, 2, 3 Music Skills 1, 2, 3 |
| 2. Sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations. | Music Fundamentals Music Theory 1, 2, 3 Music Skills 1, 2, 3 (See also competencies for specific degrees) |
| 3. The ability to place music in historical, cultural, and stylistic contexts. | Music Appreciation Music History (3 courses) |

| Competency | Curricular Requirements |
|--|--|
| C. Composition and Improvisation. Students must acquire: | |
| 1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form. | Same as #2 following. |
| 2. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways. | <u>Composition:</u> Theory 1, 2, 3 (Electives: Composition 1, 2) <u>Improvisation:</u> Music Fundamentals Music Skills 1 Keyboard Class 1, 2 |

| | |
|--|---------------|
| | Applied Music |
|--|---------------|

| Competency | Curricular Requirements |
|---|---|
| D. History and Repertory. Students must acquire: | |
| 1. A basic knowledge of music history through the present time. | Music Appreciation (includes American vernacular music, non-Western music, and fine arts music in the Western tradition) Music History (3 courses cover Western music, including American music, from antiquity through the present) |
| 2. An acquaintance with repertoires beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions, and other performances. | Six semesters of Convocation (includes student and guest performances, master classes, lectures and films, and attendance at outside concerts) |
| With regard to specific content, music has a long history, many repertoires, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as means for developing competency, reflect institutional mission, areas of concentration offered, and the goals of the music unit. | While the emphasis of the program has been on Western art music, increased attention has been devoted to American vernacular and art music and to non-Western music. |

| Competency | Curricular Requirements |
|--|---|
| E. Technology. Students must acquire: | |
| 1. A basic overview understanding of how technology serves the field of music as a whole. | Infusion into appropriate courses; e.g., Music Fundamentals (computer-assisted review of rudiments), Music Theory (notation software), Music History (computer-assisted research) |
| 2. Working knowledge of the technological developments applicable to their area of specialization. | See competencies for specific degrees, especially music education. |

| Competency | Curricular Requirements |
|------------|-------------------------|
|------------|-------------------------|

| | |
|--|--|
| F. Synthesis. While synthesis is a lifetime process, by the end of undergraduate study students should be: | |
| 1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory. | Capstone-type courses: recitals (performance), intern teaching (piano pedagogy), student teaching (music education), independent study (B.A.) Upper-level courses in conducting, music history Upper-level courses in area of specialization |
| 2. Forming and defending value judgments about music. | Music Theory Music History Upper-level courses in area of specialization |
| 3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time. | Applied Music Ensembles Music Appreciation Music Theory 3 Music History 1900-Present |
| 4. Understanding basic interrelationships and interdependencies among various professions and activities that constitute the musical enterprise. | Music Appreciation (includes a unit on music professions) (Mentoring by faculty) |

For a description of general evaluative procedures such as juries, recitals, and the screening process for admission to upper division, see Section II. E.

3. Specific Undergraduate Programs and Procedures

The following curricular tables appear in Appendix IV: Bachelor of Music in Performance (Instrumental), Bachelor of Music in Performance (Voice), Bachelor of Music in Performance (Piano/Organ), Bachelor of Music in Pedagogy (Piano), Bachelor of Music in Music Education (Instrumental), Bachelor of Music in Music Education (Choral), Bachelor of Arts in Music, and Master of Music in Music Education. The degree Bachelor of Music in Pedagogy is submitted for Final Approval for Listing; appropriate transcripts and catalog pages appear in Appendix 2C. All other degrees are submitted for Renewal of Final Approval.

Bachelor of Music in Performance

The goal of the degree Bachelor of Music in Performance is to produce entry-level professional musicians with strong performance skills on their principal instrument. Normally, graduates of this program attend graduate school to further their professional growth before pursuing their careers as professional performers and/or studio teachers. Specific objectives appear as “program intended outcomes” on the assessment grid in

Appendix 3. See Section III for a discussion of evaluative procedures, including methods and criteria, results, and the use of results to improve the program and student mastery.

1. Curricular Structure. On paper, the various tracks in the degree Bachelor of Music in Performance deviate somewhat from the norm for such degrees. As shown in the curricular tables in Appendix IV, using a base of 120 semester hours, the instrumental track has 32 credits / 27% in the major area, 30 credits / 25% in supportive courses in music, 42 credits / 35% in general studies, and 19 credits / 16% in music electives, for a total of 81 credits / 68% in music courses. The voice track has 34 credits / 28% in the major area, 27 credits / 23% in supportive courses in music, 52-54 credits / 43%-45% in general studies, and 8-10 credits / 7%-8% in music electives, for a total of 69-71 credits / 58%-59% in music courses (hence, below the customary norm of 65% in music courses). The piano/organ track has 32 credits / 27% in the major area, 29 credits / 24% in supportive courses in music, 46-48 credits / 38%-40% in general studies, and 14-16 credits / 12%-13% in music electives, for a total of 75-77 credits / 63%-64% (hence, below the customary norm of 65% in music courses.)

Two mandates from the University System of Georgia cause this anomaly. First, USG mandates a general education curriculum of at least 42 semester hours for all degrees, of which no more than 2 semester hours may be allocated to foreign languages. Second, with very few exceptions (music education is one), USG mandates that degrees may not exceed a total of 123 semester hours.

In order to address the requisite competencies and to ensure adequate time on task while working within these two mandates, the music faculty has deliberately under-credited certain music courses. For example, applied study at the first- and second-year levels earns only 1 credit per term, despite a full contact of hour of instruction per week as well as practice expectations of at least one hour per day. Similarly, music theory and music history courses that would normally earn 3 credits earn only 2 credits per term because one of the 50-minute periods is counted as a “lab” rather than as “lecture.” Courses under-credited in this way are marked with an asterisk on the curricular tables. (See also Section I. N.)

Courses in the major area include sustained study of the major instrument, half and full recitals in the junior and senior year respectively, pedagogy courses, literature courses, and sustained participation in an ensemble. Supportive courses in music include convocation (recital attendance), music appreciation, music theory, aural skills, keyboard skills, music history, conducting, and mandated or elective upper-level classes in music. The content and real time on task are designed to ensure student mastery.

2. Specific Guidelines for General Studies. In keeping with the NASM standard that “for performance majors in voice, the study and use of foreign languages are essential” (NASM 2001-2002 Handbook, Section VIII. A. 2., p. 86), vocal performance majors are required to study both French and German for a full year each, as well as to study diction for singers. Piano and organ performance majors are required to study French and German for a semester each, because of the importance of these languages in laying a foundation for advanced study, especially graduate work. There is no foreign language requirement for other instrumental

performance majors. Historical and analytical studies in the other arts are limited to whatever individual students take as a part of general education.

3. Essential Competencies, Experiences, and Opportunities. As previously noted, all performance tracks include sustained study of the principal instrument, sustained participation in an ensemble, literature, and pedagogy. Expectations for regular and pre-recital juries are such as to ensure performances at the highest possible level as well as the capability of independent work. Solo performances take place during weekly studio classes, weekly convocations (general recitals), and required junior and senior recitals. Ensemble performance experiences are varied in size and nature. All music students participate in at least one major ensemble every semester. Sometimes smaller chamber groups are configured from these larger groups. In addition, weekly studio classes include some work in small ensemble settings. Additional ensemble experiences are possible through elective participation in jazz band, opera workshop, and the small ensemble class.

Bachelor of Music in Piano Pedagogy

Note: Because of the way the University System of Georgia Board of Regents approved this degree, it is listed in the catalog, p. 167, as a Bachelor of Music in Performance – Piano Pedagogy Track. As noted below, the degree adheres to NASM standards for a professional baccalaureate pedagogy degree.

The goal of the degree Bachelor of Music in Piano Pedagogy is to produce entry-level professional musicians with strong performance and pedagogical skills on the piano. Normally, graduates of this program engage in private studio teaching. Specific objectives appear as “program intended outcomes” on the assessment grid in Appendix 3. See Section III for a discussion of evaluative procedures, including methods and criteria, results, and the use of results to improve the program and student mastery.

1. Curricular Structure. As indicated on the curricular table in Appendix IV, the degree Bachelor of Music in [Piano] Pedagogy has the following curricular structure: 24 credits / 20% in performance, 20 credits / 17% in pedagogy, 29 credits / 24% in supportive courses in music, 42 credits / 35% in general studies, and 8 credits / 7% in music electives, for a total of 81 credits / 68% in music courses. Performance courses include sustained study of piano, half and full recitals in the junior and senior years respectively, four semesters of a major ensemble, and four semesters of accompanying. Pedagogy courses include piano literature, piano pedagogy, and intern teaching. Supportive courses in music include convocation (recital attendance), music appreciation, music theory, aural skills, study of voice or a secondary instrument, music history, conducting, counterpoint, and form and analysis. Electives must be upper-level music courses of the student’s choice.

2. Specific Guidelines for General Studies. The study of psychology is possible within the general education curriculum.

3. Essential Competencies, Experiences, and Opportunities. The following table correlates curricular requirements with NASM standards (NASM 2001-2002 Handbook, Section VIII., G., p. 91).

| Competency | Curricular Requirements |
|---|---|
| a. Ability to organize and conduct instruction in the major performing medium, including performance at the highest possible level and understanding of the interrelationships between performance and teaching; knowledge of applicable solo, ensemble, and pedagogical literature; and the ability to apply a complete set of musicianship skills to the teaching process. | Applied Piano Half and Full Recitals Accompanying Piano Literature 1-2 Piano Pedagogy 1-4 Intern Teaching 1-2 |
| b. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is essential, and a junior recital may be appropriate. | Applied Piano Weekly Studio Classes Weekly Convocations Junior (Half), Senior (Full) Recitals Accompanying Major Ensembles |
| c. Knowledge of pedagogical methods and materials related to individual and group instruction in a principal performing medium and opportunities to observe and apply these in a variety of teaching situations. This includes an understanding of human growth and development and understanding of the principles of learning as they relate to music teaching and performance. It also includes the ability to assess aptitudes, backgrounds, interests, and achievements of individuals and groups of students, and to create and evaluate specific programs of study based on these assessments. | Piano Pedagogy 1-4 Intern Teaching 1-2 |
| d. Opportunities for teaching in an organized internship program. Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching are an essential experience. | Intern Teaching 1-2 |

Bachelor of Music in Music Education

The goal of the degree Bachelor of Music in Music Education is to produce entry-level professional music educators certified to teach in the schools at the kindergarten through twelfth grade levels. Students emphasize either instrumental or vocal studies in their degree programs. Specific objectives appear as “program intended outcomes” on the assessment grid in Appendix 3. See Section III for a discussion of evaluative procedures, including methods and criteria, results, and the use of results to improve the program and student mastery.

1. Curricular Structure. As indicated on the curricular tables in Appendix IV, the degree Bachelor of Music in Music Education has the following curricular structure: 64 credits / 53% in basic musicianship and performance, 24 credits / 20% in professional education, 42 credits / 35% in general studies, and 0 credits / 0% in electives.

2. Program Content. The following table correlates curricular requirements with NASM standards (NASM 2001-2002 Handbook, Section VIII. J. 2., p. 93).

| NASM Standard | Curricular Requirements |
|---|--|
| <p>In addition to the common core of musicianship and general studies, the musician electing a career in school-based teaching must develop competencies in professional education and in specific areas of musicianship. Professional education components should be dealt with in a practical context, relating the learning of educational principles to the student's day-by-day work in music. Students must be provided opportunities for various types of observations and teaching.</p> | <p>+Indicates courses with observation requirements.</p> <p>Secondary applied music Music Literature Diction (Choral only) Vocal Pedagogy (Choral only) Instrumental Methods (Brass, Percussion, String, Woodwind) + Intermediate Conducting Transcription Skills for Music Educators Elementary School Music Methods+ Secondary School Choral Methods (Choral only) + Secondary School Instrumental Methods (Instrumental only) + Vocal-Choral Methods (Instrumental only) + Marching Band Techniques (Wind and Percussion only) + Student Teaching + Seminar in Music Education Classroom Management Integrating Technology</p> |
| <p>Within the curricular guidelines above, attention should be given to breadth in general studies, to attitudes relating to human, personal considerations, and to social, economic, and cultural components that give individual communities their identity.</p> | <p>American Education Experience + Human Development, Motivation, and Learning Characteristics of Children and Youth with Disabilities, Gifts, and Talents + Teaching Children and Youth with Disabilities, Gifts and Talents +</p> |

3. Desirable Attributes, Essential Competencies, and Professional Procedures. The following four tables correlate curricular requirements with NASM standards (NASM 2001-2002 Handbook, Section VIII. J. 3., pp. 93-96).

| a. Desirable Attributes. The prospective music teacher should have: | Assessment |
|--|--|
| 1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional. | Essay describing personal teacher attributes (for admission into Teacher Education program) Philosophy of Music Education paper (drafted during methods courses and due at the end of student teaching) Journal reflections and self-evaluation of teaching Observation and evaluation during the student teaching semester |
| 2. The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage. | Same |
| 3. The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences. | Same |
| 4. The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators. | Same |
| 5. The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds. | Same |
| 6. The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in art education for their impact on the musical and cultural development of students. | Same |
| 7. The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills. | Same |

| b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers: | Curricular Requirements |
|---|---|
| 1. <i>Conducting.</i> The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. | Basic Conducting Intermediate Conducting. Secondary School Choral and/or Instrumental Methods (with lab component) Student Teaching |
| 2. <i>Arranging.</i> The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations. | Transcription Skills for Music Educators Secondary School Choral and/or Instrumental Methods Elementary School Music Methods Marching Band Techniques (for wind-percussion students only) |
| 3. <i>Performance.</i> In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential. | Piano Proficiency Vocal-Choral Methods (for instrumental only) Instrumental Methods (for choral only) Brass, Woodwind, Percussion, and String Methods (for instrumental only) Elementary School Music Methods |
| 4. <i>Analysis/History/Literature.</i> The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods. | Music History courses Music Literature courses Secondary School Choral and/or Instrumental Methods Student Teaching |
| 5. <i>Essential competencies and experiences for the vocal/choral or general music teaching specialization are:</i> | |
| a. sufficient vocal and pedagogical skill to teach effective use of the voice; | Vocal Pedagogy Secondary School Choral Methods Diction Choral Literature |
| b. experience in solo vocal performance and choral | Applied Music |

| | |
|---|---|
| ensemble; | Vocal Ensemble Convocation performances Master Class performances Half recital |
| c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments; | Piano proficiency Elementary School Music Methods Keyboard Classes\ Secondary Applied - Piano |
| d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes. | Vocal Pedagogy Secondary School Choral Methods American Educational Experience Student Teaching |
| <i>6. Essential competencies and experiences for the instrumental music teaching specialization are:</i> | |
| a. knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups; | Brass, Woodwind, Percussion, and String Methods courses Secondary Applied Music |
| b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles; | Applied Music Large Ensemble Chamber Groups Convocation Master Class performances Half Recital |
| c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes. | Secondary School Instrumental Methods Brass, Woodwind, Percussion, and String Methods courses American Educational Experience Student Teaching |

| | |
|---|--|
| c. Teaching Competencies. The musician-teacher should understand the total contemporary educational program – including relationships among the arts – in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are: | Curricular Requirements |
| 1. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management. | Elementary School Music Methods Secondary School Choral and/or Instrumental Methods Basic Conducting Intermediate Conducting Classroom Management Student Teaching |

| | |
|--|--|
| 2. An understanding of child growth and development and an understanding of principles of learning as they relate to music. | Elementary School Music Methods Human Development, Motivation, and Learning |
| 3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs. | Secondary School Choral Methods (Choral only) Vocal-Choral Methods (Instrumental only) Teaching Children and Youth with Disabilities, Gifts, and Talents Student Teaching |
| 4. Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization. | Elementary School Music Methods Secondary School Choral and/or Instrumental Methods Marching Band Techniques Music Literature courses Student Teaching Integrating Technology |
| 5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations. | Elementary School Music Methods Secondary School Choral and/or Instrumental Methods Student Teaching Integrating Technology |
| 6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum. | Elementary School Music Methods Secondary School Choral and/or Instrumental Methods Student Teaching Integrating Technology |

| | |
|---|---|
| d. Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply: | Curricular and Other Requirements |
| 1. Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools. | Elementary School Music Methods Secondary School Choral Methods Secondary School Instrumental Methods Vocal-Choral Methods Marching Band Techniques Instrumental Methods Student Teaching Seminar in Music Education |
| 2. Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities | American Educational Experience Instrumental Methods Brass, Woodwind, Percussion, and |

| | |
|--|---|
| should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution. | String Methods courses |
| 3. Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation. | Essay about personal teacher attributes (prior to admission into Teacher Education program) Career advisement Evaluation of teaching during methods courses and student teaching Post-graduate contact and observations after graduation |
| 4. Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis. | Intermediate Conducting Composition 1 and 2 Counterpoint Form and Analysis Introduction to Musicology and Ethnomusicology Music Technology |

Bachelor of Arts in Music

The goal of the degree Bachelor of Arts in Music is to produce broadly educated individuals with a substantial command of the field of music. Normally, graduates of this program attend graduate school, pursue music and/or music-related careers, or engage in a profession other than music. Specific objectives appear as “program intended outcomes” on the assessment grid in Appendix 3. See Section III for a discussion of evaluative procedures, including methods and criteria, results, and the use of results to improve the program and student mastery.

1. Curricular Structure. As indicated on the curricular tables in Appendix IV, the degree Bachelor of Arts in Music has the following curricular structure: 27 credits / 23% in musicianship, 26 credits / 22% in musical performance and music electives, 48 credits / 40% in general studies, and 22 credits / 18% in (general) electives. With regard to general electives, the catalog, p. 163, further states that “a minor or area of concentration is recommended.” Revised catalog copy for 2002-2003 adds the statement that “at least 66 semester hours must be taken outside of music,” whether in general education, a minor, or electives. These requirements, which ensure that at least 55% of the credits are taken outside of music, are designed to protect the liberal arts nature of the degree.

2. General Education. The standards for general education outlined in the NASM 2001-2002 Handbook, Section VI. A., p. 80, are met through the required 48 credits of general education outlined on the curricular table in Appendix IV. It should be noted that requirements include the USG-mandated general education plus one year of foreign language.

3. Musicianship. The following table correlates curricular requirements with NASM standards (NASM 2001-2002 Handbook, Section VI. B., p. 81).

| NASM Standard | Curricular Requirements |
|---|---|
| <p>Musicianship studies appropriate to the liberal arts degree must produce:</p> <p>1. The ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.</p> <p>2. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.</p> <p>3. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.</p> <p>4. The ability to develop and defend musical judgments.</p> | <p>Music Fundamentals Music Theory 1, 2, 3 Music Skills 1, 2, 3</p> <p>Music Appreciation Music History (3 courses)</p> <p>Music Appreciation Music History (3 courses) Convocation (Recital Attendance)</p> <p>Music Appreciation Music History (3 courses) Independent Study Applied Music Ensembles Basic Conducting</p> |

4. Performance and Music Electives. The following table correlates curricular requirements with NASM standards (NASM 2001-2002 Handbook, Section VI. C., p. 81).

| NASM Standard | Curricular Requirements |
|---|--|
| <p>Performance studies appropriate to the liberal arts degree should produce:</p> <p>1. Ability in performing areas appropriate to the student's needs and interests.</p> <p>2. Ability to sightread.</p> <p>3. An understanding of procedures for realizing a variety of musical styles.</p> | <p>Applied Music Ensembles Keyboard Skills Basic Conducting</p> <p>Music Fundamentals Music Skills 1, 2, 3 Keyboard Skills Applied Music Ensembles</p> <p>Applied Music Ensembles Basic Conducting</p> |

| | |
|--|--|
| | Keyboard Skills |
| Instruction in a performing medium, participation in large and small ensembles, and experience in solo performance develop these competencies. | Applied Music (includes solo performance and some small ensemble work) Ensembles |
| In addition to electives in general education, further studies in such areas as music history and literature, theory, composition, improvisation, and performance should be possible through additional course work. | 10 credits of MUSC or MUSE courses at 3000 level or above (see catalog, pp. 316-21, for specific course options) |

4. General Information: Teacher Preparation (Music Education) Programs

Our undergraduate and post-baccalaureate candidates currently enroll in a final semester of 15 credit hours. The courses taken include Student Teaching (10 hours), Seminar in Music Education (1 hour), Classroom Management (2 hours), Integrating Technology (0 hours), and Teaching Children and Youth with Disabilities, Gifts, and Talents (2 hours). Student teachers are placed in our county and surrounding counties with music educators experienced in their particular field of teaching. Our first choice for placements is with teachers that are TSS and InTech certified. We have students placed in elementary schools, middle school chorus, middle school band, middle school orchestra, and high school band and orchestra. The music education faculty recommends the music student teaching placements to the College of Education. The College of Education administrators arrange the final placements. This process is working smoothly since the music education faculty is working closely with the cooperating teachers and schools and is able to make informed decisions regarding placements.

Our course of study for music education meets the requirements for teacher certification in the state of Georgia. Candidates for certification must meet these requirements and pass the Praxis II exam in music education.

5. General Information: Graduate Programs

Our capstone activity in the Master of Music in Music Education degree is a Graduate Music Project. We do not require graduate theses in music education at the graduate level.

The institution's approach to the development of teaching skills for all graduate students is as follows. The four courses that constitute the major area – Educational Psychology, Research in Education, Graduate Music Project, and Seminar in Music Education – enable students to understand and evaluate research in music education. The music education seminar and project include advocacy and personal research to further the knowledge base of the student in the field. The project must be relevant to classroom teaching and enhance educational practices in music education. Conducting candidates are learning rehearsal and performance strategies along with score analysis. Individual proficiency is evaluated by observation.

They also contribute to the large ensemble and choose electives in pedagogy and literature in their particular field of expertise. General music candidates are learning classroom teaching strategies in general and choral music. Each candidate is observed teaching and given specific feedback to help them become experts in the field. They also contribute to the large ensemble and choose electives in pedagogy and literature in their particular field of expertise.

The institution's approach to fostering breadth of competence for all graduate students is as follows. The Music History and Music Theory Surveys are designed to consolidate and extend the knowledge and skills of students in these subjects. The Music Technology course enables students to become skilled in current music technology for use in their teaching.

6. Specific Graduate Programs and Procedures

Please note that the degree Master of Music in Pedagogy, listed for Columbus State University in the NASM 2001 Directory, has been discontinued. A copy of a letter to this effect, addressed to NASM Executive Director Samuel Hope and dated September 10, 2001, appears in Appendix 2C.

The goal of the degree Master of Music in Music Education is to produce professional music educators with advanced knowledge and skills. Those who enter the program without teacher certification also become certified to teach in the schools at the kindergarten through twelfth grade levels at the completion of the master's degree program. Students emphasize either general music or conducting in their degree programs. Specific objectives appear as "program intended outcomes" on the assessment grid in Appendix 3. See Section III for a discussion of evaluative procedures, including methods and criteria, results, and the use of results to improve the program and student mastery.

Curricular Structure. As indicated on the curricular tables in Appendix IV, the degree Master of Music in Music Education has the following curricular structure: a total of 36 credits; 12 credits / 33% in the major area; 22 credits / 61% in other studies in music, and 2 credits / 6% in electives (or a special education course, if not previously taken). Students who lack certification complete an additional 30 credits initially, including student teaching, thereby achieving teacher certification.

The four courses that constitute the major area – Educational Psychology, Research in Education, Graduate Music Project, and Seminar in Music Education – enable students to understand and evaluate research in music education. The Music History and Music Theory Surveys are designed to consolidate and extend the knowledge and skills of students in these subjects. The Music Technology course enables students to become skilled in current music technology for use in their teaching. A total of 14 credits are devoted to one of two areas of emphasis: general music or conducting. The organization of this portion of the curriculum is intended to foster depth in the student's area of teaching specialization.

Every graduate student in the Master of Music in Music Education degree, no matter which degree track, must pass two proficiency exams before enrolling in their last semester prior to graduation (see Appendix 2C). The exams include Aural Skills Proficiency and Piano

Proficiency. No credit is given for completion of these requirements. The Aural Skills Proficiency tests sight singing, rhythmic performance, aural recognition, and error detection. The Piano Proficiency tests scales, prepared harmonization, prepared accompaniment, and prepared score reading.

It is suggested that the candidates enroll in Research Methods (4 hours) and Educational Psychology (4 hours) at the beginning of the course of study. This allows the students to apply these tools to the remaining graduate courses. These are required courses that are given grades by the individual instructors in the College of Education. Music Technology (2 hours) is required and given a grade at the end of the semester for completion of course work.

The final project requirement for the Master of Music in Music Education degree is the Graduate Music Project. This project is designed to allow the candidate freedom to reflect a comprehensive review of their course of study. Hours spent researching, implementing, and writing the project are documented. A minimum of thirty hours must be documented for successful completion of the project. A minimum of five scholarly references must be used to support the project. This personal project allows the candidate and the professors to view the synthesis of material from the course of study.

During the spring of 2002, the School of Music Graduate Studies Committee has developed two proposals. The first involves consolidating the Graduate Conducting and Score Analysis courses into merged courses taught by the same instructor so that score analysis is clearly linked to conducting needs. There would be no effect on the total credits required. The second proposal is to create a third track within the Master of Music Education degree: an emphasis in instrumental pedagogy. This track would parallel the general music track, which serves vocal/choral students only. The core music education courses as well as the graduate theory, history, and technology would remain the same as for the two existing tracks. Courses in applied study, pedagogy, and a lecture recital would round out the curriculum. No action has yet been taken by the full music faculty on these two proposals.

D. Music Studies for the General Public [NASM 2001-2002

Handbook, Music in General Education, p. 111; Appendix II. A., pp. 202-07]

The Schwob School of Music states its mission is to “serve the educational and musical needs of its students and the larger community.” Included in the list of commitments of the School of Music are: “A mixture of liberal arts and professional programs, realized through a strong core of general education for all students [and] contribution to that core through courses for non-majors;” “service to the local community through the presentation of concerts, the preparation of teachers, professional development activities, and non-credit programs;” “collaboration with other departments and programs on campus and with the public schools, other arts organizations, and other music professionals.” The School of Music supports the education of the general University student through academic coursework, applied performance, and exposure to the musical arts in the following ways.

General Education

Courses available in the catalog for the general student are: MUSC 1100 Music Appreciation (offered annually); MUSC 3118 Theory for the Non-Major; MUSC 1305 Music Fundamentals (offered annually); and MUSC 1000 Music Convocation (offered annually). Enrollment trends are listed below. The most widely attended course is MUSC 1100 Music Appreciation, because it fulfills one of the general education requirements in the B. A. degree. Both MUSC 1100 and MUSC 1305 are courses that are available for the music major and for the non-major. General students in MUSC 1305 are not distinguished from music majors, while general students in MUSC 1100 are enrolled in different sections from music majors. This lack of major and non-major separation and the large amount of contact hours in MUSC 1305 account for the reluctance of non-majors to enroll for a course that is technically open to them.

Courses available for non-majors from Fall 1998 to Fall 2001

(Note: Sections of MUSC 1100 for music majors are not included in this listing. Listings do not include students who were recorded as withdrawn from the course.)

| Course Name | Semester/Year | No. of Sections | Enrollment (non-m) |
|---|--------------------------|------------------------|---------------------------|
| MUSC 1100: Mus.Apprec. | Fall 98 | 7 | 353 |
| MUSC 1100: Mus.Apprec. | Spring 99 | 7 | 249 |
| MUSC 1100: Mus.Apprec. | Summer 99 | 3 | 36 |
| MUSC 1100: Mus.Apprec. | Fall 99 | 7 | 290 |
| MUSC 1100: Mus.Apprec. | Spring 00 | 7 | 243 |
| MUSC 1100: Mus.Apprec. | Summer 00 | 2 | 23 |
| MUSC 1100: Mus.Apprec. | Fall 00 | 4 | 218 |
| MUSC 1100: Mus.Apprec. | Spring 01 | 4 | 154 |
| MUSC 1100: Mus.Apprec. | Summer 01 | 1 | 19 |
| MUSC 1100: Mus.Apprec. | Fall 01 | 4 | 238 |
| MUSC 1000: Convocation | Each semester | 1/semester | 0 non-majors enrolled |
| MUSC 1305: Mus.Funds. | Annually | 2 /semester | 0 non-majors enrolled |
| MUSC 3118: Music Theory for the Non-Music Major | In catalog, never taught | | 0 |

The policies toward the non-major for enrollment in courses designed for the music major are not specifically stated. Traditionally, non-majors do not seek to enroll in courses in the major, presumably because of the significant time commitment required and because of the extreme sequential nature of courses and their pre-requisite courses.

Faculty are assigned to teach MUSC 1100 at the discretion of the music executive, who takes into account the faculty member's other teaching responsibilities. The section of MUSC 1100 allotted to music majors is taught by the same faculty member each fall. Assignment of faculty to MUSC 1305 is given to faculty that list theory as their secondary emphasis. It has been taught by the *same* faculty member for four years. The other courses have not been assigned, but faculty that are interested in teaching these courses are able to request the assignment from the music executive.

Music Minor

The Music Minor is another way in which the School of Music addresses the challenge of educating the general student who may have a significant interest in music. The Minor requires 18 hours to include MUSC 1100, MUSC 3118, and MUSC 3226 Music History 1750-1900, and nine hours of MUSA (applied lessons) or MUSP (various ensembles) that include three semesters at the 3000 level or above. The program was instituted three years ago, coinciding with the university-wide change from quarters to semesters, and the subsequent re-organization of several courses. One Music Minor has completed the program as of Spring 2001.

Private Studio Instruction

Non-majors may take applied lessons in the School of Music by enrolling in MUSA 1205, which are half-hour lessons with applied faculty in that medium. There is a co-requisite of enrollment in one of the large performing ensembles, which helps to encourage non-majors to participate in performance. Non-majors are also able to take MUSA 1301 Class Voice I and MUSA 1302 Class Voice II. Class Voice had originally been intended to prepare music majors who were not vocal majors for entry into chorus and thus was not utilized by non-majors. The course has been re-designed and cross-listed as THEA 1301/1302 in order to meet the needs of music majors who desire voice as a secondary area of study, theatre majors, and other non-majors. The two courses were offered for the first time during the current academic year. The availability of a given instructor for non-major teaching may be limited by the size of the teacher's studio of majors and load credit considerations. There is a concern among faculty that some studios will not have room to teach minors and non-majors. The viability of the Music Minor program will depend partly on the School of Music finding solutions for demands for non-major teaching, should it continue to follow its current practice to encourage non-majors as a way of diversifying the program. These solutions may include more part-time faculty, or more class applied offerings. A table showing the enrollment in MUSA 1205 by instrument and MUSA 1301 and 1302 is listed below.

Applied Music Instruction for Non-Majors

| Course | Semester | Enrollment/instrument |
|-----------|-----------|--|
| MUSA 1205 | Fall 98 | Not offered |
| MUSA 1205 | Spring 99 | |
| MUSA 1205 | Fall 99 | 4 clarinet 1 flute 1 trumpet 1 bass 3 saxophone 1 horn 2 voice 1 guitar (14 total) |

| | | |
|--|---|--|
| MUSA 1205 | Spring 00 | 3 clarinet 1 flute 1 trumpet 1 bass 2 saxophone 1 horn 10 voice 1 viola (20 total) |
| MUSA 1205 | Summer 2000 | 1 oboe |
| MUSA 1205 | Fall 00 | 3 clarinet 1 flute 1 trumpet 1 bass 3 saxophone 1 horn 1 guitar 1 viola 1 oboe (13 total) |
| MUSA 1205 | Spring 01 | 3 saxophone 1 guitar 2 voice 1 viola 1 oboe 1 percussion (9 total) |
| MUSA 1205 | Fall 01 | 1 clarinet 1 trumpet 1 guitar 2 saxophone 1 violin (6 total) |
| MUSA 1301/1302 Class Voice I and II (cross-listed as THEA 1301/1302) | Fall 01 (first time offered since change to semesters) | 3 music majors 7 theatre majors 3 non-majors |

Ensembles

All performing organizations are open to non-majors by audition, including Orchestral Activities (MUSC 1070 and 3070), Wind Ensemble Activities (MUSC 1080 and 3080), Choral Activities (MUSC 1090 and 3090), Jazz Band (MUSP 3358), and Small Ensemble (MUSP 3359). The largest participation of non-majors in this area is under the non-credit aspect of MUSC 1090/3090 Choral Activities, namely the University Chorale, which is a large chorus that combines singers from the School of Music, the general university, and the community at large (see the following section, “Non-Credit Programs”). Further, the School

of Music encourages non-major participation in large ensembles by offering “service awards,” small scholarships which cover the cost of MUSA 1205 Applied Lessons and encourage participation in large ensembles.

Non-Major Participation in Credited Performing Ensembles Listed by Ensemble

| Course | Semester | Non-majors | Total enrollment |
|---|-----------------|-------------------|-------------------------|
| MUSP 1357/3357 Wind Ensemble | Fall 98 | 13 | 49 |
| MUSP 1357/3357 Wind Ensemble | Spring 99 | 9 | 39 |
| MUSC 1080/3080 Wind Ensemble | Fall 99 | 11 | 54 |
| MUSC 1080/3080 Wind Ensemble | Spring 00 | 9 | 49 |
| MUSC 1080/3080 Wind Ensemble | Fall 00 | 10 | 59 |
| MUSC 1080/3080 Wind Ensemble | Spring 01 | 7 | 49 |
| MUSC 1080/3080 Wind Ensemble | Fall 01 | 7 | 67 |
| MUSP 1356/3356 Vocal Ensemble | Fall 98 | 6 | 43 |
| MUSP 1356/3356 Vocal Ensemble | Spring 99 | 2 | 32 |
| MUSC 1090/3090 Vocal Ensemble | Fall 99 | 7 | 39 |
| MUSC 1090/3090 Vocal Ensemble | Spring 00 | 2 | 21 |
| MUSC 1090/303 Vocal Ensemble | Fall 00 | 5 | 43 |
| MUSC 1090/3090 Vocal Ensemble | Spring 01 | 2 | 23 |
| MUSC 1090/3090 Vocal Ensemble | Fall 01 | 2 | 44 |
| MUSP 1355/3355 Orchestra | Fall 98 | 2 | 23 |
| MUSP 1355/3355 Orchestra | Spring 99 | 2 | 22 |
| MUSC 1070/3070 Orchestra | Fall 99 | 3 | 27 |
| MUSC 1070/3070 Orchestra | Spring 00 | 2 | 22 |
| MUSC 1070/3070 Orchestra | Fall 00 | 3 | 28 |

| | | | |
|----------------------------------|-----------|-------------|---|
| MUSC 1070/3070 Orchestra | Spring 01 | 2 | 24 |
| MUSC 1070/3070 Orchestra | Fall 01 | 2 | 28 |
| MUSP 3358 Jazz Ensemble | Fall 98 | 2 | 11 |
| MUSP 3358 Jazz Ensemble | Spring 99 | 2 | 9 |
| MUSP 3358 Jazz Ensemble | Fall 99 | 2 | 14 |
| MUSP 3358 Jazz Ensemble | Spring 00 | 0 | 10 |
| MUSP 3358 Jazz Ensemble | Fall 00 | 2 | 8 |
| MUSP 3358 Jazz Ensemble | Spring 01 | 1 | 8 |
| MUSP 3358 Jazz Ensemble | Summer 01 | 2 | 15 |
| MUSP 3358 Jazz Ensemble | Fall 01 | 0 | 13 |
| MUSP 3359 Small Ensembles | Fall 98 | 1 | 3 (String Trio) |
| MUSP 3359 Small Ensembles | Spring 99 | 2 | 6 (String Trio; Guitar Ensemble) |
| MUSP 3359 Small Ensembles | Fall 99 | Not offered | |
| MUSP 3359 Small Ensembles | Spring 00 | 1 | 4 (Guitar Ensemble) |
| MUSP 3359 Small Ensembles | Fall 00 | 0 | 4 (String Quartet (2 groups); Guitar Ensemble) |
| MUSP 3359 Small Ensembles | Spring 01 | 2 | 17 (String Quartet; Guitar Ensemble) |
| MUSP 3359 Small Ensembles | Fall 01 | 0 | 11 (Brass Quartet; Brass Quintet; String Quartet) |

Non-Credit Programs

Columbus State University serves both the young and adult community through the non-credit programs offered in the Rankin Arts Center and Music Conservatory (see Section I. M.). The University Chorale, while part of the credited vocal ensemble activities for music majors, is also a community chorus without credit. Non-majors and members of the community who are not University students may participate in the University Chorale pending a successful audition. The University Chorale is not administered through the Rankin

Arts Center, and participants do not receive Community Education credits. The CSU Chamber/Symphony Orchestra has also included adult members of the community and local high school students, and the Wind Ensemble and Jazz Band also include personnel from the community at large as well as the general University student body.

Performances

One of the duties of the Schwob School of Music to the general public is to provide examples of performance in a wide range of periods, styles, and media. Concert attendance is required as part of Music Appreciation courses and is listed in the common syllabus. Concert attendance is also required in the syllabus for MUSC 1000 Music Convocation. The weekly MUSC 1000 Music Convocation is a fifty-minute recital by faculty and students in the School, with attendance and performance as part of the “performance” component of the music degree programs. This recital is free and open to the public. Recitals through the School of Music are almost always open to the general public, and range from free recitals, such as student degree recitals, through large ensemble performances and faculty artist and guest artist recitals. For more details on these performing events, please refer to Section II. E. A concerted effort is made to publicize these events and encourage concert attendance by the general public. Publicity efforts include a semester concert calendar mailed to patrons of the department, posters and flyers distributed on the main campus, the departmental website with an up-to-date concert calendar, features and announcements in the arts section of the Columbus Ledger-Enquirer, and occasional TV and radio spots. In May 2001, the School of Music joined a partnership of Columbus area businesses, arts organizations, and the Atlanta-based Georgia Public Broadcasting to host the Orpheus Chamber Orchestra with Branford Marsalis. This event was preceded by a week of radio features on the city of Columbus; the participation of the School of Music was vital to all aspects of this project, and interviews and recordings of School of Music faculty and students were included.

Preparation of Professional Musicians

One of the goals of the School of Music is to prepare the music major to function as a performer and educator in the community at large. This objective is currently being met in a variety of ways, some of which are curricular and some of which are extra-curricular. A curricular example of training the professional musician for her/his role as an advocate for the arts is in MUSP 3359 Small Ensemble—Brass Quartet, in which the students are required to find a venue in the community to perform. The venue may take the form of a young audience concert, in which musical ideas and terms are explained in the course of the performance or it may take the form of a formal or informal performance. Students also participate in various regional orchestras, ranging from the third-tier Columbus Symphony to the small community groups like the LaGrange Symphony.

An example of an extra-curricular educational experience for the musician has been the Musical Instrument Petting Zoo sponsored by the Collegiate chapter of the Music Educators National Conference. The most recent form of this petting zoo, presented in October 2001, was expanded into a “Carnival of Music” hosted by School of Music students and faculty, the Patrons of Music, and the Rankin Arts Center to encourage young audience participation and

family involvement in the musical activities of the department. The Carnival included musical games, short informal recitals, crafts, and the Musical Instrument Petting Zoo, a hands-on opportunity to acquaint community members with various instruments. In addition, professional musicians and dancers from the community and a guest clinician, Dr. Wendy Sims from the University of Missouri-Columbia, led sessions for children on drumming, movement, and other musical activities. Students and faculty alike participated in hosting the event, while approximately 125 children, plus their parents, participated.

Faculty Involvement

The faculty is committed to the objectives of general musical education in several ways. Faculty regularly interact with public education in Columbus and the greater Georgia region, visiting schools as clinicians and guest artists. Teacher training is a significant part of the role faculty play in building bridges from the School of Music to the greater community. Please refer to Section II. C. in regard to teacher preparation. In addition to training through degree programs such as the music education degree and pedagogy courses, faculty work with the Performance Studies Committee to bring in guest artists and clinicians for workshops and master classes, as well as recitals. These guest artists help model for music majors how to interact on several levels with the general public, with an informed musical community, and with music students.

Faculty also provide service to the community through recital engagements as solo artists and as members of chamber ensembles. The Columbus Brass Quintet and the Southwind Quintet have performed in high schools and middle schools as clinicians, in addition to performing recitals within the School of Music concert schedule. Members of the faculty regularly interact with public education in Columbus and the greater Georgia area, visiting schools as clinicians and guest artists. Faculty in the School of Music have also created workshops attended by area teachers, including the Conductor's Workshop, the Guitar Symposium, and the Early Childhood Music Workshop. A weekend course of Continuing Education credit was offered in clarinet by Dr. Lisa Oberlander.

Expectations Met

The School of Music has been successful in coordinating its curriculum for MUSC 1100 Music Appreciation through use of a common syllabus and text. Examples of student learning in this course can be seen in the written responses to concerts, which indicate that general university students often gain a new perspective on art music and demonstrate increased understanding of the media and syntax of the art music they encounter.

Areas for Improvement

The School of Music may wish to maximize the potential for outreach to the general student by making use of the two courses MUSC 3118 Theory for Non-Majors and ITDS 1145 Comparative Arts. Second, the School of Music may also wish to develop a plan to encourage enrollment in the music minor, which in turn might provide additional enrollment in performing organizations. The language in the course catalog should be streamlined and

clarified, and the error of listing MUSP and excluding MUSC 1070 etc. from course credits should be rectified. Courses that are available for non-majors should be clearly marked in the catalog. The School should also draft a plan for dealing with not only increased enrollments for majors, but also increased enrollments of minors and general students. The participation in the minor is being encouraged by music advisors but should somehow be encouraged campus-wide.

Finally, the School of Music should continue to devote as much attention as possible on maintaining healthy links to the University (especially given the new geographical separation) and to the community, notably the public schools. Classes for general education can be a stimulus to faculty with special interests. While a consistent approach to a music survey course like MUSC 1100 is worthwhile, faculty strengths and interests may make other courses also viable and exciting options for the general student. Some suggestions might be Jazz in America, American Popular Music, Rock Music in Style and Development, Intro to American Music, Intro to Opera. These diversified offerings could use another course number like MUSC 1101. Other skill-oriented classes for general education could include Class Piano for the Non-Major, Class Guitar, and Music Reading for the Non-Major. These would be more cost-effective than applied lessons for these students.

E. Performance [No specific part of the Handbook, but cuts across most areas of the program.]

Supporting documents for this section appear in Appendix 2E.

Goal: Applied proficiency on the major instrument, including sight-reading; knowledge of literature appropriate to the applied music major; and the ability to improvise. (CSU 2001-2002 catalog, pp. 94-95)

Objective: To monitor students' progress each semester, culminating in the degree recital

Achieved by:

- Semester jury at the end of each semester of applied music; counts as a part of the final grade
- End of freshman year advisory jury at which the faculty panel recommends that a student stay/not stay in his/her degree program (based on applied music proficiency)
- End of sophomore year "levels" jury at which the faculty panel decides whether a student may or may not continue in his/her degree program (based on applied music proficiency)
- Junior/Senior recitals performed as required by degree, which must be judged at least three weeks prior to performance date by a committee of instructors in order to proceed to the recital
- The Applied Semester Grade Report (See Music Student Handbook, p. 13). In each student's file are the comments from each jury and a form showing the grade for each lesson and documentation for that grade.

- Repertoire list required to be in each student's file, indicating that the student has the knowledge of literature appropriate to the applied music major

Areas for Improvement:

- Monitor student files to insure that all documentation is complete and included in a timely manner.

Objective: To provide students with many performing opportunities.

Achieved by:

- Each student is required to perform at least once per semester either in studio class or at the weekly student convocation.
- Chamber music: in the woodwind/brass/ area, each student participates in chamber music each semester for a part of the semester (during the studio class time); other areas offer chamber music in varying amounts through string quartets, percussion ensemble, etc.
- Each student enrolled in applied music is required to enroll in a large ensemble (Wind Ensemble, Orchestra, University Singers/Civic Chorale/Opera, Jazz Band). These ensembles offer a broad range of repertoire, perform on campus each semester, and often perform at various state and regional conventions.

Areas for improvement:

- Each area should require some amount of chamber music during some portion of the degree.

Objective: To provide clear expectations to students regarding the study of applied music.

Achieved by:

- See Music Student Handbook, pp. 11-18.
- Department-wide applied syllabus template that specifies:
 - attendance policy
 - performance requirement (at least one performance in studio class/convo each semester)
 - general criteria for grading each lesson
 - junior/senior recital requirements

Areas for improvement:

- Continue to update applied music procedures in matters regarding the new facility.

Objective: To ensure faculty input on procedures and policies that concern performance and applied music

Achieved by:

- The Performance Studies Committee, made up of one representative from the areas of keyboard, strings, voice, woodwinds, and brass, makes recommendations to the music executive regarding issues involving applied music, and student performance. This committee also coordinates scheduling of guest artist concerts and masterclasses.

Areas for improvement:

- The committee should meet regularly to consider new issues created by the new facility.

Objective: To ensure that all students receive some instruction in improvisation

Achieved by:

- Faculty are asked to incorporate improvisation into the studio class by inviting a guest if he/she does not feel qualified

Areas for improvement:

- The jazz improvisation class is only offered every other summer, making it very difficult for most students to take it. It should be offered at least once a year in either the fall or spring semester.

Objective: To expose students to other student performances and to high quality performances by professional musicians.

Achieved by:

- Six semesters of MUSC 1000 are required for every undergraduate degree, which consists of two parts: attendance at a weekly student recital hour, and attendance at a number of outside performances.
- A significant number of recitals and masterclasses offered by guest artists, with money in the budget allocated for this

Areas for improvement:

- None

Objective: To improve applied teaching

Achieved by:

- Faculty are provided with professional development funds to attend professional conferences
- Students fill out applied evaluations each semester

Areas for improvement:

- None

Objective: To provide applied faculty the opportunity to further professional growth in the area of performance

Achieved by:

- The Schwob School of Music Concert Series offers faculty the opportunity to perform on campus, and the School of Music and University Faculty Development assist faculty financially in performing off-campus. The Camerata Musica is a faculty chamber music ensemble that performs once a year, administered by Dr. Robert Rumbelow, Coordinator of Wind Ensemble Activities. Many faculty perform with ensembles such as the Columbus Symphony, Macon Symphony, the Atlanta Symphony, the Atlanta Opera, Atlanta Ballet, and other professional ensembles. Two faculty chamber groups perform and recruit on campus and off campus regularly, the Southwind Quintet (woodwind quintet) and the Columbus Brass (brass quintet)

Areas for improvement:

- None

F. Other Programmatic Activities [No specific part of the Handbook.]

Objectives:

- To coordinate with the Rankin Arts Center in offering continuing education classes in the music area, and to continue the relationship with the Music Conservatory for student and faculty teaching
- To continue to host conferences such as GMTA, GAJE, etc.

Future Activities:

- To use the opportunities that the new facility presents to create summer band, orchestra, and choral programs (possibly expanding the Southeastern Music Festival)
- To develop and implement special programs featuring the new pipe organ, including Pipe Organ Encounters

Note that all of these are among the objectives listed in the School of Music statement of mission, vision, goals, and objectives.

SECTION III: EVALUATION, PLANNING, AND PROJECTIONS [NASM 2001-2002 Handbook, Section II. Q., pp. 73-74]

In a sense, the Self-Study process began in the fall of 1999, when the newly-arrived music executive engaged the faculty in a process of reading, thought, and discussion that led to the creation of a statement of mission, vision, strategic goals, and objectives and to a comprehensive curricular revision undertaken with standards from the NASM Handbook in hand. In the fall of 2000, the faculty also engaged in a “quick-and-dirty” Self-Study by comparing NASM operational standards with departmental practice to identify the areas in greatest need of remediation. Insofar as possible, efforts were made to improve in those areas.

At the start of the current academic year, the music executive and faculty adopted the following three goals for the formal process of Self-Study, visit, and follow-up: (1) to achieve reaccreditation by NASM; (2) to meet University System of Georgia and Columbus State University requirements for Comprehensive Program Review; and (3) to use the Self-Study process to identify futures issues, challenges, and opportunities, especially those resulting from the recent move to the RiverCenter for the Performing Arts, and to begin planning to address them. A draft of the Self-Study was prepared by music faculty and the music executive, who also served as editor. Faculty, the Dean of the College of Arts and Letters, the Assistant Vice President for Academic Affairs, and the Vice President for Academic Affairs critiqued the draft, offering suggestions for improvement. The revised final draft incorporated these suggestions.

A. Evaluation

Evaluation of personnel includes annual evaluations of the music executive by the Dean of the College of Arts and Letters and of the music faculty and staff by the music executive. While the annual evaluations of faculty and staff provide a basis for recommending salary increases, the music executive attempts to promote enhanced performance through the use of findings from the annual review, encouragement of professional development, and collegial activities such as the Colloquia on Teaching. Students regularly evaluate courses and instructors, using the standard university instrument for classroom courses and specialized School of Music questionnaires for ensembles and studio lessons.

Evaluation of student achievement occurs in the usual ways of course examinations and projects, juries, and performances. Added assessment occurs when students compete in the annual concerto competition and when ensembles are competitively selected for performances at conventions and festivals.

Data on institutional grade-point-average for undergraduate students show School of Music students consistently ranking above the institutional average, as shown by the following table.

| YEAR | CSU | SCHOOL OF MUSIC |
|-------------|------------|------------------------|
| 1999 | 2.61 | 2.70 |

| | | |
|------|------|------|
| 2000 | 2.70 | 2.98 |
| 2001 | 2.70 | 2.89 |

Data on alumni from the past three years show the following.

- Of 45 undergraduate alumni, 3 (6%) just graduated and are looking for jobs, 5 (11%) are working in professions outside of music, 15 (34%) are in graduate school, and 15 (34%) hold music teaching positions. No information is available on 7 students (15%).
- Of 7 graduate alumni, 7 (100%) hold music teaching positions.

Graduates of the Schwob School of Music consistently achieve admission to strong graduate programs in music and/or employment as music teachers in the schools. The following list shows such attainments by students who have graduated from the Columbus State University Schwob School of Music during the past three years.

- Undergraduate alumni attending graduate school: Marcelino Aracena (University of Southern Mississippi), Sharon Blandford (University of Hawaii-Manoa), Marlysa Brooks (University of Tennessee), Michael Hardy (University of Texas), Michael Helman (University of North Carolina-Greensboro), Jack Howard (Georgia Tech), Nan Kemberling (San Francisco Conservatory), Regina Maniquis (Georgia State University), John Manseau (Columbus State University), Gina Moody (University of North Texas), Jonathan Stanley (Indiana University), Jesse Tennyson (Texas Tech University), Amy Walters (Loyola), Derrick White (Georgia State University), Denise Willingham (Oklahoma State)
- Undergraduate alumni in professional music positions: Katie Alexander (Bonaire Middle, Warner Robins, GA), Erin Chancellor (Dublin, GA), Laurie Clark (Meadowcreek High, Norcross, GA), Manuel German (Santo Domingo, Dominican Rep.), Lesley Godwin (Richards Middle, Columbus, GA), David Hardegree (Double Churches Elementary, Columbus, GA), Ashley Hawkins (Arbor Springs Elementary, Newnan, GA), Angela Holguin (Santo Domingo, Dominican Rep.), Sam Holmes (Pickens County Middle, Jasper, GA), John Kelley (Jackson High, Butts Co., GA), Amos Liu (River Trail Middle, Duluth, GA), Mike Miller (Arnall Middle, Newnan, GA), Diane Miller (Flat Rock Middle, Tyrone, GA), Lee Streby (RiverCenter, Columbus, GA), Denise Willingham (Young Middle/Bunche Middle, Atlanta, GA)
- Graduate alumni in professional music positions: Amber Duncan (Lilburn Middle, Duluth, GA), Kimberly Humphries (Middle School, Durham, NC), Kerri Redding (Louisburg Elementary, Louisburg, NC), Joel Singleton (Kelsey Avenue Middle, Jackson, GA), Evan Thomas (Northside Middle/High, Warner Robins, GA), Robin Treadwell (Hollis Hand Elementary, LaGrange, GA), Danny Zendejas (Webster Intermediate, Webster, TX)

It has been said that there are three curricula: the one designed, the one taught, and the one learned. In August 2001, music faculty adopted an assessment instrument developed by the Assistant to the Director (see Appendix 3). In columnar form, it shows relevant CSU and School of Music mission and goal statements, program-intended outcomes based upon NASM standards, two assessment methods for each outcome, an indication of the responsible party, results, and the use of results. The faculty agreed to use the designated university Assessment Day in March 2002 for data collection and Faculty Planning Week in August 2002 for

consideration of any necessary changes suggested by the results. These recommendations are then to be taken up by the appropriate committees or individuals. This ongoing annual cycle is planned to ensure that the curriculum as designed is the one being taught and learned and to identify and remedy problems uncovered.

Current Strengths of the Music Program

1. An outstanding new music facility
2. Some outstanding new instruments, including the Jordan pipe organ, two Steinway concert grand pianos, and new percussion equipment
3. Strong financial support from the community
4. A strong faculty
5. Strong graduates who are employed as music teachers and/or who enter strong graduate programs
6. Strong support staff
7. Good service from the librarians and the instructional technology staff
8. Strong faculty and student performers
9. Strong ensembles
10. A strong curriculum

Challenges Facing the Music Program

1. Adequate funding for strengthening the music library collection
2. Obtaining additional dollars and reallocating existing resources to support the increased costs of operations in the RiverCenter
3. Improving faculty and staff salaries to more nationally competitive rates and realizing greater equity within ranks
4. Obtaining additional full-time faculty positions to cover all of the major instruments and to serve the larger student body to which the School of Music aspires
5. Predictable funding for the maintenance and purchase of instruments and equipment, including the replacement of items nearing the end of their useful life

B. Planning

During 1999-2000, the music executive served on the institutional Strategic Planning Commission, which reported to the then-Vice President for Academic Affairs, who left Columbus State University during the summer of 2000 to become President of Armstrong Atlantic University. Although the strategic plan was published the following year, it did not

receive broad university discussion; and it is not clear to what extent it functions in setting directions for the institution.

Given the fact that state budget allocations come so late – just a few months before the start of the next fiscal year – and that budget reductions sometimes occur during the fiscal year, long-range financial planning has been difficult. The current fiscal year, for example, was marked by a budget reduction prior to the start of the year, followed by a further reduction late in the fall semester. On the other hand, the tradition of strong private support for the university has led the Columbus State University Foundation to embark upon a major capital campaign. Some initiatives in the capital campaign are designed to underwrite projects that might otherwise require state dollars, thereby relieving pressure on those funds and allowing them to be re-directed into other areas.

Individual departments, including the music unit, must normally appeal for institutional funds for personnel, faculty development, and equipment (when such funds exist!) and shift allocations within the existing or declining departmental operating budget to reflect increased costs in certain areas and/or the most important priorities. As noted above in Section I. C., some expenses can be offset by revenue from ticket sales and special projects. Some departments, including the School of Music, receive an annual allocation from the Columbus State University Foundation. This allocation is given in anticipation of private funds to be raised. The music executive focuses his efforts on raising funds in support of this annual allocation and budgets all accounts in accordance with the practices noted.

Planning in the music unit is based on the mission, vision, goals, and objectives adopted by the music faculty (see Section A. and Appendix A). The objectives are periodically updated and revised to reflect progress made and new challenges and opportunities.

C. Projections

In the foreseeable future, the external environment is likely to be characterized by continued strong private support for the university and the music program but declining state support. As long as the economy remains in recession and the markets down, useable endowment earnings, including those for music, will also be down.

The University System of Georgia experienced significant achievements under Chancellor Stephen Portch, including a tiered-mission structure, higher admissions standards, increased enrollment, and increased funding. The impact of the new Chancellor, Thomas C. Meredith, who assumed office just a few months ago, remains unknown at this time. Other potential change factors include control of the governorship and the legislature, as well as membership on the Board of Regents.

Columbus State University is currently in the midst of several building projects, including a Technology Center. The Columbus State University Foundation is undertaking the strategic purchase of land surrounding the campus and the construction of additional student housing near campus. In the uptown area across from the RiverCenter, the CSU Foundation has purchased and is renovating additional space for loft apartments for students. The capital campaign envisions new facilities for the art and theatre programs in the uptown area, near the RiverCenter. In addition, the university aspires to increasing enrollment by at least 2,000

students and to increasing the number of international students and the number who live in university housing. The impact of these aspirations on funding for initiatives important to the music program is unclear. The growth of the student body and the relocation of the art and theatre programs to the uptown area, if realized, raise the possibility of institutional reorganization, perhaps to include a separate College of Fine and Performing Arts located entirely in the uptown area.

Demographic factors may enhance the attractiveness of the degree Master of Music in Music Education in the foreseeable future. As current music educators in the region retire and are replaced by new music teachers without the master's degree, it is possible that this degree will find even greater interest than at present. If so, it will be even more important to monitor carefully the scheduling of courses to make it possible for these teachers to obtain the degree without resigning their teaching positions.

Finally, the impact of personnel changes is unclear. A new Vice President for Academic Affairs will assume office on July 1, 2002. In addition, it is possible that the next five years will see the retirement of one or more senior administrators and one or more senior music faculty members. Of course, resignations and other personnel changes are always possible. In the event of retirements and/or resignations affecting the music program, the music executive and faculty intend to pursue appropriate replacements in vigorous fashion.