

# **Comprehensive Program Review Fall 2013**

## **Bachelor of Arts in Music**

### **Schwob School of Music**

### **Columbus State University**

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#### **Section One - Program Background and Overview**

Note: In July, 2013, the Schwob School of Music achieved full re-accreditation for all degree programs through 2022 from the National Association of Schools of Music (NASM).

#### **I. Brief Program Overview**

##### **Description of Program**

The Bachelor of Arts in Music is a liberal arts degree program with a broad curriculum that includes core music history and theory courses but encourages diversification through many electives both within and outside of music. This program provides preparation for further study toward careers other than professional performance or public school teaching.

“The title, Bachelor of Arts in Music, appears to be appropriate for the content of this degree and seems represented consistently in all related publications. Student work conducted by enrollees appears consistent with NASM expectations. It appears, from reviewing the syllabi and assessment documents, and from observing classes, rehearsals, and the student recital that students are developing competencies as appropriate to a liberal arts music degree.” (NASM *Visitors’ Report*, 2012)

##### **Program Mission and Its Relation to CSU Mission**

The BA in Music fulfills the missions of both the Schwob School of Music and Columbus State University. The program strives to prepare students for successful careers in their chosen fields through academic excellence, service (concerts, teaching, and outreach), best practices in education, and student engagement in professional experiences. These goals are concurrent with the CSU mission of preparing “individuals for a life of success, leadership, and responsibility through community awareness, engagement, and service to others.” In addition, members of the faculty are evaluated according to their dedication to “excellence through teaching, research, and creative inquiry.”

The Mission Statement of the Schwob School of Music, unanimously ratified in the fall of 2007, presents in concise terms the unit’s philosophy as a community of faculty:

A school of music within a public university, the Schwob School of Music at Columbus State University is a community of artists committed to the highest standards of artistry and integrity within a selective and nurturing learning environment. The Schwob School of Music’s dedicated faculty of teaching artists embrace creative approaches to best practices in education, and provide a professionally focused experience preparing individuals to become leaders in the music field. Centrally located within a vibrant downtown arts campus in an outstanding music facility, the Schwob School of Music maintains a strong degree of community engagement, and benefits from a remarkable relationship with the Columbus community.

The purpose of the Mission Statement is to communicate the essence of the school’s purpose and to provide context for future planning. The Mission Statement plays a central role in program and curricular planning by the School of Music.

## **Stakeholder's Satisfaction with the Program**

According to informal exit interviews and alumni feedback, students reported that they feel well prepared in both breadth and depth, understanding music in the context of a traditional liberal arts training. Graduates have successfully entered numerous professional fields, and have gone on to graduate school, various levels of teaching, and other professional activities. Faculty members are satisfied with student progress in the program.

## **Relation of Program to Needs of Students and Societal Demand**

The program has a broad curriculum that provides students with practical learning opportunities and encourages diversification through many electives within and outside music. Many will continue their graduate studies at highly ranked national and international institutions of higher education. Students in the BA program are integrated with Bachelor of Music students in many areas of the curriculum, including the music core and ensembles.

Graduates of the BA in Music program have gone on to become productive, engaged members of society; many students have gone on to graduate school in areas both in and outside of music. The program meets or exceeds NASM standards. Every effort is made to ensure that the level of graduates is such that they are prepared to enter the competitive professional world.

## **Section Two - Indicators of Program Quality**

### **II A. Quality of Faculty—Very Strong**

“The school is well served by a collection of full and part-time faculty who appear to be qualified by virtue of professional experience, academic credentials, and strong records of performance and service. The specialties of the various full-time and part-time performance faculty are distributed so that appropriate expertise and experience is available for the various instruments/voice studios. While the school aspires to have full-time faculty instructors in all applied studios, it has found creative ways to ensure that its applied teaching mission is covered.” (NASM *Visitors' Report*, 2012)

#### **Appropriateness of Faculty Credentials**

D.M.A.= Doctor of Musical Arts degree ; M.M.= Master of Music degree

#### **Director**

Harris, Scott  
Associate Professor (music theory)  
Ph.D. Indiana University, 1993  
M.M. Indiana University, 1987  
B.M. Indiana University, 1980  
Areas of Research: Composition, Music Theory

#### **Applied Music**

Coleman, Earl (voice)  
Associate Professor  
Curry Distinguished Faculty Chair in Voice  
M.M. (Violin) University of Missouri-Columbia, 1981  
M.M. (Voice) University of Missouri-Columbia, 1976  
B.S. Ed. University of Missouri-Columbia, 1970  
Areas of Research: The Developing Male Voice and the Musical Theatre Voice

DeBruyn, Michelle (voice)  
Associate Professor  
D.M.A. Eastman School of Music, 2005  
M.M. Eastman School of Music, 2002  
B.M. Nazareth College of Rochester 1996  
Areas of Research: Singing Instrumentalists, Registration

Golden, Joseph (organ)  
Professor  
M.M. University of North Texas, 1980  
B. M. University of North Texas, 1976  
Areas of Research: Opera, Organ, Choral

Griffiths, Amy (saxophone)  
Lecturer  
D.M.A. Louisiana State University, 2010  
M.M. Arizona State University, 1997  
B.M. North Carolina School for the Arts, 1993  
Areas of Research: Saxophone Performance, Implementation of baroque performance practice in the saxophone studio, Saxophone Literature and Pedagogy, Jazz Performance, History and Pedagogy, Woodwind Pedagogy

Kobrin, Alexander (piano)  
Assistant Professor  
L. Rexford Whiddon Distinguished Chair  
M.M. Piano Performance, State Tchaikovsky Conservatory (Moscow), 2005  
B.M. Piano Performance, State Tchaikovsky Conservatory (Moscow), 2003  
Areas of Research: Piano Performance, Chamber Music

Lawler-Johnson, Dian (voice)  
Lecturer  
M.M. University of Illinois, 1976  
B.M. Converse College, 1974  
Areas of Research: Certified McClosky Vocal Technician, Vocal Therapy/Rehab, Vocal Pedagogy

May, Luise (class piano)  
Lecturer  
M.M. Piano Performance, New England Conservatory, 1962  
B.M. Connecticut College, 1960  
Areas of Research: Group piano instruction in the university environment

Martin, Andrée (flute)  
Associate Professor  
D.M.A. SUNY Stony Brook, 2001  
M.M. University of Ottawa, 1995  
B.Mus. Memorial University of Newfoundland, 1993  
Areas of Research: Flute Performance and Literature, 20th Century Chamber Music, Music History

Murray II, Robert (trumpet)  
Associate Professor  
D.M.A. University of North Texas, 2002  
M.S.T. Music Portland State University, 1996  
B.M. Portland State University, 1994

B.M.E. University of Washington, 1983  
Areas of Research: Trumpet Performance

Oberlander, Lisa (clarinet)  
Professor  
D.M.A. Arizona State University, 2000  
M.M. Arizona State University, 1995  
B.M.E. Indiana University, 1992  
Areas of Research: Grading Procedures in Applied Music, Clarinet Performance, Chamber Music

Palmer, Bradley (trombone)  
Professor  
D.M. Florida State University, 2005  
M.A. University of Iowa, 1999  
B. M. Millikin University, 1997  
Areas of Research: Trombone Performance and Literature, Technology

Alexander Pershounin (bass)  
Associate Professor  
D.M.A. University of Southern Mississippi, 2002  
M.M. University of Southern Mississippi, 2000  
Areas of research: Jazz Performance and Pedagogy, Double Bass Performance and Pedagogy

Schwartz, Sergiu (violin)  
Professor  
William B and Sue Marie Turner Distinguished Faculty Chair in Violin  
Professional Studies, The Juilliard School, 1983  
Premier Prix Diploma/Advanced Studies Certificate, Guildhall School of Music, 1980  
Hochschule fur Musik und Theatre, Hanover, 1978  
Artist Diploma Certificate, Rubin Academy of Music, Tel-Aviv, 1977  
Areas of Research: Violin Performance and Literature, Chamber Music, String Orchestra Conducting, Preparation for National/International Violin Competitions

Tomkiewicz, Susan (oboe)  
Assistant Professor  
D.M.A. Oboe Performance, University of Texas at Austin, 2005  
M.M. Oboe Performance, University of New Mexico, 2001  
B.A. in Music, University of New Hampshire, 1994  
Areas of Research: Oboe Performance, Contemporary Music for Oboe

Vaillancourt, Paul (percussion)  
Associate Professor  
D.M.A. Percussion Performance, SUNY Stony Brook, 2002  
M.M. Percussion Performance, McGill University, 1995  
B.M. Percussion Performance, University of Ottawa, 1992  
Areas of Research: Percussion Performance and Literature, 20th Century Chamber Music, Aural Skills Pedagogy

Warner, Wendy (cello)  
Assistant Professor  
B.M. Cello Performance, Curtis Institute, 1993  
Areas of Research: Cello Performance, Chamber Music

Wirt, Ronald (bassoon)

Professor

D.M.A. Bassoon Performance, Manhattan School of Music, 1983

M.M. Bassoon Performance, The Juilliard School, 1979

B.A. Reed College, 1976

Areas of Research: Bassoon Performance and Literature, Mozart Concertos, Music of Charles Ives

Zohn, Andrew (guitar)

Associate Professor

D.M. Florida State University, 1997

M.M. University of Texas, 1995

B.M. North Carolina School of the Arts, 1991

Areas of Research: Composition, Guitar Transcription and Performance

### Music Education

Parker, Elizabeth

Assistant Professor (music education--choral/general)

Ph.D. University of Nebraska-Lincoln, 2009 Major: Teaching, Curriculum and Learning; Concentration: Music Education

M.M.E.(Music Education) Oberlin College, 1995

B.M.E. (Music Education) Oberlin College, 1995

Areas of Research: Choral Music and Adolescent Psychology; Qualitative and Mixed Methods

Research, Choral Conducting

Powell, Sean

Assistant Professor (music education--instrumental)

Ed. D. University of Illinois at Urbana-Champaign, 2008

M.M., Conducting, Illinois State University, 2005

B.M. Ed. Tennessee Technological University, 2000

Areas of Research: Music Teacher Education, Psychological Conducting, Intonation, Programming Practices, Flow Theory

### Ensembles

Hostetter, Paul (Conductor—Orchestral Activities)

Associate Professor

Ethel Foley Distinguished Chair in Orchestral Conducting

Director of Orchestral Activities

M.M. The Juilliard School, 1989

B.M. Florida State University, 1987

Areas of Research: Conducting, Contemporary Music

Nix, Jamie L. (Conductor--Wind Ensemble Activities)

Associate Professor

Director of Wind Ensemble Activities

D.M.A. Instrumental Conducting, University of Miami, 2010

M.M. Wind Conducting/Trombone Performance, University of Michigan, 1999

B.M. Trombone Performance, Auburn University, 1996

Areas of Research: Conducting, Wind Literature

Tsolainou, Constantina (Conductor--Choral Activities)

Professor

Paul S. and Jean R. Amos Faculty Chair

Director of Choral Activities  
M.M. Westminster Choir College, 1984  
B.M. The Ohio State University, 1982  
Areas of Research: Group Vocal Techniques, Ensemble Diction

Whalen, Kevin (Jazz Studies)  
Visiting Assistant Professor  
Visiting Director of Jazz Band  
D.M.A. Trumpet Performance, University of North Texas, 2013  
M.M. Jazz Studies, University of Northern Colorado, 2007  
B.M. Music Education, Colorado State University, 2004  
Areas of Research: Beginning Jazz Improvisation Pedagogy Methods, The Amalgamation of Trumpet and Jazz Pedagogy, The Influence of Idiomatic Jazz Elements on Prominent Mid-20th Century Neo-Classical Composer Harold Shapero

### History and Theory

Cohen, Fred (composition, music theory)  
Professor  
D.M.A. Composition, Cornell University, 1987  
M.M. Composition, Cornell University, 1984  
B.A. University of California, Santa Cruz, 1980  
Certificates: IRCAM 1992, CCRMA 1985  
Areas of Research: Composition, Conducting

Ford, Roberta (music Librarian)  
Assistant Dean  
Associate Professor  
M.L.S. SUNY Buffalo, 1987  
M.M. SUNY Fredonia, 1975  
B.A. SUNY Geneseo, 1974  
Areas of research: Vocal Performance, Music Research/Bibliography, Academic Librarianship

Hansen, Kristen (music theory)  
Associate Professor  
D.M.A. Horn Performance, Eastman School of Music, 2000  
M.M. Horn Performance, Eastman School of Music, 1993  
B.Mus. Ed. St. Olaf College, 1992  
Areas of Research: Horn Performance and Literature, Theory

### Technology

McCabe, Matthew (technology)  
Visiting Assistant Professor  
D.M.A. Composition, University of Florida, 2010  
M.M. Composition, Bowling Green State University, 2005  
B.A. University of Richmond, 2001  
Areas of Research: Dissertation: Color and Sound: Synaesthesia at the Crossroads of Music and Science; Doctoral Cognate: Cognitive Neuroscience

## **Use of Part Time Faculty**

Adjunct faculty: 15; Full-time faculty equivalence: 5.125

Part-time faculty teach undergraduate classes in the music core curriculum shared by all music degree programs, undergraduate courses for the general student, and private instruction on various instruments. All applied part-time faculty are specialists/performers on their instruments/voice. All classroom part-time faculty hold appropriate terminal degrees in music.

## **Diversity of Faculty (full-time)**

White/Non-Hispanic: 25; African-American: 1; 11 of 26 full-time faculty are female.

## **Opportunities for Faculty Development**

Each full-time faculty member is provided a travel budget; in recent years the budget was \$400 to \$500 per faculty member. This amount combines funding available from the College of the Arts and the SSOM. Faculty members are also encouraged to apply for university-level development funds. For larger faculty development grants, faculty members are encouraged to apply for external grants.

## **Program Improvement Plans**

Columbus State University and the Schwob School of Music have made a consistent effort, in an era of shrinking budgets, to support faculty travel to professional conferences and venues. Faculty development funds necessary to support scholarly and creative work are perceived as a top priority by the School of Music, including travel for presentations, performances, recruitments, and, to a lesser extent, attendance at regional, national, and international professional conferences. The Schwob School of Music is also working to maintain the Music Technology faculty position, which was created as a temporary position using external funds, and which provides a vital curricular component of the BA in Music degree as well as other degrees.

## **II B. Quality of Teaching—Very Strong**

### **Indicators of Good Teaching**

“The school is well served by a collection of full and part-time faculty who appear to be qualified by virtue of professional experience, academic credentials, and strong records of performance and service. The specialties of the various full-time and part-time performance faculty are distributed so that appropriate expertise and experience is available for the various instruments/voice studios. While the school aspires to have full-time faculty instructors in all applied studios, it has found creative ways to ensure that its applied teaching mission is covered.” (NASM *Visitors’ Report*, 2012)

### **A. Peer Review**

Instituted in 2007, all full-time faculty of the Schwob School of Music participate voluntarily in a formative Peer Review evaluation process designed provide teachers with information used to improve teaching. Working in teams of three, faculty observe each other in their respective classrooms, including applied studios, and, following a carefully designed procedure of pre- and post-observations focusing on such items as effective course design, effective classroom performance, effective course syllabi, and so forth, review their teaching efforts in a private and confidential matter. This formative evaluation process operates outside of the summative process prescribed by the University, ensuring authentic feedback based on relationships of trust, honesty, and genuine concern for the individual. The process provides descriptive information between colleagues with concrete details that provide the basis for individual and collective teaching improvement.

Peer Review is one departmental effort to ensure on-going compliance with the Schwob Mission Statement. Through Peer Review, teaching becomes a dynamic property of the community, encouraging “the scholarship of teaching”—the thoughtful, problem-solving, discipline-based approach to teaching that requires continual reasoning about instructional choices, and awareness of the solutions that other faculty have utilized to facilitate student learning.

### B. Attentive Teaching in Music Performance

Making every effort to bring each student’s potential to its highest and unique level of achievement is a central teaching focus for all faculty. Instructors not only stress “how to teach students to perform certain repertoire and become better players,” but equally or more importantly, “how to bring out the finest performance level of each student according to his or her unique strengths and weaknesses.” All applied (performance-based) vocal/instrumental teaching is accomplished on a 1:1 student:teacher ratio. The norm is 60 minutes per student per week.. In addition, each applied studio (e.g., flute, viola, tuba, etc.) convenes all students in the studio for a minimum of one hour per week in a “studio class,” providing additional instructional opportunities.

### C. External Validation of Student Success

The BA in Music degree is a successful program: Our graduates have gone on to become productive, engaged members of society; many students have jobs or have gone on to graduate school in areas both in and outside of music. Recent accomplishments of graduates include:

- Completion of a Master of Fine Arts in Recording Arts and Technology at Middle Tennessee University
- Working as a Library Assistant at Columbus State University
- Beginning a Master of Music in Early Music at Indiana University--- Bloomington in Fall 2012
- Teaching private piano lessons in Columbus, GA
- Completion law school at the University of Alabama; working in Birmingham, AL as a lawyer at Anderson Weidner, LLC
- Working as a service manager at Wachovia Bank, Savannah, GA

### **Indicators of Good Advising**

There is no formal assessment of academic advising, although the Coordinator of Advising leads annual training sessions and makes an “advisor checklist” for advisors to use as a guide each semester. Students enrolled in the BA in Music degree are advised primarily by our full-time music faculty. Faculty committed to high-quality advising and several individuals are involved in checking student registrations for errors. Errors are reported back to the advisor when they are discovered, regardless of whether they originated with the student or the advisor. Degree requirement sheets/Suggested Course of Study sheets posted online for each degree are easy to read for students, who often print and annotate them to keep track of their curricular progress.

### Six-Week Alerts

This program was designed by the Schwob School. Six weeks into every semester, Schwob faculty are asked to submit the names of students who have a “C” or lower in any course. They also provide details as to quality of work completed, attendance, attitude, and suggestions for improvement. Advisors receive the “alert,” and each student so identified must meet with his/her advisor. During this meeting, the student is made aware of the situation, and, together with the advisor, creates a plan for improvement. With nine weeks left in the semester there is plenty of time for a student to alter bad habits and get needed help in time to pass the course.

### **Departmental Reward System**



### Rewards for Teaching Excellence

Faculty members in the Schwob School are evaluated annually on their effectiveness in the classroom, as measured by student evaluations, teaching observations by the Director, and consideration of faculty success in the areas of teaching, creative activities, and service. Student achievement and success—as measured above, in addition to consideration of test scores and major field examinations—are also considered. Faculty members are justly rewarded for teaching excellence in the tenure and promotion process, and by means of merit raises when these are budgeted.

### Peer Review

As described above, Schwob School full-time faculty members subscribe to a voluntary system of formative peer review. This process—though time-consuming—is deemed a necessary ingredient in the Schwob curricular process, emphasizing the community of teachers in which we all are active members.

### Faculty Travel

As a unit of the College of the Arts at CSU, the Schwob School is allocated a small per-faculty travel budget. To augment these funds, the School allocates Foundation funds so that faculty members receive a travel allotment each semester for professional travel. Funds are assigned by a Faculty Travel Committee, whose criteria for awards include applicability to the Scholarship of Teaching, a key component of the Peer Review Process.

Faculty travel is inextricably linked to good teaching in that faculty members presenting creative work at conferences/symposia focused on music teaching receive more funding than those seeking funds that have less direct applicability to teaching (such as funds for a performance off-campus).

### **Program Improvement Plans**

The School of Music remains committed to faculty development in teaching—and to the scholarship of teaching— as a line item in the budget.

## **II C. Quality of Research and Scholarship—Very Strong**

### **Opportunity for Student Research Projects**

Students are required to write research papers in both semesters of the (required) Music History sequence, as well as selected upper-level history, theory, and special topic course offerings. A number of students have successfully participated in CSU's "Tower Day", and have received funding for research projects from Student Research & Creative Endeavors Grants. Students have recently participated as presenters in the National Conference on Undergraduate Research, as well as regional and national Society of Composers conferences, among other conferences.

### **Faculty Publications, Presentations, and Grants**

Our evaluation system expects applied music faculty to include performance as a major component of their professional activity. In addition to performances, music faculty produce recordings, present at professional conferences and as guests at higher education institutions, adjudicate competitions, and publish articles, books and compositions.

Faculty research and publication are strongly linked to creativity, innovation, and collaboration across campus. One of the innovations espoused by the Schwob faculty is the creative campus. Cognizant of the fact that our

economic system is moving from manufacturing to knowledge-based industries, the necessary skills Americans may offer the global market increasing become creativity, ingenuity, and vision. Music and the fine and performing arts have a unique role to play in developing the creative campus since they have long been recognized as the catalyst of creative work across the disciplines. The arts can be used to create, stimulate and nurture more opportunities for students to find personal expression. Schwob faculty and administrators are taking the lead in this initiative at CSU, forging collaborations with the Cunningham Center for Leadership (for example, an innovative leadership training program placing educational and corporate leaders in an orchestra rehearsal to observe/participate in non-verbal leadership styles), working with members of the community to bring in renowned arts consultants WolfBrown, and so forth. These efforts orchestrate faculty research and publications beyond the typical venues utilized by the performance faculty.

### Conference Presentations

Faculty at the Schwob School are engaged as presenters at a variety of regional, national, and international conferences focused on improvement in teaching and student learning.

Faculty presentations at national conferences during the recent years include the National Association of Schools of Music ("More than Teaching Music Appreciation: Sustaining Core Musical Values with the Millennials"), American String Teachers Association National Conference ("Starting a Middle School String Program"), Maryland Music Educators Association, Virginia Music Educators Association, and others.

Performance faculty are also engaged directing all-state band and choral programs, having directed all-state programs in North Carolina, Texas, Wyoming, Florida, Iowa, Colorado, New Jersey, South Carolina and Tennessee. These prestigious invitations indicate the quality of teaching offered to Schwob students on a daily basis.

### Faculty Grants

Schwob School of Music faculty receive funding from both CSU sources and from outside sources: Here is a representative sample:

Dr. Elizabeth Parker: Summer Research Grant to complete a three article series on Music, Identity and Adolescence Summer 2010.

Dr. Elizabeth Parker: College of the Arts Faculty Research Scholarship Award used to present at National American Choral Directors Conference Spring 2011.

Dr. Sean Powell: Recipient of Four Undergraduate Research Awards to purchase technology to document and present case studies Fall 2009.

Dr. Kristen Hansen: In-house Technology Grant used to equip five music classrooms with updates on sound equipment and mediated technology (data projector, appropriate media inputs, etc.).

Dr. Andrée Martin: For premiere of Ricardo Zohn-Muldoon's *Comala*, with Furious Band at *Festival Musica y Escena*, Mexico City, Mexico, November 2001. Arts Foundation in New York City, N.Y.

Dr. Lisa Oberlander: For travel, lodging, meals with three faculty colleagues for the International Clarinet Association conference, Los Angeles, CA, \$4000

Dr. Andrew Zohn: "Symposium Donation," Sponsored by Savarez Inc., Columbus State University, \$500.00. (December 2008 - Present); "Performing Arts Grant," Sponsored by D'Adarrio Arts Foundation, Columbus State University, \$1,000.00. (September 2008 - Present); Faculty Research Grant," Sponsored by CSU, Columbus State

University, \$2,300.00. (May 2008)

Dr. Fred Cohen: Total external grants received--\$52,000; Composition Fellowship, New Jersey State Council on the Arts 2006; Chamber Music America Commission 2001; Global Education Travel Grant

### **Program Improvement Plans**

In keeping with the mission of the Schwob School of Music as a community of artists committed to the highest standards of artistry, the faculty continues to explore creative research possibilities and performances with increased quality of venues. The recent addition of the Office of Grants and Sponsored Projects at CSU will help to support our growing professional faculty.

## **II D. Quality of Service—Very Strong**

### **Activities to Enhance Program, Department, College, Institution, Community and/or Region**

#### Activities specific to the Bachelor of Arts in Music program

The Schwob School of Music faculty is committed to the local, regional, national, and international music performance activities. Faculty members appear as performers in public at local community, national and international conferences, festivals, and competitions regularly and actively. Examples include adjudication for the Georgia Governor's Summer Program, Georgia Honor Bands, local and regional NATS competitions, local, regional and national MTNA competitions. Performances include multiple free performances by faculty members presented annually in Legacy Hall, RiverCenter for the Arts, as well as multiple performances in area schools.

#### Quality Public Performances

Performances at the Schwob School occur in one of three venues in its RiverCenter home—Studio Theater, Legacy Hall, or Bill Heard Theater—and attended by the public in numbers ranging from 100 to 2000. Student performances by Schwob School musicians are perceived as professional events by the community of Columbus. Students in the BA in Music degree participate regularly in these performances as instrumentalists, singers or conductors.

#### Local, Regional, National, and International Adjudication of Student Performances

Students from the Schwob School have enjoyed validation of their learning in local, regional, national and international music adjudications. A further measure of student success is admission to graduate school and job placement. Finally, the Schwob School of Music annually administers approximately \$500,000 of merit-based scholarships raised from private foundations, endowments, and the Columbus community.

## **II E. Program Honors, Awards and Successes—Very Strong**

### **Program Honors**

In 2008-09, the Schwob School of Music was awarded the Regents Teaching Excellence Award for Departments and Programs by the Board of Regents of the University System of Georgia. This award is given to one department/program in the University System of Georgia each year. The criteria for the award includes evidence of:

- Individual and collective faculty efforts to improve teaching and student learning.
- Methods of assessment of student learning and achievement that go beyond student evaluations, and the use of assessment results to inform teaching practices, and curriculum development and revision.
- Active support to enable faculty to use innovative and effective forms of pedagogy and technology, e.g., critical thinking, collaborative learning, cooperative learning, problem-based learning, learning communities, etc.

- Strong links between good teaching and various rewards, e.g., compensation, promotion, tenure, grants, leaves, travel, departmental or program-based awards, etc.
- Department/unit policies that encourage collaborative faculty efforts, including team teaching, teaching discussion groups, common assessments, interdisciplinary courses, learning communities, mentoring, etc.
- An on-going and data-driven process for reviewing and reshaping curricula so that achieving academic excellence and serving the needs of all students remain as top priorities.
- Exemplary programs for advising, mentoring, recruiting, and retaining students; co-curricular work with students; out-of-class learning.
- Success of the department's or program's students, e.g., graduation, job placement, acceptance in graduate school, etc.
- Clear articulation of how quality is defined, promoted, and assessed by the department or program.

## Faculty Honors

In order to recruit the most highly qualified students to the Schwob School, faculty engage in a variety of activities throughout the year. Here is a recent sampling:

- Hosting and directing The 2012 International Saxophone Symposium And Competition at Columbus State University
- Hosting The 2013 International Trombone Festival at Columbus State University
- Performing at the Ninth Annual Thailand International Composition Festival, Mahidol University, Thailand and giving recital and masterclass at Silpakorn University in Bangkok, Thailand
- Contributing a chapter in the book Mountain Peak Music's "Stories of Recovery," due fall 2013
- Performing as guest artist/principal trumpet for the Lone Star Wind Symphony's performance at the 2012 Midwest Clinic and serving as artist faculty member of the 2013 National Trumpet Competition held at George Mason University in Fairfax, Virginia
- Releasing CD *Times Like These* for clarinet and piano
- Performing and teaching master classes at Western University, Ontario, Canada
- Featured as guest artist and teacher at the 2013 Idaho/Montana Clarinet Day, Idaho State University, Pocatello, ID
- Releasing CD *A Beautiful Noise*
- Presentations at both the Georgia Music Educators Association (GMEA) and the Alabama Music Educators Association (AMEA)
- Releasing CD *RiverCenter Favorites on the Jordan Concert Organ* through the American Guild of Organists
- Leading performances by the National Cup Orchestra at Alice Tully Hall; the Naples, FL Philharmonic; the New York Concerti Sinfonietta; the PAI Festival Orchestra in Kingston, PA; and the Sequitur Ensemble as part of a residency at the University of Pittsburgh
- Serving as a clinician for Music in the Parks in Atlanta and working on a new conducting text to be published by Connect4Education, Inc.
- Performing concert tours in Europe, Asia and the U.S. and featured as guest artist at MTNA National Conference in NYC
- Hosting The 2012 International Trumpet Guild Conference at Columbus State University
- Serving as Georgia NATS District Governor for 2012-2014
- Teaching technology at the Georgia Governor's Honors Program
- Performing as a soloist at the 2012 Georgia Music Educators Association conference in Savannah
- Presentation of research papers at the Music Educators National Conference in St. Louis and the ISME 30th World Conference on Music Education in Thessaloniki, Greece
- Performing at the International Trombone Festival in Paris and with the American Trombone Choir in Belgium, Germany, and France and served as Faculty Artist at the SliderAsia trombone festival in Hong Kong
- Presentations at Vancouver, B.C at the American Educational Research Association, and in Thessaloniki, Greece at the International Society of Music Education
- Teaching at Bowdoin International Music Festival in Maine and performing at Summit International Music Festival (New York), Hunter College in New York, and Smith College in Massachusetts and conducting master classes at Cleveland Institute of Music and at Lausanne-Sion Academy of Music (Switzerland)
- Presentation at the International Double Reed Society Conference in Oxford, OH

- Serving as official Collaborative Artist at The 2012 International Trumpet Guild Conference, The 2012 Southeast Trombone Symposium, The 7th Annual English Horn Master Classes with Carolyn Hove, The 2012 Summerflute, and The 2012 MTNA Southern Division Competition and jury member at both GMTA and MTNA competitions at Young Harris (GA) and Auburn (AL)
- Touring Italy, France, and the Netherlands and releasing *Duo Spiritoso* CD
- COA Faculty/Research Scholarship Awards
- Faculty Undergraduate Research Grants and Tower Day presentations
- Serving on the faculty of The 32nd Annual International Workshop for Music and Art in Biarritz, France
- Performing by invitation at The 14th World Saxophone Congress in Ljubljana, Slovenia
- Accepting the invitation to become a jury member at the prestigious Tchaikovsky International Violin Competition in Moscow
- Offering clinics and master classes at Georgia middle and high schools
- Teaching at the prestigious Santa Fe Opera program
- Featured guest artist at nine guitar festivals including the Classical Minds Guitar Festival (Houston), The Guitar on the Mediterranean Festival (Italy), Kittare Lipica (Slovenia), and the Sauble Beach Guitar Festival (Canada).
- Performing at the International Clarinet Association Conference in Tokyo and touring Japan with a contemporary music ensemble
- Serving as clinician for a big band at the Georgia Association of Jazz Educators annual state conference
- Adjudicating the state round of the Georgia Governor's Honors Program, a summer enrichment program for Georgia's gifted and talented high school students
- Teaching at University System of Georgia study abroad programs in Paris and Oxford
- Completing a six-year term as the Brass Caption Chair on the Drum Corps International Judge Administration Team
- Touring Taiwan with a program devoted to modern women composers of English art song

## Student Honors

Student success at the Schwob School is one measure of teaching effectiveness and service to students. Here is a list of selected student successes since 2008, categorized into International, National, and Regional categories:

### INTERNATIONAL

- Tatiana Muzanova, piano, won First Prize, Special Prize for American Piece and Special Liszt Prize at Liszt-Garrison International Piano Competition in Baltimore, 2013
- Jeanette Luna, voice, received two awards, the Performance Award and the Orchestral Award, at the conclusion of her study in the Bel Canto Opera Program in Florence, Italy, 2012
- Sara Renner, oboe, won a job playing with Shen Yun Performing Arts, starting 2012
- Alina Sarkisyan, piano, was named a prize winner in the Russian Music International Piano Competition in San Jose, CA, 2012
- Jeffrey Marano, Lindsey Baker, Ford Fourqurean, Brian Gay, and Conner Ray, clarinets, attended clarinet festivals and seminars around the world
- Philip Broome, euphonium, Semi-finalist at Leonard Falcone International Competition, August 2011
- Suliman Tekalli, violin, was awarded Third Prize at the 2010 Lipizer International Violin Competition in Italy and was a semifinalist in the young Concert Artist auditions in New York.
- Three violin students attended the Keshet Eilon Violin Mastercourse, Israel, 2008; Yaniv Gutman, violin, appeared as soloist performing with the Israel Camerata Orchestra, 2008
- Steven Naimark, clarinet, advanced to the semifinals of the Jubilee 60th Annual International Music Competition in Prague, May, 2008

### NATIONAL

- Ford Fourqurean, clarinet, won 1st place in the virtuoso category at the Georgia Philharmonic Samuel Fordis Concerto Competition, 2013, and will perform as the featured soloist with the orchestra in 2014
- Likai He, violin, won 1st place in the artisan category at the Georgia Philharmonic Samuel Fordis Concerto Competition, 2013, and will perform as the featured soloist with the orchestra in 2014

- Katherine Holmes, guitar, won a Merit Award in the YoungArts Competition, 2013
- Sophie Wang, violin, was recognized for artistic excellence and selected as a National Winner in Music by the YoungArts Foundation, 2013
- Lydia Carroll and Allison Lee, flutes, won 2nd and 3rd places in the 2013 Atlanta Flute Club Young Artist Competition
- Daniela Volkovinsky, flute, won the 2012 Georgia Philharmonic Samuel Fordis Young Artist Concerto Competition and was a finalist in the 2013 LaGrange Symphony Concerto Competition
- Victor Hernandez, flute, performed as principal flute of the 2013 International Orchestra of the Alfredo Saint Malo Festival in Panama.
- Alex Clay, flute, attended the 2013 Sewanee Summer Music Festival
- Joel Castro and Jonathan Mashburn, percussion, attended the Leigh Howard Stevens Marimba Seminar in New Jersey. Castro tied for 2nd place in the Atlanta Symphony Snare Drum Competition. Mashburn instructed at Houston County High School, Veterans High School, and Mercer University, 2013
- Manuel Ramos, clarinet, attended the Brevard Summer Music Festival 2013. He also won first place in the 2013 Lagrange Symphony Concerto Competition and will perform as the featured soloist with the orchestra in 2014. Ramos was also a winner in the undergraduate division of the 2012 Schwob School of Music Concerto Competition
- J. B. Taylor, guitar, was awarded third prize in the Classical Minds Guitar Competition in Houston, TX, 2012
- Joel Sharbaugh, guitar, won second prize in the South Carolina Guitar Competition in Columbia, 2012
- Colin Fullerton, Christopher Adkins, and Todd Holcomb, guitars, won 1st, 3rd, and 4th prize in the Mississippi Guitar Competition in Jackson, 2012
- Nathaniel Locke, trumpet, accepted to highly prestigious Aspen Summer Music Festival, 2011
- Five current violin students accepted to attend the Bowdoin International Music Festival, Maine, 2008
- Essilevi Nadal and Harrison Cook, cello, accepted for participation in the Brevard Music Center, 2008

## REGIONAL

- McClaran Hayes, 1st place, Senior Sting, MTNA (Florida State Round), 2013
- 2013 MTNA (Georgia State Round) Winners:  
Andrew Smith, Honorable Mention, Young Artist Composition  
Wesley Phillips, 1st place, Senior Woodwind  
Kristen Urbanski, 2nd place, Young Artist Woodwind  
Alex Clay, Honorable Mention, Young Artist Woodwind  
Sophie Wang, 1st place, Senior String  
Colin Fruit, 2nd place, Senior String  
Valeriya Nedviga, 2nd place, Young Artist String
- Georgia NATS Honors 2013:  
Jeanette Luna, 1st Place, Overall Winner, Category 9, Senior Women  
Hilma Wikst rm, 1st Place, Category 13A, Graduate Women  
Jeanette Luna, 1st Place, Category 11B, Senior Women  
Kacy Hill, 1st Place, Category 5A, Freshmen Women  
Brianna Gilliam, 2nd Place, Category 11B, Senior Women  
Jake Wood, 2nd Place, Category 8B, Sophomore Men  
Abigail Brown, 2nd Place, Category 7B, Sophomore Women  
Kelsey Armstrong, 2nd Place, Category 7D, Sophomore Women  
Briana Wilson, 2nd Place, Category 5A, Freshmen Women  
Bianca Alomar, 2nd Place, Category 21A, Freshmen-Sophomore Women's Musical Theater  
Yulia Ugay, 3rd Place, Category 13A, Graduate Women  
Trent McConnell, 3rd Place, Category 12, Senior Men  
Bj rg Hilmarsson, 3rd Place, Category 11B, Senior Women  
Lauren Urbina, 3rd Place, Category 9A, Junior Women  
Kayla King, 3rd Place, Category 7A, Sophomore Women  
Mamie Knight, 3rd Place, Category 5C, Freshmen Women  
Sean Meara, 3rd Place, Category 24, Junior and Senior Men's Musical Theater
- Sylvia Wehrs, violin, won the Concerto Competition of the Auburn Community Orchestra and will solo with the

- Auburn Community Orchestra performing the Bruch Violin Concerto in G Minor
- Jing Yang, violin, won the Atlanta Community Orchestra competition and appeared as soloist with the orchestra performing Ravel's Tzigane Concert Rhapsody
- Kory Baggarley, flute, Winner, MTNA Senior Competition (Georgia State Round), October 2009
- Leslie Thompson, flute, Winner, MTNA Young Artist Competition (Georgia State Round), October 2009
- Laura Canelo Cohen, flute, performance at 2009 GMEA Conference (competition by cd application) with Joseph Palmer, guitar, January 2009
- Andy Hudson, clarinet, accepted to Mannes School of Music, Eastman School of Music, and Northwestern University for graduate school—three of the top-rated programs in the U.S.
- Amanda Beard, flute, finalist and 3rd Place Winner, Atlanta Flute Club Competition, February 2009
- Laura Canelo Cohen, flute, performance of Martin Ballade with the CSU Philharmonic as alternate winner of the 2008 Concerto Competition
- Kory Baggarley, flute, finalist in Atlanta Community Orchestra Competition, Spring 2009
- Coraine Tate, voice, won 2nd place in the Senior Voice Category at the National MTNA Competition, 2010
- Southeastern Regional NATS Winners 2011:  
Jeanette Luna, 2nd Place; Ashley Seldon, Semi-finalist, Freshman Women  
Jack Stearns, 3rd Place; Tyler Krug, 4th Place; Sean Meara, 5th Place, Freshman Men  
Byron Mayes, Semi-finalist, Sophomore Men  
Zachary Bryant, 4th Place, Junior Men  
Michael Johnson, 1st Place, 1st-2nd year Adult Men  
Sean Meara, 1st Place; Jack Stearns, 2nd Place, Musical Theatre Freshman Men  
Kristen Meyers, 3rd Place, Musical Theater Sophomore Women  
Byron Mayes, 3rd Place, Musical Theater Sophomore Men  
Joanna Roberts, 1st Place, Musical Theater Junior Women  
Justin Stevens, 1st Place, Musical Theater Junior Men
- Southeastern Regional NATS Winners 2010:  
Cody Ray Caho, Semi-finalist, First Year College Men  
Lydia Jackson, Semi-finalist, First Year College Women  
Aneli Wells, 2nd Place Overall, Advanced Musical Theater Women  
Joseph Brewer, 2nd Place Overall, Advanced Musical Theater Men  
Kimberli Render, 3rd Place Overall, Fourth Year College Women
- Sara Renner, oboe, accepted to Sewanee Music Festival, summer 2010; MTNA State Competition winner, 2010; Participant at 2011 English Horn Masterclasses with Carolyn Hove. Jordan Dale, oboe, accepted to 2011 Hot Springs Music Festival and 2011 Performing Arts Institute of Wyoming Seminary (also a counselor); Honorable Mention at 2010 MTNA State Competition

## **II F. Quality of Curriculum—Very Strong**

### **Relationship Between Program's Curriculum and Its Outcomes**

All courses in the catalog have been related to learning outcomes derived from the CSU mission and from national accreditation standards. These relationships are confirmed annually as part of the major field assessment process. Please see Appendix 1 for degree curriculum, and Appendix 2 for the latest major field assessment report.

### **Incorporation of Technology**

Technological skills are required in many music courses; our infusion of student use of technology into the music curriculum meets the standards set forth by NASM, which are:

- a basic overview understanding of how technology serves the field of music as a whole
- a working knowledge of the technological developments applicable to their area of specialization

Each BA in Music student is expected to use email, word processing programs, electronic keyboards, and video equipment. Each student uses Finale and/or Sibelius notation programs in the music theory sequence. E-mail

attachments are also commonly used as part of the software program that is required in our ear training courses. Our students are expected to use the Internet for research in many core music classes. All Students majoring in BA are having opportunities to complete informative presentations using PowerPoint. Some students use Excel software. Other programs and technology used in music classes include Pyware 3-D Java software for Marching Band Techniques, internet search engines, word processing, e-mail, and recorded media (video cameras, CD players, DVD players, recording equipment) in pedagogy and literature courses. See section II G for a list of technology available in the Schwob School of Music.

### **Utilization of Multidisciplinary Approaches**

The study of music as a media art requires increasingly multidisciplinary approaches to previously “purely” musical topics. Examples abound: music in film, music of the Impressionist era, music and society in the high baroque, and so forth. Faculty are encouraged to mine the auxiliary arts for illuminating examples of the social and aesthetic uses of music, and to organize courses such as Music History around such topics, rather than a merely chronological approach. The school’s Benchmark Goals (see above) help articulate multidisciplinary topics and exercises.

### **Utilization of Multicultural Perspectives**

Study abroad courses and courses in the areas of History, Sociology, Psychology, World Literature, Philosophy, Political Science, Economics, Anthropology, Geography, and Interdisciplinary Studies, as well as Music History, directly address the students’ ability to address culture and history from a variety of perspectives and understand moral and ethical problems, as well as the ability to respect, understand, and evaluate work in a variety of disciplines, explain and defend views effectively and rationally, and experience one or more arts forms other than music.

### **Program Improvement Plans**

We continue to advocate for full-time faculty positions in the several applied areas where they are lacking, as well as for a full-time musicologist. Filling these faculty positions would provide an important step toward improving the BA in Music degree. We seek to expand and enhance student experience by providing superior performance opportunities, including grants to support student travel to competitions outside our area, as well as for chamber and ensemble performances in recognized venues around the country and around the world. Establishing further relationships between our institution and other universities and career professionals—including orchestra directors, opera company executives—would also have a beneficial effect on our students’ future professional development.

## **II G. Quality of Facilities and Equipment—Above Average**

The Schwob School of Music boasts state-of-the-art facilities in many respects. The rating of this category is “above average” and not stronger due to the fact that the music library needs more resources to expand its collection, and more general music education materials and methods instruments could improve the student experience.

### **Availability of Classroom and Laboratory Space**

The RiverCenter for the Performing Arts, opened in 2001, includes over forty practice rooms, four large rehearsal rooms, a percussion suite, 32 faculty offices, five classrooms of varying size and purpose, two seminar rooms, a Music Library, an audio recording room, an administration suite and two computer labs—an excellent facility. Three concert halls, Bill Heard Theater (seats 2000), Legacy Hall (seats 450), and Studio Theater (seats 150), are managed jointly by CSU and the RiverCenter, Inc.

### **Availability of Equipment**



Steinway Pianos: 68; String instruments: 8 violins (complete with cases and bows), 14 violins (no cases or bows), 6 cellos, 4 basses; Woodwind instruments: 2 A clarinets, 1 alto clarinet, 1 alto flute, 1 alto sax, 1 baritone sax, 3 bass clarinets, 1 bass flute, 6 bassoons, 1 contra alto clarinet, 1 Eb clarinet, 1 English horn, 1 flute, 4 oboes, 3 piccolos, 1 soprano sax, 3 tenor saxes; 2 baritone saxes; Brass instruments: 1 alto trombone, 2 baritones, 3 C trumpets, 4 euphoniums, 8 horns, 1 bass trombone, 2 trombones, 4 Bb tubas, 5 C tubas, 1 F tuba, 1 piccolo trumpet

#### 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 Clevelander 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 Wuhan 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 pearl 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, T-Max Bass Amp, Tenor Sax, Baritone Sax, Trombone, 4 Flugelhorns, Guitar, Banjo, 2 Bases, LP Bongos, LP Congos, Microphone stands and cables, trumpet and trombone mutes, Tascam expander and 2 mixers, Peavey Stereo Mixed System, Pre-amp, short rack, Talmount rack, Patch bays, Teac mixer, 4 and 8 track recorders, Sanyo, Technics and Onkyo cassette deck, Technics equalizer, Teac DBX unit, 2 Peavey amps, 2 Peavey speakers, guitar amp, 2 KMD speakers, Mackie mixer, Digital tape deck, Turntable, 2 PRM speakers, 2 Auratone speakers, reverb machine, DBX comp unit, 2 Peavey Equalizers, Sonic filter machine, Pioneer amp, 4 channel recorder, 2 4 track recorders,

#### 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: each classroom has a computer and computer hookup that provides access to projecting the internet/computer to the class, including audio.
- 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 Data Projectors in classrooms: 1 on cart and 2 permanent
- 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
  - Camcorders
  - Tripods
  - Boombox and LP player on cart
- O 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
- All of the preceding classrooms are equipped with an upright Steinway 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 17 electronic keyboards including a new teacher control module, 8 computers, and a printer.
  - 250 Wenger Instrumental Lockers, Wenger Choral, Band Pull-Out Library Units
  - Two small, general purpose computer labs are equipped with the Microsoft Office Suite, Finale and Sibelius music notation software, Apple's iLife and iWork packages, printers, and wired Internet access to allow students and faculty easy access to electronic mail and online resources. Similar workstations are also available in the library and in many of the classrooms throughout the building.
  - The Digital Media Studio, housed in the Schwob School's front office area, contains three more computer workstations for specialized functions and doubles as a classroom for small groups. Two more Pro Tools machines, equipped with M-Audio ProFire 610 audio interfaces, Waves Processors, iZotope, MIDI hardware and software, and Max/MSP, are generally used in advanced recording and music technology courses. Recording studio projects are also sometimes completed in this space. The third machine, a video workstation, has a 37" HDTV, a MiniDV transfer deck, an analog to digital video convertor for digitizing VHS tapes, and Final Cut Pro software. Students creating DVD audition materials, YouTube videos, concert films, and conducting review videos use this workstation. Students also have access to SmartMusic software in a variety of locations, including practice rooms and faculty studios. SmartMusic contains a large catalog of accompaniments that students can use to rehearse their instrumental and vocal repertoire. The recording studio also owns several portable audio and video recorders which are available for student checkout, and more than a dozen video cameras for faculty and student use.

### **Section Three - Indicators of Program Productivity**

#### **III A. Enrollment in Program for Past 5 Years—Bachelor of Arts in Music—Very Strong**

<b>Enrollment by Gender-Fall Semester BA Music</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12</b>	<b>2012-13</b>	<b>5-Year Avg</b>
Full-Time	27	23	22	33	32	27
Part-Time	5	6	6	7	10	7
Total	32	29	28	40	42	34

### III B. Degrees Awarded Over Past 5 Years—Bachelor of Arts in Music

Number of Degrees Conferred-Fiscal Year	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
BA in Music	6	9	8	6	10	8

### III C. Comparison With CSU & University System of Georgia Programs—Above Average

#### Comparison with CSU Programs

Undergraduate Enrollment by Major Program of Study

Baccalaureate	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	4-Year # Change	4-Year % Change
Accounting	221	161	110	183	187	-34	-15.4%
Art	120	121	121	114	98	-22	-18.3%
Art Education	37	49	41	44	38	1	2.7%
Art History	NA	NA	NA	NA	9		
Biology	391	403	416	441	448	57	14.6%
Chemistry	118	100	96	114	122	4	3.4%
Communication	178	156	166	180	217	39	21.9%
Computer Science	240	223	223	212	254	14	5.8%
Criminal Justice	287	305	335	386	363	76	26.5%
Early Childhood Education	424	422	433	380	317	-107	-25.2%
Earth & Space Science	20	33	37	50	80	60	300.0%
English Language	200	218	219	202	184	-16	-8.0%
Exercise Science	149	158	182	225	280	131	87.9%
Finance	140	94	69	84	84	-56	-40.0%
General Business	320	196	107	164	234	-86	-26.9%
Health & Physical	77	92	77	77	67	-10	-13.0%

Education							
Health Science	153	189	196	234	236	83	54.2%
History	166	185	160	144	123	-43	-25.9%
Information Technology	7	30	68	78	72	65	928.6%
Liberal Arts	NA	NA	11	26	38		
Management (MBA)	290	199	133	206	193	-97	-33.4%
Management Info Systems	93	69	49	53	48	-45	-48.4%
Marketing	173	123	87	125	155	-18	-10.4%
Mathematics	87	89	82	67	86	-1	-1.1%
Middle Grades Education	77	93	86	82	77	0	0.0%
Modern Language & Culture	39	47	43	50	46	7	17.9%
Music Performance	91	91	99	100	98	7	7.7%
Music Education	90	100	90	85	73	-17	-18.9%
<b>Music, General</b>	<b>32</b>	<b>29</b>	<b>28</b>	<b>40</b>	<b>42</b>	<b>10</b>	<b>31.3%</b>
Nursing	483	521	581	666	745	262	54.2%
Political Science	92	108	105	114	100	8	8.7%
Pre-Business	NA	271	414	101	12		
Psychology	215	254	280	292	270	55	25.6%
Sociology	83	77	87	112	155	72	86.7%
Spec Ed - General Curriculum	65	66	81	84	85	20	30.8%
Theatre	112	129	134	119	125	13	11.6%
Theatre Education	46	35	28	30	36	-10	-21.7%
Total Baccalaureate	5,316	5,436	5,474	5,664	5,797	481	9.0%
Undeclared/Non-Degree	451	448	457	399	383	-68	-15.1%
Basic Studies	658	638	700	478	330	-328	-49.8%
Total Undergraduate	6,838	6,969	7,069	7,037	7,025	187	2.7%

## Comparison with USG Programs

### Baccalaureate Degrees Awarded in Music Programs at USG State Universities

<b>USG Institution</b>	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12</b>	<b>5-Year Avg</b>
Albany State University	6	4	5	6		5
Armstrong Atlantic State University	7	8	6	12		8
Augusta State University	6	6	10	7		7
Clayton College & State University	10	8	8	6		8
<b>Columbus State University</b>	<b>47</b>	<b>34</b>	<b>43</b>	<b>36</b>	<b>35</b>	<b>39</b>
Fort Valley State university	2	3	2	2		2
Georgia College & State University	15	9	10	6		10
Georgia Southwestern State University	2	1	5	1		2
Kennesaw State University	30	27	17	18		23
North Georgia College & State University	5	7	14	11		9
Savannah State University	0	0	0	0		0
Southern Polytechnic State University	0	0	0	0		0
State University of West Georgia	6	11	14	11		11
<b>Total</b>	<b>136</b>	<b>118</b>	<b>134</b>	<b>116</b>	<b>35</b>	<b>108</b>

### III D. Retention Rates—Very Strong

Retention Rates by Baccalaureate Program (*)												
* The cohorts below are first-time full-time undergraduate students enrolled fall semester who entered CSU in the fall or the preceding summer term.												
Major Program	Number in Fall 2007 Cohort	Fall 2007 Cohort Returning Fall 2008 Number Rate	Number in Fall 2008 Cohort	Fall 2008 Cohort Returning Fall 2009 Number Rate	Number in Fall 2009 Cohort	Fall 2009 Cohort Returning Fall 2010 Number Rate	Number in Fall 2010 Cohort	Fall 2010 Cohort Returning Fall 2011 Number Rate	Number in Fall 2011 Cohort	Fall 2011 Cohort Returning Fall 2012 Number Rate	Number in Fall 2012 Cohort	Fall 2012 Cohort Returning Fall 2013 Number Rate
<b>Baccalaureate</b>												
Accounting	20	11 55.0%	19	15 78.9%	0		0		9	3 33.3%		
Art	18	14 77.8%	22	15 68.2%	25	19 76.0%	27	17 63.0%	13	6 46.2%		
Art Education	2	1 50.0%	2	1 50.0%	2	0 0.0%	6	4 66.7%	5	3 60.0%		
Biology	85	62 72.9%	99	70 70.7%	106	74 69.8%	88	61 69.3%	113	80 70.8%		
Chemistry	13	12 92.3%	31	26 83.9%	10	7 70.0%	13	11 84.6%	24	19 79.2%		
Communication	13	8 61.5%	20	16 80.0%	13	12 92.3%	19	16 84.2%	24	17 70.8%		
Computer Science	40	30 75.0%	51	28 54.9%	39	24 61.5%	33	26 78.8%	42	27 64.3%		
Criminal Justice	20	15 75.0%	19	11 57.9%	33	21 63.6%	33	19 57.6%	46	21 45.7%		
Early Childhood Education	42	34 81.0%	40	32 80.0%	40	29 72.5%	51	40 78.4%	36	26 72.2%		
Earth & Space Science/Geology	2	1 50.0%	0		3	1 33.3%	3	2 66.7%	4	2 50.0%		
English Language	15	12 80.0%	18	14 77.8%	27	23 85.2%	25	16 64.0%	25	19 76.0%		
Exercise Science	12	8 66.7%	11	8 72.7%	21	12 57.1%	30	22 73.3%	31	21 67.7%		
Finance	9	5 55.6%	13	7 53.8%	0		0		6	5 83.3%		
General Business	40	26 65.0%	40	32 80.0%	0		0		28	18 64.3%		
Health & Physical Education	4	3 75.0%	3	1 33.3%	6	4 66.7%	4	2 50.0%	5	2 40.0%		
Health Science	2	1 50.0%	9	7 77.8%	15	13 86.7%	10	8 80.0%	18	11 61.1%		
History	10	5 50.0%	9	4 44.4%	12	10 83.3%	10	6 60.0%	9	9 100.0%		
History & Secondary Education	7	6 85.7%	10	4 40.0%	9	6 66.7%	8	5 62.5%	9	5 55.6%		
Information Technology	NA		1	1 100.0%	3	1 33.3%	8	5 62.5%	4	4 100.0%		
Management	21	15 71.4%	24	10 41.7%	2	2 100.0%	0		12	6 50.0%		
Management Information Systems	6	4 66.7%	3	1 33.3%	0		0		3	1 33.3%		
Marketing	18	12 66.7%	14	9 64.3%	0		1	0 0.0%	15	13 86.7%		
Mathematics	9	5 55.6%	16	8 50.0%	17	13 76.5%	6	4 66.7%	9	7 77.8%		
Middle Grades Education	5	2 40.0%	3	2 66.7%	7	6 85.7%	8	7 87.5%	8	5 62.5%		
Modern Language & Culture	2	2 100.0%	0		7	6 85.7%	4	4 100.0%	4	3 75.0%		
Music Performance	14	12 85.7%	22	16 72.7%	28	22 78.6%	32	27 84.4%	24	15 62.5%		
Music Education	28	22 78.6%	30	24 80.0%	22	19 86.4%	20	16 80.0%	24	22 91.7%		
Music, General	9	6 66.7%	8	5 62.5%	6	3 50.0%	8	6 75.0%	8	5 62.5%		
Nursing	53	41 77.4%	73	46 63.0%	91	68 74.7%	99	65 65.7%	126	87 69.0%		
Political Science	9	4 44.4%	12	8 66.7%	20	14 70.0%	14	11 78.6%	14	9 64.3%		
Pre-Business	0		0		121	87 71.9%	77	56 72.7%	17	9 52.9%		
Psychology	34	24 70.6%	39	24 61.5%	43	31 72.1%	47	24 51.1%	59	40 67.8%		
Sociology	10	6 60.0%	7	4 57.1%	5	4 80.0%	4	2 50.0%	8	6 75.0%		
Spec Ed - General Curriculum	2	2 100.0%	3	2 66.7%	3	2 66.7%	4	2 50.0%	5	4 80.0%		
Theatre Arts	27	23 85.2%	26	19 73.1%	49	37 75.5%	53	43 81.1%	19	17 89.5%		
Theatre Education	9	8 88.9%	17	13 76.5%	5	4 80.0%	0		7	4 57.1%		
<b>Total Baccalaureate</b>	<b>610</b>	<b>442 72.5%</b>	<b>714</b>	<b>483 67.6%</b>	<b>790</b>	<b>574 72.7%</b>	<b>745</b>	<b>527 70.7%</b>	<b>813</b>	<b>551 67.8%</b>		

### III E. Student Learning Indicators—Very Strong See Appendix 2 for the Major Field Assessment

### III F. Graduation Rate of Program—Very Strong

Six-Year Graduation Rates by Baccalaureate Program (*)															
* The cohorts below are first-time full-time undergraduate students enrolled in a baccalaureate program fall semester who entered CSU in the fall or the preceding summer term.															
Major Program	Number in Fall 2003 Cohort	Fall 2003 Cohort Graduating by 2009		Number in Fall 2004 Cohort	Fall 2004 Cohort Graduating by 2010		Number in Fall 2005 Cohort	Fall 2005 Cohort Graduating by 2011		Number in Fall 2006 Cohort	Fall 2006 Cohort Graduating by 2012		Number in Fall 2007 Cohort	Fall 2007 Cohort Graduating by 2013	
		Number	Rate		Number	Rate		Number	Rate		Number	Rate		Number	Rate
Baccalaureate															
Accounting	29	8	27.6%	23	9	39.1%	19	8	42.1%	23	10	43.5%	20	6	30.0%
Art	13	5	38.5%	11	3	27.3%	14	3	21.4%	18	4	22.2%	18	7	38.9%
Art Education	2	0	0.0%	2	1	50.0%	2	1	50.0%	1	0	0.0%	2	0	0.0%
Biology	98	36	36.7%	78	23	29.5%	101	38	37.6%	83	33	39.8%	85	29	34.1%
Chemistry	13	4	30.8%	11	5	45.5%	24	9	37.5%	23	6	26.1%	13	4	30.8%
Communication	26	8	30.8%	20	5	25.0%	19	9	47.4%	23	8	34.8%	13	2	15.4%
Computer Science	37	11	29.7%	29	2	6.9%	29	10	34.5%	24	7	29.2%	40	19	47.5%
Criminal Justice	23	7	30.4%	30	11	36.7%	40	11	27.5%	20	9	45.0%	20	8	40.0%
Early Childhood Education	57	29	50.9%	63	28	44.4%	56	25	44.6%	51	23	45.1%	42	27	64.3%
Earth & Space Science/Geology	2	2	100.0%	2	1	50.0%	1	0	0.0%	2	1	50.0%	2	1	50.0%
English Language	25	9	36.0%	20	7	35.0%	23	8	34.8%	22	11	50.0%	15	8	53.3%
Exercise Science	8	2	25.0%	15	8	53.3%	18	7	38.9%	10	7	70.0%	12	5	41.7%
Finance	6	4	66.7%	8	4	50.0%	12	7	58.3%	11	4	36.4%	9	4	44.4%
General Business	74	26	35.1%	45	17	37.8%	38	16	42.1%	32	8	25.0%	40	13	32.5%
Health & Physical Education	12	2	16.7%	9	1	11.1%	9	0	0.0%	3	2	66.7%	4	0	0.0%
Health Science	10	1	10.0%	11	5	45.5%	13	6	46.2%	8	1	12.5%	2	0	0.0%
History	17	6	35.3%	18	4	22.2%	17	3	17.6%	18	8	44.4%	17	7	41.2%
Management	15	3	20.0%	22	6	27.3%	40	17	42.5%	34	12	35.3%	21	5	23.8%
Management Information Systems	19	8	42.1%	9	4	44.4%	12	3	25.0%	13	3	23.1%	6	2	33.3%
Marketing	21	7	33.3%	16	6	37.5%	32	8	25.0%	16	5	31.3%	18	7	38.9%
Mathematics	11	7	63.6%	14	6	42.9%	11	3	27.3%	15	5	33.3%	9	1	11.1%
Middle Grades Education	6	2	33.3%	1	0	0.0%	4	2	50.0%	2	2	100.0%	5	0	0.0%
Modern Language & Culture	0			1	0	0.0%	2	1	50.0%	7	2	28.6%	2	1	50.0%
Music Performance	25	14	56.0%	13	8	61.5%	21	11	52.4%	19	10	52.6%	14	5	35.7%
Music Education	34	19	55.9%	16	11	68.8%	20	13	65.0%	22	20	90.9%	28	14	50.0%
Music, General	4	2	50.0%	5	2	40.0%	6	3	50.0%	3	2	66.7%	9	3	33.3%
Nursing	57	27	47.4%	67	36	53.7%	90	29	32.2%	75	32	42.7%	53	23	43.4%
Political Science	26	7	26.9%	28	8	28.6%	23	9	39.1%	17	3	17.6%	9	2	22.2%
Psychology	50	16	32.0%	36	9	25.0%	36	10	27.8%	42	15	35.7%	34	11	32.4%
Sociology	1	0	0.0%	3	2	66.7%	3	1	33.3%	3	1	33.3%	10	3	30.0%
Spec Ed - General Curriculum	4	2	50.0%	3	0	0.0%	2	1	50.0%	1	0	0.0%	2	2	100.0%
Theatre	16	4	25.0%	14	5	35.7%	23	8	34.8%	38	18	47.4%	27	9	33.3%
Theatre Education	9	3	33.3%	9	5	55.6%	8	5	62.5%	11	6	54.5%	9	4	44.4%
Total Baccalaureate	750	281	37.5%	652	242	37.1%	768	285	37.1%	690	278	40.3%	610	232	38.0%

### III G. Cost Effectiveness of Instructional Delivery—Above Average

The school relies to a great extent on fund raising to supplement annual operating funding provided by the institution. There is broad recognition at the college and university level that music instruction at the college level across all degree programs has high resource needs. The NASM Vistors' Report offers this note of caution: "The school is dependent on external fund-raising to an extent that could limit the program's ability to set its own priorities." Within budget constraints, however, resources are well managed. Expenses are met through strong enrollments and increasing private funding for equipment and salary lines (endowed in perpetuity).

## Section IV - Program Viability

### IV A. Summary of Program's Viability—Very Strong

The viability of the current BA degree in Music is supported by our recent reaccreditation by NASM, our reputation for high standards, and the career success of graduates both nationally and internationally. The BA in Music is flexible enough to be tailored to a student's interests. Faculty resources are in place, and the program includes a strong core music curriculum. Based on the positive feedback of current students as well as other graduate programs, and the need for the program in the nation, we anticipate steady growth as well as an increase in enrollment. Our five-year retention and graduation rate and regional reputation for excellence are also strong indicators of our program's success.

#### **IV B. Summary of Program Improvement Plan—Very Strong**

Creating full-time faculty positions in those applied areas not currently represented, as well as adding a full-time musicologist to the faculty, would improve all degrees programs in the Schwob School of Music. The faculty will need to decide if requiring a minor outside would strengthen the degree. The faculty will also explore ways to standardize outcomes of the capstone experience, creating consistent and public results. We are seeking to expand and continuing to offer performance opportunities into high-quality programs in order to improve the student experience as a performer. Grants for supporting students travel to enter competitions and giving public performances in different venues will be sought to support the program. Establishing further relationship between our institution and other universities, including orchestra directors, opera company executives would also have a vital impact on our students' future professional development.



## Appendix 1 Bachelor of Art in Music Degree Requirements

### Curricular Table

**Program Title:** Bachelor of Arts in Music

**Number of Years to Complete the Program:** 4

<b>Musicianship</b>	<b>Performance/Required Music Electives</b>	<b>General Studies</b>	<b>General Studies Electives (free)</b>	<b>Total number of units</b>
# of units = 27	# of units = 26	# of units = 45	# of units = 22	# of units = 123
23%	22%	40%	18%	103%

<b>Musicianship</b>		
<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSC 1000	Convocation	0
MUSC 1100	Music Appreciation	3
MUSC 1214	Music Theory 1	1
MUSC 1215	Music Theory 2	2
MUSC 2201	Music Theory 3	2
MUSC 2202	Music Theory 4	2
MUSC 1314	Music Skills 1	1
MUSC 1315	Music Skills 2	1
MUSC 2301	Music Skills 3	1
MUSC 2302	Music Skills 4	1

MUSA 2313	Keyboard Class 1	1
MUSA 2314	Keyboard Class 2	1
MUSA 2315	Keyboard Class 3/Proficiency	1
MUSC 3228	Music History to Mozart	3
MUSC 3229	Music History Beethoven to Present	3
MUSE 3201	Basic Conducting	2
MUSC 4899	Independent Study (Capstone)	2
<b>Total Musicianship</b>		<b>27</b>

**Performance/Required Music Electives**

<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSA 1211	Applied Music	1
MUSA 1212	Applied Music	1
MUSA 2211	Applied Music	1
MUSA 2212	Applied Music	1
MUSA 3211	Applied Music	1
MUSA 3212	Applied Music	1
MUSA 4212	Applied Music	1

MUSP various

Large Ensemble (take 8 times, 1 unit/sem) 8

Electives (10 units, to be selected from the following)

MUSC 3115	Counterpoint	2
MUSC 3116	Form and Analysis	2
MUSC 3117	Instrumentation and Transcription	2
MUSC 3205	Opera Workshop	2
MUSC 3235	Musical Theatre Performance	2
MUSC 3305	Jazz Improvisation	1
MUSC 3306	Opera/Musical Theatre Production	1
MUSC 3311	Computer Music	1
MUSC 3312	Computer Music	2
MUSC 4111	Jazz Composition and Arranging	1
MUSC 4112	Jazz Composition and Arranging	2
MUSC 4555	Special Topics in Music	3
MUSC 4699	Audio Technology Internship	3
MUSC 5216	Choral Literature	2
MUSC 5217	Brass Literature	2
MUSC 5218	Song Literature	2
MUSC 5219	Jazz History	2
MUSC 5225	Opera and Oratorio Literature	2
MUSC 5237	Symphonic Literature	2
MUSC 5238	Wind Ensemble Literature	2
MUSC 5245	Music Technology	2
MUSC 5247	Music Technology	2

MUSE 3202	Intermediate Conducting	2
<b>Total Performance/Required Music Electives</b>		<b>26</b>

### **General Studies**

Required General Education Courses:

<u>Course</u>	<u>Title</u>	<u>Units</u>
ENGL 1101	English Composition 1	3
ENGL 1102	English Composition 2	3
COMM 1101	Communication	3

POLS 1101	American Government	3
PHED 1205	Concepts of Fitness	2
PEDS various	Physical Education	1
MATH various	Students test into appropriate	
	math course through placement exam	3

Other General Education Courses:

Select two:

ITDS 1126	Introduction to Cultural Diversity	3
ITDS 2727	Introduction to Interpersonal Skills	3
ITDS 2746	Business and Society	1
ITDS 2748	Topics in Global Issues	1
ITDS 2749	Ethics and Legal Issues in the Professions	1
OR		

Select one:

Any humanities, science, or social science course with a study abroad component  
science w/lab)

3 (4 if

EURO 2105

Introduction to the European Union

3

LEAD 1705

Introduction to Servant Leadership

3

LIBR 1105

Introduction to Library and Information Science 3

POLS 2401	Global Issues	3
HIST 1111	World History to 1500	3
HIST 1112	World History since 1500	3

any language 1001	Elementary language 1 (any)	3
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Select one:

ENGL 2111	World Literature	3
ENGL 2112	World Literature	3
ITDS 1145	Comparative Arts	3
ITDS 1155	The Western Intellectual Tradition	3
PHIL 2010	Introduction to Philosophy	3

Select two (at least one must include a lab component)

ANTH 1145 Cultural Anthropology

3

ASTR 1105/1305 (lab) Descriptive Astronomy: The Solar System 3 (no lab) or 4 (with lab)

ASTR 1106/1305 (lab) Descriptive Astronomy: Stars and Galaxies 3 (no lab) or 4 (with lab)

BIOL 1215 (lab incl) Principles of Biology

4

BIOL 1125	Contemporary Issues in Biology Non--- Lab	3
BIOL 1225	Contemporary Issues in Biology with Lab	4
CHEM 1151/1151L (lab)	Survey of Chemistry	4
CHEM 1211/1211L (lab)	Principles of Chemistry	4
ENVS 1105	Environmental Studies	3

GEOL 1101

Natural Disasters: Our Hazardous Environment 3

GEOL 1112/1112L (lab)	Understanding the Weather	4
GEOL 1121/1121L (lab)	Introductory Geo--- sciences 1	4
GEOL 1122/1322 (lab)	Introductory Geo--- sciences 2	4
PHYS 1111/1311 (lab)	Introductory Physics 1	4
PHYS 1112/1312 (lab)	Introductory Physics 2	4
PHYS 1125/1325 (lab)	Physics of Color and Sound	4
PHYS 2211/2311 (lab)	Principles of Physics 1	4
PHYS 2212/1312 (lab)	Principles of Physics 2	4

Select one, or substitute one from list above:

CPSC 1105	Introduction to Information Technology	3
CPSC 1301/1301L (lab)	Computer Science	4
MATH 1113	Pre--- Calculus	3
MATH 1125	Applied Calculus	3
MATH 1131	Calculus with Analytic Geometry	3
MATH 1132	Calculus with Analytic Geometry	3
MATH 1165	Computer--- Assisted Problem Solving	3
MATH 2125	Introduction to Discrete Mathematics	3
PHIL 2500	Formal Logic	3
STAT 1127	Introductory Statistics	3

Select one:

HIST 2111	U. S. History to 1865	3
HIST 2212	U. S. History since 1865	3

2. Select one:

ECON 2105	Principles of Macroeconomics	3
ECON 2106	Principles of Microeconomics	3
PHIL 2030	Moral Philosophy	3
PSYC 1101	Introduction to General Psychology	3
SOCI 1101	Introduction to Sociology	3

Select one:

ANTH 1105	Cultural Anthropology	3
ANTH 1107	Discovering Archaeology	3
ANTH 2105	Ancient World Civilizations	3
ANTH 2136	Language and Culture	3
GEOG 1101	World Regional Geography	3
HIST 1111	World History to 1500	3
HIST 1112	World History since 1500	3
ITDS 1146	Introduction to African and	
	African--- American Culture	3
ITDS 1156	Understanding Non--- Western Cultures	3
<b>Total General Studies</b>		<b>42</b>



**General Studies Electives**

<u>Course</u>	<u>Title</u>	<u>Units</u>
General electives	(11 out of the 22 units must at the 3000 level or above) A minor or area of concentration is recommended.	
<b>Total Electives</b>		<b>22</b>

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<p>o f  l n s t i t u t i o n a l  p u r p o s e :</p> <p>The BA in Music supports the Columbus State University mission to achieve academic excellence and prepare individuals for a life of success through a program that includes the standard music history and theory courses but encourages diversification through many electives within and outside of music. This program is a liberal arts degree program with a broad curriculum that provides preparation for further study toward careers other than professional performance or public school teaching, preparing students for the realities of the world of music in the 21<sup>st</sup> century. This is achieved through performance studies with outstanding artist-teacher faculty; an emphasis on quality in</p>			
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Program Outcome	Assessment Method	Assessment Criteria	Assessment Results/Analysis

<p>Increase the number of students who enroll in the program as first-year students.</p>	<p>Annual review of the number of students enrolling in the program.</p>	<p>Increase enrollment in each successive year.</p>	<p>The 2011-2012 enrollment of 10 students was increased to 40 students for 2012-2013.</p>
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Student Learning Outcomes	Assessment Method	Assessment Criteria	Assessment Results/Analysis
1. Applied music major proficiency	Eight semesters of applied are required. This course includes weekly lesson grades, public performances, and a final performance exam (jury). Applied music rubrics used by faculty and students to make a potentially subjective process as objective as possible. The end-of-semester jury serves as a snapshot of the performing level of the student after each semester of study.	Jury is graded by a panel of faculty and grades are averaged. A 70% C or above is required to pass the jury.	30/32 students passed their end-of semester juries in 2012-2013
2. Knowledge of literature appropriate to the applied music major	Repertoire assigned for end-of-semester juries is appropriate to the applied music major	Successful completion of jury examinations each semester.	30.32 students passed their end-of-semester juries in 2012-2013
3. Proficiency in conducting skills.	Basic conducting course required for all students. Final exam is a conducting exam in front of the class.	Students must pass the Basic Conducting final exam with a 60% or higher	No students failed the Basic Conducting final exam in 2012-2013
4. Proficiency in a secondary applied area.	Piano proficiency exam required for all students (embedded in MUSA 2315). This is a performance exam with several components that must be performed for faculty.	To pass the piano proficiency, students must perform each required item separately and reach the minimum standard as determined by the faculty	38-39 students pass this proficiency in 2012-2013

5. Understanding of music theory and aural/visual/verbal analysis	Final exam in Music Theory 4, the final course in the required music theory sequence	Final exam must be passed with a 60% or better	40/42 students passed the final Theory 4 in 2012-2013 by NASM
6. Ability to apply knowledge of musical form and composition	Music theory 4 includes a final composition assignment.	The final composition must be passed with a 68% or better	39/42 students passed the final composition exam in 2012-2013
7. Knowledge of various styles, cultures, and media, and ability to place music in historical/ cultural/stylistic contexts	The most direct assessments of this outcome are the written and listening exams in the required Music History sequence, MUSC 3228 and 3229. The exams include essays and listening identification to measure this outcome	Students must pass these exams with a 60% or better	MUSC 3228 Fall 2012: Written: 44/47 passed Listening: 43/47 passed MUSC 3229 Spring 2013: Written: 40/44 passed Listening: 40/44 passed
8. Ability to form and defend value judgments about music	Every listening exam in music history requires knowledge of two special characteristics about the list of works required for that unit. The question reads, "Why is this work so important that it was chosen to represent this period?"	Students must pass this exam with a 60% or better	MUSC 3228 Fall 2012: 43/47 passed MUSC 3229 Spring 2013: 40/44 passed
9. Ability to sing at sight tonal and atonal melodies	The final singing exam in Music Skills 4 measures the ability to sing tonal and atonal melodies at sight. The exams measure pitch accuracy.	Students must pass with a 60% or better	48/48 passed in 2013
10. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.	MUSC 4899 Independent Study capstone experience. These projects can be a written project, lecture recital, or other comprehensive project, which will be evaluated by the faculty director.	Students must pass the project with a 70% or better	All BA in Music majors passed this project with 70% or better in 2012-2013