

Comprehensive Program Review Fall 2013
Master of Music in Performance
Schwob School of Music
Columbus State University

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 Master of Music in Performance degree is designed for an exceptional performer with an undergraduate degree in music. This two--year degree requires a total of 36 hours of coursework in the areas of applied study, music theory and history, and large and small ensembles. This program is designed for students who pursue a more in-depth study in both performance and academic fields and eventually teach at the university level.

“The title, Master of Music in Performance, appears appropriate for this degree. The curricular content and design appears to fall within NASM standards. Students must enroll in a graduate theory seminar, a graduate music history course, a bibliography course, and an elective (from a long list of courses that includes theory, history, literature, pedagogy, and music education courses), thus, fulfilling the NASM standard that one-third of the total curriculum be outside the major. Student work conducted by enrollees appears consistent with NASM expectations and the program appears to meet the needs of students.”
(NASM *Visitors’ Report*, 2012)

Program Mission and Its Relation to CSU Mission

The MM in Performance fulfills both the mission of the Schwob School of Music and that of 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 the program and “excellence through teaching, research, and creative inquiry.”

The Mission Statement of the Schwob School of Music, unanimously ratified in fall 2007, depicts 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 both 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 report that they feel well prepared not only to enter, but also to continue taking on greater challenges within their professional careers at graduate schools, professional orchestras, and various levels of teaching environment. Faculty are satisfied with student progress in the program.

Relation of Program to Needs of Students and Societal Demand

The program's curriculum provides advanced performers with in-depth learning and performance opportunities, assisting them to become successful performers and teachers in their chosen professional fields, as well as continuing their graduate studies at highly ranked national and international institutions of higher education.

Graduates of the MM in Performance program have been accepted to some of the most prestigious doctoral (D.M.A.) programs in music. Performance standards set by the faculty are very high, and every effort is made to ensure that the performing level of graduates is correspondingly elevated in order to prepare them to successfully enter the competitive professional world. Columbus State University regards the Schwob School of Music as one of its flagship programs, and the success of students in this degree track is a significant contributing factor of that recognition.

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 USM, 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 are also encouraged to apply for university-level development funds. For larger faculty development grants, faculty 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 for the University and 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 MM in Performance 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

Although MM Performance degree at Schwob School of Music is a relatively new degree, the students are already recognized both nationally and internationally in music competitions, career placement, and graduate studies. Here is a recent sampling:

- Tatiana Muzanova, piano, won First Prize, Special Prize for American Piece and Special Liszt Prize at Liszt-Garrison International Piano Competition in Baltimore, 2013
- Kristen Urbanski, oboe, 2nd place, Young Artist Woodwind (MTNA Georgia State Round), 2013
- Lydia Carroll, flute, 2nd place, Atlanta Flute Club Young Artist Competition, 2013
- Yulia Ugay, 3rd Place, Category 13A, Graduate Women (Georgia NATS), 2013
- James Wozniak, trumpet, performed as principal trumpet and as a soloist at the InterHarmony International Music Festival in Arcidosso, Italy
- Eric Thomas, oboe, Operations Director at Columbus symphony Orchestra in Georgia, starting 2013
- 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
- Boris Abramov, violin, served as one of the principals of the Bowdoin Festival Orchestra and gave radio and magazine interviews on behalf of the festival

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 MM Performance degree are advised primarily by their applied faculty, and secondarily by a handful of other 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.

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 higher marks/more money 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

There are no pre-tests in the area of research and professional tools other than the essay-writing component of the music history exams. Once in the degree, the Bibliography course is required for all students, which “emphasizes learning research skills, critically evaluating information, writing/presenting material effectively, and citing sources properly.” It covers the major research, writing, and citation tools that graduate music students need to know.” Also required is either a graduate research project (a 20--30 page research-based paper) or a lecture recital (a 60--minute presentation which requires at least a 30-minute presentation of scholarship in addition to performance).

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 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 Master of Music in Performance program

Schwob School of Music faculty members are committed to 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 MM Performance 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 D.M.A. programs and professional positions. 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
- 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

NATIONAL

- Lydia Carroll and Allison Lee, flutes, won 2nd and 3rd places in the 2013 Atlanta Flute Club Young Artist Competition
- Nathaniel Locke, trumpet, accepted to highly prestigious Aspen Summer Music Festival, 2011

REGIONAL

- 2013 MTNA (Georgia State Round) Winners:
Kristen Urbanski, 2nd place, Young Artist Woodwind
Valeriya Nedviga, 2nd place, Young Artist String
- Georgia NATS Honors 2013:
Hilma Wikstöröm, 1st Place, Category 13A, Graduate Women
Yulia Ugay, 3rd Place, Category 13A, Graduate Women
- Southeastern Regional NATS Winners 2010:

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 MM in Performance student is expected to use e-mail, word processing programs, electronic keyboards, and video equipment. Each student uses Finale and/or Sibelius notation programs in the music theory sequence. Our students are expected to use the Internet for research in many core music classes. All Students majoring in music performance are having opportunities to complete informative presentations using PowerPoint. Some students use Excel software. 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 around topics of advanced study. The school's Benchmark Goals (see above) help articulate multidisciplinary topics and exercises.

Utilization of Multicultural Perspectives

Elective courses provided in the MM in Performance degree cover broad aspects of arts, educational philosophy, the western intellectual tradition, and multiculturalism in music, directly addressing 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 MM in Performance 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 Basses, 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

Audiovisual equipment:

- Classrooms: 3 Data Projectors in classrooms: 1 on cart and 2 permanent
- Library:
 - o 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—Master of Music in Performance—
Very Strong**

Enrollment by Gender-Fall Semester MM Music Performance	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
Female	NA	NA	NA	2	8	5
Male	NA	NA	NA	7	10	9
Total	NA	NA	NA	9	18	14

III B. Degrees Awarded Over Past 5 Years—Master of Music in Performance

Number of Degrees Conferred-Fiscal Year	2008-09	2009-10	2010-11	2011-12	2012-13	5-Year Avg
MM Music Performance	N/A	N/A	N/A	5	5	5

III C. Comparison With CSU & University System of Georgia Programs—Very Strong

Comparison with CSU Programs

Graduate Enrollment by Major Program of Study

	Fall 2008	Fall 2009	Fall 2010	Fall 2011	Fall 2012	4-Year # Change	4-Year % Change
Certificate							
Artist Diploma	NA	7	11	19	17		
Computer & Info Systems	NA	NA	NA	NA	1		
Teaching English as Sec Lang	NA	NA	0	1	0		
<i>Total Certificate</i>		7	11	20	18		
Masters							
Art Education	4	5	4	9	11	7	175.0%
Community Counseling	26	31	44	55	48	22	84.6%
Computer Science	95	96	98	88	111	16	16.8%
Curr & Instr in Accom Teach	5	20	30	35	27	22	440.0%
Early Childhood Education	66	61	46	55	44	-22	-33.3%
Educational Leadership	13	49	41	37	18	5	38.5%
Environmental Science	23	24	22	14	16	-7	-30.4%
Health & Physical Education	18	28	33	32	34	16	88.9%
History	NA	NA	NA	NA	1		
Instructional Technology	10	4	1	NA	NA		

Management	69	69	75	100	90	21	30.4%
Middle Grades Education	48	44	47	42	22	-26	-54.2%
Music Education	9	9	10	3	1	-8	-88.9%
Music Performance	NA	NA	NA	9	18		
Nursing	NA	NA	NA	NA	6		
Organizational Leadership	NA	NA	8	30	40		
Public Administration	376	362	367	341	342	-34	-9.0%
School Counseling	35	37	31	42	40	5	14.3%
School Library Media	24	20	20	15	12	-12	-50.0%
Sec Ed - English	26	36	37	36	26	0	0.0%
Sec Ed - Mathematics	19	24	28	15	9	-10	-52.6%
Sec Ed - Science	15	17	12	8	10	-5	-33.3%
Sec Ed - Social Science	16	19	18	15	12	-4	-25.0%
Secondary Education	NA	20	32	24	19		
Spec Ed - Gen Curriculum	56	55	45	48	46	-10	-17.9%
Theatre Education	NA	NA	NA	1	6		
<i>Total Masters</i>	<i>953</i>	<i>1,030</i>	<i>1,049</i>	<i>1,054</i>	<i>1,009</i>	56	5.9%
Specialist							
Early Childhood Education	25	27	19	28	19	-6	-24.0%
Educational Leadership	79	84	69	80	70	-9	-11.4%
Middle Grades Education	18	19	18	21	15	-3	-16.7%

School Counseling	0	1	2	3	2	2	
Secondary Education	18	28	19	17	19	1	5.6%
Special Education	NA	NA	NA	6	16		
<i>Total Specialist</i>	<i>140</i>	<i>159</i>	<i>127</i>	<i>155</i>	<i>141</i>	1	0.7%
<i>Doctorate</i>							
<i>Curriculum & Leadership</i>	NA	NA	32	35	38		
<i>Total Doctorate</i>	NA	NA	32	35	38		
Non-Degree	22	14	10	6	8	-14	-63.6%
<i>Total Graduate</i>	<i>1,115</i>	<i>1,210</i>	<i>1,229</i>	<i>1,270</i>	<i>1,214</i>	99	8.9%

Comparison with USG Programs

Master Degrees Awarded in Music Programs at USG State Universities

USG Institution	2007-08	2008-09	2009-10	2010-11	2011-12	5-Year Avg
Albany State University						
Armstrong Atlantic State University						
Augusta State University						
Clayton College & State University						
Columbus State University	5	4	5	3	7	5
Fort Valley State university						
Georgia College & State University	5	2	3	8		5
Georgia Southwestern State University						
Kennesaw State University						

North Georgia College & State University						
Savannah State University						
Southern Polytechnic State University						
State University of West Georgia	2	3	4	3		3
<i>Total</i>	<i>12</i>	<i>9</i>	<i>12</i>	<i>14</i>	<i>7</i>	<i>11</i>

III D. Retention Rates—Very Strong

Retention Rates by Graduate Program (*)															
* The cohorts below are degree-seeking graduate students who entered a CSU master's program in the fall (or previous summer) semester.															
Graduate Program	Fall 2007 Cohort			Fall 2008 Cohort			Fall 2009 Cohort			Fall 2010 Cohort			Fall 2011 Cohort		
	Number in Fall 2007 Cohort	Fall 2007 Cohort Number	Fall 2007 Cohort Rate	Number in Fall 2008 Cohort	Fall 2008 Cohort Number	Fall 2008 Cohort Rate	Number in Fall 2009 Cohort	Fall 2009 Cohort Number	Fall 2009 Cohort Rate	Number in Fall 2010 Cohort	Fall 2010 Cohort Number	Fall 2010 Cohort Rate	Number in Fall 2011 Cohort	Fall 2011 Cohort Number	Fall 2011 Cohort Rate
Masters Programs															
MEdMAT Art Education	3	1	33.3%	0	0		2	2	100.0%	2	1	50.0%	4	4	100.0%
MEd Curr & Instr in Accom Teaching	NA	NA		5	2	40.0%	17	15	88.2%	11	5	45.5%	20	18	90.0%
MS Community Counseling	10	10	100.0%	14	14	100.0%	19	16	84.2%	23	22	95.7%	16	13	81.3%
MS Computer Science	27	15	55.6%	43	19	44.2%	35	18	51.4%	34	18	52.9%	30	15	50.0%
MEdMAT Early Childhood Education	31	21	67.7%	30	23	76.7%	17	13	76.5%	15	14	93.3%	21	16	76.2%
MEd Educational Leadership	7	6	85.7%	10	10	100.0%	21	19	90.5%	17	10	58.8%	12	6	50.0%
MS Environmental Science	3	2	66.7%	13	8	61.5%	7	5	71.4%	6	6	100.0%	3	3	100.0%
MBA Management	29	22	75.9%	24	17	70.8%	20	13	65.0%	27	22	81.5%	36	28	77.8%
MEdMAT Health & Physical Education	9	6	66.7%	7	5	71.4%	12	11	91.7%	13	10	76.9%	12	9	75.0%
MEdMAT Middle Grades Education	15	13	86.7%	16	12	75.0%	15	10	66.7%	13	10	76.9%	7	4	57.1%
MM Music Education	5	4	80.0%	2	2	100.0%	6	6	100.0%	6	6	100.0%	1	1	100.0%
MM Music Performance	NA			NA			NA			NA			4	4	100.0%
MS Organizational Leadership	NA			NA			NA			8	7	87.5%	17	12	70.6%
MPA Public Administration	106	79	74.5%	103	82	79.6%	110	87	79.1%	101	76	75.2%	94	73	77.7%
MEd School Counseling	10	8	80.0%	13	12	92.3%	7	5	71.4%	10	9	90.0%	14	12	85.7%
MEdMAT School Library Media	3	3	100.0%	14	9	64.3%	3	1	33.3%	1	0	0.0%	3	2	66.7%
MATC Secondary Education	NA	NA		NA	NA		15	13	86.7%	17	11	64.7%	9	8	88.9%
MEdMAT Secondary Ed - English	14	11	78.6%	6	2	33.3%	17	15	88.2%	11	7	63.6%	13	10	76.9%
MEdMAT Secondary Ed - Math	6	5	83.3%	11	5	45.5%	9	8	88.9%	8	4	50.0%	3	2	66.7%
MEdMAT Secondary Ed - Science	7	4	57.1%	5	5	100.0%	7	5	71.4%	4	4	100.0%	1	1	100.0%
MEdMAT Secondary Ed - Soc Sci	3	3	100.0%	7	4	57.1%	7	7	100.0%	5	5	100.0%	2	2	100.0%
MEdMAT Special Ed - Gen Curr	21	18	85.7%	14	7	50.0%	16	11	68.8%	7	7	100.0%	17	13	76.5%
MEdMAT Theatre Education	NA			NA			NA			NA			1	0	0.0%
Total Masters	309	231	74.8%	337	238	70.6%	362	280	77.3%	339	254	74.9%	340	256	75.3%
Specialist Programs															
Early Childhood Education	8	7	87.5%	9	8	88.9%	5	4	80.0%	2	2	100.0%	15	12	80.0%
Educational Leadership	106	105	99.1%	20	20	100.0%	31	30	96.8%	26	26	100.0%	35	32	91.4%
Middle Grades Education	8	8	100.0%	7	6	85.7%	4	3	75.0%	4	4	100.0%	9	7	77.8%
School Counseling	NA	NA		NA	NA		1	0		0			1	1	100.0%
Secondary Education	2	1	50.0%	6	4	66.7%	10	8	80.0%	6	5	83.3%	8	7	87.5%
Special Education	NA			NA			NA			NA			2	1	50.0%
Total Specialist	124	121	97.6%	42	38	90.5%	51	45	88.2%	38	37	97.4%	70	60	85.7%
Doctorate in Education	NA			NA			NA			8	8	100.0%	8	8	100.0%

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

III F. Graduation Rate of Program—Very Strong

Since the Master of Music in Performance degree started in 2011, the 5-Year Average graduation rate data has not been established. However, the 2011-2012 graduation rate is very strong, and we are anticipating a high 2013 graduation rate.

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 Visitors' 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).

The current challenge for this degree program is to sustain funding of Graduate at a high enough number that the program itself remains viable. National and international competition for talented graduate students means that CSU will be at a distinct disadvantage, and many not even be able to sustain a graduate program, without a majority of graduate students receiving financial aid packages competitive with those of our peer institutions.

Section IV - Program Viability

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

The viability of the current MM degree in Performance is supported by our recent reaccreditation by NASM, our reputation for high standards, and the career success of graduates both nationally and internationally. 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, orchestras, and the need for the program in the nation, we anticipate steady growth as well as an increase in enrollment. Our 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(Scott help)

Creating full-time faculty positions in those applied areas are not currently represented, as well as a musicologist would improve all degrees programs in the Schwob School of Music? Filling these faculty positions would provide an important step toward improving the MM in Performance 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.

Appendix 1 Master of Music in Performance Degree Requirements

Curricular Table

Program Title: Master of Music in Performance

Number of Years to Complete the Program: 2

Major Area	Other Studies in Music	Electives	Total number of units
# of units = 18	# of units = 11	# of units = 7	36
60%	37%	23%	120%

Major Area		
<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSA various	Applied Music (Principal)	3
MUSA various	Applied Music (Principal)	3
MUSA various	Applied Music (Principal)	3
MUSA various	Applied Music (Principal)	3
MUSP various	Ensemble	4
MUSA 7105	Graduate Recital	2
Total Major Area		18

Other Studies in Music

<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSC 6115	Bibliography	3
MUSA 6740	Graduate Theory Seminar	3
MUSC 7000	Oral Examination	0
Select one of the following: MUSC 7999	Graduate Research Project	2
MUSC 7907	Lecture Recital	2

Select one of the following:		
MUSC 6235	Renaissance Music	3
MUSC 6236	Baroque Music	3
MUSC 6237	Classical Music	3
MUSC 6238	Romantic Music	3
MUSC 6128	Post---tonal Music	3

Total Other Studies in Music **11**

Electives

Any one of the following three---unit (3 cr) MUSC or MUSE graduate level course—select from the following:

<u>Course</u>	<u>Title</u>	<u>Units</u>
MUSC various	any of the history classes above	
MUSC 6135	World Music and Ethnomusicology	
MUSC 6555	Special Topics in Music	
MUSE 6111	Choral Literature Survey 1	
MUSE 6112	Choral Literature Survey 2	
MUSE 6115	History and Philosophy of Music Education	MUSE
6116	Introduction to Research in Music Education	
MUSE 6117	Curriculum Development in Music Education	
MUSE 6119	Wind Ensemble Literature Survey	
MUSE 6120	Orchestral Literature Survey	MUSE
6125	Teaching Elementary Music	MUSE
6126	Teaching Middle School Music	
MUSE 6128	Psychology of Music Teaching	
MUSE 6211	Graduate Pedagogy 1	
MUSE 6212	Graduate Pedagogy 2	
MUSE 6215	Introduction to Vocal Pedagogy	
MUSE 6216	Teaching Wind Instruments	MUSE
6217	Teaching String Instruments	
MUSE 6717	Curriculum Development in Music Education	
MUSE 6718	Psychology of Music Teaching	
MUSE 6795	Seminar in Music Education	
MUSE 6899	Independent Study in Music Education	

Select four graduate---level units from any course above or any ensemble 4

Total Electives **7**

Appendix 2

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<p>Expanded Statement of Institutional Purpose:</p> <p>The Master of Music in Performance degree supports the Columbus State University mission to achieve excellence in the student experience and to prepare individuals for a life of</p>			
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<p>success, leadership, and responsibility through community awareness, engagement, and service to others and is designed for the student who values creativity in different environments, wants to spend time with the genius of great composers, and desires to shape his or her own future within that context while realizing new possibilities in vocal or instrumental performance. The Mast of Music in Performance degree is designed for an exceptional performer with an undergraduate degree in music.</p>			
Program Outcome	Assessment Method	Assessment Criteria	Assessment Results/Analysis
<p>1. Recruit and enroll qualified individuals who have the performing and academic credentials to succeed in a Master of Music in Performance degree.</p>	<p>Number of students enrolling in the program.</p>	<p>Qualified candidates (those possessing an undergraduate degree from an accredited institution and meeting all other CSU graduate entrance requirements) must play or sing an audition and meet or exceed standards set by each area including technical facility, musical expressiveness, intonation, tone quality, articulation, breath control, and stage presence.</p>	<p>Enrollment for 2011-2012 was 11. Enrollment for 2012-2013 was 18 for Fall and 19 for</p>

Student Learning Outcomes	Assessment Method	Assessment Criteria	Assessment Results/Analysis
<p>1. Proficiency in applied music at a level that, upon graduation, will allow the students to enter a DMA (Doctor of Musical Arts) degree program or move directly into the professional performing profession or related field.</p>	<p>End of semester performance exams (juries). Graduate recital jury</p>	<p>For both the end-of-semester jury and the recital jury, students must meet or exceed the expectations of a panel of faculty in the following areas in the performance rubric: Tone quality, musical expressiveness, rhythmic accuracy, intonation, breath control, technical facility, and stage presence. <small>Juries are graded with a letter</small> grade from each member of the panel; the average grade must be a C or higher to pass.</p>	<p>2012-2013: 9/9 students passed juries and recitals</p>
<p>2. Proficiency in music history at the graduate level</p>	<p>Final exam (written and listening) in graduate music history. Exam included listening identification, score identification based on style characteristics, and written responses on important figures, musical styles, and compositional techniques.</p>	<p>Students must earn a minimum score of 60% on the exam on the written and listening portions combined.</p>	<p>2012-2013: 12/13 passed</p>

<p>3.Proficiency in music theory at the graduate level</p>	<p>Final exam in graduate theory seminar course. The final exam for MUSC 6740 (Graduate Theory) is a cumulative exam spanning several centuries of Western concert music, from formal analysis of Baroque era composers to music written within the past decade. Students must be familiar with forms and standard analytic approaches to music of the Baroque, Classical and Romantic eras (including Schenkerian analysis), as well as analytic techniques of the post-tonal era. The exam includes aural and written score examples.</p>	<p>Students must score 60 or better to pass</p>	<p>2012-2013: 7/7 passed</p>
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