I. Departmental Mission/Vision Statement

The departmental mission/vision statement is posted on the departmental web site at http://www.westga.edu/~musicdpt/about.html.

II. Departmental Statement of Goals, Processes to Assess These Goals, and Assessment Results

The departmental statement of goals and processes to assess these goals are posted on the departmental web site at http://www.westga.edu/~musicdpt/about.html.

Assessment Results

Anecdotal evidence suggests that the public perception of the quality of the Department of Music remains high. Remarks about performances from the campus community and general public are positive and student perceptions seem good. One faculty member was promoted to the rank of Professor and one completed their third-year review.

The applied areas that serve the programs that we offer and the ensembles that we support include the voice, piano, guitar, woodwind, brass, and percussion areas. Until this spring, the only applied areas that are taught by full-time faculty are voice, piano, guitar, clarinet, saxophone, and percussion. Since we currently lack a full-time applied wind faculty in flute, oboe, bassoon, horn, trumpet, trombone, euphonium, and tuba, the department’s ability to recruit and retain excellent students in these areas is greatly inhibited. Though we make every effort to hire the most effective part-time faculty possible to teach and recruit in these applied areas, in most cases these individuals are not able to serve as effective student recruiters. In all, the department employed 1 staff accompanist, 9 part-time instructors, and 9-10 full-time faculty members during the 2001-2002 academic year. These individuals taught 214 class sections that enrolled 1,534 students.

Excluding the workload carried by the part-time faculty, several of our faculty members continue to teach significant overloads. In all, the full-time faculty is teaching overloads that constitute one full-time teaching position. Clearly, an additional full-time position is needed. Likewise, additional part-time funds are necessary to cover areas that we are either not serving or under serving, (i.e., oboe, bassoon, French horn, and the voice applied areas).

Exacerbating these staffing problems, one full-time tenured faculty member who served the clarinet and music education areas retired on January 2 and another tenured faculty member who
served the piano area retired at the end of the academic year. At present, the department has been
authorized to fill one of the vacant positions with a temporary full-time teacher. The department
has also been authorized to fill the other vacant position with either a temporary full-time teacher
or reserve the funds for this position to ensure funding to hire part-time faculty for the 2002-2003
academic year. In addition, graduate assistant funding was decreased from $12,000 to $9,000 for
FY03. The results of these personnel decisions have negatively affected the department’s ability
to meet its goals due to the difficulty of attracting a large pool of qualified candidates for a
temporary non-tenure track position, the possible elimination of either a full-time position or
part-time funding for FY03, and the ability to recruit and retain full-time graduate students.
Nevertheless, the department is working to identify a qualified candidate to fill the currently
vacant temporary position and hopes that funding is restored for the vacant piano position, part-
time faculty, and graduate assistants.

This year the faculty documented creative/research endeavors locally and throughout the state,
region, and nation including: on campus concert performances and solo recitals; conducting and
coaching of student and professional ensembles; organizing and participating in professional
conferences and festivals; publishing articles, books, arrangements, and compositions; presenting
research papers; teaching at camps, clinics, festivals, and workshops; and adjudicating,
critiquing, and consulting. Most of the faculty members participate in student advising and
engage in continuous self-assessment and are responsive to change. Details on the
creative/research endeavors are cited below.

Several guest artists performed and/or presented for the students, faculty, and public during the
2001-2002 academic year. Selected guest artists included soprano, Bonnie Pomfret; pianist,
Natalia da Rosa; violinist, Camilo Acosta with pianist, Michelle Tabor; euphonium players,
Brian Bowman and Adam Frey; tubists Velvet Brown and R. Winston Morris; the US Army
Ground Forces Band, Major Otis French, conductor; pianist Ivo Kaltchev and Seymour
Bernstein; and the University of Missouri Woodwind Quintet.

Curricular improvements made in the 2000-2001 academic year were implemented and refined.
Revised courses in piano pedagogy were implemented, as were new courses in collaborative
keyboard skills. The faculty continues to work on ways to improve student knowledge of the
classic works in the literature and to improve on introductory experiences in music technology.
Students and faculty continue to be engaged in community-based activities including work in the
schools and the sponsorship of workshop and clinical experiences for students and teachers.
Over 75 concerts, events, and other performances were presented to the profession and university
community. Work continues on the development on a tool to assist with the comprehensive
student assessment.

As part of the department’s ongoing student recruitment activities focused on attracting a critical
mass of qualified individuals to support the integrity of a high-profile ensemble program and on
attracting music majors with the aptitude to succeed in the music profession, 1231 Department of
Music student recruitment posters were mailed to public and private schools and colleges. In
addition, the department’s website was significantly enhanced and online contact and application
portals were made available. Through these and other personal contact methods, 651 prospective
students for fall 2002 received a personal contact from the department chair and from the
appropriate ensemble director and applied instructor. 46 prospective students auditioned for admission and scholarship. Of those who auditioned, 25 were admitted to a music program and 17 received and accepted scholarship offer. In addition to new students, the department expects to retain 71.5% (18 students) of the 2001-02 music-majors into the second year of their program.

Scholarship funds were reduced this year due to low returns on invested capital. This fact reduced the number of scholarships offered for FY03. Moreover, the department has adopted a strategy of awarding larger awards to highly qualified candidates instead of extending smaller awards to moderately qualified candidates. We hope that this strategy secures more highly qualified students and improves retention rates.

We are very pleased that our music computer lab and software are maintained and updated on a regular basis. This is a very important College of Arts and Sciences initiative. The increase in usage of the music computer lab by both faculty and students was evident this year. This is due to much diligent effort on the part of faculty to integrate technology more deeply into their course structures and an increasing predisposition by our music-major students toward using computer technology.

Cashen Recital Hall has been on the capital improvement list for a number of years and the need for renovation is much overdue. We understand that this important public performance space is slated for renovation during the summer and fall of 2002. This is excellent news. We are also working with Facilities Planning and Development to replace carpet in all music classroom, offices/studios, and common areas.

It continues to be essential that we repair and renovate the Steinway Grand Pianos housed in Cashen Hall and the Choir Room. The renovation of these instruments has an estimated cost of $30,000. Obviously, this is no small sum. However, since a new Steinway Grand costs approximately $100,000, this is a relatively small expense to maintain expensive and heavily used musical instruments. The current condition of these instruments is so poor that they will not hold a tuning and do not function properly. Obviously, this is not a tolerable situation for performers or listeners.

In addition to the concert pianos, the keyboard (piano) lab remains a priority for replacement. The lab is nearly 20 years old and in disrepair. Many parts are not available and instruction is suffering. In addition to replacement, the lab needs to be expanded at least 16 stations into a larger room. Such an expansion will improve the efficiency of instruction. Currently the lab accommodates 10 students.

III. Departmental Statement of Curriculum Learning Outcomes, Processes to Assess These Outcomes, and Assessment Results for each Degree Program

The departmental statement of curricular learning outcomes and processes to assess these outcomes are posted on the departmental web site at http://www.westga.edu/~musicdpt/about.html.
Assessment Results: Bachelor of Music

Six students completed the BM degree, two in Music Education, two in Performance, one in Composition, and one in Music with Elective Studies in Business.

PRAXIS II examination results for 2000-2002 indicate that UWG students in Music Education have a 100% pass rate.

Retention rates in Music Theory have improved over the last four years from the first to second semester. However, after the first year, retention rates drop dramatically. The following statistics illustrates the problem.

First-year Music Theory
From fall 1998 to spring 1999 the Music Theory course retained 34% of its enrollment. From fall 1999 to spring 2000 the Music Theory course retained 67% of its enrollment. From fall 2000 to spring 2001 the Music Theory course retained 80% of its enrollment. From fall 2001 to spring 2002 the Music Theory course retained 78% of its enrollment.

First-year to Second-year Music Theory
From spring 1999 to fall 1999 the enrollment retention rate was 50%. From spring 2000 to fall 2000 the enrollment retention rate was 48%. From spring 2001 to fall 2001 the enrollment retention rate was 48%.

Keyboard Skills Proficiency (successful completion of MUSC 2502) - 3 students

2600-4600 Level-Change Examinations – 9
Alfredo Edwards, voice (Hibbard)
Eric Fudurich, guitar (Garcia)
Kelly Harris, piano (Mann)
Solang Hentzien, voice (Hibbard)
Philip Jones, voice (Frazier)
Emily Maniccia, voice (Frazier)
Debbie Payne-Monroe, voice (Hibbard)
April Poplin, voice (Hibbard)
Maria Walker, voice (Hibbard)

Junior Degree Recitals – 5
Tracey Craven, soprano (Frazier)
Michael Gilreath, piano (Mann)
Phillip Anthony Jones, composer (Bakos)
Jennifer McPherson, soprano (Frazier)
Erin Shepherd, soprano (Hibbard)

Senior Degree Recitals – 6
Christine Couch, piano (Mann)
Phillip Anthony Jones, composer (Bakos)
Patricia Kelley, saxophone (Bleuel)
Sherry Luke, soprano (hearing in lieu of a recital)
Katie Sosebee, flute (Bartholow)
Anna Vilpo, soprano (Frazier)

We are intent on addressing our student retention challenges. The faculty continues to work on ways to improve student knowledge of the classic works of music literature and to improve on introductory experiences in music technology. The faculty will continue to monitor the progress of the student achievement, assess the program to determine effectiveness, and develop strategies for improvement.

Assessment Results: Master of Music

During the 2001-2002 academic year, three candidates completed the MM degree in Performance, four students passed the Graduate Qualifying Examination and Applied Performance Evaluation, and one student presented a degree recital. Graduate student recruitment has not increased but has remained stable. Retention levels have been excellent. Ten students are currently enrolled in the MM program.

The Master of Music degree program is difficult to maintain because of the reduction or elimination of summer faculty in music. Since 1995 the number of course sections allocated to the department has been reduced and eliminated with exception to the graduate courses taught by the department chair, who is on a 12-month contract. During the summer of 1999 the Chair of the department assumed additional duties as Director of Bands. With the assumption of these duties, the department was allocated funds to hire regular 9-month faculty to teach two summer courses. Now, as a result of the current budget cuts, the department is not being funded for summer instruction. In order to preserve the graduate program in music, the department chair volunteered to teach a graduate music course summer 2002. This work is being done in addition to the Chair’s departmental and band administration duties. With such limited support and available offerings, growth in graduate enrollment seems unlikely and the future of the Master of Music program is in jeopardy.

Because the Graduate Qualifying Examination does not effectively assess specific weaknesses in the prospective student’s music knowledge, a new exam is being developed and is schedule to be piloted during the 2002-03 academic year. In addition, the faculty is examining the Master of Music curriculum to determine if its structure is appropriate given the lack of available course offerings and to determine what other structures can be developed to improve the programs marketability.

IV. Give an example of how your department used assessment of goals and outcomes to change/improve a process.

Our departmental Scholarship and Recruitment Committee reviewed our procedures for communicating admission and scholarship audition preparation requirements to prospective students. As a result of the committee’s assessment several recommendations were made and a
set of audition preparation guidelines were developed. These audition guidelines now accompany every letter confirming an audition appointment. It appears that the prospective students who auditioned during the spring of 2002 were better prepared and more aware of our expectations during the audition process.

V. **General Statement of Department Condition—please indicate specific strengths and weaknesses of your department.**

Low retention of music major students is one of the Department of Music’s greatest weaknesses as the faculty continues to focus on increasing the quality and quantity of music-major students. Low retention rates are symptomatic and attributable to a lack of student preparation, few full-time applied faculty employed in the department, and the extent of the department’s ability to raise standards while providing a nurturing environment for student development.

Students must choose to commit to the major in their first semester of enrollment. Since music is a highly specialized and demanding area of study, only select numbers of students are truly prepared to pursue the major or equipped to make this commitment. They often choose music because they were successful in their high school band or choir but are not yet aware of the measure of success required to become a professional musician. Few students who are enrolled in our program engaged in serious private study on their instrument while in high school and fewer still developed their comprehensive musicianship skills and understandings. Others simply demonstrate a lack of stamina, intrinsic motivation, and/or aptitude to succeed in the major.

To attract better students, the department needs to offer competitive scholarships and must have full-time applied instructors on each instrument to recruit students and support their development. Retention rates can improve when the department enrolls students who are better prepared to pursue the major combined with instruction that is supportive and considerate of the student’s lack of previous experience.

Standards have risen in many areas of the department. Faculty members are more professionally active regionally, nationally, and at international levels. Students are being held to higher performance standards more often. There appears to be an improved quality and quantity of performances by soloist and the various ensembles. Students seem to be benefiting from their participation in studio ensembles.

As stated above, a shortage of faculty and faculty overloads continue to be a serious weakness. Because of the shortage of music faculty, the Department of Music is the only department in the College of Arts and Sciences that was unable to implement a reduced teaching load policy to accommodate time for faculty research and creative activity. Additional faculty and graduate assistant resources are desperately needed. Likewise, facility renovations and major repairs and purchases can longer be deferred without accumulating negative affects.

Even with the various challenges that the department faces, the students who do graduate from the department of Music are well prepared to succeed in the music and music education
profession. Our hopes are to send an increased number of qualified graduates to contribute to the profession and positively influence the educational cultural and landscape.

VI. Departmental Achievements

A. Percent of Students passing licensing, certification, or other accreditation examinations related to their chosen field

(100%)

B. Proportion of graduating students going on to graduate or professional schools

(29%)

C. Types of Licensure

Clear Renewable Teaching Certificate in Music

D. How does the department prepare students for Licensure?

Through the curriculum as noted above.

E. Other notable achievements

• Music Scholarship Endowments Established: The Inge Manski-Lundeen Memorial Scholarship was established by William Lundeen in honor of his mother, who taught voice and Opera Workshop at UWG for many years after retiring from an operatic career. The minimum amount of the award, made annually a scholarship to a promising UWG voice student participating in Opera Workshop, will be $500.

• Sponsored Music Education Events: The Department of Music hosted more than 600 students and teachers on the UWG Campus during the 2001-2002 academic year to attend various workshops and educational events, including annual meetings of the West Georgia Music Teachers Association auditions festival, American String Teachers Association, UWG Choral Workshop, UWG Honor Band Clinic, Seymour Bernstein Piano Workshop, UWG Bands Pre-Festival Invitational, UWG/US Army Ground Forces Band Tuba/Euphonium Conference, and the Sunbelt Jazz Festival.

• Guest Artist/Clinicians: 27 guest artists performed and/or presented for the students, faculty, and public during the 2000-2001 academic year. Guest artists included sopranos Cynthia Watters and Bonnie Pomfret; the Venezuelan violin/piano duo Camilo Acosta and Michelle Tabor; the Missouri Woodwind Quintet (2); the Cheaha Clarinet Trio; pianists Ivo Kaltchev (2), Seymour Bernstein, Linda Li-Bleuel, Laura Gordy, and Esther Hardenburgh; tuba/euphonium soloists/clinicians Adam Frey (2), Brian Bowman (2), Dennis Askew, Velvet Brown (2), and Kenyon Wilson; and guest conductors Robert Hesse, Stephen Melillo, Todd
Fiegel, (Shell Shock/The Atlanta Tuba Patrol), R. Winton Morris (Tennessee Tech Tuba Ensemble), and Major Otis French (US Army Ground Forces Band).

VII. Student Achievements

A. Total Published Research Papers (2)

B. Total Presentations (244)

C. Total Internships (3)

D. Total Co-Ops (8)

E. Total Scholarships (39)

F. Total Fellowships (0)

G. Total Recipients of Notable Awards (45)

H. Other notable achievements

• 8 UWG students competed in the Georgia Music Teachers Association Spring Auditions, Middle College Division. Tiffany Brown received an Outstanding Performer award and was chosen as Convention Recitalist for the November 2002 GMTA conference. Michael Gilreath received the award of Honorable Mention. The winners are from the studio of George Mann; all of the students are from the studios of George Mann and Carol Gingerich.

• Graduate Student Anna Vilpo was one of 8 finalists selected by audition to compete in Atlanta (at Peachtree Presbyterian Church) for a Pro-Mozart Society scholarship to study at the Mozarteum in Salzburg. Vilpo is a student of Dr. Larry Frazier.

• Anna Vilpo's presentation on Verdi was chosen as runner-up for the Arts area of Big Night 2002, a campus-wide competition that encourages student research and creative activity. 15 other students presented a showcase of music department performances for the post-ceremony reception held in The Learning Center. Chairwoman for the Arts area (Music, Theatre Arts and Visual Arts) of Big Night is Dr. Carol Gingerich.

• A combined group of music and theatre students performed in the annual presentation of the Madrigal Dinners directed by Dr. Kevin Hibbard. Dr. Thomas Garcia directed the Collegium Musicum.

• 5 voice students from the studio of Dr. Larry Frazier participated in the annual National Association of Teachers of Singing conference.
• Over 150 (157) students presented 13 performance events for the 39th Annual Fine Arts Festival.

• 8 students were chosen to perform in the Georgia Music Educators Association All-College Chorus, Dr. Kevin Hibbard, sponsor.

• 8 students were chosen to perform in the Georgia Music Educators Association All College Band, M. Scott McBride and Tony Sawyer, sponsors.

• 22 guest artist performances and/or master classes were presented for students in music and across disciplines.

• The UWG Marching Band/Basketball Band presented 13 performances during the fall semester, including 1 away games and 4 high school exhibitions.

• 6 performance services were provided to the institution by student soloists and ensembles, including Graduation Exercises, Visitation Days, and Honors Day.

• 19 UWG students and 100 area HS students participated in the annual Sunbelt Jazz Festival directed by Dr. Dan Bakos and featuring jazz saxophonist Mariano Pacetti.

• The Jazz Ensemble presented 9 performances on campus and on tour in western and eastern Georgia (from Hiram to Augusta).

• The Concert Choir, under the direction of Dr. Kevin Hibbard, held a performance tour of 6 schools in Carroll, Cobb, and Douglas counties, Georgia.

VIII. Faculty/Staff Productivity

A. Teaching

1. Total New Course Developments (3)

2. Total Faculty Teaching Honors Courses (0)

3. Percent of Faculty involved in Academic Advisement (100% of full-time faculty)

B. Research/Productivity

1. Total Books and Monographs (0)

2. Total Book Chapters (1)

3. Total Peer Review Articles (10)
4. Total Other Shorter Works (11)
5. Total Paper Presentations (10)
6. Total Other Presentations (17)
7. Total In-House Publications (24)
8. Total Juried Exhibits/Performances (78)
9. Total Other Exhibits/Performances (100)
10. Total Positions Held in Journal Editing/Review (1)
11. Total Faculty involved in Notable Continuing Education Efforts (9)

C. Public Service

1. Total participants in Honors Organizations (1)
2. Total offices held in Professional Organizations (6)
3. Total Advisors of Student Organizations (3)
4. Total Participants in Cooperative Consulting Efforts (51)
5. Total System-Wide/UWG Committee appointments (29)
6. Total participants in Public Service activities (43)
D. Other notable achievements by Faculty

Dr. John Bleuel

1. Performances of Ingolf Dahl’s *Concerto for Saxophone and Wind Orchestra* with University of Wisconsin-Milwaukee Wind Ensemble and Jeffrey Steinberg’s *Diary of Changes* for alto saxophone and band with University of Wisconsin-Milwaukee Symphony Band; April, 2002

2. Performances of William Penn’s *An Interrupted Serenade* for alto saxophone and marimba and Daniel McCarthy’s *Razdraz* for soprano saxophone and marimba with marimbist C. Anthony Sawyer (University of West Georgia) at Biennial National Meeting of the North American Saxophone Alliance, University of North Texas; March, 2002

3. Lecture/recital with Linda Li-Bleuel (Clemson University), “Lucie Robert’s *Cadenza* and Ida Gotkovsky’s *Brillance*: Representative Works by Two Important French Women Composers” at International Meeting of the College Music Society, University of Limerick, Limerick, Ireland; July, 2001


5. Saxophone master class at University of Wisconsin-Milwaukee; April, 2002

Dr. Larry Frazier

1. Produced and Directed UWG Opera Workshop Production of Strauss’ *Die Fledermaus*

2. Produced and Directed UWG Opera Workshop Production of P.D.Q. Bach’s *The Stoned Guest*


4. My voice student Anna Vilpo’s senior recital

5. Miscellaneous student achievements—Anna Vilpo-Finalist in Atlanta Mozart Society Auditions; two student soloists in both the Wright Scholars and Honors Recitals; and four continuing students successfully passed auditions for upper level study

Dr. Thomas George Caracas Garcia


5. 4 articles:


**Dr. Carol Gingerich**

1. Presented a paper using Power Point at World Piano Pedagogy Convention in Orlando, Florida: "Visual Images in Debussy's Piano Music". It was one of only 6 papers chosen by peer review out of a total of 56 submissions.


2. At the University of Florida I gave a lecture/recital "Through French Eyes": French Painting and Music", and also taught a Master Class to graduate and undergraduate
piano students. A PhD musicology student requested a copy of her dissertation to be purchased by their library.

4. Gave a lecture/recital "Through French Eyes: French Painting and Music" as a Guest Artist at the University of Miami. This concert was broadcast (streamed) live over the web.

5. Created community connections for the Department of Music by establishing an Agency Account for Piano Projects so that community children and adults could study both private and class piano. The college Piano Pedagogy students, who received payment and a valuable learning experience, taught these students. Through this, and the practicum portion of the Piano Pedagogy II class, 16 students were able to receive lessons and approximately 30 people (both parents and students) attended the end of the semester recital.

**Dr. Kevin Hibbard**

1. Arranged successful Chamber Singers tour with performances in 6 high schools in 1.5 days.

2. Instituted first High School Choral Leadership Workshop.

3. Organized Concerto Competition and conducted performance with orchestra.

4. Made a successful application to Georgia ACDA for a Chamber Singers performance at Summer Convention.

5. Was effective as a voice teacher, with students successfully completing 2 Junior Recitals, 1 hearing in lieu of a recital, four level changes, 2 Wright Scholars Recital participants, 1 Honors Recital participant, and 1 Concerto Competition winner.

**Dr. M. Scott McBride**

1. Conducted the New York School Band Directors Association All-State Middle School Honor Band, Syracuse, NY, March 6-8, 2002.


3. Articles on Philip Wilby were published in *Program Notes for Band*, Norman E. Smith and Pamlyn Smith, editors. Program Note Press: Lake Charles, LA, 2000 (GIA Publications, Inc. exclusive agent.).


**Mr. Tony Sawyer**

1. Given the responsibility of overseeing the daily running of the State University of West Georgia Marching Braves (Director, Marching Braves), Fall 2001.


3. Performed on program with Dr. John Bleuel (saxophone): *Stratospheric* by Danielle Schindler for alto saxophone and marimba, Clemson University Women's Arts Festival, Clemson University, Clemson, South Carolina, March 9, 2002

4. Elected Chapter President, Georgia Chapter Percussive Arts Society, 2001 - present. Reorganized the Georgia Chapter of PAS since my election in December and applied for and received a $1,500 chapter grant award for Georgia, restructured the officer election process, formed a standing planning committee, helped the planning committee to organize a fall marching percussion clinic, a series of All-State preparatory clinics, a clinic series to take place at this next year's GMEA conference in Savannah, and a spring percussion ensemble festival. Also helped to put together the Georgia Chapter's first membership newsletter slated to be mailed by the end of May 2002.

5. Two music majors in the area of percussion perform in important recitals and concerts. Steve Day presented a graduate recital and was a UWG Concerto competition winner and performer. Mike Felker, an undergraduate student, was a UWG Concerto competition winner and performer, an Honors Day Recital performer, and a Wright's Scholar Recital performer.

**IX. Grants/Awards**

A. Total Proposals Submitted (2)

B. Total Proposals Funded (1)

C. Total Amount Funded ($1500)

D. Total Gifts Generated by Department ($4,706.16)
E. Total Contracts Awarded (NA)

F. Total Fellowships Awarded (NA)

X. New Degree Programs or Deletions
    (NA)

XI. New Departments or Other New Units; Also Any Restructuring of These
    (NA)

XII. Accreditation or Similar Distinction or Renewal
    National Association of Schools of Music
    NCATE and PSC

XIII. Other Awards, Distinctions, and Achievements
    (NA)

XIV. Additional Comments Concerning Your Department
    (NA)

XV.