State University of West Georgia
Annual Report Measures

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I. Departmental Mission/Vision Statement

The mission of the Department of Music is to educate students through activities culminating in the creation, performance and promotion of music. In creating, performing and promoting music, the department involves, serves, educates and enriches the UWG community and residents throughout the region; and particularly, provides music students opportunities to develop their skills as performers and teachers. The Department is a professional, accessible and reliable department that presents creative, innovative and exciting performances and educational opportunities of the highest quality.

The faculty is dedicated to developing educators who are equally well trained as musicians and teachers; and performers, composers, and scholars who contribute performances, works, and ideas of integrity. Bachelor of Music degrees are offered with majors in Music Education, Performance, Performance with an emphasis in Jazz Studies, Performance with an emphasis in Piano Pedagogy, and Composition. Master of Music degrees are offered in Music Education and Performance. The programs of study in music education lead to Georgia State Teacher Certification. All instruction is delivered by a distinguished artist-teacher faculty with extensive credentials and professional experience. Faculty members have regional, national, and international reputations in performance, teaching, research, and creative activities. The State University of West Georgia is an accredited institutional member of the National Association of Schools of Music.

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

Through its undergraduate programs and associated activities, the Department of Music provides:

• instruction designed to develop the musical understandings, performance abilities, and creative and critical skills of all music students.

• opportunities to develop the pedagogical insights and communication skills of prospective teachers.

• opportunities to develop a high degree of professionalism in scholarship and in performance.
opportunities for non-major students to broaden their acquaintance with the musical art through study and performance.

Through its graduate programs and associated activities, the department provides opportunities for the graduate student in music to:

• develop an advanced level of musical understandings and performance ability.

• foster the advancement of creative and critical skills.

• develop sophisticated pedagogical insights and advanced communication skills.

• produce scholarly and creative works in the fields of music and music education.

Using applicable professional standards as a basis, the Department of Music is committed to:

1. employ a sufficient number of distinguished and highly-qualified faculty who engage individually and collectively in creative endeavors locally and throughout the state, region, and nation including: 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. Furthermore, the faculty must provide a personalized environment as teachers, advisors, and role models, and must support the student in his or her quest for excellence. The faculty must engage in continuous self-assessment, be responsive to the changing needs of our society, and adapt the mission, goals, and objectives as needed.

2. provide curricula, instruction, and experiences designed to meet the educational demands of an increasingly diverse and global society in the twenty-first century; to provide an atmosphere for continual self-development and growth leading to well-rounded, liberally educated individuals; to provide an atmosphere of interaction with the community through public-service programs and concerts; to provide a system of assessment to measure each student's accomplishments at various stages in his or her program; to provide concerts, services and musical enrichment activities presented by faculty, ensembles, individual students, and visiting artists.

3. implement 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; to implement recruitment efforts that include but are not limited to publicity, performance tours, conference presentations, mentorship programs in the elementary and secondary schools, and the sponsorship of music education events for school students and their teachers; to develop a significant scholarship fund that will support competitive recruitment of prospective music
students who show exceptional promise and to current students who demonstrate significant improvement.

4. maintain a positive public image and good relations with our alumni and friends by providing excellence in all musical and educational endeavors and by providing musical service for schools, service clubs, and community organizations; to provide expressions of appreciation to donors of music scholarship funds through regular communications, personal interaction, and professional activities; and to provide ongoing career support for alumni through professional mentorship and educational activities.

5. provide adequate resources for teaching and scholarship, appropriate soundproofed spaces and acoustically treated facilities, and to provide the instruments, equipment, and materials sufficient to support the curricular objectives and the comprehensive mission of the department.

Assessment Results

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.

During the 2002-2003 academic year, the department employed 7 full-time tenured or tenure-track faculty members, two full-time temporary faculty, and 13 part-time instructors, and a part-time staff accompanist. These individuals taught 213 class sections that enrolled 1,530 students.

We offer instruction in the voice, piano, guitar, woodwind, brass, and percussion areas. The only applied areas that are taught by full-time faculty are voice, piano, guitar, saxophone, and percussion. Since we currently lack a full-time applied wind faculty in flute, oboe, bassoon, clarinet, 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 on a retainer to continuously recruit students for the department.

Exacerbating the lack of full-time staffing, from fall 2001 to fall 2003 the department will have lost 3 full-time faculty positions, including the department chair position (at present, the department has been authorized to fill one of vacant position with a temporary band director). In all, $202,512 in full-faculty positions have been eliminated and only 39% of the needed part-time funds are available for FY04. These personnel decisions will mean a loss of music-major enrollment, most markedly in the instrumental area. Nevertheless, the department is working to meet the charge outlined by the Dean to downsize the department.

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 2002-2003 academic year. Selected guest artists include Gregory Pepetone, pianist (Georgia College and State University); Esther Hardenburgh, soprano (University of Miami); Eric Nestler, saxophone (North Texas State University); Joe Dollard, euphonium (United States Navy Band); Fritz Kaenzig, tuba (University of Michigan); Michael Dunn, tuba (University of Alabama); Adam Frey, euphonium (Freelance Soloist); United States Army Ground Forces Band and Tuba Quartet and Atlanta Tuba Patrol; and Chris Vadala, jazz saxophone (University of Maryland).

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 80 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, 1230 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, 631 prospective students for fall 2003 received a personal contact from the department chair and from the appropriate ensemble director and applied instructor. 36 prospective students auditioned for admission and scholarship. Of those who auditioned, 33 were admitted to a music program and 9 received a scholarship offer. In addition to new students, the department expects to retain 65% of the 2002-03 music-majors into the second year of their program.

Scholarship funds were reduced once again this year due to low returns on invested capital. This fact will significantly reduce the number of scholarships offered for FY04. Further, because the department has adopted a strategy of awarding larger awards to highly qualified candidates instead of extending smaller awards to moderately qualified candidates, fewer students will be served. However, the faculty is finding that this strategy secures more highly qualified students and improves retention rates.

The Steinway Grand piano housed in Cashen Hall was rebuilt this year using student activity funds. It continues to be essential that we repair and renovate the Steinway Grand Piano housed in the Choir Room. The renovation of this instrument is estimated to cost $15,000. It appears that student activity funds will be used to rebuild this instrument this year.

As requested over a number of years, 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

6 students completed the BM degree (2 in Music Education, 2 in Performance, 1 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 and remained steady over the last four years from the first to second semester. However, after the first year, retention rates have been dropping dramatically. However, significant improvement has been demonstrated this year. We hope that this trend continues. The following statistics illustrates retention rates.

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.
From fall 2002 to spring 2003 the Music Theory course retained 65% 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%.
From spring 2002 to fall 2002 the enrollment retention rate was 75%.

Keyboard Skills Proficiency 2002-2003 (successful completion of MUSC 2502) – 12 students

Junior Degree Recitals – 5
Christopher Carr, clarinet (Dr. Janssen’s studio)
Eric Fudurich, guitar (Dr. Garcia’s studio)
Wayne Gilreath, piano (Mr. Mann’s studio)
Emily Maniccia, soprano (Dr. Frazier’s studio)
Elizabeth Mote, mezzo-soprano (Dr. Frazier’s studio)
Senior Degree Recitals – 6
Michael Gilreath, piano (Mr. Mann’s studio)
Wayne Gilreath, piano (Mr. Mann’s studio)
Kelly Harris, piano (Mr. Mann’s studio)
Melissa Howell, clarinet (Dr. Janssen’s studio)
Jennifer McPherson, soprano (Dr. Frazier’s studio)
Erin Shepherd, soprano (Dr. Hibbard’s studio)

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 2002-2003 academic year, 3 candidates completed the MM degree in Performance, 3 students passed the Graduate Qualifying Examination and Applied Performance Evaluation, and 3 students presented degree recitals. Graduate student recruitment has not increased but has remained stable. Retention levels have been excellent. 8 students are currently enrolled in the MM program. The faculty indicates that the quality of our graduate students continues to improve.

Enrollment in the Master of Music degree program is difficult to maintain and improve 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 because of the pay-as-you-go system that has been implemented in the College of Arts and Sciences. In order to preserve the graduate program in music, the department chair volunteered to teach a graduate music course summer 2002. With such limited support and available offerings, growth in graduate enrollment seems unlikely and the future of the Master of Music program is in serious jeopardy.

V. Statement of Department Condition-please indicate specific strengths and weaknesses of your department.

Improved retention of music major students continues to be one of the Department of Music’s greatest challenges as the faculty continues to focus on increasing the quantity and quality 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 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. Though increasing students who enroll in our program engaged in serious private study on their instrument while in high school and few posses comprehensive musicianship skills and understandings.

We have argued for some time that, in order 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. Unfortunately, given the current plan outlined by the Dean of the College of Arts and Sciences, it seems that such support is not immanent.

Standards have risen in most 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. Clearly, we are successful in demonstrating excellence in music.

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. However, the budget decisions being made this year will mean a loss of music-major enrollment and will eliminate any momentum that the department has developed to improve quality and increase enrollment.

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

(20%)
C. Types of Licensure

Clear Renewable Teaching Certificate in Music

D. How does the department prepare students for Licensure?

Through the curriculum.

E. Other notable achievements

- Sponsored Music Education Events: The Department of Music hosted more than 650 students and teachers on the UWG Campus during the 2002-2003 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 Leadership Workshop, UWG Honor Band Clinic, UWG/US Army Ground Forces Band Tuba/Euphonium Conference, and the Sunbelt Jazz Festival.

- Guest Artist/Clinicians: 11 guest artists/ensembles performed and/or presented for the students, faculty, and public during the 2002-2003 academic year. Guest artists include Gregory Pepetone, pianist (Georgia College and State University); Esther Hardenburgh, soprano (University of Miami); Eric Nestler, saxophone (North Texas State University); Joe Dollard, euphonium (United States Navy Band); Fritz Kaenzig, tuba (University of Michigan); Michael Dunn, tuba (University of Alabama); Adam Frey, euphonium (Freelance Soloist); United States Army Ground Forces Band and Tuba Quartet and Atlanta Tuba Patrol; and Chris Vadala, jazz saxophone (University of Maryland).

VII. Student Achievements

A. Total Published Research Papers (0)

B. Total Presentations (242)

C. Total Internships (3)

D. Total Co-Ops (0)

E. Total Scholarships (20)

F. Total Fellowships (0)

G. Total Recipients of Notable Awards (48)

H. Other notable achievements.
• 3 UWG students competed in the Georgia Music Teachers Association Spring Auditions, Middle College Division. For the second consecutive year, Tiffany Brown received an Outstanding Performer award and was chosen as Convention Recitalist for the November GMTA conference. Wayne Gilreath and Kelly Harris received the award of Outstanding Performer. The winners are from the studio of George Mann.

• Matthew Whiteside had his piece, *Five Miniatures after Early 20th-Century Composers* was selected for inclusion in the annual Honor’s Day Recital in 2002. Matt is a student of Dr. Daniel Bakos.

• 29 Music students performed in the annual presentation of the *Madrigal Dinners* directed by Dr. Kevin Hibbard. Dr. Thomas Garcia directed the Collegium Musicum and the Faculty Brass Quintet performed.

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

• 4 students were chosen to perform in the Georgia Music Educators Association All College Band, M. Scott McBride and Tony Sawyer, sponsors. Each of these students won the audition for principal player.

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

• The UWG Bands presented 25 performances during, including 5 home games, 1 away game, the annual Homecoming parade, 4 high school band contest exhibitions, 2 campus concerts, 3 off-campus concert performances.

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

• 22 UWG students participated in the annual *Sunbelt Jazz Festival* directed by Dr. Dan Bakos and featuring jazz saxophonist Chris Vadalla.

• The Jazz Ensemble presented 10 performances on campus and on tour in the Southeast.

• The Concert Choir, under the direction of Dr. Kevin Hibbard, held a performance tour at schools in Georgia and Tennessee.

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 (2)
3. Total Peer Review Articles (10)
4. Total Other Shorter Works (1)
5. Total Paper Presentations (30)
6. Total Other Presentations (14)
7. Total In-House Publications (67)
8. Total Juried Exhibits/Performances (79)
9. Total Other Exhibits/Performances (58)
10. Total Positions Held in Journal Editing/Review (2)
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 (4)
3. Total Advisors of Student Organizations (3)
4. Total Participants in Cooperative Consulting Efforts (55)
5. Total System-Wide/UWG Committee appointments (23)
6. Total participants in Public Service activities (76)
D.
Other notable achievements by Faculty

Dr. John Bleuel

1. Performed World Premier of the *Concerto for Alto Saxophone and Wind Ensemble* by Scott Hawkinson. This new 25-minute work for saxophone was composed for Dr. Bleuel.

2. He was recently chosen to perform on the program of the 13th World Saxophone Congress.

3. He is a contributor to the book titled *Teaching Music Through Performance in Elementary Band* and *Teaching Music Through Performance in Band*, vol. IV, edited by Richard Miles, GIA Publications, Chicago, IL.

4. Dr. Bleuel is a Yamaha Corporation *Yamaha Performing Artist*.

Dr. Larry Frazier

1. Produced and Directed UWG Opera Workshop Production of Mozart’s, *The Marriage of Figaro*.


3. 5 of Dr. Frazier’s undergraduate and graduate students completed degree recitals.

4. Several area performances, including a full one-hour solo recital for the First Baptist Church Artist Series, and as Bass soloist, Handel’s *Messiah* at Carrollton’s First Baptist Church with Carroll Symphony Orchestra.

Dr. Carol Gingerich


Dr. Kevin Hibbard

1. Conductor and music director of the Atlanta choir, Collegium Vocale.

2. His UWG Chamber Singers performed in Spivey Hall for the 2002 Georgia ACDA Conference. The performance was broadcast in March on WAEB FM 90.1 for inclusion on the program “Atlanta Music Scene.”

3. He also extended his student recruitment service activities by once again organizing a Choral Leadership Workshop for high school students, which included the involvement of the UWG Chamber Singers.

Dr. Robert Janssen

1. Master Class Guest Performer, Kennesaw State University 2003 Clarinet Symposium

2. Principal Clarinet, Carroll Symphony Orchestra Concert

3. Guest Performer, Forrest Hills Chamber Music Weekend, Dahlonega, Georgia

Dr. M. Scott McBride


Mr. Tony Sawyer

1. President of the Georgia Chapter of the Percussive Arts Society and is very involved with this organization's activities at the Regional and National Levels.

2. Performs with the Columbus Symphony, Cobb Symphony, Macon Symphony, and for a number of campus and on campus concert with various performing ensembles.

3. Performed in a major recording session for Carl Fischer Publications.

4. His original marching percussion composition, African Transit, was published by RowLoff productions in Nashville, TN.
IX. Grants/Awards

A. Total Proposals Submitted (4)

B. Total Proposals Funded (2)

C. Total Amount Funded ($3000)

D. Total Gifts Generated by Department ($5000.00)

E. Total Contracts Awarded (0)

F. Total Fellowships Awarded (0)

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

XIII. Other Awards, Distinctions, and Achievements

(NA)

XIV. Additional Comments Concerning Your Department

An assessment of qualitative measures indicates that the quality of student work has improved significantly. The quality of teaching, professional growth, and service work of faculty is at an all time high.

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

The quality of student performances are assessed each semester. The results of these assessments are used to improve or modify instruction in applied performance.