

**University of West Georgia
Annual Report Measures**

Name: Kevin Hibbard, Chair
Date: April 29, 2005

Department: Music
College: Arts and Sciences

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, Composition, and with Elective Studies in Business. 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 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 morale is high. Our full-time faculty was stable for the entire year, with no searches in progress. All full-time faculty members have earned doctorates, and are tenure-track. Two faculty made successful bids for tenure and promotion to Associate Professor. At the time of this writing, we have learned that our musicologist has accepted a position elsewhere, and a search committee has been formed to begin the process of filling the position with a Visiting Assistant Professor for FY 06. The band programs have enjoyed significant growth.

During the 2004-2005 academic year, the department employs 8 full-time tenured or tenure-track faculty members and 12 part-time instructors, including one who also serves as a part-time staff accompanist. These individuals taught classes that filled 1921 seats generating 3568 semester hours of credit. 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 170 concerts, events, and other performances were presented to the professional and university community, including 48 stage recitals & concerts, 5 Jazz Band Tour, 4 on the Chamber Singers Tour, and 105 band performances and exhibitions including 45 for the marching band (off campus, on-campus games and pep rallies, Pep Band), 45 for the three Percussion groups and ensembles (incl. their tour), and 10 for the Wind Symphony tour, as well as 7 or more service performances at campus events such as A Day, Honors Day, Graduation, and Visitation Day. In addition, the music faculty gave 14 invitational faculty performances and presentations at other universities and at public venues throughout the USA, and in Italy and Brazil.

The faculty of the department of music is engaged in continuous assessment. Goals and objectives are reviewed throughout each academic year and annually to determine effectiveness. Objectives are enhanced or revised to address strengths and weaknesses in their effectiveness. The standing committees in the Department of Music are responsible for the initial phase of assessment and are comprised of a representation of music faculty across sub-disciplines. Committees are established in the first two weeks of each fall term. Each faculty member serves on at least three standing committees each year. Committee members and chairs are selected by the Department Chair from requests submitted by each member of the faculty. At the beginning

of each academic year the standing committees formulate goals and objectives in consultation with the Chair of the Department of Music. Recommendations are brought to monthly meetings of the faculty for consideration and action. Formal procedures ranging from student evaluations of courses to assessments by accrediting agencies influence the evaluation of goals and objectives.

We do not currently employ a sufficient number of faculty. The existing faculty, however, is highly qualified and engages in creative endeavors as specified in our goals and objectives. As demonstrated in faculty vitae and in sections VI and VII, below, our faculty meets or exceeds departmental objectives in every category.

Through FY 2002, in addition to adjunct faculty, the department employed ten full-time faculty, including nine 9-month faculty and a 12-month department chair. At the end of FY 2002, a position vacated by retirement was reallocated to another department. Effective the end of FY 2003, the 12-month position was reallocated and chair responsibilities given to one of the 9-month faculty. At the same time, budget for adjunct faculty was cut about 40%. We are meeting the challenge of reduced faculty resources by employing two different strategies for the two categories of faculty reduction: part-time and full-time. In the area of reduced part-time budget, we have eliminated all non-essential applied music, and have reduced studio class time to the minimum requirements that will satisfy our accrediting body. Each member of the full-time faculty is teaching a significant overload to meet the curricular needs of our students with fewer faculty resources. This latter strategy can only be effective temporarily. Our recent resignee cited his continuous teaching overload as a factor in his decision to seek employment elsewhere.

The department has actively engaged in self-study to increase its efficiency and to increase enrollment. In addition to meeting almost weekly (instead of our regular monthly meetings), the department held a half-day retreat and engaged a consultant for a full-day study. As a result of these deliberations, the faculty voted to propose several curricular changes that we believe will help to accomplish our goals. These proposals will be prepared for presentation to the appropriate bodies for consideration at the college, institutional, and Board of Regents bodies. The proposals include:

- modification of Applied Music (studio instruction) and Recital requirements
- elimination of the Bachelor of Music in Composition degree program
- addition of Bachelor of Arts in Music degree program
- modification of the Bachelor of Music with Elective Studies in Business program to become a Bachelor of Arts in Music with Elective Studies in Business

We are hopeful that successful implementation of these changes will increase efficiency, increase enrollment, increase retention, and improve graduation rates.

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

Learning Assessment Processes

Bachelor of Music Programs

All new freshmen and transfer students planning to major in music must audition for admission to the program on their principal performing instrument or voice. The music faculty who makes a recommendation for admission evaluates the admission audition. Students are also evaluated to determine basic knowledge of music and to aid in proper advising. In addition, auditioning students are evaluated for any music scholarship awards that are available to qualified students. Numerous students are served annually by these awards to music-major, music-minor, and non-music-major students. All awards are valid pending admission to and approval of funding by the University.

During the first two years of study, each music-major student enrolls in a sequence of core music courses including Music Theory, Aural Skills, Keyboard Skills, Principal Applied, the required large ensemble, and Comprehensive Music Laboratory. Most of these courses use the current tools of music technology as part of the instruction plan. The upper-division music courses include studies in music performance, history, literature, orchestration and arranging, technology, instrument techniques and materials, and conducting. Methods and curriculum courses in music education include Music in the Elementary Schools, Music in the Secondary Schools, Choral Methods and Materials and Instrumental Methods and Materials. Seventeen credit hours of professional education are required including introduction to education, special education, developmental and educational psychology, and the teaching internship.

Students demonstrate competency in instructional technology through the successful completion of an instruction technology examination. To meet keyboard proficiency requirements all students must successfully complete the Keyboard Skills course sequence. Keyboard proficiency is a prerequisite to enrollment in most upper-division music courses. Students must enroll in Keyboard Skills each term offered for a minimum of four semesters and continuing until successful completion. The student may receive credit by examination for one or more courses in the sequence. Credit by examination for any course in the Keyboard Skills sequence must be validated by the course's faculty and processed for course credit. The requirements for each proficiency level are included in the various course syllabi.

All music majors must register for the required ensemble(s). It is recommended that each student participates in more than one ensemble and that music education majors participate in both instrumental and vocal/choral ensembles. Various UWG ensembles require an audition for either placement or admission and all students must enroll. Fall auditions take place both prior to the beginning of the term and during the first week of classes.

Private study (Principal Applied) is offered at West Georgia in piano, organ, voice, guitar, and wind, brass, and percussion instruments. All music majors must register for Principal Applied (the principal performing instrument or voice) as part of their degree-program requirements. Lessons are offered as one or two 30-minute lessons weekly, for one or two semester-hours credit. Applied music study is aimed at providing the necessary training for musicians to develop their performing and musicianship skills to the highest level possible. UWG students have the opportunity to develop these skills in a challenging yet supportive environment. An applied record is maintained for each student to document progress in his/her private lessons, ensemble experiences, and solo performances. In addition, studio classes—which include applied seminars, master classes, and performance forums—are required as part of the work in the principal-

applied studio and is evaluated as part of the grade in MUSC 1000 Comprehensive Music Laboratory. Applied jury examinations are held at the end of each term. In a jury examination, each student registered for an applied course appears before a committee of the music faculty. At each level of applied study specific expectations, outlined by the applied instructor, must be met in order to advance to the next level. Prior to the jury examination, students—with the assistance of the applied teacher—update their applied-repertoire-and-study forms each term. These forms reflect an accurate accounting of applied study and solo performance. While the applied teacher and the committee makes final decisions, the examination will generally include a representation of the major repertoire, excerpts, scales, and technical exercises studied during that term. All music-major students are required to present a minimum number of solo public performances each year. These performances are an outgrowth of the studies pursued in the applied lessons and must be approved in advance by the student's major applied instructor. Generally, single movements from a multi-movement work, or a single-movement work are considered an appropriate choice of literature for a solo public performance. The performance must be presented on an official student recital program (e.g., Student Recital Hour, Jazz Recital, Junior Recital, or Senior Recital). Each level of applied study has specific expectations for students to pass the jury examinations and advance to the next level of applied study. These expectations are outlined by the applied instructor and included the Department of Music's *Guidebook*. In addition to the individual requirements of the instructors, minimum skills must be demonstrated for the student to advance from one level of applied to the next. For advancement from lower-division level to the upper-division level, students must pass a level-change examination. The level-change examination occurs during the applied jury examination in the semester when the student is ready for advancement from the lower-division level of study to upper-division level of study. Level-change committees include, in addition to the applied-area faculty committee, one other faculty member from a different performance area. Furthermore, during the semester of the level-change examination, students pursuing the major in Music Education must pass an meet academic standards for Admission to Teacher Education. As an exit examination in the principal-applied area, Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the semester of student teaching. Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. Degree recital hearings must occur at least three calendar weeks prior to the recital. Recitals that are not approved may be heard again after an additional semester of applied study. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concur that the recital is ready for performance at the time of the hearing.

In addition to the studio class component of MUSC 1000 (Comprehensive Music Laboratory), students are required to attend ten approved concerts and recitals and participate in four ensemble laboratories during each term for a total of six semesters. These activities provide opportunities for students to be exposed to a large and varied music repertoire and to practice and apply skills, techniques, and methods needed to play, sing, conduct, and teach music.

Monitoring and assessing the progress of students is an ongoing process throughout the department's curriculum. Students are auditioned for admission to the music major. Both

objective and subjective evaluations are applied to all performance evaluations. Students perform for individual jury evaluations each term. Advancement to the upper-division courses is approved only after successful completion of the lower-division music core; successful passage of the principal applied level-change examination, and faculty recommendation. Solo performances are presented in public forums and a senior recital or hearing must be successfully completed prior to approval for the teaching internship. Because classes at the upper-division level are small in size, individualized instruction, assessment, and evaluation procedures are regularly employed. Further, student progress is monitored in the laboratory ensemble component of MUSC 1000: Comprehensive Music Lab (a six semester requirement) and in the three methods and curriculum courses (MUSC 3900, 4000, 4011 or 4021), each containing a practicum component.

Admission to the Music Education Major requires completion of the Music-Theory, Aural-Skills, and Keyboard-Skills course sequences, a minimum GPA of 2.7, passing the level-change examination, and departmental approval. Admission to the Teacher Education program requires: the completion of Core Areas A - F; a minimum GPA of 2.7, including courses in the Core Curriculum transferred from other institutions; proficiency in writing (demonstrated by writing samples and/or a grade of C or better in ENGL 1102, proficiency in oral communication, satisfactory completion of the Regents' Exam and PRAXIS I (Teacher Education admission examination); satisfactory completion of prerequisite courses and other departmental requirements; competency in instructional technology; and approval by the Department of Music. At the undergraduate level, candidates must maintain a grade of "C" or better in each of their professional education courses and music courses. At the graduate level, candidates must maintain a grade point average of 3.0 with the additional stipulation if a candidate receives two "C's" or one "F," the Dean of the Graduate School will review the candidate's record in consultation with the Department Chair.

The Department of Music ensures significant rigor in its program by employing multiple authentic assessment strategies that evaluate competencies in public and juried forums from throughout the program. These strategies will be reviewed to determine their effectiveness. Assessment of evaluation processes will be made to assure coherence between the conceptual framework and to provide consistency with current research and best practices. Music education students receive several formal evaluations throughout their Teaching Internship experience by both the university field-experience instructor and the on-site master teacher. Solo performance evaluations are required in the form of a juried senior recital or faculty hearing.

Master of Music Programs

In addition to meeting the Graduate School's admission requirements, the applicant must hold a degree in music or music education (or the equivalent). Applicants seeking to enroll in the Master of Music in Music Education program must hold an undergraduate degree in music education or professional teacher certification in music. New and transfer students must submit a transcript of all college work to the Chair of the Department of Music and be prepared to validate achievements in music. Once an applicant has met the standards for graduate admission, he/she will be required to meet all departmental admission requirements for a Master of Music degree program. Any graduate courses completed prior to Regular Admission may apply to a Master of Music degree program after a student has successfully met all departmental admission

requirements.

Before enrolling beyond 9 hours of graduate credit, all persons who seek departmental admission to the Master of Music degree program must:

1. pass the Music Qualifying Examination in music history and music theory. The exam must be passed prior to registering for MUSC 6210 Music History and Literature or MUSC 6220 Music Theory. Competencies are examined in the following areas: Musical Style (aural identification), Music History, Music Theory, Ear Training (aural skills), Analysis of Score Excerpts, and Foreign Language Translation (required only of vocalists seeking the Master of Music degree in Performance. The applicant is required to write an English translation of one short poem from song texts written in the original French, German, or Italian language. A text in one of the three languages must be translated. The applicant may use foreign-language dictionary when taking the examination.) A minimum score of 60% correct responses on each section of the examination is required for passage. Examinees will receive notification of their test results within one week after taking the examination. The exam is administered during the final examination period of each term and prior to each fall semester. It may be taken for a maximum of three times.
2. meet minimum standards in applied music appropriate to the chosen major area of study as determined by an Applied Performance Evaluation. Minimum standards are evaluated using the following methods: Performance majors perform a 20-30-minute entrance recital for the faculty either prior to the first term of enrollment or no later than the end of the first term of applied music study. Music Education majors show the ability to perform at the graduate level either prior to the first term of enrollment or no later than in the jury held at the end of the first term of applied music study.

Because the Music Qualifying Examination and the Applied Performance Evaluation are used to determine readiness for graduate study in music and to advise an appropriate plan of study, applicants are strongly urged to complete school and departmental admission requirements prior to taking the first course in graduate music studies. After being admitted to the Master of Music degree program the student must schedule an advisory conference with the department chair to determine a proposed plan of study. The approved plan of study officially documents the student's degree major (Music Education or Performance) and the emphasis that he/she wishes to pursue while enrolled in the Master of Music degree program.

The recital, for which 3 credits are earned, is required in the Performance major and may be considered for one of the approved electives in the Music Education major. The recital must consist of 40-60 minutes of music based on studies in Principal Applied. Each recital must be approved in a hearing that must occur at least three calendar weeks prior to the performance. The student is expected to demonstrate a concert-ready level of performance on all selections, as determined by a majority vote of three or more music faculty members. The student's faculty committee evaluates the performance of the recital. A principal-applied voice recital must include works sung in English, French, German, and Italian.

The graduate music student must apply for admission to candidacy one semester prior to the proposed semester of graduation. Before the student applies, a committee of graduate-music-faculty members is determined in consultation with the Chair of the Department of Music. The committee must consist of three graduate-faculty members: the student's major professor and two additional graduate-faculty members who have worked with the student during his or her

program of study. The major professor is the faculty member who has worked most closely with the student in the major area of study. Upon establishing the graduate-faculty committee, the student must complete an Application for Admission to Candidacy. After the application is completed and signed by the student's major professor and the Chair of the Department of Music, it is forwarded to the Dean of the Graduate School for approval.

A comprehensive final examination is administered during the final semester of study to all candidates seeking a Master of Music degree. The examination is conducted orally and is designed to help determine the student's ability to synthesize a broad body of knowledge gained through graduate study. Students may be asked questions of a practical, theoretical, or historical nature as well as specific and general questions relating to the plan of study. One semester prior to the examination, the student must request examination questions from each member of his or her faculty committee. In addition, the student must coordinate the scheduling of the oral examination with the members of their committee. In preparation for the oral examination, candidates for the Master of Music in Music Education must prepare a written report based on questions from the faculty committee. The candidate must present copies of this written report to each member of the faculty committee at least one week prior to the scheduled oral examination. Candidates should be prepared to elaborate on the written report as part of the oral-examination process. Candidates for the Master of Music degree in Performance are not required to prepare a written report as part of their comprehensive final oral examination; rather, selections performed on the student's graduate recital serve as a basis for answering general and specific questions relating to historical, theoretical, stylistic, and pedagogical areas of concern. Students in the Master of Music program who plan to pursue additional graduate study are strongly urged to consider selecting the Thesis Option as part of their degree requirements. The completion of a Master's Thesis is documentation of one's scholarship and generally is considered to indicate expertise in a given area of study. Students pursuing the thesis option may register for 3, 6, or 9 hours of credit in MUSC 6999 Thesis in Music as approved electives. Prior to selecting the Thesis Option the student must establish his or her graduate-faculty committee. The student works with the committee to develop a thesis topic proposal and to complete the thesis document under the direct guidance of the committee chairperson. It is expected that the manuscript will demonstrate high standards of scholarship. Once the topic has been chosen, a formal proposal is prepared. The proposal, when fully developed, must be approved by the candidate's committee. During the research and writing of the thesis document, the candidate is advised to consult regularly with the committee chairperson and the other members of the committee. Following approval by the committee, the document must be defended orally.

Miscellaneous Indicators of Assessment, 2004-05

7 students completed the BM degree (4 in Music Education, 2 in Performance, 1 with Elective Studies in Business). 3 students completed the MM degree in Performance.

Retention rates in Music Theory show a slight decline from the first to second semester. However, after the first year, retention rates are improving. Overall, retention is improving, and students who determine that Music is not for them make that determination earlier. The following statistics illustrate 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.
 From fall 2003 to Spring 2004 the Music Theory course retained 64% of its enrollment.
 From fall 2004 to Spring 2005 the Music Theory course retained 60% 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%.
 From spring 2003 to fall 2003 the enrollment retention rate was 76%.
 From spring 2004 to fall 2004 the enrollment retention rate was 77%.

Non-Degree Recitals-2

Jonathan Broome (E. Jones's studio)
 Michael Burnaman (Dr. Frazier's studio)

Junior Degree Recitals-2

Jennifer Andall (Dr. Frazier's studio)
 Valerie Beck (Dr. Frazier's studio)

Senior Degree Recitals-5

Emily Maniccia (Dr. Frazier's studio)
 William Camp (Dr. Bleuel's studio - performance)
 Philip Jones (Dr. Frazier's studio)
 Allison DeLoach (Thibeault's studio)
 William Camp (Dr. Bakos's studio - jazz)

Graduate Degree Recitals-2

Angelia Weide (Dr. Frazier's studio)
 Charlene Wiggins (Dr. Gingerich's studio)

Studio or Ensemble Recitals – 20

Concert Choir/Chamber Singers (Dr. Hibbard, director) - 4
 Opera Workshop “Taste of Opera” at Z’s (Dr. Frazier’s studio)
 Marching Band Performance (on stage) (Dr. Overmier, director)
 Jazz Ensemble (Dr. Bakos, director) - 2
 Percussion Ensemble (Dr. Overmier, director) - 2
 Saxophone Ensemble (Dr. Bleuel, director) - 2
 Jazz Improvisation Combo (Mariano Pacetti, director) - 2
 Horn Studio (Dr. Jenkins, director)
 Clarinet Studio (L. Mueller, director)
 Wind Symphony (Dr. Overmier, director) – 2
 Opera “Madam Butterfly” (Dr. Frazier, director) - 2

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.

Enrollment in the Master of Music degree program is difficult to increase because of our inability to offer summer instruction for the past two or three years. However, we are offering a Graduate Seminar in Music Education this summer, and intend to continue offering one graduate class each summer. The recent past reduction in summer offerings has mostly affected enrollment of new MM in Music Education students. As the word gets out that we are once again offering summer instruction, it is expected that enrollment in that program will increase. The recent drop in graduate Music Ed enrollment has been offset by increased enrollment in MM in Performance students, particularly in the areas of Piano and Saxophone.

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

Strengths

The strengths of the department are its dedicated faculty, the performance level of its students (individually and collectively), and the reputation in the community for both service and performance art. In addition, the cultural/global nature of music and the modes of instruction appropriate for performance classes are ideally suited to meeting the mission and goals of the university.

The faculty consists of outstanding artist-teachers who excel in their respective performance areas and who are committed to teaching and developing student-performers and scholars. Many members of the faculty are known regionally, nationally, and even internationally for their performances and research activities. The faculty’s skill and dedication to teaching results in students who place favorably in competitions, and student ensembles that are selected by blind, competitive audition for appearances at scholarly conferences and conventions. Graduates are

regularly accepted for graduate study at institutions throughout the United States. Graduates in Music Education are consistently successful in securing teaching positions in their preferred fields.

The faculty is highly valued in the state and region for its service activities to schools, churches, and professional societies. Faculty members are frequently invited to schools and churches for clinics with music students and ensembles, to arts and civic organizations for presentations, to serve as adjudicators for competitions, and as guest conductors for Honor Choruses and Bands. Faculty members are selected to appear before learned societies for presentations on their respective areas of expertise. Journal articles and books by departmental faculty constitute another service to the profession. The people of Carrollton and surrounding communities value the department for its regular presentations of performances by students (individual and ensemble) and faculty. The existence of performing arts at high levels of achievement as contributed by the Department of Music is a selling point for business and community leaders seeking development of business and industry in the area. Finally, the department's contribution to university events such as Commencement exercises, convocations, dedications, and especially to athletic events is highly valued by administration, faculty and staff, athletic teams and their coaches, and those in attendance at such events.

Weaknesses

The department's weaknesses consist of insufficient numbers of faculty and insufficient scholarship funds, as well as some deficiencies in facilities.

The department is currently understaffed, resulting in teaching overloads for its faculty. The heavy teaching loads put restraints on recruitment and program development. Yet we remain committed to these activities. The band area has been especially effective in recruiting, resulting in many more wind and percussion student auditions this year. We anticipate a large freshman class in fall 2005.

Our scholarship funds are limited, and not competitive with other institutions that are recruiting the same students. We lose some of our best prospective students to our sister institutions. These students typically cite a larger scholarship offer as a reason for selecting the other school over UWG.

Increased studio and small ensemble space is needed to provide students with adequate facilities for private lessons and ensemble rehearsals. Our midi lab is too small to accommodate the number of students taking classes in that room. Our classrooms need smart technology.

The very poor acoustics of the Townsend Center for the Performing Arts remain a challenge for us. We are grateful to have this performance space, but disappointed with the resulting sound and challenges in making recordings that faithfully depict the performance levels of our large ensembles.

Opportunities

The department's self-study has resulted in program change proposals that we believe will improve efficiency, increase enrollment and retention, and improve graduation rates.

Personnel changes in the areas of University Advancement and the Foundation have resulted in more favorable support for the department, especially as regards the Marching Band. We are

committed to developing this relationship, and to find ways to support University Advancement by providing student performers for Foundation and University Advancement events.

The Acting Dean of Arts & Sciences had a better understanding of our departmental challenges than her predecessor, and provided better support than we have received in the past several years. With the arrival of a new Dean, we are optimistic that increased support will be forthcoming.

Threats

As stated previously, the faculty is currently overloaded. One of our most productive faculty members recently resigned, citing teaching overload as a significant factor in his decision to seek employment elsewhere.

The proposed program changes and increased success of our band program will increase our enrollment at a time when we are understaffed. Improvement in the BOR, institutional, and department goals of increased enrollment and retention will exacerbate our faculty overloads until such time as additional funding for faculty lines and part-time faculty becomes available.

In spite of faculty overloads, the department's service to the CORE curriculum has never been greater.

V. Departmental Achievements

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

PRAXIS II data is not distributed to departments with fewer than 10 Music Education graduates, so licensure data is not available. However, I am aware of one student who has not passed PRAXIS II. This student is an Ingram Scholar, and won an award for the highest GPA among Music students. However, she took the instrumental track and is attempting to pass the choral PRAXIS test.

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

(14%)

- 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 over 550 students and teachers on the UWG Campus during the 2004-2005 academic year

to attend various workshops and educational events, including annual meetings of the West Georgia Music Teachers Association conference (25), UWG Honor Band Clinic (150), Saxophone and Percussion Symposium (50), Sunbelt Jazz Festival (50), Invitational Concerts by the Saxophone Ensemble and Wind Symphony(50), Guest Speakers and Clinicians John LaForge, Dr. Eric Christiansen and the Stillwater Choir (80), Karl Leister (125), and Robin Blankenship (10).

- Guest Artists/ Clinicians: 15 guest artists/ensembles performed and/or presented for the students, faculty, and public during the 2004-2005 academic year. Guest artists included Adam Pendleton, saxophone (United States Army Ground Forces Band, Atlanta), Laura Gordy, piano (Emory University), Alfonso Lopez, violin (Emil Friedman School, Venezuela), Michelle Tabor, piano, JeongSoo Kim, piano (Northern Illinois University), Holly McCarren, voice, Frank Timmerman, voice, Terry Lowry, piano (First Baptist Church, Carrollton), George Mann, piano (retired UWG faculty), Benjamin Pruitt, voice (Emmanuel College, Capital City Opera), Karl Leister, clarinet (formerly with Berlin Philharmonic), Stephen Framil, cello (Indiana University), Stanley Dorn, guitar (Mannes School of Music), Paul Buyer, percussion (Clemson University), and Dr. John Locke (UNC Greensboro).

VI. Student Achievements

- A. Total Published Research Papers (2)
- B. Total Presentations (225)
- C. Total Internships (6 traditional and 9 Initial Certification)
- D. Total Co-Ops (0)
- E. Total Scholarships (18)
- F. Total Fellowships (0)
- G. Total Recipients of Notable Awards (12)
- H. Other Notable Achievements
 - 17 students performed in the Georgia Music Educators Association All-College Chorus, Dr. Kevin Hibbard, sponsor
 - 7 students were chosen to perform in the Georgia Music Educators Association All-College Band, Dr. Douglas Overmier, sponsor
 - Numerous guest artist performances and/or master classes were presented for students in music and across disciplines
 - UWG Students participated in the annual *Sunbelt Jazz Festival* directed by Dr. Dan Bakos and featuring saxophonist Mariano Pacetti

- The Chamber Singers, under the direction of Dr. Kevin Hibbard, performed in four high schools

VII. Faculty/Staff Productivity

A. Teaching

1. Total New Course Developments (6)
2. Total Faculty Teaching Honors Courses (1)
3. Percent of Faculty involved in Academic Advisement (100% of full-time faculty)

B. Research/Productivity

1. Total Books and Monographs (1)
2. Total Book Chapters (0)
3. Total Peer Review Articles (4)
4. Total Other Shorter Works (0)
5. Total Paper Presentations (5)
6. Total Other Presentations (10)
7. Total In-House Publications (70)
8. Total Juried Exhibits/Performances (12)
9. Total Other Exhibits/Performances (85)
10. Total Positions Held in Journal Editing/Review (2)
11. Total Faculty involved in Notable Continuing Education Efforts (3)

C. Public Service

1. Total participants in Honors Organizations (2)
2. Total offices held in Professional Organizations (3)
3. Total Advisors of Student Organizations (3)

4. Total Participants in Cooperative Consulting Efforts (3)
5. Total System-Wide/UWG Committee appointments (28)
6. Total participants in Public Service activities (19)

D. Other notable achievements by Faculty

Dr. Daniel Bakos

1. Annual Sunbelt Jazz Festival with Mariano Pacetti
2. Article in Clavier
3. Annual Jazz Ensemble tour

Dr. John Bleuel

1. Performed at Festival of Women Composers
2. Performed at North American Saxophone Alliance
3. Performed at Universities in South Carolina, Kentucky, Oregon, New York, and Georgia (3 institutions)
4. Performed as soloist with the Cobb Symphony Orchestra
5. published a sax quintet arrangement
6. promotion to Associate Professor, with tenure

Dr. Larry Frazier

1. Presented master class at Rheinhardt College
2. Opera Workshop Production of Madam Butterfly, and fall opera scenes presentation
3. Sings professionally with the Michael O'Neal Chamber Singers

Dr. Thomas Garcia

1. Book: *Choro: A Brazilian Popular Music* by Thomas George Caracas Garcia and Tamara Livingston Isenhour, Indiana University Press, Bloomington, Indiana, to be published in the *Profiles in Popular Music* series, anticipated publication 2005.
2. Performed as solo guitarist in Vermont and in Brazil (broadcast nationally on Brazilian TV)
3. "American Views of Brazilian Musical Culture: Villa-Lobos's *Magdalena* and Brazilian Popular Music," *The Journal of Popular Culture*, Vol. 37, No. 4 (May 2004)

4. Article accepted for publication in *Acta Semiotica Fennica*, in Finland
5. Serves on editorial board of *Roda de Choro* in Brazil

Dr. Carol Gingerich

1. Presented at European Piano Teachers Association convention in Rome, Italy
2. Presented at National Group and Piano and Piano Pedagogy Forum
3. Presented at Georgia Music Educators Association
4. Presented at Georgia Music Teachers Association.
5. Had an article published in *Keyboard Companion*

Dr. Kevin Hibbard

1. Completed BOR five-year review, two tenure-track faculty searches, and three part-time hires.
2. Taught 9-hour load in fall and 6-hour load in spring, including directing two Subscription Series performances of Handel's *Messiah*.
3. Lead Chamber Singers tour, performing in four high schools in our service area.
4. Directed *Collegium Vocale*, selected to perform at 2004 Summer Conference of Georgia ACDA at Spivey Hall.
5. Served as GMEA Choral Chair, organizing All-College Chorus, securing and making arrangements for guest conductor Granville Oldham, Jr.

Dr. Dawn McCord

1. Adjudicator for GMEA
2. Served as auditions coordinator for GMTA
3. Presented at Georgia Music Educators Association

Dr. Douglas Overmier

1. Conducted various band concerts on and off campus throughout the year.

2. Jazz Percussion Group being selected from 70 applications to appear in a live television broadcast at the Full Sail School of Recording Arts in Orlando
3. Presented at Georgia Music Educators Association
4. Composed and arranged much of the music for the Marching Band and the Jazz Percussion Group.
5. Was commissioned to arrange marching band music or percussion parts for high schools in North Carolina (2) and Texas

VIII. Grants/Awards

- A. Total Proposals Submitted (3)
- B. Total Proposals Funded (1)
- C. Total Amount Funded (\$3300)
- D. Total Gifts Generated by Department (\$5000.00)
- E. Total Contracts Awarded (0)
- F. Total Fellowships Awarded (0)

IX. New Degree Programs or Deletions

(proposals in process)

X. New Departments or Other New Units; Also Any Restructuring of These

(NA)

XI. Accreditation or Similar Distinction or Renewal

National Association of Schools of Music

XII. Other Awards, Distinctions, and Achievements

(NA)

XIII. 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 remains high.

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

Assessment of Applied Music and Recital practices led to a proposed restructuring. Assessment of student needs and faculty strengths has resulted in proposals to eliminate one degree program, add one degree program, and modify one degree program