

**Clayton State University**  
**Music Program**  
**Program Outcomes and Assessment Report**  
**(includes Self-Study Report for National Association of Schools of Music)**

**Degree Program:** Music

**Contact Person:** Douglas Wheeler

**Accrediting Agency:** National Association of Schools of Music

**Program Mission Statement:**

Consistent with the mission statements of Clayton State University and its College of Arts and Sciences, the Department of Visual and Performing Arts serves the community through its excellence in teaching, research, and creative endeavors. The department's diverse programs are linked by their commitment to nurturing creativity and professional expertise. Working with a professionally active faculty, students learn, create, and develop skills in a supportive environment. Graduates of our programs are equipped to excel in advanced studies or professional careers.

The mission of the Department of Music is to provide comprehensive music education and public service to the residents of the community region and the Southern Crescent of metropolitan Atlanta.

**Learning Outcomes**

Graduates with a Bachelor of Arts in Music will have:

**Outcome 1:** The ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre) in sound and notation

**Outcome 2:** Performance skills appropriate to the student's needs and interests, including competence in sight reading and realizing a variety of musical styles

**Outcome 3:** The ability to collaborate effectively in a variety of situations and settings.

**Outcome 4:** The ability to think, speak, and write clearly and effectively about music and other related fields that the student chooses to explore.

Graduates of the Bachelor of Music program will have:

**Outcome 1:** the ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre) in sound and notation

**Outcome 2:** demonstrate professional competence in performance including technical mastery, sight-reading and interpretive skills, and artistic self-expression.

**Outcome 3:** Develop teaching skills in their performance medium

**Outcome 4:** Performance skills appropriate to the student's needs and interests, including competence in sight reading and realizing a variety of musical styles.

### Data Collection Overview – Bachelor of Arts in Music

Learning Outcome	Assessment Method/Type of Evidence	When/Where will Data Collection Take Place	Who will collect data
The ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre) in sound and notation	<ul style="list-style-type: none"> <li>• Successful completion of all required music courses</li> <li>• The result of Applied music jury each semester in which individual study in the instrument is pursued</li> </ul>	End of semester	Music faculty/VPA Department Chair
Performance skills appropriate to the student's needs and interests, including competence in sight reading and realizing a variety of musical styles	The result of Applied music jury each semester in which individual study in the instrument is pursued	End of semester	Music faculty/VPA Department Chair
The ability to collaborate effectively in a variety of situations and settings.	The result of Applied music jury each semester in which individual study in the instrument is pursued	End of semester Senior year capstone performances	Music faculty/VPA Department Chair
The ability to think, speak, and write clearly and effectively about music and other related fields that the student chooses to explore.	Capstone projects which include papers, lecture recitals, internships, etc.	Senior year capstone projects	Music faculty/VPA Department Chair

### Data Collection Overview – Bachelor of Music

Learning Outcome	Assessment Method/Type of Evidence	When/Where will Data Collection Take Place	Who will collect data
The ability to hear, identify and work with the elements of music (melody, harmony, rhythm, form, texture and timbre) in sound and notation	<ul style="list-style-type: none"> <li>• Successful completion of all required music courses</li> <li>• The result of Applied music jury each semester in which individual study in the instrument is pursued</li> </ul>	End of semester	Music faculty/VPA Department Chair
Demonstrate professional competence in performance including technical mastery, sight-reading and interpretive skills, and artistic self-expression.	The result of Applied music jury each semester in which individual study in the instrument is pursued	End of semester	Music faculty/VPA Department Chair
	Result of Bachelor of Music Qualifying Examination National Association of Schools of Music Standards	End of sophomore year	
Develop teaching skills in their performance medium	The Georgia Professional Standards Commission and National Association of Schools of Music have teaching skills requirements as part of their standards	Annually to keep our programs accredited.	VPA Department Chair
Performance skills appropriate to the student's needs and interests, including competence in sight reading and realizing a variety of musical styles.	Meeting National Association of Schools of Music standards	Annually to keep our programs accredited.	Music faculty/VPA Department Chair

## Self-Study Report for National Associations of Schools of Music

### SECTION II: INSTRUCTIONAL PROGRAMS PORTFOLIO

**Music Program Components** (from the 2009-2010 *Handbook*, pp. 61 ff)

#### **Credit and Time Requirements**

##### **1. Program Lengths**

All baccalaureate degrees at Clayton State must contain a minimum of 120 semester hours of credit. Music degrees require from 120-130 credit hours.

##### **2. Awarding Credit**

From the Fall 2009 Academic Catalog under **Credit Hours** pp. 49-50, "Credit for study at Clayton State University and at all institutions in the University System of Georgia is measured quantitatively in semester hours. One semester credit hour presumes one hour (actually 50 minutes) in class per week plus about two hours (100 minutes) outside of class in study, review, project preparation, and related activities. Most courses are three credit hours, meaning that the class will normally meet 150 minutes per week and that the student should normally plan to spend an additional 300 minutes studying, reviewing, and preparing. A laboratory or activity period of two or three clock hours is normally considered the equivalent of one class hour, since less extensive out-of-class preparation is required."

All ensembles carry one semester hour of credit. Rehearsals vary from 2.5 hours to 4.5 hours per week. The one exception is the 8 hours per week during the opera production semester.

Private lesson credit is awarded at the rate of 1 semester hour of credit for a 25 minute lesson and 2 semester hours of credit for a 50 minute lesson per week. Students are expected to practice in addition to this time. Students are expected to perform for a faculty jury each semester prior to the awarding of credit for that semester.

We are not currently offering music courses during the summer with the exception of music appreciation to non-majors. The time requirements are the same whether students take the courses during the academic year or during the summer terms.

### **3. Transfer of Credit**

Students who transfer in from other institutions are required to pass an entrance audition prior to enrolling as a music major. "Clayton State will normally and routinely accept credit for all college-level work earned with acceptable grades (see item 3) at regionally accredited colleges and universities provided that the courses are comparable to ones offered at Clayton State or otherwise appropriate for application to the Clayton State curriculum. Credit from non-accredited institutions is not normally accepted." (P. 25 from the Fall 2009 Academic Catalog). Additional information regarding transfer credit can be found on pp. 24-25. Also, p. 62 of the Fall 2009 Catalog states, "Guidelines for the Core Curriculum are established by the University System of Georgia in order to insure a solid general education foundation for all graduates. Courses taken within the Core are guaranteed to transfer within the University System in accordance with guidelines."

### **4. Published Policies**

The university bulletin publishes all policies related to program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances. The only courses which do not carry credit are the Recital Attendance class, Junior and Senior Recitals, and Music Capstone. When students enroll in junior and senior recitals, they are also taking private music instruction for credit.

### **5. Transcript Evidence**

Transcripts for graduates are consistent with curricular and other requirements as specified in policies published by the university.

### **Time on Task, Curricular Proportions, and Competencies**

All undergraduate degree programs require a minimum of 120 semester hours of credit. Students in professional degree programs have the equivalent of one hour of private studio instruction per week (actually 50 minutes) each semester of enrollment with the exception of the student teaching semester for music education students.

To insure a high degree of proficiency in the field, all candidates for professional undergraduate music degrees must successfully complete the Bachelor of Music Qualifying Examination at the end of the sophomore year. In addition, performance students must successfully pass pre-recital and recital juries for junior and senior recitals. Composition students must pass pre-recital and recital juries for the senior recital.

### **Forms of Instruction, Requirements, and Electives**

The various degrees require a number of different forms of instruction which include: lecture courses (e.g. music theory and music history), labs (e.g. aural skills, class piano, class voice, diction, accompanying, and improvisation), independent or studio instruction (e.g. composition and performance lessons), ensembles (both large and small), and, in the case of the BA degree, the possibility of an internship.

Electives are necessary in all degrees excepting the music education degree. Since this one requires about 130 hours of required courses, there is no room for additional elective hours. In the BM degree, some electives must be chosen from a prescribed list while others are “free” electives. The BA degree specifies a number of music electives and a number of “guided” electives which can be chosen from a field of interest such as business, science, etc.

## **Individual Program Continuity**

Students have the right to choose the year of their catalog for graduation requirements (within reason) if those requirements have changed during the course of their studies at the institution. From p. 62 of the Fall 2009 Catalog, "A candidate for graduation is normally subject to the catalog graduation requirements that are in effect at the time the student entered his/her major program. A student may elect to satisfy the graduation requirements specified in a subsequent catalog. A student not enrolled for 2 or more consecutive is subject to the graduation requirements in effect at the time of readmission."

## **Residence**

From p. 66 of the Fall 2009 Catalog, "A minimum of 30 semester credit hours in residence at Clayton State University. At least 21 of the 30 must be upper division hours counted toward program requirements other than free electives. Individual programs of the University may specify additional residency requirements."

## **New Programs**

At our last visit, we sought, and received Plan Approval for our proposed music education degree. Since that time we submitted to the Commission on Accreditation the required number of three transcripts for graduating students and now have Final Approval for Listing for that degree.

## **Undergraduate Musicianship Studies** (from the *Handbook*, pp. 70-71)

### 1. Purpose

Students in all music major curricula at Clayton State take a broadly based and progressive series of courses in the following areas:

Music theory (written and aural)

Music history

Music performance (including private studio instruction and ensembles)

Recital attendance

For Recital attendance, all students must attend 12 musical events per semester, drawing from a wide range of possibilities, including master classes, student recitals, faculty recitals, student recitals, guest artist events, and events on the annual Spivey Hall Concert Series. The purpose of this requirement is to insure that students are exposed to a wide range of music listening

experiences. All students have ensemble requirements that provide them with an experience of a new body of literature as well as an integration of music history, music theory, and performance/listening.

## 2. Content

All students begin their training with the simultaneous study of music fundamentals and theory, aural skills, piano, ensemble performance, and individual performance. These simultaneous courses provide a base of knowledge and reinforce and build upon each other in ways that promote the expansion of previously acquired skills and the learning of new ones related to pitch and rhythmic reading, performance, terminology, music theory, sight-singing, ear training, and listening.

Individual performance study continues for multiple semesters, the number of which depends upon the particular degree and major within that degree. As students progress through their sequence, they are evaluated by a faculty jury at the conclusion of each semester of study. They continue to practice the creating, interpreting, and presenting of music through their individual performance study and through their continued participation in ensembles. Students continue to practice analyzing and evaluating music in the theory and music history sequences and apply those skills in their ensemble and individual performance studies.

Through a continuing and progressive study in the music history sequence (consisting of three sequential courses), students examine the development of Western music. They work with a vast array of world musics through an additional, required course in world musics- Introduction to World Music. In this course students are exposed to musics that may not be a part of the music history sequence and helps ensure a broad-based framework that reflects the global society in which we live.

Acquiring capacities to integrate musical knowledge and skills is a gradual process that culminates in the Capstone project for Bachelor of Arts students, the student teaching semester for education students, and in the senior recital for performance and composition majors.

Students accumulate capabilities for independent work in the music profession gradually.

This process culminates in senior year projects as listed above depending upon the particular degree and major of the individual student.

## **Responsibilities for Music in General Education**

Students at Clayton State take a General Studies core of 42 hours. “Guidelines for the Core Curriculum are established by the University System of Georgia in order to insure a solid general education foundation for all graduates.” (Fall, 2009 Catalog, p. 62) Introduction to World Music (3 credits) is required for music majors either as a music elective or as an element of the General Studies core. This course also fits the Humanities elective requirement for all students at Clayton State. So, music majors and non-majors both take this course. Music Appreciation is another Humanities elective that non-music majors may take as part of the General Education core requirements.

As facility with several important European languages is essential for success as a performer or teacher of classical vocal music, voice majors are required to complete four semesters of French language study as part of their General Studies curriculum. Students may substitute equivalent transfer credit of either German or Italian for this requirement, but unfortunately Clayton State does not currently offer instruction in those latter languages, which is a significant deficiency in our curriculum. Voice Performance and Music Education with voice concentration majors also are required to take courses in lyric diction for singers, in which the phonetics of five languages are covered in the course of a three-semester sequence.

## **The Education and Training of the Professional Musician**

Music students take courses in English Composition, Mathematics, Critical Thinking, Communication, Natural Sciences, Social Sciences, and History. With a broad background in general education and a specific background in music, students are encouraged to have a global picture of the world around them and the way in which they individually, and musicians generally, fit into that picture in a responsible and contributing way.

### **A. Certain Curriculum Categories**

#### **Item UP: All Professional Baccalaureate Degrees in Music**

#### **Common Body of Knowledge and Skills**

##### **1. Performance**

Continuous study of individual performance on the major instrument/voice is required for each semester excepting the student teaching semester in the case of music education students and four years in the case of performance and composition students. In addition, all students must perform an end-of-semester jury for the faculty before a semester grade can be awarded. Before students may enroll in upper division individual study on the major instrument/voice they must pass a Bachelor of Music Qualifying Examination (BMQE). All full-time faculty hear the BMQE. The BMQE grade is the average of all grades awarded by the jury. Each student may retake any unsatisfactory sections of the BMQE during the following term. No student is allowed to take the BMQE more than twice. Performance majors must present a junior (25 minutes of music) and senior (45 minutes of music) recital. Piano and voice performers must perform from memory on the BMQE and junior and senior recitals. A three-member faculty jury grades these recitals. The same jury grades a pre-recital hearing approximately two weeks prior to the recital. This pre-recital hearing must be passed before the student can present the junior or senior recital. Details regarding the degree recitals and BMQE are located in the music area's Student Handbook (pp. 20-22 and 8-9 respectively, Appendix A).

- a. The technical skills requisite for artistic self-expression in at least one major
  - performance area at a level appropriate for the particular music concentration.
  - Artistic self-expression is developed in the private lessons for a minimum of
  - seven semesters (music education majors) and four years of study for
  - performance and composition majors. Students perform at a level requisite
  - with undergraduate level ability.
- b. An overview understanding of the repertory in their major performance area
  - and the ability to perform from a cross-section of that repertory. Over the
  - course of study in the major performance area, students study and perform a
  - wide range of repertory in increasing complexity and difficulty. Student
  - recitals, master classes, and juries require performance opportunities for all
  - students.
  - Performance majors take literature survey courses appropriate to their
  - performance medium. Performance majors present a junior and senior recital as
  - well.

- c. The ability to read at sight with fluency.

Sight reading permeates all aspects of the curriculum. Its importance to our program is evident from the first day we meet potential students. Sight reading is a required component of the entrance audition. From the first semester of

instruction, it is emphasized in aural skills class and piano class. Students must read by sight as part of the end of semester jury examinations and the Bachelor of Music Qualifying Examination. Sight reading is also a component in written theory class, the music history sequence as we examine and read musical scores, in the conducting classes, and as a component in the piano proficiency requirement. Sight reading skills are practiced in ensemble settings.

- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.

Ensemble participation offers students training in collaboration on matters of music interpretation as does performance as a soloist with an accompanist. The major performance area instruction leads to skill as a leader in this area. Two conducting classes prepare students for leadership and training in musical interpretation and collaboration. Music education students are trained to lead students as they sing and perform in rehearsal and concert settings. Performance majors must work collaboratively as they prepare junior and senior recitals. Composition majors must also learn how to work collaboratively for skillful musical interpretation as they rehearse others preparing to perform their compositions.

- e. Keyboard competency

All students must pass a piano proficiency requirement by passing a test or passing the Class Piano classes

- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

All BM students are required to take ensembles each semester of enrollment with the exception of music education majors who are required to take a major ensemble for seven semesters. There are large ensemble opportunities for instrumentalists and vocalists, and there are small ensemble opportunities for vocalists, pianists, and instrumentalists. We have an opera theatre workshop, chamber ensembles for instrumentalists and vocalists, a jazz band, and jazz combo. The large ensemble is the CSU Chorale for singers and the Southern Crescent Symphony for the instrumentalists.

#### **(Competency level required for graduation)**

Performance majors are required to perform at a level that would meet national standards of performance for undergraduate BM degrees. Students are expected to perform at a level that would grant them acceptance to graduate school. Since students are required to perform pre-recital hearings, and their junior and senior recitals are graded, passing these barriers represents the faculty's determination that students perform at an acceptable level. All students must be able to read at sight in their performance

area. Piano and voice students must perform all compositions from memory. All students must perform from a wide variety of the literature.

Composition majors are not expected to perform at this same level, although they are expected to perform at a requisite level for their degree. This is monitored through the jury which is required at the end of each semester of individual instruction on the primary instrument. Composition students are expected to compose at a level that would grant them acceptance into graduation upon degree completion. Composition students have a juried senior recital which is juried by three full-time faculty members, as is their pre-recital hearing.

## **2. Musicianship Skills and Analysis**

Students must acquire:

- a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take dictation.

Students learn about the common elements of music through their theory sequence and later learn how to apply this knowledge visually, aurally, and verbally in their courses in Form and Analysis and music history sequence. Students take dictation in the Aural Skills class.

- b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge in compositional, performance, analytical, scholarly, and pedagogical applications, according to the requisites of their specializations.

Students study musical forms in the Theory sequence, Form and Analysis and the music history sequence. Other courses in performance, ensemble participation, and/or composition build upon this foundation to apply this knowledge in practical situations.

2. The ability to place music in historical, cultural, and stylistic contexts.

In the music history sequence, through intensive listening and score analysis, students must demonstrate, through examination, the ability to identify musical scores by various historical genres and/or title or composer.

### **(Competency level required for graduation)**

Students are required to pass the Bachelor of Music Qualifying Examination before beginning upper division study. The sub-sections of this examination are: aural skills, written theory, performance, piano skills, and composition (for composition students). Passing these sub-sections allows students to proceed to the upper level courses where these skills are honed further still. In addition, students must present PowerPoint presentations in the music history sequence where they synthesize a number of these skills in the course of PowerPoint preparation.

### **3. Composition and Improvisation**

Students must acquire a rudimentary capacity to create derivative or original music both extemporaneously and in written form; for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

Developing skills in composition is an outcome of all four courses in the theory sequence required in all professional degrees. In all four courses in written theory, students are required to write music of their own invention. All students in the BM must take a course in improvisation. This course is designed to provide opportunities for the student to develop his/her improvisational skills. All students are required to harmonize a simple melody and transpose that harmonization to different keys as a part of the piano proficiency. In addition, music education students improvise in the Elementary Methods course. All performance and composition students take a course in music technology where they learn about the capabilities of technology as it relates to music composition.

### **4. History and Repertory**

Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.

All students take a three course sequence of music history and a required course in World Music. The music history sequence is a fairly traditional study of Western art music from antiquity through the twentieth century.

They are laid out as follows:

- a. Music History I      Antiquity through the Baroque

- b. Music History II    Pre-classical through Romantic
- c. Music History III    Twentieth Century-present

Students must pass examinations demonstrating a rudimentary knowledge of all stylistic periods of music history, the relationship between sight and sound through a variety of compositional styles, genres, and historical periods. In addition, students must prepare and present class presentations in the two later courses in the music history sequence where they analyze/synthesize information for presentation to their peers.

The course in world music examines non-western music, past and present. It emphasizes the interrelationships between the musical styles and the cultures in which they were created.

All students study a broad repertory through their major performance area. In addition, all students have a recital attendance requirement for six semesters. Recital options include student and faculty performances, ensemble performances by instrumental, vocal and jazz ensembles, opera theatre productions, and professional performances in Spivey Hall which feature nationally and internationally recognized solo and chamber musicians as well as performers in early music, jazz, and new music. Through these experiences, students listen to a wide variety of history and repertory both in and out of their primary area of specialization.

## **5. Technology**

Students must acquire the ability to use technologies current to their area of specialization.

The university has an aggressive technology requirement for students. "Each Clayton State student is required to have ready access throughout the semester to a notebook computer that meets faculty-approved hardware and software requirements for the student's academic program. Students will sign a statement attesting to such access." P. 39 of the Fall 2009 Academic Catalog.

Clayton State students are very technologically savvy. Technology permeates every aspect of the university's program from the admission and registration process, to electronic generation and completion of forms, to assignments, to communication, to research, etc. Students are expected to check their campus e-mail frequently for communication from faculty, etc. Many students, when giving oral presentations in classes like music history, will do their reports using PowerPoint. Music students communicate with their music instructors via e-mail. Students generate papers using word processing programs.

In addition to the general high level of technological expertise expected of all Clayton State students, the music area has its own additional requirements. All students have a music technology requirement.

For performance and composition majors, all students must take Introduction to Music Technology. In this course students examine recent developments in technology including computer notation programs, MIDI, acoustics, recording techniques, digital audio, and internet applications. Students get basic experience with analog and digital recording. Students learn about the capabilities of technology as it relates to composition, performance, analysis, teaching, and research.

Music education majors take a course titled Introduction to Music Education and Technology. This course introduces students to recent developments in technology as they relate to music education.

Music students work on aural dictation programs (e.g. MacGamut) as a part of their aural theory sequence, and students studying class piano do so in the MIDI equipped class piano laboratory.

We have two computer laboratories in the music building. One houses 12 MAC computers connected to flat-panel monitors, sound modules, and MIDI keyboards. This laboratory also serves as the class piano laboratory with 16 MIDI keyboards, a teaching station and a Keynote Visualizer. The second laboratory is a one-station electronic music studio equipped for electro-acoustic composition and CD burning. Students experience technology in a number of ways from their first semester of study until their last.

## **6. Synthesis**

While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; history and repertory; and technology.

Students have a wide range of opportunities to combine their educational and artistic work towards the end of their studies. One such way is the required PowerPoint presentations which are done in Music History II and Music History III. Here, the student must combine several areas which may include some or all of: aural, verbal, and visual analysis; history and repertory; and technology. In addition, all students in doing their senior recital must satisfactorily demonstrate

before a faculty jury their knowledge of performance-this demonstrates their comprehension of aural and visual analysis, and a relatively wide range of repertory.

**Results** Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.

Students have a wide range of opportunities to work independently. Some of these opportunities include: solo performance at end-of-semester and BMQE juries; departmental noon recitals and Honors Recitals, required degree recitals for Performance and composition majors, sight reading in a variety of situations previously discussed, improvisation in class piano and improvisation class, composition in theory class, and visual and verbal analysis in form and analysis and music history classes. Students work independently when preparing reports or presentations and when doing homework assignments. The performance majors are required to perform satisfactorily on a junior and senior recital. Composition majors must present a senior recital. All recitals are juried by three full-time faculty, and all require a pre-recital hearing (2 weeks preceding the recital). The level of competence required is that which should gain the student entrance into a graduate program in their primary area of performance or composition. Music education students are expected to be able to complete their student teaching semester and all other requirements to be able to successfully earn teaching certification in the state of Georgia.

2. Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

Discussions happen frequently in formal (classroom) and informal (outside the classroom) situations. Students often will initiate discussions about music tastes, especially in the context of studying “new music.” These discussions allow for student growth in this area. Students must make and defend value judgments in forming an individual interpretation of music repertoire studied in applied music courses. Students are exposed to new music in the 20<sup>th</sup> century music history course. In this course, students are advised to be open to new ideas and to try to understand why composers do things even if they might not like the results especially upon the first hearing.

**Recommendations**

Students often gain an understanding of the business side of the musical profession through their relationship with Spivey Hall. Sometimes this is in a cursory way as they complete forms and rehearse and perform in Spivey Hall, and sometimes it is in a professional way-as a paid student worker in the box office or in the technical support field.

Pianists and vocalists must study and put into practice various techniques of pedagogy as it applies to their particular performance area.

### **Item ME: Teacher Preparation (Music Education) Programs**

Our degree is a Bachelor of Music with a concentration in music education. Students take one of two tracks (vocal/general music or instrumental music) which both lead to state certification in K-12 music. Students must pass the GACE content area examination prior to gaining Georgia state certification.

#### Statement of Program Description, Goals and Objectives

The baccalaureate degree in music will have two separate concentrations:

1. Vocal/choral or general music
2. Instrumental music

This degree is designed to prepare students with the knowledge, skills, and dispositions necessary to be certified as public school music educators in the state of Georgia

1. Describe and evaluate your intern teaching program with specific reference to credit allotment, quality and variety of cooperating schools, process for selecting supervising teachers and sites, and concurrent enrollment other than intern teaching.

Please see the MDP-II, pp 2-3.

With regard to concurrent enrollment, the students must complete ALL coursework prior to student teaching or internship experiences.

2. Describe any special requirements for certification mandated by your state as these affect the teacher training program in music education.

Please see the MDP-II, p. 3 for the answers.

**Bachelor of Music with a concentration in Music Education, Renewal of Final Approval:**

A. Curricular Table

B. Assessment of compliance with NASM standards for the program

1. Program Content

Students take a general education core common to all degree candidates at Clayton State (electives within the various subject headings are allowed), in addition to the music core of written and aural theory, performance studies, and music history. Students have a two semester sequence of conducting. Introduction to Music Education and Technology taken in the fall semester of the sophomore year serves as the introductory course for all music education candidates. Students also take the professional education courses Investigating Critical and Contemporary Issues in Education, Exploring Socio-Cultural Perspectives on Diversity in Education, Exploring Learning and Teaching, and Exploring the Exceptional Learner. Music methods courses (which includes observation and field experiences) include Elementary Music Methods and a number of specialized methods courses in the area of concentration (e.g. Choral Methods and Literature, Instrumental Methods, etc.). Student teaching is a one-semester long course which includes work at the elementary, middle grades, and secondary levels. Students are required to have a total of 900 hours of observation and field experience prior to graduation.

2. Desirable Attributes, Essential Competencies, and Professional Procedures

a. Desirable Attributes. The prospective music teacher should have:

(1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

(2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

- (3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
- (4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- (5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- (6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
- (7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

Musical, performance, writing and speaking skills are examined during the Bachelor of Music Qualifying Examination (see pp. 8-9 in the Student Handbook located in Appendix A for exam requirements). Satisfactory completion of this examination is necessary for students to be admitted to the Teacher Education Program.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in above, the following apply to the preparation of music teachers:

- (1) *Conducting and Musical Leadership.* The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less

focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.

Each prospective music teacher is required to take two semesters of conducting-Beginning and Advanced Conducting. In the Beginning Conducting class, students learn the basics of baton technique which include the three parts of each beat, the five functions of each beat and their derivatives, the three articulations, and the patterns 1 through 12 as they are shaped by the demands of the music. Students present written conducting analyses of each assigned work before they may conduct them. All students must learn all parts of any work assigned as they act as a "lab ensemble" for their fellow students and may need to play/sing different parts as appropriate. Beginning Conducting takes students through the cueing of a 4-part texture. Students in Advanced Conducting explore the techniques for conducting the various types of fermati, works in mixed meters, and conducting larger works with varied instrumentations. Larger works that involve symphonic instrumentation are of a necessity explored through orchestral scores and recordings as CSU does not yet have a large instrumental performing group to act as a lab ensemble.

Performance practice techniques are addressed in conjunction with music from specific periods. Among the specialties addressed are chironomy (the conducting of chant), the conducting of recitative in both Baroque and Romantic styles, (students are taught to perform as soloist, conductor, AND accompaniment) and the conducting of modern works. In the context of these experiences, students are guided in appropriate rehearsal techniques as the Advanced Conducting students also act as lab ensemble for each conductor.

(2) *Arranging.* The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

Scoring and Arranging is a required course in the degree program.

(3) *Functional Performance.* In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.

All students must pass the piano proficiency requirement. In addition, all students must pass the aural skills class. A major portion of this class involves sight singing. All students must study individual studio or class voice. All students learn to play on a functional level an instrument in the string, woodwind, brass, and percussion families.

(4) *Analysis/History/Literature.* The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, and multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

Music Theory, Introduction to World Music, and Music History are required courses in the music education curriculum. In addition, students take a variety of methods courses. These combined courses (content and methods) are designed to provide our students with the skills necessary to apply analytical skills and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Further, our students are encouraged to draw upon previous course work in order to relate their understanding of various musical styles with literature of diverse cultures and various historical periods to their area of specialization.

**c. Specialization Competencies.**

**(1) General Music.** Listed below are essential competencies and experiences for the general music teaching specialization:

**(a) Musicianship, vocal, and pedagogical skills sufficient to teach general music.**

All students are required to study aural skills and at least one semester of class voice or applied voice. All music education students are also required to take Elementary Music Methods, which is a semester of instruction for K-

5/6 General Music, in which the students study the major methodologies used in general music, proper singing ranges for students, and an appropriate scope and sequence for the introduction of musical concepts, lesson planning (yearly, weekly, and daily), and classroom management, as well as other pertinent topics.

**(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.**

The Elementary Music Methods course is taught primarily from a Kodály based philosophy, using the voice as the primary source for music making and students study a fairly specific scope and sequence, but also experience the use of instruments in the classroom utilizing principles of the Orff-Schulwerk philosophy, as well as movement in the classroom and the principles of Dalcroze-Eurhythmics. Students study the various textbooks and complete a textbook evaluation lesson, determining the strengths and weaknesses of the individual lessons. Students study nursery rhymes, children’s songs, folk songs and dances, play parties, classical music, popular music, VH1 Save the Music recordings, documentaries, videos of successful teaching, websites, computer software, and children’s books and the ways these materials can be utilized in the classroom in both general and specific ways. Students also write a comparative methodology paper to compare and contrast the methodologies commonly used in general music classrooms and determine which is most appropriate for their future classroom.

**(c) The ability to lead performance based instruction.**

The Elementary Methods class is largely taught through modeling and demonstration with some lecture and class discussion accompanying the various concepts. As concepts such as “introducing a song” are presented, the students are required to prepare peer teaching lessons for the class and must teach the class a new song. The students are required to complete several peer teaching examples, which we often videotape and assess as a group. The students are also asked to complete a variety of tasks and mini-lessons in the field with various mentor teachers.

**(d) Laboratory and field experiences in teaching general music.**

Elementary Music Methods currently requires that our students observe and participate in 70 hours of public school general music instruction in at least four schools. Our students were directed to a Kodály-based classroom, an Orff-based classroom, a classroom that is thought to be unconventional and ties in art, and several classrooms that use a variety of pedagogical approaches. The students must complete a mentor interview at each site and are also directed to observe particular concepts and reflect on their observations in a written narrative that they submit with the completed observation documents.

**(2) Vocal/Choral Music.** Listed below are essential competencies and experiences for the vocal/choral teaching specialization:

**(a) Vocal and pedagogical skill sufficient to teach effectively the voice.**

All students must study voice and Vocal Pedagogy. Vocal Pedagogy will familiarize students with the anatomy and physiology of the voice as well as its acoustical properties. Students will also develop a basis for evaluation of the singing voice and study techniques for the diagnosis and correction of vocal faults. Students have the opportunity to teach colleagues in a classroom setting, where they assess technical vocal issues both individually and as a class.

**(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.**

Students study these materials in various course and in-school field experiences which include the courses: Elementary Music Methods, Secondary General Music Methods, and Choral Methods and Literature which includes a required 50 hour observation component.

**(c) Experiences in solo vocal performance as well as in both large and small choral ensembles.**

Voice majors are required to study individual performance for at least seven semesters and have seven semesters of choral ensemble. Voice and piano professors require a certain number of public performances for each semester of study. Choral ensemble is required for all voice majors. Piano majors study applied voice for two semesters. Piano majors typically take chorale as their major ensemble which is required for seven semesters.

**(d) Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.**

Two years of piano are required (or passing the piano proficiency examination and one additional year of piano.) Piano proficiency requires the skills of improvisation and transposition of accompaniments. Improvisation is a required separate class.

**(e) Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.**

In the Vocal Pedagogy class, students have the opportunity to teach colleagues in a classroom setting, where they assess technical vocal issues both individually and as a class. Additional opportunities present themselves in Elementary Music Methods, Choral Methods and Literature, and Student Teaching.

**(3) Instrumental Music.** Listed below are essential competencies and experiences for the instrumental music teaching specialization:

**(a) Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.**

Students are required to take methods classes in each family of instruments. In each class, they perform on at least one instrument of the instrumental family and learn pedagogical idiosyncrasies of each.

**(b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.**

All instrumental students are required to participate in at least seven (7) semesters of major ensemble, seven (7) semesters of applied lessons, and must complete the percussion, brass, woodwind, and string methods courses. These students are also required to complete Elementary Instrumental Methods, which has a 50 hour observation component attached.

**(c) Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles.**

Students are required to study their major instrument for six semesters. They are required to perform for end of semester juries and for the Bachelor of Music Qualifying Examination. Students generally perform frequently for the Thursday noon student recital period. Students are required to perform for seven semesters in a major ensemble. Other small ensembles are available as electives. Jazz band and jazz combos are also available to instrumental students.

**(d) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.**

This takes place in the instrumental methods class and in student teaching.

**d. Teaching Competencies.** The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P-12 education. Essential competencies are:

(1) Ability to teach music at various levels to different age groups and in a variety of classroom ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

This knowledge and skills is taught and handled in the various music methods classes, observation and field experience (teaching mini-lessons) of public school situations at the elementary and middle grades, or secondary levels, and during the student teaching semester which also takes place at the elementary, middle grades, and secondary levels.

(2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

Students are required to take elementary and secondary music methods courses which are designed to show students how child growth and development are directly related to the teaching and learning of music. Students study the elements of Bloom's Taxonomy with an emphasis on teaching to the different learning styles.

- (3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

This material is covered in the Introduction to Music Education and Technology, music methods courses, and student teaching. Through the required observation and field experience hours, students have the opportunity to observe and to teach mini-lessons in a variety of settings at the three previously mentioned grade levels.

- (4) Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.

This is an integral part of the music education courses: Introduction to Music Education and Technology, Elementary Methods, Choral Methods and Literature, and the various instrumental methods courses.

- (5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

Acquiring this skill is a gradual process that students develop through experience in the major performance area, ensembles, all the methods classes, observations, field experiences, and the student teaching semester.

- (6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

We hope that one of the strengths of our program is developing within our students the ability to assess their own teaching effectiveness and the progress of their students as related to meeting required competencies and skills. The music methods classes, observation, field experiences, and student teaching experience provide for this competency.

e. **Professional Procedures.** In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

- (1) Program purposes and requirements must be clear to prospective students, the profession, potential employers of graduates, and the public.

A program may focus on an area of specialization as listed above in items c.(1), (2), (3), and (4). A program may focus on the traditional vocal / choral / general / instrumental composition. A program may have a unique focus or purpose that combines two or more of the many possible specializations as listed in item c.(4). Whatever choices are made about purpose and focus, degree titles and descriptions must be consistent with curricular and content and requirements. The following information must be clearly stated for each music teacher preparation program offered by an institution:

- (a) The specific area(s) included in a comprehensive or specialization-focused program;
- (b) The subject matters to be addressed in the program and in supportive areas;
- (c) Expectations regarding breadth and depth of study and engagement;
- (d) Expectations for the development of artistic, intellectual, and pedagogical competencies, and specifically, what students must know and be able to do in order to graduate from the program; and
- (e) The relationship of program purposes, content, and graduation expectations to licensure requirements.

Relevant information is provided in the University catalog fall 2009 (p. 152-155).

(2) Music education methods courses and field work should be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

Our director of music education, Dr. Kristin Lyman and director of bands, Dr. Patrick Carney, both have public school teaching experience-Dr. Lyman at the elementary level, and Dr. Carney at the middle school and high school levels. Dr. Wheeler, who teaches some of the instrumental methods courses also has public school teaching experience at the elementary and middle school levels. Dr. Lyman is solely responsible for setting up the field experience sites with approval from the Department of Teacher Education. She maintains close contact with school sites and with the music personnel at these sites.

(3) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

Observation and teaching experience is a part of the courses Introduction to Education and Introduction to Music Education and Technology and other courses as noted below. Students will typically teach during these semesters of observation. This will be monitored by the mentor teacher in the schools and the CSU music education teacher. Qualified music personnel will supervise the observation in the music course. Qualified music personnel will also supervise the student teaching semester. The selection of sites as well as mentor teachers will be made by a combined effort with the Coordinator of Field Experiences and our music education faculty member.

**Field Experiences Chart**

<b>Course</b>	<b>Hours</b>
Exploring the Exceptional Learner	25
Introduction to Music Education and Tech	30
Elementary Music Methods	70
Strings, Woodwinds, Brass, Percussion Methods	50
Choral Methods and Materials	50
Student Teaching	640

(4) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

All students must audition for acceptance into the music education curriculum. This audition consists of a short performance of a prepared piece on the student's major performance area, scales, and sight reading. In addition, all students are checked for piano proficiency (to determine course placement), aural skills, and written and aural theory (for course placement). Students must perform for end of semester jury

examinations during each semester of enrolment in their performance area. Each student must pass the Bachelor of Music Qualifying Examination to progress into upper division performance studies. Students must maintain a 2.5 or better GPA. These students must be approved by the Department of Teacher Education. Student Teaching must be successfully completed. Students are asked to complete a senior survey.

Multiple assessments are used to evaluate candidates at entrance into the Teacher Education Program, for retention in the program, and at program completion according to the following matrix:

Assessment points in the program	Multiple assessment measures
Admission into the Teacher Education Program	<ol style="list-style-type: none"> <li>1. Completion of at least 45 semester hours of college credit</li> <li>2. Maintain overall GPA of 2.5</li> <li>3. Pass reading and writing portions of the Regents' Testing Program</li> <li>4. Complete application for Teacher Education</li> <li>5. Pass G.A.C.E. Basic Skills Assessment</li> <li>6. "C" or better in all coursework in the Major</li> <li>7. Pass BMQE</li> </ol>
Retention in the program	<ol style="list-style-type: none"> <li>1. Continue to make satisfactory progress in all methods courses and other courses in education and in music with a GPA of 2.5. and no grade below a "C"</li> <li>2. Endorsement of the junior year by the Professional Education Program Committee (PEPC).</li> </ol>

Program completion	<ol style="list-style-type: none"> <li>1. Successful completion of Teaching Performance Evaluations</li> <li>2. Successful completion of Portfolio</li> <li>3. Successful completion of Student Teaching</li> <li>4. Successful completion of Teacher Work Sample</li> </ol>
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#### Admission into the Teacher Education Program

All candidates must be approved for admission into the Teacher Education Program by the Professional Education Program Committee. The makeup of this committee is: Head of the Teacher Education Department, Coordinator of Field Experiences, and representatives from the content areas of the School of Arts and Sciences (including music), and a partnership school principal.

#### Retention in the Program

All candidates must continue to make satisfactory progress according to the criteria listed above. The Professional Education Program Committee must approve candidates for continuation at the conclusion of the junior year. Students who exhibit areas of concern may be called to meet individually with the PEPC committee. Such action could result in a letter of concern as to the student's progress in the program and/or program removal.

If suitable progress is not made by the end of the junior year, the student will not be placed for student teaching. The Head of the Department of Teacher Education, with input from PEPC members, will provide a ruling to the student. Appeals may be initiated according to the established College policy.

Items which must be in place in the junior year, along with their measures of assessment are:

1. Successful completion of all coursework for the junior year.

#### *Assessment*

- Student academic record

- Program portfolio evidence
2. Demonstration of competency in oral communication.

#### Assessment

- Videotaped group presentation in junior-year assessed by course faculty
3. Recommendation/endorsement by Professional Education Program Committee (PEPC) with input from Department of Music faculty.

#### **Assessment**

- Junior Year Record of Performance/Endorsement Form
  1. Academic
  2. Collaborative
  3. Non-instructional
  
- Program portfolio evidence assessed by:

#### ***Coordinator for Field Experiences***

Lead Mentors

Mentor Teacher

Music content faculty member

#### Program completion

The items of assessment listed above include assessments of student teaching lessons, the Portfolio, and the Teacher Work Sample .

Teacher Work Sample includes the following:

1. The Teaching and Learning Connection narrative
2. Learning Goals and Objectives
3. Demonstration of Instructional Knowledge and Planning
4. Assessment Plan
5. Analysis of Learning Results
6. Reflection and Self-Evaluation

Portfolio includes the following:

1. Statement of Education Philosophy
2. Intern's Professional Resume
3. Content coursework documentation
4. Teacher Work Sample
5. Two synthesis papers
6. Case study documentation
7. Classroom management philosophy plan
8. Multimedia presentation

Teacher Education Outcomes from the Conceptual Framework (Teacher Education Unit) will be assessed through the media presentation in the program portfolio.

Assessment at the end of the senior year involves recommendation for successful completion of the program by the Coordinator of Teacher Education to the PEPC. Letters of support must come from Department of Music faculty, from the clinical faculty (mentors) represented by the Coordinator of Field Experiences.

The music area uses multiple measures of assessment which include the following:

1. All candidates must be approved to enter CSU as music majors. Entrance audition forms have been previously discussed. Since our music education degree is not yet approved by the PSC, we use admission audition data as a sample of our criteria that precludes our admission of all candidates.
2. In order to insure rigor in our teaching of applied music, we insure that all candidates pass end of semester jury examinations.
3. Candidates must pass all music major courses with a grade of "C" or better.
4. Courses and Instructors are evaluated by students using an evaluation instrument and procedure which was developed by the university and administered by the Vice-President for Academic Affairs/Provost Office.

We use multiple measures to eliminate bias in performance assessments through the use of such assessment measures as:

1. Faculty juries (2-6 faculty members) to evaluate performance of the primary instrument/voice.

2. Grades in all coursework
3. Teaching performance evaluations, teacher work samples, portfolio
4. G.A.C.E. test scores

(4) Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

We do offer additional opportunity for the advance study of Composition.

5. **Results** of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items E. 3 and E. 4 above are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B of Format A.

The students who have completed our program have done well when they entered the workplace. We are disappointed that the number of students completing the program is not greater. However, the program is only a few years old, and the faculty have worked hard to insure competence in student achievement. As a result, some of the barriers in place, such as the BMQE, have worked to insure student competencies and achievement are at a high level.

Our Coordinator for music education, Dr. Lyman is monitoring the program. In addition, most full-time faculty members are in contact with all music education candidates. We have an established curriculum in the areas of music history, theory, and performance to help insure that these content competencies are developed. In addition, we have the expertise of the established CSU Department of Teacher Education courses and faculty along with many checkpoints along the way. Students will be monitored at several strategic points as mentioned above.

6. An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.

**Strengths:** We have an excellent faculty and a good curriculum. We have an outstanding physical plant which includes excellent classrooms, rehearsal spaces, practice rooms, and performance hall. We have been able to purchase some of the larger wind and percussion instruments and to add an instrumental music educator. We have a supportive upper administration. We are located in a growing area just south of Atlanta along the I-75 corridor.

**Areas for improvement, challenges:** While we are situated in an area which is growing rapidly, we are also situated only a few miles from Georgia State University, a large institution with a large, comprehensive music and music education program. Since our program is just developing, it is going to take some time for us to recruit outstanding students into the program.

Also, we really need to develop a strong presence in instrumental music to complement the music education program in vocal/general music. For this we need to hire an additional full-time faculty member in the area of strings/orchestral director. Currently string instrumental students have to perform in the Southern Crescent Symphony.

**Extent to which the program is meeting institution-wide or music unit aspirations for excellence:** The music education program fits well into the university's desire to add programs and to grow. The music education P-12 program is the institution's first P-12 education program. The only other education program for the university is a BA in middle grades education. The university also feels that there is a real need for this degree to meet the needs of citizens and public schools in the Southern Crescent region. This program fits well with music unit aspirations for excellence. We feel that the music education degree will eventually attract a great number of students. This will improve the quality of education we can offer our students and would increase the quality of our ensembles and performance-based programs.

7. A **rationale** for continuation of the program if it has had no graduates during the past five years.

N/A

8. **Plans** for addressing weaknesses and improving results.

The music faculty are desiring to make our next hire an orchestral conductor/string faculty member. We will have to wait until growth and budget restraints allow for this action to take place. In the meantime, faculty are working hard to attract and recruit students to the program.

## **Section II.B. Specific Curricula**

### **A. Bachelor of Arts, Renewal of Final Approval:**

The Bachelor of Arts degree allows the student to have a relatively high concentration in music courses (performance, ensembles, music history, and music theory) while taking a broad array of additional courses in or outside of music. This is a liberal arts degree and is not necessarily career oriented. It is designed for students who want a broader overview of music and not an intense specialization in any one aspect of it. The performance standards in the primary instrument are not as high as for professional degrees. Students graduating with this degree could enter the workforce in any number of occupations that require an undergraduate degree, regardless of major, or enter a career in a music-related occupation (e.g., music business). Students might also want to pursue graduate study in liberal arts or to enter professional schools (e.g., law, music, or seminary) for which they qualify. There is a final project, the Capstone, in which the student submits for committee approval a project that addresses the interdisciplinary synthesis of different fields of music (e.g., history, theory, and performance practice) and possibly another academic discipline (e.g., literature, literary criticism, history, sociology, business, or sciences).

Typical and General Characteristics:

Broad, general interest in music  
Good performance and music reading skills  
Broad interest in other subjects, including reading and writing  
(From the Student Handbook, p. 2 located in (Appendix D).

B. Curricular Table is located in Appendix D

C. Assessment of compliance with NASM Standards

### **Essential Contents and Competencies**

#### **General Education**

##### **Competencies**

Normally, students graduating with liberal arts degrees have:

1. The ability to think, speak, and write clearly and effectively and to communicate with precision, cogency, and rhetorical force.
2. An informed acquaintance with the mathematical and experimental method of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
3. An ability to address culture and history from a variety of perspectives.
4. Understanding of, and experience in thinking about, moral and ethical problems.
5. The ability to respect, understand, and evaluate work in a variety of disciplines.
6. The capacity to explain and defend one's views effectively and rationally.
7. Understanding of and experience in one or more art forms other than music.

These competencies are met through students studying courses in the general education

core. These students have flexibility in choosing the particular courses. However, they are required to take English Composition, Critical Thinking, Mathematics, Humanities, Natural and Social Sciences. In addition, there are a number of electives chosen in consultation with their adviser. All these courses are designed to provide the student with the broad and varied foundation which forms the basis of a strong liberal arts degree.

## **Musicianship**

### **Competencies**

Students holding undergraduate liberal arts degrees must have:

1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture.  
This competency is handled in the two-year aural and written theory sequence, the music history sequence, and the progressive study in the major performance area.
2. An understanding of and the ability to read and realize musical notation.  
Students must pass four semesters of progressive written music theory and aural skills, pass a piano proficiency examination, perform on an instrument or sing passing juries for at least four semesters which include sight reading.
3. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.  
This is accomplished in the music theory sequence and music history sequence.
4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.  
The study of music history through a three-course sequence exposes students to a wide selection of literature, genres, and cultural sources.
5. The ability to develop and defend musical judgments.  
Through attendance at recitals (required for four semesters), the theoretical study of music and the historical study of music, formal discussions in class and informal discussions outside of class, students learn to develop and defend musical judgments.

## **Performance and Music Electives**

### **Competencies**

Students holding undergraduate liberal arts degrees must develop:

1. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.

Students are required to study their major performance area for four semesters. In addition, students are required to participate in a large ensemble for six semesters.

2. Understanding of procedures for realizing a variety of musical styles.

This takes place in class piano, study of the major performing area, written theory, music history, and ensemble participation. In addition, a number of electives in music are available for students in the Bachelor of Arts degree.

3. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.

All students have available elective hours in music where they can continue additional studies beyond the basic musicianship skills required of all students. In addition, the student must present a senior level Capstone project which can be an internship, poster presentation, research paper, lecture-recital, recital and paper, lecture and paper, etc.

### **Levels**

- a. The institution shall make clear the levels of competency necessary to graduate for areas stipulated under Musicianship and Performance and Electives above.

All performance levels are made clear through the Clayton State catalog and the Music Student Handbook.

- b. The levels specified must be consistent with expectations for an undergraduate liberal arts major in music.

We expect a high level of expertise from liberal arts students in the area of musicianship skills. We expect a lesser level of skill in the area of performance. All levels are consistent with liberal arts degree expectations.

5. **Results** of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items E. 3 and E. 4 above are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B of Format A.

The music unit has made a number of changes in this degree over the years to more adequately and completely prepare students for the intended musical outcomes. There was an interdisciplinary component in which music majors took a large number of business classes. This component lacked a rigorous requirement in music theory, i.e. students could elect other courses, thereby graduating as a music major with weak theory skills. So the degree was changed. We still allow a large number of electives, however, students have a minimum theory, music history, and performance component.

While a system of formal evaluation of graduates was only begun recently, informal evaluation (faculty keeping in touch with former students, etc.) seems to indicate that we are now meeting our goals with this particular degree. It is a much stronger degree than in the recent past.

6. An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.

Since BA students take the same music history component and music theory component through the sophomore year as students in the BM degree, they are getting a strong background in written and aural theory and music history. They get solid training in individual studio instruction as well, however, they are not required to study for the whole four years (two years only). Their ensemble experience continues through the junior year. One of the strong points in the degree is the Capstone requirement which has been strengthened in recent years by setting down specific requirements for the senior project with time-line requirements. This requirement is located in the Student Handbook on pp. 10-15 (located in Appendix A).

We have some very strong (and musically talented) candidates in this degree plan. It has included at least one student who wanted to go on to medical school after graduation, others who plan to teach privately, etc. We feel that we will be graduating some very strong students in this degree-students who might qualify for the performance degree but who feel that this degree better meets their career goals.

7. A **rationale** for continuation of the program if it has had no graduates during the past five years.

N/A

8. **Plans** for addressing weaknesses and improving results.

Some recent changes in tightening up the Capstone requirement have made it much stronger with students required now to do senior level work of high quality.

#### A. **Bachelor of Music in Performance**, Renewal of Final Approval

This is the professional degree for students who are outstanding performers. This is the degree for students who wish to perform professionally or pursue graduate studies in performance. This is the degree with the highest standard of performance in the primary instrument. Since there are comparatively few job opportunities for performers, this degree is for those few who know without a doubt that they wish to specialize in performance, while getting a solid foundation in music theory and history. Students in this degree could desire a career as a performer, as a college/university teacher, or as a combination of teacher and performer. Entrance audition levels are the highest for this degree. In fact, standards all along the way are very high. A high standard of demonstrated musical ability is required in order to complete the Bachelor of Music Qualifying Examination and be formally admitted to the Bachelor of Music in Performance degree. Junior and Senior Recitals are required and must be approved by a faculty hearing before scheduling. All recitals are juried and graded. Performance students will participate in a number of performing ensembles. For those who go on to graduate study, the Master of Music degree typically is the next step, followed by the pursuit of the Doctor of Musical Arts degree. These graduate degrees typically require a number of recitals and perhaps a thesis or dissertation. Competition is very keen, since students are competing nationally with other highly talented and motivated students.

#### Typical and General Characteristics:

- Excellent performance ability
  - Desire to spend long hours in the practice room improving skills
  - Strong sense of individual initiative
  - Ability to accept and learn from external criticism and apply self-criticism
  - Ability to work well under pressure and in front of public
  - Enjoyment of performing in public
- (From the Student Handbook, p. 2 located in (Appendix D).

#### B. Curricular Table is located in Appendix IV

#### C. Assessment of compliance with NASM standards for the program

##### 1. Curricular Structure

The curricular structure for the degree is listed in the curriculum chart in Appendix D

## **2. Specific Guidelines for General Studies**

Performance majors in voice must perform works in the languages of English, French, Italian, and German. Students are required to complete the equivalent of a two-year study of a foreign language.

## **3. Essential Competencies, Experiences, and Opportunities**

a. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experiences with the fundamentals of pedagogy. Students must spend much time working independently as they prepare for their junior and senior recitals.

Voice and piano students gain knowledge about solo literature and pedagogy from their corresponding (and separate) literature and pedagogy classes. Instrumental and organ students have a music literature requirement. Organ and instrumental students gain pedagogical experience from study in their major performing media. Students gain experience with the ensemble literature through the study and performance of that literature.

b. For performance majors in voice, the study and use of foreign languages and diction are essential. Voice performance majors are required to complete the equivalent of two years of a foreign language. They must perform works in English, French, Italian, and German.

c. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

All students must present a junior and senior recital. All students have ensemble requirements. In addition, students often have informal ensemble experience as the department is often asked to provide music for various events. In addition to formal concerts in Spivey Hall, the Wind Ensemble performs at all Commencement Ceremonies.

5. **Results** of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items E. 3 and E. 4 above are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B of Format A.

We are generally pleased with the results of this program. Recently, we have increased standards in the BM degree in performance to insure that graduates are adequately prepared to compete with other students nationally for graduate assistantships, etc. in master's degrees in performance. This was a result of past student performances and juries which were not adequate in standards of performance. As a result of some students not passing the Bachelor of Music Qualifying Examination, they have changed to the BA degree, a non-professional degree. We think this will be the best degree for these students and will be good as we work to increase standards for all our degrees.

Additionally, changes have been made in the piano performance degree to increase the keyboard skills of piano majors. An additional piano skills class was added because it was noted that some of our students were inadequately prepared in this area. We also increased the amount of time (and credits) devoted to piano literature because students were not getting all the material they needed.

We recently added the language requirement for voice students to insure that they would be more adequately prepared.

These changes were based on formal and informal evaluations of student progress and success. We now have in place, in addition to pre-recital hearings, and the Bachelor of Music Qualifying Examination (at the end of the sophomore year), and senior exit surveys to help with the formal evaluation process. We use informal and formal means to assess our program to see if there are ways we can improve our program.

6. An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.

There was some concern, in recent years, that there were some students in the BM in performance who had no right to be there. There had been a general tendency to let almost anyone into the program and graduate from the performance degree regardless of performing ability. So we worked to set up some fairly high standards for this degree so that we now allow only those into the degree who show promise for success in completing the degree with a high level of performance.

We will need to be vigilant in this area so that the program remains strong and that students are guided into the degree and career path for which they are most suited. We now feel that this degree is a better example of our aspirations for excellence in training students.

7. A **rationale** for continuation of the program if it has had no graduates during the past five years.

N/A

8. **Plans** for addressing weaknesses and improving results.

We have made some substantive improvements in terms of curriculum and quality over the past several years. We wish to hire an orchestral conductor/string teacher as our next music faculty member.

**A. Bachelor of Music in Composition, Renewal of Final Approval**

This is the professional degree for students who have a strong interest in composition. This is the degree for students who wish to compose professionally or pursue graduate studies in composition. Since there are comparatively few job opportunities for composers, this degree is for those few who know without a doubt that they wish to specialize in composition, while getting a solid foundation in music theory and history. Students in this degree could desire a career as a composer or arranger, as a college/university teacher, or as a combination of teacher and composer. Standards for admission are the highest for this degree-in fact, standards all along the way are very high. A high standard of demonstrated musical ability is required in order to complete the Bachelor of Music Qualifying Examination and be formally admitted to the Bachelor of Music in Composition degree. Juried Senior Recitals are required and must be approved by a faculty hearing before scheduling. Composition students will participate in a number of performing ensembles. For those who go on to graduate study, the Master of Music degree typically is the next step, followed by the pursuit of the Doctor of Musical Arts or Ph. D. in Music degree. These graduate degrees typically require a number of recitals and perhaps a thesis or dissertation. Competition is very keen, since students are competing nationally with other highly talented and motivated students.

**Typical and General Characteristics:**

Excellent composition ability and aptitude for music theory

Desire to spend long hours improving skills

Strong sense of individual initiative

Ability to accept and learn from external criticism and apply self-criticism

Ability to work well under pressure and in front of public

(From the Student Handbook, p. 2 located in (Appendix D).

B. Curricular Table is located in Appendix D

C. An assessment of compliance with NASM standards for the program

1. Curricular Structure

The curricular structure for the degree is listed in the curriculum chart in Appendix D.

2. **Specific Recommendations for General Studies**

Study in such areas as computer science, acoustics, and aesthetics is strongly recommended.

Techniques of Electroacoustic Composition is required of all composition majors. The study of acoustics is part of that course and Introduction to Music Technology. Aesthetics is something that the students spend a great deal of time on in group composition and private lessons.

3. **Essential Competencies, Experiences, and Opportunities**

- a. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competence to work with a variety of media; work with a variety of forms, styles and notations; and apply principles of scoring appropriate to particular compositions.

All composition majors are required to continuously develop their portfolio of completed compositions from semester to semester. These students present their semester's work before a faculty jury and discuss their concept of composition and what they hoped to accomplish.

- b. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

Composition students must pass the piano proficiency requirement. They have the same general education core requirement as all other students on campus related to written and spoken English. They must have a two-hour conducting class. They have ensemble requirements in which they experience rehearsal skills. All students have experience with computer technologies as related to music composition. Students hone their written and verbal communication skills by Form and Analysis (a requirement of all composition majors), Composition I and II, end of semester juries, the Bachelor of Music Qualifying Examination, and public recitals (by way of program notes and/or verbal

presentations on the work or works to be performed). Their presentation at end of semester composition juries is highly dependent upon satisfactory public speaking skills.

- c. Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.

Students have their compositions performed by student ensembles on a regular basis. End of semester juries afford the opportunity for faculty to assess the quality of the student work. A senior recital of the student's original compositions is a requirement. This recital is preceded by a jury, and the recital itself is graded by a faculty jury.

5. **Results** of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items E. 3 and E. 4 above are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B of Format A.

We have had some excellent student work over the past couple of years. Senior recitals consistently show a remarkable degree of maturity and mastery of the art of composition for an undergraduate. At each semester's end-of semester jury, composition students must present their semester portfolio, with CD's or recordings. Students are further required to explain their goals, techniques, etc. to the faculty jurors. We expect this to be done in a professional manner.

Recently, the music unit did make a couple of substantive changes in this degree. In order to better prepare students with a firmer theoretical foundation prior to the start of composition training, the study of composition is now delayed until the sophomore year. The freshman year is devoted to the study of written and aural theory. Because of this, the composition students are not required to do a junior recital of their works. This gives them more time to develop compositional skills and prepare more adequately for the culminating senior recital. Also, more piano is required for composition students.

In addition to end of semester juries, pre-recital juries, and the Bachelor of Music Qualifying Examination, we are also conducting senior surveys to get additional information on how well we are preparing our students. We use this information as well as informal evaluation tools to constantly examine our program to see if there are ways we can improve our program.

6. An **assessment** of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or music unit aspirations for excellence.

This is a strong program. Professor Flinn is a particularly good teacher who is able to teach the necessary skills but also to help students develop a mature understanding of the art of composition. At this point they are ready to produce some very fine compositions at the undergraduate level. Graduating senior compositions are of high quality. This program meets our aspirations for excellence.

7. A **rationale** for continuation of the program if it has had no graduates during the past five years.

N/A

8. **Plans** for addressing weaknesses and improving results.

Again, we have a weakness in the number of instrumental students which does create a problem for the composition students. They really need student ensembles for which to write. Since the instrumental program is relatively new, we are working at growing and recruiting students to the program.

## **Section II.C. Programmatic Areas**

### **Item MGP: Music Studies for the General Public From the Handbook Appendix II.A:**

#### **1. The General College Student**

**a. Course offerings for non-major students should be structured to develop musical perception. Such course offerings would include live performance whenever possible, and should be based on the recognition that there is little difference in actual intellectual abilities at the incipient stage of conceptual music development, whether or not students have the ability to read music and/or have performance strengths.**

Our mission statement (Fall 2009 Academic Catalog p. 2) is broad enough to include our work as a cultural resource to all Clayton State students-not just to our music major students. One aspect of this is our work with the non-major student at Clayton State. This is one reason we have been adding sections to our music appreciation class, so that we can reach more students. The two courses that meet general education requirements at Clayton State are Music Appreciation and Introduction to World Music. Both of these courses have a listening component to them. Music Appreciation classes require that the student attend live performances during the semester. Written reports are required after attendance at these concerts.

**b. Participation by qualified non-major students in courses for majors, including performance and composition, should be encouraged as part of the elective portion of their programs.**

We have a number of non-major students who perform in our ensembles. We do not encourage non-majors in private studio instruction because of budget restrictions, however, non-majors are encouraged to participate in other courses for which they are qualified.

**c. The music unit should be actively involved in institutional admissions and counseling processes to convey opportunities for participation in music studies and activities.**

The music unit is actively involved in university-wide admissions and counseling processes. The department head or other faculty member attends all university orientation sessions for new and transfer college students in order to assist music majors with the registration and advising process. We participate in Open Houses for high school students and work with the admissions office staff in coordinating recruiting efforts. Additionally, we are often involved with the general student population as they seek advice about prospective majors, etc.

**d. The music unit should encourage the liberal arts major in music as the basis of a liberal education and a basis for graduate study in other fields.**

We do encourage students that the BA as a viable option for undergraduate study and as a viable option to prepare for graduate study. We do spend a great deal of time talking with students during the audition process and later in their programs as they seek their own way in the field of music, or use the undergraduate study of music to prepare themselves for other careers or graduate school. We also have different performance expectations for students who audition for the various degree options. We place the highest expectations upon the performance degree candidates.

**e. Elective studies and minors in music should be encouraged in all baccalaureate curricula.**

The university does offer a minor in music. Of course, we also encourage enrollment in our music courses for all students who are qualified.

**f. A variety of participatory ensemble experiences for amateur performers should be provided with leadership being of professional standing. Management and other services for such groups is also important.**

Professional leadership is provided for all our ensembles. Non-majors are eligible to enroll in all ensembles (with approval based on performance ability).

**g. An effective program for building audiences among the non-major student population should be maintained, especially for faculty and student concerts.**

All concerts are publicized by the Clayton State office of University Relations. Music Appreciation classes have a live performance attendance component. Studio teachers and ensemble directors encourage concert attendance.

**h. Performances, lectures, and demonstrations by music major students and faculty should be integrated into the curricular approaches of other humanities disciplines.**

There is currently no formal way that performances, lectures and demonstrations are integrated into other humanities curricula.

**i. Opportunities should be provided for the participation of non-major students in activities involving visiting musicians.**

Whenever possible, the music department has master classes which are open to music majors, non-majors, and people from the surrounding community. Our choir (which includes non-majors) does several concerts a year in combination with visiting high school musicians.

**j. Provision should be made for the involvement of part-time and continuing education students in the Music in General Education programs.**

Clayton State has many part-time students. Because a sizeable number of Clayton State's students work, our on-line class of Music Appreciation is always the first to fill up. Also, part-time students are welcomed to participate in our performing ensembles and/or to take courses in the music curriculum.

## **2. Training of the Professional Musician**

**a. Curricular and non-curricular orientation should be provided which develops understanding of the philosophical and sociological significance of the arts in American life and culture.**

Our students develop this understanding in a number of ways. Our curricular offerings emphasize the relationship of music to society through our concert attendance policy, our close proximity to the public performance venue, Spivey Hall, and through our music history sequence which does relate music to society. Music students help support the broader university community in a number of curricular and non-curricular ways. The jazz band has performed outside the Student Center and Library during the noon hour. A combo performs as a pep band for the Basketball Games (budget permitting). We have had student musicians perform for such events as the Martin Luther King, Jr. Day celebration, at the groundbreaking for the National Archives building nearby, and the State Archives facility adjoining our campus. Our students perform at graduation.

**b. Opportunities should be provided to prepare students to face issues of musical service to the community.**

See above. Also, our faculty and students often perform at special events when called upon to do so.

**c. In addition to on-campus recitals, student performers should be encouraged to present themselves and their music to the larger world of the community.**

Our Clayton State choir has sung concerts at the Cathedral of St. Philip in Atlanta, the largest Episcopal congregation in the country. Some of our students have part-time jobs in area churches as musicians. As our music education curriculum grows, we anticipate more opportunities to perform in local elementary and secondary schools.

**d. Curricular opportunities should be provided in which music is integrated with other artistic, historical, and scientific disciplines.**

Other than the general education requirement for all students to have a fine arts elective, there is no formal integration of disciplines at this time. However, in the music history sequence, music as an art form is presented in a context of being influenced by and, in some cases influencing, various societies, the other arts, and by scientific inquiry and advances.

**e. Attention to issues of audience development should constitute an important element of the professional training program.**

Our students are exposed to the idea of audience development through their own experience at having a recital attendance requirement as part of their curriculum. They learn the importance of publicity because they are often asked to pose for publicity photos and to prepare bios and/or flyers for their own programs. They are further exposed to audience development as we host various high school choirs who perform with us on some of our campus concerts. Additionally, those who work in Spivey Hall's box office experience first hand some of the nuances of audience development.

**f. Opportunities should be provided for studies and experiences in arts management, advocacy, and audience development.**

Our students are exposed to various arts "business" aspects because of our close proximity to and relationship with the university's fine performance venue Spivey Hall. Our students serve as ushers and page turners for these events. Also, our students are able to attend concerts by professional musicians free of charge. Some of our students even have part-time jobs at Spivey Hall. In addition to providing a job for our students, these jobs offer them the opportunity to see the business components of a professional performance venue.

**g. Programs should be structured to develop policy leadership skills along with professional music skills.**

Once we get our music education degree firmly established, policy issues would be discussed as a curricular issue. Policy leadership skills in the other curricula would be of a more informal nature. However, our students are involved in leadership positions through their service in various organizations. We have an active Mu Phi Epsilon chapter on campus and a Student Chapter of the Society for Composers. In addition our students compete at the NATS competitions, and other competitions where they come in contact with a broad range of students from diverse backgrounds.

**h. Since almost all musicians serve as teachers, attention should be given to developing appropriate pedagogical techniques for discovering new ways of understanding and introducing music.**

Our faculty makes a sincere effort to keep current in their fields and to be up to date on recent teaching pedagogy. Also, the university sponsors annual faculty development programs for all university faculty.

In music education classes, students are taught to address the National Standards along with state of Georgia requirements in their teaching. We have up to date equipment in our piano laboratory and in our computer laboratory. Students often use PowerPoint when they do in-class presentations-a requirement in the music history sequence.

**i. Students should be made aware of the importance of encouraging the musical amateur to perform as a soloist and in chamber and large ensembles.**

Our performing groups are open to non-majors. These students are encouraged in their performance with the ensembles. There are times when the non-majors are featured as soloists on public concerts. Members of the community participate in our performing groups.

### **3. Faculty and administrative involvement**

**a. Policies for granting credit toward promotion and tenure should be developed for faculty concerned with the musical education of the non-major student.**

As a discipline, we are very interested in the quality of instruction for non-majors. Our two primary courses for non-majors are taught by part-time faculty and full-time faculty. Part-time faculty teach the on-line music appreciation course as well as some sections of the on-campus course as well as the Introduction to World Music class. Full-time instructors teach some sections of Music Appreciation to non-music majors. In addition some courses for music majors such as individual performance, jazz band and some smaller ensembles are taught by part-time instructors. The department head is responsible for scheduling these courses, and is certainly concerned that they be scheduled at convenient times for students.

**b. Programs should be maintained to integrate professional studies and experiences for majors into the curricular and non-curricular musical activities of non-majors.**

Non-majors participate equally with majors in ensembles. All students are held to the same professional standards of performance regardless of their major. With the exception of private studio instruction, all music courses are open to non-majors as long as they, like music majors, meet the pre-requisites. Ensemble performances often take place in non-curricular settings (e.g. the chorale and wind ensemble have performed at the annual Tree Lighting ceremony, and the Wind Ensemble performs for all Commencement Ceremonies).

**c. Faculty should be encouraged to participate fully in community musical development.**

All concerts and recitals are open to the public. Some music faculty are involved professionally, or as volunteers, in local church music programs. One of our faculty, Dr. Kurt Zeller, has been asked by the Spivey Hall staff to do pre-concert talks prior to some of the major events on their calendar. These have been quite successful and have been attended by the public, non-professional music lovers. Another faculty member put together a program featuring the music of Alvin Singleton, a local composer, with collaboration of area performers including the Spivey Hall Children's Choir. Some of our faculty are available for teaching in the department's Preparatory School.

**d. Experienced faculty, singly or in groups, in all specialty areas should undertake the responsibility for introductory music courses for non-majors.**

Currently, full-time faculty teach music appreciation courses for non-majors. Since we have a number of part-time faculty (university-wide), we have a number of them teaching the introductory music courses for non-majors. They are all very qualified by training, education, and teaching ability to do an excellent job with our non-majors.

**e. Faculty should promote concern for Music in General Education among music major students.**

Actually, one of the possible electives for the non-major-Introduction to World Music-is a requirement also for music majors. Music majors sit, study, and test side-by-side with non-majors. We promote performance by non-majors in our performing groups.

**f. Faculty who direct research in all areas of music should encourage attention to sociological, psychological, and marketing issues in audience development.**

We are not a research institution.

**7. Faculty should experiment with curricular approaches for majors and non-majors that combine music with other disciplines.**

There is very little such formal experimentation going on at the present time. We do have some faculty and students interested in pursuing a multi-disciplinary approach to the culminating activity in our BA degree called the Music Capstone. One student has worked on a Capstone proposal in a multi-disciplinary area (music and the humanities) which involved a capstone committee made up of music faculty and a member from the humanities.

**8. Faculty should be encouraged to present music in a variety of settings, both on and off campus.**

This is currently happening. Our chorale performs an annual concert at the Cathedral of St. Philip, and several of our faculty perform off campus in various venues as professional concert artists and symphony musicians. One of our faculty have established international reputations as performers.

#### **4. The Local Community**

**a. The music unit should encourage faculty and student performance in the community. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.**

Our choir presents an annual concert at the Cathedral of St. Philip. Some faculty and students perform at various churches in the local community. Our instrumental students perform with the Southern Crescent Symphony. All faculty recitals, students ensembles, and solo student recitals take place in Spivey Hall and are advertised and open to the public.

**b. The music unit should be supportive of community musical societies and performing groups.**

We host many community music activities. Our faculty are members of local musical organizations. The South Metro Atlanta Music Teachers Association holds its meetings in our building. These meetings include mini lecture/workshops on performance, literature,

pedagogy, and some of our students attend these meetings. The Georgia Music Teachers Association holds their executive board meetings here twice a year. Others who hold meetings and/or auditions in our facility on a regular basis are The ACDA, The Georgia High School Association Regional Literary Meet (music auditions), and the Georgia Music Educators Association. The Southeast Chapter of the American Musicological Society has held their conference here in the spring of 2001. The Atlanta Early Music Alliance has held their workshop in our building.

**c. The music unit, insofar as possible and appropriate, should be involved in the education of musicians at the pre-school, K-12, adult, and senior citizen levels. Some institutions will find it appropriate to operate formal programs in one or more of these areas while others will have more informal connections, especially when these activities are undertaken by other institutions in the community.**

The department sponsors a School with a current enrollment of about 60 students with the ages from approximately 5-65. Currently this consists of private lessons in voice, piano and orchestral and band instruments.

**d. The music unit should be directly involved in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentation.**

Faculty are active in music presentations on and off campus. Music faculty are active on boards including the Spivey Hall Education Committee.

**e. There should be cooperation with school music programs and community performing groups to enhance musical development in the community.**

Currently our facilities are used on a weekly basis for rehearsals for the Spivey Hall Children's Choir. Our jazz band and combo includes members from the community. Our instrumental students perform in the Southern Crescent Symphony which meets at Lovejoy High School.

## **5. The Media**

**a. Working relationships should be developed with radio and television stations. These may include the presentation of performances live or on tape, educational programs, and consultative services of all kinds. Cooperation with public radio and television stations, because of their non-commercial status and community orientation, may be especially appropriate.**

We have had some good radio coverage for our piano professor, Dr. Michiko Otaki. She is often interviewed on Public Radio during her tours with international chamber groups.

**b. Working relationships should be developed with the print media: newspapers, city and local magazines, newsletters and the like, to encourage attention and support of the music unit's activities.**

We have a good relationship with our University Relations Officer and staff. They are very helpful to us in providing photos and print releases of all our public events. It is through this office that contacts are made with the other print media entities. We have also had some good coverage in the *Arts and Expressions* magazine.

**c. Attention should be given to evolving media technologies and their possible impact on the marketing of musical performances, traditional or otherwise.**

Our departmental concerts and recitals are posted on the department's web-site. Also, our music faculty and music ensemble concerts are advertised in the Spivey Hall brochure and on their web-site.

**d. An aggressive advertising and promotional campaign utilizing all media should be maintained for the music program. The fundamental objective of all promotion should be to contribute to the national effort that speaks to the larger idea of music as an exciting and enriching opportunity for individuals.**

In addition to the above, we have a fairly up-to-date web site which, of course, is available internationally to interested people.

**e. Opportunities should be taken to cooperate with educational and presentation groups in the arts to work for improved news coverage of the arts.**

We have worked closely with Grammy in the Schools (actually hosting their event for a couple of years). This, of course, helped publicize our name and the music industry in general to a broad range of high school students. We also work frequently with other presenters who use our facilities, and, sometimes, our faculty.

## **6. Arts and Arts Education Policy Development**

**a. Faculty, staff, and students should be encouraged to participate in a wide range of activities associated with policy development.**

Music faculty take an active role in policy development at the university level. For example, music faculty serve on and have input to numerous College and University committees. We have monthly meetings of the music faculty in which we discuss policy issues among other things. Also, our faculty are active as leaders in disciplinary organizations and are thereby able to have input into policy development.

**b. Involvement of other academic units should be sought in conducting marketing and other promotional studies to be used in policy development.**

This is an area where we have had little experience.

**3. Music units have a responsibility to participate in the furtherance of improved regional and national arts education policy to promote the central importance of the arts to education. This effort is in addition to the educational program for the training of professionals.**

Music faculty serve on a number of arts boards including Mu Phi Epsilon. Dr. Zeller was the International 3<sup>rd</sup> Vice-President (Alumni Advisor) on the International Executive Board of Mu Phi Epsilon (2003-8). Currently, he is International Chair for Standing Rules. Other faculty are members of various organizations including the American Composers Forum, the College Music Society, the Atlanta Early Music Alliance, the Percussive Arts Society, and the Society of Composers, Inc.

**4. Music units have a responsibility to participate in the furtherance of improved regional and national arts policies directed to the development of expanded involvement by the population. Such involvement should be structured to increase the basis for long-term understanding, commitment, and support.**

This is one reason we seek accreditation. Our association with NASM has an impact on arts policy directly and through contacts made individually.

**Item PER: Performance**

**Briefly describe:**

- 1. The music unit's goals and objectives for performance and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives;**
- 2. Policies and procedures regarding student performance, faculty performance, touring practices, and access to other professional and student performances, both on-and off-campus.**

The music unit has a relatively short history of baccalaureate degrees in music. The initial curricular offerings were the Bachelor of Music in Performance and Composition dating back to 1991. The Bachelor of Arts degree was added in the fall of 2002. The music education degree was approved by the Georgia Professional Standards Commission in December of 2005. What the department was faced with was a way for it to differentiate degrees of performance ability for students in the various degree plans because its history was such that there was no differentiation. We have devised ways of holding potential music education students and performance students to a higher standard of individual performance than those in the liberal arts degree. Also, we worked on ways to strengthen the standards for the performance degree. This does not mean, however, that we will not insist on high performance standards for music education candidates, just that those for the performance degree will be more rigorous than those for both the Bachelor of Arts and the BM in Music Education degrees.

The systems we have in place to accomplish the above goals follow. We have mandatory entrance auditions for all students wishing to enroll as music majors at Clayton State. The prospective candidate chooses an audition date. Full-time music faculty hear potential candidates perform. Sight-reading is a part of the audition. Students are admitted (or denied admission) to a particular degree. Students are informed in writing regarding the results of this audition. Students are also informed if they were awarded Spivey Scholarships as a result of this audition. Students enroll for individual performance with a particular course number depending upon the degree and major. At the end of each semester of study, all students must present a jury before at least three members of the music faculty.

BA students enroll in individual performance for four semesters and music education students, for six semesters. Music education students and performance majors must pass an upper division barrier (the Bachelor of Music Qualifying Examination ) prior to enrollment in upper division performance instruction. Performance majors present a junior recital (25 minutes of music) and senior recital (45 minutes of music). Each of these recitals is juried and each require a pre-recital jury of three faculty members. The purpose of the juries, of course, is to maintain a high standard for performance expectation.

All performance faculty are expected to perform. The formal annual faculty evaluation, the pre-tenure review, the review for promotion and tenure, and the post-tenure review procedures all have opportunities to list, for review credit, evidentiary sources of performance. All performance faculty perform on and off campus, and all perform off campus in some form of professional situation. One of our faculty performs internationally.

All students and faculty have access to high quality performances in the Atlanta area and more specifically on campus at Spivey Hall. All faculty and music majors are allowed one complimentary ticket to the professional artist concert series here. Our students come into contact with area high school students as they perform joint concerts with our choir in Spivey Hall.

Our students perform their junior and senior recitals in Spivey Hall, and they have the opportunity to perform on student recitals on Thursdays at the noon hour. In addition, many of our students are expected to perform for studio master classes. Small and large ensembles perform at the Thursday noon hour in the music building and/or at the evening times in Spivey Hall.

Music majors are encouraged to enter local and regional competitions. Students compete at NATS and at other competitions. Faculty and students occasionally have the opportunity to perform with professional musicians on Spivey Hall concerts.

Through the recital attendance policy students have the opportunity to hear fellow students and faculty. They also have the opportunity to hear internationally recognized performers in the Spivey Hall concert series. Attendance at other venues in the Atlanta metropolitan area can be used to fulfill the recital attendance requirement.

We are very committed to maintaining high performance standards for our students and for our faculty. This serves a number of constituencies. It serves our students, it serves the campus community, and it serves the local and regional community. As the only institution of its kind in the Southern Crescent Region of Atlanta, we have a responsibility to a broad based, and diverse, population to strive for excellence.

**Item OPA. Other Programmatic Activities**

**Briefly describe any goals, objectives, and activities of the music unit involving educational or research institutes, festivals, special service activities, policy studies, or special liaisons with other institutions or organizations, etc.**

We would very much like to host a wind ensemble festival and to have a summer music camp. Actually, both these initiatives are not practical at the present time for budgetary reasons, and for the fact that Spivey Hall has a music camp of their own.