

## **Program Review - Music**

Augusta State University

March 15, 2004

### **Self-Study**

#### **NASM Accreditation**

Augusta State University received membership from the National Association of Schools of Music (NASM) in 1970. Our last review was in 1995, and we are presently preparing a new self-study in preparation for a NASM visit in February of 2005. This national discipline-based accreditation in the field of music covers the music program at ASU. In addition, our music education degree is accredited through NCATE; we have submitted materials for re-accreditation in September of 2003.

#### **Mission**

The following is the purpose statement for the Fine Arts Department (from the Academic Year 2003-04 Unit Plan for the Fine Arts Department, dated September 15, 2003):

- A. To provide students with a firm basis of knowledge and sound creative know-how in the respective areas of the visual arts and musical performance.
- B. To give students the opportunity to develop professional competence in the visual arts and music performance, enabling admission to graduate and professional schools as well as careers in art and music.
- C. To support a faculty that excels in teaching, scholarship, art making and exhibiting, and musical performance.

This purpose statement is clearly consonant with the Mission Statement of Augusta State University. As is stated in ASU's Mission Statement, the music program within the Fine Arts Department is committed to excellence in teaching, emphasis on a strong and versatile education for music majors, wide student access in terms of diversity, collaboration within the community, and preparing students for graduate school.

There is some room for improvement in terms of how the music area could help the music teaching community in the CSRA. Currently we only offer baccalaureate degrees in music, and a significant number of our graduates teach in this area. However, we have received numerous requests for a Master of Music in Music Education degree that could be completed in the evenings and during the summer from secondary school teachers.

There are two universities within a 100 mile radius who offer the Master of Music in Music Education degree (Georgia Southern and the University of Georgia), but often area teachers are simply not able to travel to these institutions to pursue a master's degree. It would behoove the music area and ASU to consider the addition of the Master of Music Education degree.

### **Program Admissions**

All entering freshmen and transfer music majors must perform a placement audition before a faculty panel in their major performing medium. These auditions are scheduled during the week prior to the beginning of classes. Students are expected to demonstrate background and experience through high school programs or prior collegiate work in band/wind ensemble, orchestra, choir, and/or private study, church music, musical theater, etc. Students without this background must show extraordinary potential to be admitted as a music major. Students who are unable to demonstrate these abilities will not be admitted into the music major, and will be advised to seek another major. Entering freshmen and those who have previous college credit, but are new to the music major, must also take an evaluative exam in music fundamentals. Students will be placed into appropriate course work based on the results of this exam. This test can be pre-empted by earning a grade of C or better in MUSI 1201 – Music Fundamentals.

There are also several other evaluations and reviews that all music students must pass in order to complete a music degree at ASU:

1. performance jury examination at the end of every semester of applied study (required of all music majors)
2. audition for students wishing to pursue the Bachelor of Music in music performance degree prior to the beginning of the sophomore year
3. upper divisional exam for all music majors at the end of the sophomore year
4. audition for permission to perform a junior recital (B.M. in music education and music performance, optional for B.A. in music students)
5. audition for permission to perform a senior recital (B.M. in music performance only)

In addition, music education students must satisfy requirements regarding admission into Teacher Education, and must complete one semester of Student Teaching. B.A. students are required to complete a Senior Project.

**Table 1: Number of music majors (data taken from HEADS reports)**

Music Majors	2003-04	2002-03	2001-02	2000-01
B.A.	27	27	29	19
B.M. performance	16	12	7	19
B.M. music education	48	34	36	30
<b>TOTALS</b>	<b>91</b>	<b>73</b>	<b>72</b>	<b>68</b>

**Table 2: Credit hours produced by Music**

Credit Hours	2002-03	2001-02	2000-01
Music major courses	1907	1914	1791
Music courses for non-majors	12	12	12
Humanities core	1194	1107	1097
TOTALS	3113	3033	2900

**Table 3: Music Program graduates**

Graduates	2002-03	2001-02	2000-01	1999-00
B.A.	4	1	2	2
B.M. music performance	4	1	0	0
B.M. music education	2	2	4	3
TOTALS	10	4	6	5

**Table 4: Resources committed to the Music Program**

Resources	2002-03	2001-02	2000-01
Full time faculty	\$391,649	\$394,691	\$352,118
Part time faculty	\$62,274	\$48,895	\$51,233
Chair	\$67,417	\$65,318	\$59,572
Staff	\$35,863	\$34,828	\$33,428
Operational budget	\$100,148	\$102,798	\$101,024
Equipment	\$89,555	\$34,769	\$18,294
Building renovation	0	0	0
Benefits	\$122,974	\$123,709	\$121,446
TOTALS	\$869,880	\$805,008	\$737,115

**Table 5: Cost per credit hour** (using totals from Table 2 and Table 4)

Cost/credit hour	2002-03	2001-02	2000-01
Music + HUMN	\$125.81	\$130.13	\$121.42

### Students

Most of our music students are doing well, as evidenced by successful completion of junior and senior recitals, as well as B.A. senior projects in music. The students' progress is measured in every music course they take, as well as during each of the juries and hearings that were detailed above. Our student's work will be evaluated by the

NASM visiting accreditation team in February of 2005. All music students are required to take an exit exam prior to graduation. Although this exam does not affect their graduation or grades in any way, it allows the music area to evaluate how well we are preparing our students. Our graduates consistently score around the 75<sup>th</sup> percentile. Our music performance majors who are most likely continuing on to graduate school score higher. Music education students are required to earn passing scores on the PRAXIS I and II exams prior to enrolling in student teaching. Our students have consistently passed these exams. ASU currently has a large number of alumni teaching music in area public schools. These alumni have remained in contact with us, attend our concerts, and are sending us their high school graduates.

In the music area, attrition is the greatest during the freshman year. Students who have come to us with no real background in music theory and little formal musical training often drop out at this time. Music faculty work hard to retain students by careful advising each semester. Most music courses can not be enrolled in without permission, and we require that every music major receive a term PIN prior to registration.

**Table 6: Ethnic breakdown on music students**

	Black non-Hispanic	Black non-Hispanic	American Indian-Alaskan native	American Indian-Alaskan native	Asian/Pacific Islander	Asian Pacific Islander	Hispanic	Hispanic	White non-Hispanic	White non-Hispanic
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
2003-04	5	10	0	1	2	4	3	1	32	33
2002-03	6	11	0	2	1	2	3	0	21	29
2001-02	7	6	0	1	2	1	2	1	32	30
2000-01	10	5	0	0	1	0	1	1	22	28

### Faculty and Staff

We have 1.6 staff positions, which are available to both the music and art sides of the Fine Arts Department. Currently there are 10 full-time faculty positions (one is a one year full-time temporary instructor). The faculty is split evenly between the sexes (five men/five women). All are white, non-Hispanic, with the exception of one black female.

We do not have sufficient full time faculty to cover all of the music courses as well as all of the music portions of HUMN 2001 and 2002 (required core curriculum and the MUSI 2400 course (required for P-8 education majors). In 2002-03, we hired the full time equivalent of **5.24** instructors to teach part time. We have always had difficulty in hiring qualified part time music instructors for our courses. While there are a number of public school music educators in the area, many do not possess the required graduate degree in music. Of the ones that do, few will make the commitment to work for us for any extended period due to the low part-time salaries.

The study of music on the collegiate level requires one on one applied study on either an instrument or voice. For each hour that a full time music faculty member spends in the studio with a student, a credit of .67 is assigned to their workload for the semester. On any given semester, most of the music faculty work overloads to cover student demand in the studio and the courses they are assigned. For the fall of 2003, only one full time faculty member had a workload of 12 hours, which is the university standard; overloads for music faculty ranged from 12.52 to 16.02 hours with an overall average overload of 14.13 hours. In the vocal area alone, overloads ranged from 14.02 to 16.02, with an average of 15.14 hours. We are in desperate need of another full time vocal instructor, in addition to the 2 full-time and 1 full-time temporary instructors that we now have. Dramatic growth in the student body has required the addition of 2 more freshman level music theory courses. We also have significant need for a full time guitar instructor.

Our entire full time faculty meets NASM specifications in terms of qualifications. The D.M. is the standard terminal degree for applied music professors while the Ph.D. in music education is the standard terminal degree for those teaching music education. In addition, our full time faculty is teaching in areas in which they received graduate training. Our entire part time faculty meets educational levels specified by SACS, which requires Master's degrees in music.

The music faculty is well known with the University for being active in their field in terms of performance, research, and publishing. The following are highlights from the Fine Arts Year-End Report for the past two academic years:

### **2002-03**

**Drs. Christine Crookall, Angela Morgan, and Martin David Jones** performed as *Trio Augusta* at the Georgia Music Educator's National Conference on January 25, 2003 in Savannah, Georgia.

**Dr. Christine Crookall** applied for and received a \$100,000 ASTA String Project Consortium grant to begin an ASU String Project in the fall of 2003.

**Dr. Martin David Jones** was the featured piano soloist with the Augusta Symphony Orchestra in the Poulenc: *Concerto for Two Pianos* with ASU colleague and wife, **Dr. Clara Park** during February of 2003. He is also completing work on a compact disc "The Piano Music of Andre Previn" for the Centaur label.

**Dr. Clayton Shotwell's** Reading Supplement has been added to the textbook by Kamien, *Music: An Appreciation*, published by McGraw Books. This customization of the book was completed for our Humanities courses.

**Dr. William Hobbins:** Wrote a review of the new Baerenreiter choral score of Berlioz's *L'Enfance du Christ* for the *Choral Journal*, November 2002, issue.

**Dr. Clayton Shotwell:** His Reading Supplement has been added to the textbook by Kamien, *Music: An Appreciation*, published by McGraw Books. This customization of the book was completed for our Humanities courses.

**Drs. Christine Crookall, Angela Morgan, and Martin David Jones** performed as *Trio Augusta* at the Georgia Music Educator's National Conference on January 25, 2003 in Savannah, Georgia.

**Dr. Christine Crookall:** Presented a workshop on string bowing at Emory University in Atlanta, Georgia on September 8-9, 2002.

### **2001-02**

**Dr. Linda Banister** served as an artist-in-residence for the purpose of organizing, rehearsing, and conducting a Choral Camp at the Hong Kong International School from May 15-29, 2001.

**Drs. Christine Crookall, Angela Morgan, and Martin David Jones** performed as *Trio Augusta* on a faculty recital in January 2002.

**Dr. Rosalyn Floyd** has been an active performer and accompanist in the Augusta area as well as in the state and South. Her work with bass-baritone, Oral Moses, is continuing; performances have been given in Atlanta, Kennesaw, and at the John Hightower Foundation in Dallas, Texas.

**Dr. Martin David Jones** is completing work on a upcoming Compact Disc "The Piano Music of Andre Previn" for the Centaur label. He also performed a solo recital at the Musician's Resource Council in McLean, Virginia during February of 2002.

### **Facilities**

The Fine Arts Center is probably the most egregious problem that we face at this time. Back in 1995, visitors from NASM described the building in the following way:

"Suffice it to say that the visitors concur with the unit's assessment of the Fine Arts Center as being completely inadequate for the music program in almost all respects (extremely limited number of practice room; inadequate instrumental practice space and sound isolation; teaching studios that are too small and too clutter; lack of storage space, etc.) Although the facility itself is well-maintained, its inadequacies can only be described as pervasive and represent a critical deterrent to the continued development of the music program. While the visitors would suggest that the College explore the feasibility of purchasing several of the portable, pre-fabricated practice rooms that are manufactured commercially (to supplement the 3-5 rooms currently available!), this can only be viewed as a stop-gap measure and will not solve the larger problems of inadequate sound isolation and general lack of space."

Since 1995, four faculty offices and a choral library were added as an addition on the building, but no other expansion has been done. Our number of music majors has increased steadily since that time; we currently have 91 majors. Historically the music unit maintained a fairly consistent enrollment of 50-60 majors through the 1990's. Available space is certainly an inhibiting factor in any contemplation of possible growth within the music unit, and is causing considerable stress on the part of both faculty and students. It is imperative that we improve our facilities; we have found that it is difficult to recruit high school students to our programs when their high schools have facilities that are far superior and more modern than ours. The Fine Arts Center was designed and built in the 1960's when the number of Fine Arts faculty and students was considerably less. We have grossly overgrown our building, and are struggling to "make do" and run a quality music program.

**REHEARSAL HALL:** Our rehearsal (B-11) is used by all of the performing ensembles (Wind Ensemble, Choir, Orchestra, Jazz Band, and Opera Workshop). This room was rated by the Georgia State Fire Marshall as a classroom for 45 people. Current enrollment in the Choir is at 67. While the Orchestra and Wind Ensemble have 40-45 members, they require additional space for music stands and percussion equipment. During any given rehearsal, one would observe students backed up against all of the walls and the entrance doors in an attempt to secure enough space. Several requests for expansion of this space have been made over the years, but to no avail. The overcrowding in this room has reached such a critical level as to be unsafe. Our ensembles simply cannot grow anymore in this facility. In addition to our college ensembles, the ASU Conservatory Program has several community groups that rehearse in the rehearsal hall during the evenings and weekends. Conservatory ensembles include: Conservatory Jazz Ensemble and Jazz Workshops, Greater Augusta Youth Orchestras, Conservatory Flute Orchestra, and the Youth Wind Symphony.

**PERFORMING SPACE/RECITAL HALL:** At present, music students and faculty use the Performing Arts Theater (PAT) and Butler Hall, Room 7 for performances. Performance dates are booked at least 1 ½ years in advance to secure space in the PAT. Because of the large number of on and off-campus groups that use the PAT, there is rarely any flexibility and few open dates to schedule Fine Arts events. Butler Hall, Room 7, is used primarily for student recital performances, which are held on Wednesday afternoons at 1 p.m. After Butler Hall is demolished, we will not have a space for these recitals on those frequent dates when the PAT is unavailable. It is virtually impossible to schedule a concert into the PAT on short notice, due to its busy schedule. The music area desperately needs a recital hall that would seat approximately 400-450, with a stage large enough to accommodate the orchestra or wind ensemble. While the PAT is certainly a functional performance venue for us, we rarely can attract audiences that would fill that large space. A smaller hall that is dedicated primarily to our use would be ideal for the department. The stage could be used as an additional rehearsal space during the daytime hours.

**FACULTY OFFICES:** We currently have no additional office/studio space available in the FAC. Two additional faculty positions are needed immediately in music, and with

projected increases in enrollment, we expect to request two more positions after that. Part-time faculty have no place to meet with students other than the lobby/art gallery of the Fine Arts Building. Applied music lessons are given by part-timers in our practice rooms. Currently one of our full-time faculty uses a practice room as a teaching studio/office.

**CLASSROOMS:** FAC currently houses 4 regular classrooms with desks. Three of these rooms are used most of the day and evening teaching Humanities. During the hours that they are not being used for Humanities, music and art courses are taught in these rooms. Due to the need for additional freshman level music theory and ear-training courses, we have no free hours in our classrooms up until 12 noon. In addition, these classrooms are used during the evenings and weekends by the Conservatory Program for classes in Music Fundamentals, Beginning Voice, Beginning Piano, and Beginning Guitar. The Youth Orchestras and the Youth Wind Symphony also use these classrooms after hours for sectional rehearsals.

**PIANO LAB:** Currently our piano lab houses 8 student computer/piano units and an instructor's console. The small size of the room will not allow for more units. Ideally our piano classes would have a capacity of 15-18 students per section if the space allowed. We simply have to offer extra sections to meet student need.

**PRACTICE ROOMS:** We currently have 9 practice rooms, but only 8 are available for student use. B-1 is a faculty office/teaching studio for a full-time instructor. Four of these 8 rooms contain either instrument lockers or large instruments. While students can practice in these 4 rooms, space is very limited. Space is further restricted by the presence of the university carillon in B-4, which also houses the large stringed instruments and the harpsichord. The Conservatory Program has approximately 40 applied teachers; 19 of these use our practice rooms as teaching studios during the afternoon and evening hours. There are many hours, particularly during the afternoon, when no practice rooms are available for student use.

**STORAGE SPACE:** We currently have one small room dedicated to storage. B-10 contains instrument lockers as well as 2 small locked closets for large instruments. In addition, we use 4 of our practice rooms for the storage of percussion equipment, large stringed instruments and the harpsichord, as well as additional instrument lockers. While technically students can practice in these 4 rooms that are also used for storage, space is very limited.

## **Curriculum**

Our curriculum in music has been approved by NASM. In general, we feel that our curriculum is meeting the needs of music majors, with a few exceptions. We could meet the needs of the community much better if we had a Master of Music in Music Education degree (this is discussed under "Mission" above). Also, the increase in enrollment has required us to offer more freshman level music theory and ear-training courses. During the spring of 2004, we will re-offer MUSI 1101 (Elementary Ear-Training and Sight-

Singing) and MUSI 1211 (Elementary Part Writing and Analysis I). Both of these courses were grossly over-loaded during the fall of 2003, and we still turned students away. We plan to solve this problem by offering 2 sections each of these courses for the fall of 2004. For the students who wanted to but were not able to take these courses during the fall of 2003, they will have the option of taking MUSI 1101 and 1211 in the spring of 2004. They can complete the freshman year sequence during the summer of 2004 with MUSI 1102 and 1212.

### **Instructional Technology**

Student exposure to basic applications in music technology is an accreditation requirement (NASM) of all accredited college music programs in the United States. All Music majors at Augusta State University must complete at least one music technology course prior to graduation, or test out by exemption. This requirement is usually completed by completion of MUSI 0180 - Beginning Computer and Technological Applications in Music. An intermediate course, MUSI 3810 - Advanced Computer and Technological Applications in Music, is available for students working on more advanced applications.

MUSI 0810 - Beginning Computer and Technological Applications in Music (1 credit) is taught as a proficiency based course requirement. The instructor meets with the students at the beginning of the term to discuss requirements and basic operational procedures. It is the responsibility of each student to complete all assignments by the end of the semester to receive a grade. Students meet by appointment with the Instructor as needed for technical assistance and progress reporting. The primary focus of this course is the writing, transcription, and transposition of existing musical works into a new musical score. Assignments are completed in the classroom music lab or at home according to a schedule outlined in the Course Syllabus. Students who can demonstrate sufficient knowledge of music notation software, and provide a portfolio of completed compositions can apply for an exemption from the course. This procedure is completed after the student has enrolled in the course, so that a documented record of course completion and a grade appear on their official transcripts.

MUSI 3810 (1 credit) - Advanced Computer and Technological Applications in Music was designed as a course suited to the needs of more advanced students. Course requirements are adapted to the needs of individual students on an Independent Study basis.

MUSI 3011 - Educational Technology (3 credits) is a cross-listed course with EDTD 3011 - Educational Technology (3 credits) in the College of Education. EDTD 3011 is a requirement of all students in the College of Education seeking a teaching credential in the State of Georgia. All Music Education majors at Augusta State University are required to complete this requirement by registering for the cross-listed number (MUSI 3011). Music Education students use the MUSI 3011 to meet two requirements: 1) the required number of music content hours in Music Education required by the National

Association of Schools of Music; and 2) meeting the 128 hour cap for Music Education required by the Board of Regents and the State of Georgia.

### **Library**

Augusta State University awards only undergraduate degrees in music and art, so its course offerings in music and art are both typical and standardized for an institution of its size and scope. Currently, the Department of Fine Arts assigns two faculty members (one from music, one from art) to work in a liaison relationship with the main library. These two faculty members are assigned to monitor library holdings (journals, books, scores, and recordings), review publications of new books, scores, and recordings, and order all new journals, books, scores, and recordings for the general music collection.

The music library collection is adequate to meet the needs of the courses offered, but remains weak in specific areas such as recordings. The music collection contains collected editions of the works of major composers and performance editions of standard solo and ensemble literature appropriate for instruction in applied studio instruction. The general music collection of the library includes most of the standard textbooks in common usage used for instruction in music education, music history and literature, and music theory. These resources are updated regularly with new editions and newly issued textbooks in various music fields of study. The Reference Library houses a separate collection of standard music reference works available to students, faculty and the general public.

In 2002 the Main Library added the online version of MUSIC INDEX to the Reference Collection, a great addition for the music research of ASU students and faculty. The general music collection, while modest, is sufficient to support the needs of the current music program. Sets of graded music texts for elementary and secondary school music instruction are housed in the Education Curriculum Laboratory, but housed in the same library building as the general music collection. These music resources are updated and replaced on a regular basis.

#### **LIBRARY EXPENDITURES FOR MUSIC:**

Library Expenditures	Number in Collection	Budgeted for this year
a. Books	3750	\$3022
b. Collected Editions	15	
c. Periodicals	36	\$2210
d. Scores	250	
e. CDs	525	
f. other		
<b>TOTAL</b>	<b>4576</b>	<b>\$5232</b>

Based upon the recommendation of the NASM Visitation Committee in 1995, the main library added (1996) an enclosed Music Listening Room on the third floor of the main library. The new Music Listening Room is adjacent to the General Music Collection holdings. The Music Listening Room is equipped with six listening stations and sound equipment for listening and viewing the following formats (CD, DVD, VHS, Cassette tape and LP). This facility also houses the CD, DVD and LP record collections.

The Music Collection (CD/DVD/LP) is weak in several areas: chamber music, guitar literature, and solo string literature. These weaknesses are due, in part, to a modest music library budget, and the slow conversion process of replacing LP recordings with CD format recordings.

The Music Listening Library is open for four hours each day (two hours in the morning, and two hours in the evening). The current limitations of this schedule have been problematic for everyone, and barely sufficient to meet the needs of our students and faculty. The department is negotiating with the administration to either change the current policy, or move the audio/video collections to another facility. The Music Listening Room came into being as a result of the 1995 NASM recommendation and negotiations between the Department and the Main Library. As part of that negotiation, the Department agreed to significantly reduce the LP recording collection housed in the main library. A portion of that original LP collection is housed in a classroom in the Fine Arts Center building.

### **Learning and Service Activities**

The music program does significant community outreach through the Conservatory Program, which is administered through the Department of Fine Arts. Community members of all ages receive high quality musical instruction from ASU faculty and Conservatory teachers. The Conservatory Program also offers class instruction in guitar, piano, voice and music theory. In addition, the Program sponsors several performing ensembles, which include the Greater Augusta Youth Orchestras, the Wind Symphony, the CSRA High School Jazz Ensemble, and the Flute Orchestra. These groups are comprised of local high school students and community members.

In collaboration with the Morris Museum of Art, the music program participates in the "Music at the Morris" performance series, which are Sunday afternoon recitals held at the museum. For the 2003-04 season, four recitals will be presented, including the ASU Chamber Choir and Opera Workshop, the ASU Jazz Ensemble, Trio Augusta (ASU faculty piano trio), and various members of the ASU music faculty. The ASU Jazz Ensemble regularly performs at off-campus venues, which include the Soul Bar.

Our music faculty is active in the area high schools with recruiting. We make regular visits to the music classrooms to perform, lecture, conduct, or evaluate student performances. Faculty are also invited to guest conduct various honor groups, which

have included: Angela Morgan – conducted the 1999 and 2003 Richmond County All-County Honor Orchestra, Bill Hobbins – conducted the 2002 Richmond County High School Honor Chorus. In addition, we hold music scholarship auditions at three out-lying high schools (Thomson High School, Silver Bluff High School and Harlem High School) as well as on the ASU campus.

All of the ASU music ensembles are seen regularly on campus at various events. The Choir and Jazz Ensemble perform each year at the Tree-Lighting Ceremony. The Wind Ensemble and Orchestra perform for each graduation ceremony. For the Honors Convocation each March, a student chamber group performs. In addition, each ensemble presents a minimum of 4 concerts throughout the academic year.

Our music faculty are active performers, which can be seen in their accomplishments listed under Faculty and Staff. Faculty recitals are a regular occurrence here on campus, as well as in area churches and the Morris Museum. Faculty members are regularly seen as members of the Augusta Symphony Orchestra, the Savannah River Winds, the Augusta Choral Society, and the Augusta Opera. Dr. Linda Banister serves as a board member for the Augusta Opera.

Advising is a very important component to the music program. Our faculty devotes a significant amount of time and effort to their work with the students. During each registration period, each full time faculty member advises an average of 5-6 hours. Almost all of our music classes are designated as PERM (permission only) in Banner, ensuring that our majors get face-to-face advising with music faculty before being allowed to register for courses in their major. We constantly review and revise our advising practices to better meet the student's needs. In addition to the regular advising during registration, our music faculty also devote their time to other types of advising, which includes graduation applications, transfer student credit evaluations, and helping to prepare students for graduate school applications. The department chair handles all evaluation of transfer credits, transcripts, and graduation applications.

### **Success of Graduates**

Careers in music can be difficult to land, but we have had good success with a number of our recent graduates, who are either working in music or entering graduate programs in music:

**Patricia Bowen**, BA in organ '98 – music teacher at Merriwether Elementary School in Johnston, SC.

**Johnna Creasey**, BM in music education '00 – band director at Spirit Creek Middle School in Hephzibah, GA.

**Britt Cooper**, BM in music education '94 – recently received the DMA degree in choral conducting from the University of South Carolina. Is serving as Assistant Professor of Music and choral director at Walsh University in North Canton, Ohio.

**Gigi Davis**, BM in piano performance '03 – currently a very active piano teacher in the Augusta area.

**Gayla DeBose**, BM in music education '02 – music teacher at McCormick Elementary School in McCormick, SC.

**Nora Hoyt Dukes**, BM in music education and performance '94 – music teacher at St. Mary's School in Augusta, GA.

**Ryan Dukes**, BM in music education '94 – taught in Richmond County schools from 1994-2000; currently serving as band director at Washington-Wilkes High School.

**Pam Dutch**, BM in string bass performance '85 – church musician at St. Mark's United Methodist Church, Augusta, Georgia, and member of the Augusta Symphony.

**Sarah Greenwald**, BM in music education '03 – teacher in the Richmond County Schools string program.

**Victoria Mitchell Hammond**, BM in music education '95 – teacher at Goshen Elementary School in Augusta, GA.

**Irida Herri**, BM in vocal performance '02 – currently a graduate student in voice at the University of New York at SUNY.

**Carolee Hobbins**, BA in voice '97 – choral director at Lincolnton High School in Lincolnton, GA.

**Aaron Hobbs**, BM in music education '99 – currently serving as the band director at Hephzibah Middle School.

**Pawel Kozak**, BM in violin performance '03 – currently attending the University of Georgia, working on a Master of Music degree. Was selected as a graduate teaching assistant at UGA.

**Kay Lovingood**, BM in music education '86 – music teacher at Martinez Elementary School in Martinez, GA.

**Armando Leduc-Cruz**, BM in music education '02: currently serving as the band director at Glenn Hills Middle School in Augusta, GA.

**Pamela Stovall McCorkle**, BM in music education '98 – choral director at Greenbrier High School in Evans, GA.

**Nicholaus Meyers**, BM in percussion performance '02 – currently attending the University of Tennessee at Knoxville, working on a Master of Music degree. Was selected as a graduate teaching assistant at UTK.

**Patti Myers**, BM in vocal performance '76, MM in vocal performance from the University of North Texas – currently serving as a temporary instructor in the Fine Arts Department of ASU. Teaches Humanities, applied voice, music theory, voice class, and coaches opera workshop.

**Sara Neal**, BM in string bass performance '03 – currently working as an assistant manager for the Augusta Symphony Orchestra. Is also an active performer in the Augusta area.

**Jeff Thomas**, BM in music education '98 – taught winds, brass and strings in the Columbus, Ohio public schools; currently assistant band director at Washington-Wilkes High School.

**Keith Walker**, BM in vocal performance '96 – church musician in Norcross, Georgia. Completed his MM in vocal performance from the University of Missouri at Columbia.

**Darian Washington**, BM in music education '00, MM in horn performance, UGA '02 – French horn and Humanities instructor at ASU. Active performer with the Augusta Symphony and other groups in the area.

**Abraham Weaver**, BA in music '03 – currently a graduate student at UGA in guitar.

It should be noted that our number of graduates per year showed a significant increase during 2002-03, corresponding with our increase in music major enrollment. We currently have a large number of music education majors in their sophomore and junior years, as well as several who will complete their student teaching within the coming year. Our graduation numbers are normal for a department of our size and scope, and compare favorably with other schools in the state.

### **Curriculum Review**

Curriculum review is carried out on a regular basis in the music program. We underwent a major review in connection with semester conversion several years ago. We have also reviewed our music education degree at least once per year to assure that we are meeting NCATE and PSC recommendations for teacher certification. Our music education program is currently under review at this time; an NCATE accreditation visit will occur during the spring semester of 2004. After our conversion to semesters in the fall of 1998, we submitted all music degree plans to NASM (National Association of Schools of Music) during May of 1999. All degrees were approved in the new semester format, and some minor changes were recommended for the BA degree. We made these changes, and the BA was officially approved in the semester format. We are currently preparing

our self-study for a NASM re-accreditation visit in February of 2005. Each aspect of our curriculum will be restudied in this process.

### **Summary**

In spite of an inadequate facility and the need for more full-time faculty, the music area at ASU is growing. The number of music majors within the department has grown from 68 in 2000-01 to 91 in the Fall of 2003-04. Our number of graduates is also on the rise, which can be seen in Table 3 (page 3). We offer a top quality musical education which certainly rivals or exceeds our other university peers across the state of Georgia. Our instrumental and choral students participate yearly in the Georgia Music Educator's Association College Honor Band and Choir, and consistently rank favorably with other students from around the state. Our faculty is well-qualified and active performers in the area and around the state. Our musical ensembles perform frequently on campus, at university events such as graduation, and in the community. The music area is likely one of the most visible departments at ASU. Through student recruitment and growth in enrollment at the university, we expect to continue to grow rapidly over the next 5-10 years.