

# Portfolio in Support of the Nomination of the Schwob School of Music

at  
Columbus State University

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Submitted by  
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## NARRATIVE STATEMENT

The Mission Statement of the Schwob School of Music, unanimously ratified in fall 2007, depicts in concise terms the unit's philosophy as a community of faculty:

A school of music within a public university, the Schwob School of Music at Columbus State University is a community of artists committed to the highest standards of artistry and integrity within a selective and nurturing learning environment. The Schwob School of Music's dedicated faculty of teaching artists embrace creative approaches to best practices in education, and provide a professionally focused experience preparing individuals to become leaders in the music field. Centrally located within a vibrant downtown arts campus in an outstanding music facility, the Schwob School of Music maintains a strong degree of community engagement, and benefits from a remarkable relationship with the Columbus community.

The purpose of the Mission Statement is both to communicate the essence of the school's purpose, and to provide the context for future planning.

Excellence in teaching is dynamic, and is enhanced in a variety of ways including:

- A. Peer review;
- B. Incorporation of best practices in music education;
- C. External validation of student success.

Excellence in service to students is equally dynamic, and is pursued and assessed in a variety of ways including:

- D. Adherence to seven principles for good practice in undergraduate education;
- E. Quality of public performances, from solo recitals to large ensemble concerts;
- F. Local, regional, national, and international adjudication of student performances.

## EXCELLENCE IN TEACHING

### A. PEER REVIEW

All twenty-one full-time faculty of the Schwob School of Music participate in a formative evaluation process designed provide teachers with information used to improve

teaching.<sup>1</sup> Working in teams of three, faculty observe each other in their respective classrooms, including applied studios, and, following a carefully designed procedure of pre- and post-observations focusing on such items as effective course design, effective classroom performance, effective course syllabi, and so forth, review their teaching efforts in a private and confidential matter. Since the Peer Review process operates outside of the summative process proscribed by the University, it ensures authentic feedback based on relationships of trust, honesty, and genuine concern for the individual. The process provides descriptive information between colleagues with concrete details on which decisions for change toward better teaching can be based.

Peer Review is one departmental effort to ensure on-going compliance with the Mission Statement. Through Peer Review, teaching becomes a dynamic property of the community, encouraging “the scholarship of teaching”—the thoughtful, problem-solving, discipline-based approach to teaching that requires continual reasoning about instructional choices, and awareness of the solutions that other faculty have utilized to facilitate student learning. The Schwob School of Music is the only unit at CSU, and possibly the University System of Georgia, to have instituted a formative peer evaluation system subscribed to by 100% of its full-time faculty.

In addition to Peer Review, faculty are encouraged to pursue opportunities for faculty development throughout the year. Funds are provided to assist with travel, lodging, food, and registration costs. Recent conferences faculty attended and where presentations were made during 2007 include:

- Georgia Music Educators Association (Savannah, Georgia)
- Colloquium for General Music Teachers (Roanoke, Virginia)
- College Music Educators National Conference (Tennessee)
- National Association of Schools of Music National Conference (Salt Lake City)
- Music Teachers National Association National Conference (Denver)
- and many others...

## B. INCORPORATION OF BEST PRACTICES IN MUSIC EDUCATION

The Schwob School of Music prides itself on investigating and incorporating best practices—not only “how to teach,” but equally or more importantly, “how to think about teaching and learning.” The study of how knowledge and skills are acquired, refined, and applied is a central focus of faculty investigation; good practices are shared and incorporated into the body of the school. For example, student attentiveness—observations of students following directions and participating when they are called on to do so—is often interpreted as a measure of successful teaching. But is apparent attentiveness an indication that students are learning what teachers are intending to teach? Are there other criteria that should be considered in deciding whether learning is taking place?

We define learning as a tangible change in the functional capacity of the learner. In other words, learning is a change in what students demonstrate in terms of knowledge,

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<sup>1</sup> Michael Sciven’s 1973 article, “The Methodology of Evaluation” makes a distinction between formative and summative evaluation. Formative is used as described above; summative focuses on information needed to make personnel decisions, and evaluates information that is intended for public inspection rather than for the individual faculty member.

skills, and/or attitudes. Teaching is that which causes learning; learning requires that the student apply knowledge or skill, or both, in some meaningful way.

In each area of the music curriculum, the faculty of the Schwob School of Music have set benchmark goals for learning as defined above (see **2.b**, pp.11-12). These goals are achieved by consensus, yet sufficiently dynamic to incorporate positive improvements. Best practices are thereby filtered to best advantage in the curriculum as (1) those practices that improve the actual goals defined as learning markers, or (2) those practices that allow teachers to master the machinery that creates change in human thinking and behavior—that allow teachers to structure experiences in their classrooms to create opportunities for students to perform successfully in all of the dimensions of personal and professional behavior.

### C. EXTERNAL VALIDATION OF STUDENT SUCCESS

The School of Music is fortunate to engage regularly in visible (and aural) validations of student achievement. Through concert performances on campus, in regional locales, and in national and international venues, the accomplishment of individuals and ensembles learning at the Schwob School is made manifest over 150 times per academic session.

One measure of learning may be assessed in considering student placement in competitive music competitions. The success of Schwob School of Music students in a large variety of such competition over the past several has been simply extraordinary. Here are four examples from this year:

- In late March 2008 the Schwob School will be the second school in the 125-year history of the Music Teachers National Association to advance four student entries to the final competition (students music compete and win the state and regional competitions to advance);

- In May 2008 the Schwob School will send one of two entrants from the United States to the Prague International Music Competition;

- A Schwob School student advanced to the semi-finals of the Paganini Violin Competition in Moscow, Russia (open to contestants between the ages of 19 and 34—ours was the youngest entrant);

- A different Schwob School student placed first in the Sarasate International Violin Competition (Madrid, Spain).

There are many further examples of measured success in learning locally, regionally, nationally, and internationally (see **2.d** pp. 12-14, and **8.**, pp. 19-20).

Inviting professional music organizations to the RiverPark Campus—home of the Schwob School of Music at CSU—offers another external measure of student achievement. In the past three years we have hosted fourteen events (some multiple times), bringing thousands of professionals, teachers, students, and parents to the Schwob School. These events include:

- Southern Division College Band Directors National Association/National Band Association Conference (CBDNA/NBA)—nineteen college ensembles from Virginia to Florida. The Director of Bands at Florida State University wrote of the Schwob Wind Ensemble performance during the convention, “I want to congratulate you on your

outstanding concert...The level of musicianship was first rate and the quality of performance second to none....the Stravinsky was genuinely outstanding.”

- Carson McCullers Residency Commissioning Project. In 2008 the composer-in-residence (who stays at the Carson McCullers house in Columbus and writes a new work for the CSU Percussion Ensemble) is Nico Mulley, the subject of a ten-page article in the *New Yorker*, February 2008;

- The Ninth Annual Guitar Symposium and Competition was attended by 170 guitarists from eighteen countries. *Soundboard*, the Journal of the Guitar Foundation of America, wrote in the March 2008 issue:

“This is the third time I have attended the CSU Guitar Symposium, and I also attended the GFA Convention hosted by CSU in 2006. These Symposia are now the most important annual guitar events in the South and among the most important in the nation, attracting students and first class performers from all over the world. The artistic direction, the competition, and the facilities all demonstrate a commitment to excellence that other workshops can only envy.”

- Guitar Foundation of America National Conference

- Jordan Organ Competition—An international competition with regional applicant selections in Seoul South Korea, Leipzig Germany, and Philadelphia Pennsylvania, preceding the final competitive round at Columbus State University. The Jordan Organ Competition has become the most prestigious organ competition in the world, with a first prize purse of \$30,000 and some of the most renowned jurors in the international organ scene serving throughout the competition.

## **Excellence in service to students**

### D. ADHERENCE TO SEVEN PRINCIPLES FOR GOOD PRACTICE IN UNDERGRADUATE EDUCATION

The Schwob School of Music faculty embraces the following seven principles for good practice in undergraduate education:

1. Encourage contact between students and faculty;
2. Develop reciprocity and cooperation among students;
3. Encourage active learning;
4. Give prompt feedback;
5. Emphasize time on task;
6. Communicate high expectation;
7. Respect diverse talents and ways of learning.

Space does not allow for full elaboration of each of the seven principles and their realization in the curriculum. Here are a few examples:

#2. Learning is enhanced when it is a team effort—a necessary condition for most music-making. Good learning is collaborative and social. Performance ensemble classrooms are models of collaborative learning. All academic courses offered through the Schwob School involve at least one collaborative project. Other examples include the mentoring program, Servant Leadership program, and the common syllabus deployed throughout the two-year music theory skills sequence (see **1.F**, **2.A**).

#5. Effective time management is a skill introduced to freshmen music majors during their first Convocation (a weekly mandatory meeting of all music majors), and

emphasized in all music courses. It is the faculty's experience that time management issues are the single most common source of failure for undergraduates matriculating in music, and that management skills must be taught throughout the first two years, at a minimum, in all courses. In classroom courses, students are taught such techniques as "SMO" (a test taking technique encouraging students to prepare material in Small, Measurable, Organized segments).

#6. High expectations are a constant and consistent message broadcast to students from faculty and upper-classmen alike. For example: the Schwob School vocal students have won more first place awards at the regional National Association of Teachers of Singers (NATS) convention during the past three years than any other college in Georgia, including schools with larger vocal programs.

#### E. QUALITY OF PUBLIC PERFORMANCES, FROM SOLO RECITALS TO LARGE ENSEMBLE CONCERTS

The past five years have seen an explosion in the number of student degree recitals—that is, recitals for which faculty approval is required. As an accredited member of the National Association of Schools of Music, the Schwob School adheres to high national standards for its student performances commensurate with other "schools of music". In addition, each vocal and instrumental studio performs at least one "studio recital" per year. Performances at the Schwob School occur in one of three venues in its RiverCenter home—Studio Theater, Legacy Hall, or Bill Heard Theater—and attended by the public in numbers ranging from 100 to 2000. Student performances by Schwob School musicians are perceived as professional events by the community of Columbus.

#### F. LOCAL, REGIONAL, NATIONAL, AND INTERNATIONAL ADJUDICATION OF STUDENT PERFORMANCES

As briefly referenced in "C" above, students from the Schwob School have enjoyed validation of their learning in local, regional, national and international music adjudications. A more inclusive list is found on pages 11-12.

A further measure of student success is admission to graduate school and job placement. In the past three years, 100% of Bachelor of Music-Music Education graduates have found employment as music teachers in public schools in Georgia, Texas, South Carolina, Michigan, Florida and Alabama. Graduates in the Bachelor of Music program have received scholarships to attend graduate schools including Rice University, Yale University, Peabody Conservatory, the Eastman School of Music, Indiana University, the Cincinnati College Conservatory, and Arizona State University.

Students enrolled at the Schwob School have received a wide variety of off-site, competitive scholarships during their career at CSU, including the Georgia Steinway Scholarship, the Mu Phi Epsilon Sara Eikenberry Voice Scholarship, the Atlanta Music Club Scholarship, and the Mildred Miller-Fort Foundation Scholarship.

Finally, the Schwob School of Music annually administers approximately \$400,000 of merit-based scholarships raised from private foundations, endowments, and the Columbus community. These funds include a unique award in undergraduate music education in the United States: The Woodruff Award, offered to exceptional musicians, consisting of full reimbursement for tuition, room, board and \$20,000 in stipend funds over four years.

## Fact Profile, Schwob School of Music

### Students:

219 Undergraduates; 10 graduate students.  
 42 degrees conferred, 2006-07 academic session  
 18% of Music Majors are out-of-state students;  
 8% of Music Majors are international students.

### Degrees Offered:

Bachelor of Music in Performance: 90 students enrolled, 2007-08;  
 Bachelor of Music in Music Education: 89 students enrolled, 2007-08;  
 Bachelor of Arts: 30 students enrolled, 2007-08;  
 Masters of Music in Pedagogy: 10 students enrolled, 2007-08;  
 Artist Diploma (approved for fall 2008)

### Faculty/Staff:

21 full-time tenure/tenure-track faculty  
*4 faculty hold endowed professorships;*  
*In 2008-09, six faculty will hold endowed professorships.*  
 15 part-time faculty (total faculty equivalent: 5.195)  
 2 FTE secretarial (Business Manager, Office Manager)  
 1 FTE technical (Concert Manager)  
 .75 FTE professional staff (Advancement Coordinator)  
 2 FTE music librarians (Music Librarian; Assistant Music Librarian)

### Expenses/Revenue

Instructional, Operational, Performance Budget:	\$1,170,510.00
<i>(includes Faculty/Professional Travel, Graduate Scholarships, Guest Artist, and so forth)</i>	
Grand Total Annual Budget of the Music Unit, 2007-08:	\$3,292,330.00
Equipment and Building Budget:	\$12,000.00
Income/Endowment for the Music Unit, 2007-08:	\$953,762.00
Foundation/Corporate Support	\$210,000.
Private Gifts	134,566
Fund Raising	403,586
Income from Endowment	159,100
Total Endowment:	\$8,000,000.00

### Facility

Three concert halls:  
 Bill Heard Theater (seats 2000), Legacy Hall (seats 450), Studio Theater (seats 150)  
 Four large ensemble rehearsal rooms: Band, Choral, Orchestra, Jazz Band  
 Percussion Suite, Audio Recording Room, Digital Conducting Lab, BellSouth Lab  
 Eight classrooms, 50 practice rooms, 32 faculty offices  
 Music Library, Administration Suite  
 250 Wegner Instrumental Lockers, Wenger Choral, Band Pull-Out Library Units

## **Evidence of the Schwob School's Distinctive Efforts to Foster Student Learning**

### **1. Individual and collective faculty efforts to improve teaching and student learning.**

#### **A. Peer Review**

As described in the Narrative, the Schwob School's Peer Review process operates in addition to the summative process prescribed by the University, ensuring authentic feedback based on relationships of trust, honesty, and genuine concern. Through Peer Review, teaching becomes a dynamic property of the community, encouraging "the scholarship of teaching". The Schwob School of Music is the only unit at CSU, and possibly in the University System of Georgia, to have instituted a formative peer evaluation system subscribed to by 100% of its full-time faculty.

Thorough assessment of the Peer Review process has made it clear that all full-time Schwob School faculty are engaged in collaborative efforts to improve teaching, and that their efforts continue to improve all aspects of teaching at the Schwob School.

#### **B. Conferences, All-States**

Faculty at the Schwob School are engaged as presenters at a variety of regional and national conferences regarding improvement in teaching and student learning. At the regional level, each year the Music Education department organizes a two-day symposium for public school music teachers, attended by approximately 75 teachers from the region (Muscogee, Harris, Chattahoochee, Talbot Counties, plus teachers from Alabama). This year, for example, featured a symposium on "Middle School Bands" with Prof. Keith Dye of Texas (a national authority on the subject) as the featured speaker.

Faculty present yearly at the Georgia Music Educators Association annual meeting. This year, for example, five Schwob School faculty presented sessions, ranging from "So...You Want to be a Music Teacher" to "Teaching Saxophone to Middle Schools Students." No institution in Georgia is as successful in placing acceptable proposals on annual basis.

Faculty presentations at national conferences during the past two years include the National Association of Schools of Music ("More than Teaching Music Appreciation: Sustaining Core Musical Values with the Millenials"), American String Teachers Association National Conference ("Starting a Middle School String Program"), Maryland Music Educators Association, Virginia Music Educators Association, and others.

Performance faculty are also engaged directing all-state band and choral programs, having directed all-state programs in 2005-07 in North Carolina, Texas, Wyoming, Florida, Iowa, Colorado, New Jersey, South Carolina and Tennessee. These prestigious invitations indicate the quality of teaching offered to Schwob students on a daily basis.

#### **C. Recruiting**

In 2007-08, 195 students auditioned at the Schwob School for approximately 65 student slots available for undergraduate music majors. While the majority of student applicants are based in Georgia, students representing fifteen states and ten foreign countries auditioned for entrance.

The Schwob School of Music has become the state institution of choice for music at the undergraduate level. More all-state high school students audition for Schwob than

any other state school; indeed, some studios—such as percussion and trombone—only accept students who have placed on their instrument in the all-state ensembles.

On Audition Days, the Associate Director for Student and Faculty Services meets with parents of incoming students to discuss courses/registration, housing, financial aid, transportation, and overall student success. Similarly, students meet with the Associate Director for Student and Faculty Services to hear about student success, learn about the course of study for each degree track, and register for their first semester of classes.

Successful recruiting is a prerequisite to successful advanced music curriculum at the collegiate level (NASM standard II.H.1.b, “As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success”). In order to recruit the most highly qualified students to the Schwob School, faculty engage in a variety of activities throughout the year. Here is a sampling from 2006-2008:

- Teaching at prestigious summer programs such as Brevard Music Festival (North Carolina), Bowdoin Music Festival (Maine), Summit International Music Festival (New York), Jerusalem Academy of Music, Tel Aviv Conservatory of Music (Israel), and others.
- Serving on the faculty of the 32nd annual International Workshop for Music and Art in Biarritz, France
- Performing by invitation at the 14<sup>th</sup> World Saxophone Congress in Ljubljana, Slovenia
- Receiving critical acclaim for a debut album, "Roots and Branches," in the August 2007 issue of *Cadence Magazine*
- Accepting the invitation to become a jury member at the prestigious Tchaikovsky International Violin Competition in Moscow
- Offering clinics and master classes at Georgia middle and high schools
- Teaching at the prestigious Santa Fe Opera program
- Featured guest artist at nine guitar festivals including the Classical Minds Guitar Festival (Houston), The Guitar on the Mediterranean Festival (Italy), Kittare Lipica (Slovenia), and the Sauble Beach Guitar Festival (Canada).
- Performing at the International Clarinet Association Conference in Tokyo, and touring Japan with a contemporary music ensemble
- Serving as clinician for a big band at the Georgia Association of Jazz Educators annual state conference
- Adjudicating the state round of the Georgia Governor’s Honors Program, a summer enrichment program for Georgia’s gifted and talented high school students
- Teaching at University System of Georgia study abroad programs in Paris and Oxford
- Completing a six-year term as the Brass Caption Chair on the Drum Corps International Judge Administration Team
- Touring Taiwan with a program devoted to modern women composers of English art song

#### D. Study Abroad

Columbus State University's Center for International Education coordinates a multitude of study abroad opportunities for CSU students and the thousands of dollars of scholarship money awarded to students for study abroad. The Schwob School maintains a Study Abroad Committee whose charge is to investigate and coordinate study abroad opportunities for our students. It is our objective that 100% of music majors are offered a study abroad experience during their matriculation at Columbus State. In pursuit of this objective, we have organized a rotating series of courses offered during Maymester and later summer sessions especially for music majors—courses that fulfill major requirements, and include cultural studies so as to take best advantage of the abroad opportunity. In addition to Schwob and CSU-sanctioned programs, music students take advantage of third-party opportunities to study abroad on a regular basis with the full support and sanctioning of the music faculty.

It should further be noted that 8% of full-time Schwob students are international—this is the highest concentration at CSU, and the incorporation of these students into the daily lives of Schwob students and faculty speaks to the degree of internationalization at the Schwob School.

#### E. Student Scholarships

The Schwob School of Music is the beneficiary of a unique partnership with members of the Columbus community in the support of the music program. Owing to the generous support of our community, we are able to offer approximately \$400,000 annually in scholarship support to music majors. These funds are divided across the student body in approximate relation to enrollment (percentage of funds equivalent to percentage of the student body in each studio). Allocation of funds is democratically achieved: a committee, the Recruiting, Admission, Scholarship, Retention (RASR) Committee, consisting of one representative from each area of the program, allocates funds according to self-designed internal protocols.

Scholarship students are held to high standards in their academic courses (they lose a percentage of their scholarship if their grades fall below 3.0 gpa) and in the performance courses (they are expected to be leaders in their studios).

The Schwob School's ability to offer scholarships to deserving students aids in our on-going pursuit of improvement in teaching and learning across the curriculum. Our continuing success in attracting sufficient outside funding is a tribute to the quality education we are able to offer our students, and to our ability to communicate that quality to members of the Columbus community.

#### F. Servant Leadership Program

The Servant Leadership Program is a comprehensive program committed to developing future leaders who practice the servant leadership philosophy. Participants are given the opportunity to develop leadership skills through exciting and innovative leadership classes, hands-on modeling of leadership practices, participation in community service projects, and much more. Scholarship members of the program are competitively selected and awarded a \$1,250 stipend each semester for successful completion of the program requirements.

Students in the Student Leadership Program are asked to choose a faculty member who will serve as their mentor. Music majors in the Servant Leadership program choose their music professors to serve as mentors. These mentors participate in a series of directed conversations about life in their chosen career.

#### G. Opening Convocation

This event is designed by the Schwob School of Music. Requiring professional dress from the students, it is an all-school meeting held in the first week of each fall semester that includes an academic procession in regalia of faculty, performances by outstanding students, remarks by the Columbus State University President and other administrators, and a keynote speech by someone notable in the music profession. This event is designed to imitate the gravity and inspiration of a graduation ceremony—to set the tone for the academic session—which will motivate students to do well *before* graduation.

#### H. Career Center

One of the goals of a music education at the Schwob School is to aid students in the transition from artist to entrepreneur. The Career Center provides information to students regarding employment options and help preparing for employment, including:

- Resume writing;
- Job interview techniques;
- Learning about internships, cooperative education and volunteer service.

The Director of Career Services at Columbus State University and the Director of the Schwob School of Music attended a national convention regarding music career services in January 2008 (Network of Music Career Professionals Annual Meeting). As a result of the convention, the Career Center has extended a number of specialized services to music majors, including bi-weekly sessions on “entrepreneurship training” and opportunities for music majors to participate in one-on-one sessions for job interviews, resume writing, and so forth. In addition, the Music Library has added a significant collection of music career materials based on most current research, available for all music students.

## **2. Comprehensive Assessment of Student Learning & Use of Assessment to Inform Teaching Practices**

### A. Curriculum Design

In the core academic areas of the music unit, Schwob faculty have spent increasing amounts of time designing relevant curricula, and ensuring that teaching of selected material is appropriate to our goals for student learning. One example is the revision of the theory and aural skills curriculum, which has been proceeding for the past three years. The curriculum has been actively adapted to various student needs (that is, to address areas of weaker skills), to the extent of completely revising all course materials and texts. Our theory courses now all use common syllabus elements, designed to unify student expectations and also to unify student achievement. Some of the results of this revision may be seen in the high quality of composition, writing, and analysis that are produced in this four-semester sequence. The refinement of student writing in the sophomore theory class, for example, is meant not only to produce good term papers but

transitions directly to the junior level music history classes, where additional emphasis is placed on writing skills. Such intra-area coordination and coordination between academic areas is possible for the School of Music largely because the faculty are committed and engaged in open and effective discussions of student needs and achievement. Communication is perhaps difficult to document, but the quality of the curriculum and the successes of the students in meeting curricular expectations reflect the efficacy of communication and cooperation fostered among faculty.

One of our “service” areas of teaching is that of the Music Appreciation courses (MUSC 1100). In the last three years, faculty teaching this course to both non-majors and music students have revised and unified their curriculum and the means of delivery. One aspect of this evolution has been to address the need to teach the general public how to become good concert-goers. Through some thoughtful changes and experimentation, faculty have begun to create specific concert experiences for music appreciation classes, rather than merely requiring them to attend public concerts that they may not understand or yet appreciate. While this example may seem trivial, it is in fact very significant, as the instructor is required to create an “extra” performance, often involving music students, and to provide pre- and post-concert information about the music, the performers, and the act of listening to music.

#### B. Benchmark Goals for Learning

In order to support and recognized excellence in teaching and service to students, one must know what to teach. The definition of specific degrees of knowledge and skills (as well as attitudes) typically comprise course objectives. One of the challenges in music is helping students transition from declarative knowledge (knowing things) to procedural knowledge (knowing how to do things). Another way to think about these categories is to consider the *what* goals, and the *how* goals.

In an on-going effort to address this issue, to improve learning, the Schwob School has developed a comprehensive set of Benchmark Goals that identify key components of musicianship—a comprehensive list of behaviors that most good musicians demonstrate. The following is a skeleton outline of the Benchmark Goals:

1. Performance Skills
  - a. Social Behavior in Music Settings
  - b. Psychomotor Skills/Performance Technique
  - c. Music Literacy/Aural Analysis
2. Knowledge of Subject Matter
  - a. Personal Music Repertoire
  - b. Verbalizing about Music/Music Performance Vocabulary
  - c. Musical Styles/Genre, Music History
  - d. Music Theory
  - e. The Music Professions
3. Music Appreciation
  - a. Music Listening
  - b. Music Criticism

There are a total of 162 specific benchmarks in all. These benchmarks, while unique to the Schwob School, are entirely consistent with standards specified by our accrediting body (National Association of Schools of Music). They offer a comprehensive approach to both assessment and enhancement of student learning. Our students' successes in all avenues of study support the effectiveness of the benchmarks.

### C. Student Development Team

The Student Development Team, an elected body of 15 students representing all Schwob programs, meets monthly with their faculty advisor, Dr. Deborah Jacobs, Associate Director for Student and Faculty Services. The Student Development Team is an extremely efficient communication mechanism between Schwob administrators and students. Covering such topics as availability of music stands, building hours, mail boxes, and so forth, as well as developing unique programs (such as the Schwocial), the Student Development Team aids in the empowerment of Schwob students in determining policy and articulating their opinions on matters of mutual interest.

### D. Student Success in Regional, National, and International Competitions

Student success at the Schwob School is one measure of teaching effectiveness and service to students. Here is a list of selected student successes since 2006, categorized into International, National, and Regional categories:

#### **INTERNATIONAL**

Anastasia Agapova, violin, advanced to the semifinals of the 2007 Paganini International Violin Competition, Moscow, Russia; she also qualified to compete in the Menuhin International Violin Competition, Cardiff, England, 2007

Three violin students to attend the Keshet Eilon Violin Mastercourse, Israel, 2008  
Yaniv Gutman, violin: soloist with the Israel Camerata Orchestra, 2008

Steven Naimark, clarinet: advanced to the semifinals of the Jubilee 60th Annual International Music Competition in Prague, May, 2008

Robert Sharpe, guitar: Bronze Prize, 2006 International Guitar Competition, St. Joseph, Missouri--the only North American in the final round. Gold and Silver Prizes went to students from Austria and Germany, respectfully.

Elizabeth MacCorquodale, violin, wontop honors at Canada's Chamber Music Competition at the Canadian National Music Festival, 2006

Robert Sharpe, guitar, performed two concerts in Summer 2007: Kittare Lipica Festival in Slovenia and the Guitar on the Mediterranean Festival in Italy.

#### **NATIONAL**

Five current violin students accepted to attend the Bowdoin International Music Festival, Maine, 2008

Essilevi Nadal and Harrison Cook, cello, accepted for participation in the Brevard Music Center, 2008

Robert Sharpe, guitar, won First Prize, East Carolina (National) Guitar Festival, 2006, leading to concert appearance at 2007 festival The three other finalists in the national competition were students at Yale, Arizona State University and the Peabody Conservatory.

Michael Sumuel was awarded First Place Winner, Music Teachers National Association Young Artist Competition in Voice, Toronto, Canada, 2007

CSU Schwob Wind Ensemble: Nominated for four Grammy Awards at the 49th Annual event

## **REGIONAL**

Music Teachers National Association, Southern Division Winners from CSU Schwob:

Hannah Massie, First Place, Collegiate Voice Competition

CSU Clarinet Quartet, First Place, Chamber Music Competition

Andrew Hudson, First Place, Senior Woodwinds Competition

Boris Abramov, First Place, Senior Strings Competition

Steven Naimark, Alternate Winner, Young Artist Competition, Woodwinds

Yaniv Gutman, Alternate Winner, Young Artist Competition, Strings

National Association of Teachers of Singing, Regional Auditions Winners from CSU Schwob: 2007:

First Place, Junior Women

First Place, Sophomore Women

Music Teachers National Association, Georgia State-wide Winners from CSU Schwob: Undergraduate student won every category in which they entered in 2007:

Chamber Music, Voice and Woodwinds,

Emily Spradley, undergraduate, Member at Large, Georgia organization of Music Educators National Conference

Matt Graham, undergraduate, Webmaster, Georgia organization on MENC.

Two Schwob students appeared as soloists with the LaGrange Symphony Orchestra during the 2007-2008 season

Anastasia Agropova, violin, 1<sup>st</sup> Place Winner, La Grange Symphony Concerto Competition, 2007

Steven Naimark, clarinet, 2nd Place Winner, La Grange Symphony Concerto Competition, 2007

Atlanta Community Symphony Orchestra's Ruth Kern Young Artists Concerto Competition, 2007, awarded to four CSU Schwob students: three violins and one clarinet

National Association of Teachers of Singing, State Auditions Winners from CSU Schwob: 2008: (the highest number of winners from any school in the competition)

Two Grand Final Winners

Five First Place Winners

Five Second Place Winners

Five Third Place Winners

National Association of Teachers of Singing, State Auditions Winners from CSU Schwob: 2007: (the highest number of winners from any school in the competition)

Six First Place Winners  
 Five Second Place Winners  
 Four Third Place Winners

2006 Inauguration of Chancellor Erroll B. Davis, Jr., CSU Schwob “Chancellor's Brass” ensemble performed music of Giovanni Gabrieli for the prelude, processional and postlude, and featured a new Fanfare, composed by Dr. Robert Rumbelow, Schwob faculty.

E. Accreditation by NASM

The Schwob School of Music is fully accredited by the National Association of Schools of Music.

**3. Efforts to enable faculty to use innovative and effective forms of pedagogy and technology**

A. On-site symposia and festivals

The expertise of the Schwob School of Music faculty, combined with the state-of-the-art facilities available in RiverCenter, create a potent opportunity to bring visitors from across the globe to the Schwob School. In the past two years, the School of Music has hosted:

- Annual Wind Conductors’ Workshop (eleven years)
- Annual Guitar Symposium and Competition (nine years)
- Annual Honor Bands of Georgia Clinic (eight years)
- Annual Carson McCullers Residency Commissioning Project in Percussion and Guitar (four years)
- Southeastern Horn Workshop
- Guitar Foundation of America National Conference
- Georgia Music Educators Association District 3 Large Group Performance Evaluations
- Southern Division College Band Directors National Association/National Band Association Conference
- Region VI North American Saxophone Alliance Conference
- Georgia Association of Jazz Educators Conference

These symposia, competitions, and festivals enable faculty to both observe and engage in innovative pedagogy. The Southeastern Horn Workshop, for example, brought 250 French horn players from across the country to the Schwob School, and incorporated over a dozen master classes, concerts performed by master teachers as well as college horn ensembles, competitions, and opportunities for our faculty and students to participate and lead a variety of sessions devoted to the French horn. We have many symposia/festivals planned for the near future, and are indeed fortunate to have both the expertise and the facility necessary to make such events successful and nurturing of our teaching mission.

### B. Faculty research and publication

Most of the teaching symposia at which Schwob School faculty participate incorporate a publication component (for example, Director Cohen's presentation at the 2006 NASM Annual Meeting is published by NASM).

Owing to the performing artist faculty emphasis of the Schwob School personnel, research and publication is strongly linked to creativity, innovation, and collaboration, across campus. One of the innovations espoused by the Schwob faculty is the creative campus. Cognizant of the fact that our economic system is moving from manufacturing to knowledge-based industries, the necessary skills Americans may offer the global market increasing become creativity, ingenuity, and vision. Music and the fine and performing arts have a unique role to play in developing the creative campus since they have long been recognized as the catalyst of creative work across the disciplines. The arts can be used to create, stimulate and nurture more opportunities for students to find personal expression. Schwob faculty and administrators are taking the lead in this initiative at CSU, forging collaborations with the Cunningham Center for Leadership (for example, an innovative leadership training program placing educational and corporate leaders in an orchestra rehearsal to observe/participate in non-verbal leadership styles), working with members of the community to bring in renowned arts consultants WolfBrown, and so forth. These efforts orchestrate faculty research and publications beyond the typical venues utilized by the performance faculty.

### C. BellSouth Grant

The Schwob School was fortunate to receive a grant from BellSouth Corporation for \$400,000, payable over four years, 2003-2007. With these funds the School purchased a wide variety of technical equipment—from digital audio and video editors, to laptops for on-site recordings, to equipment placed permanently in the Studio Theater allowing broadband site-to-site video broadcasting. As music moves from an analog to a digital art, familiarization with technology is a requirement for faculty and students alike.

The BellSouth Grant has allowed faculty to participate in long-distance, real-time master classes (exchanges with universities in Kansas and New York), to train students in the art of digital recording (all concerts at Schwob are recording, edited, mastered, and made available to the performers, usually within 14 days—all processed by students, overseen by a faculty member, Dr. Bradley Palmer), to equip faculty members with iPod and laptops to use in the mediated classrooms when teaching standard courses (assisting in the transition from “sage of the stage” to “guide on the side,”) and so forth.

### D. Technology Grant

Prof. Kristen Hansen wrote and received, on behalf of the Schwob School, an in-house Technology Grant to equip five music classrooms with updates on sound equipment and mediated technology (data projector, appropriate media inputs, and so forth). As these classrooms come on-line in 2008-09, faculty will increasingly offer technology-based components in regular class presentations and assignments.

4. **Strong links between good teaching and various rewards, e.g. compensation, promotion, tenure, grants, leaves, travel, departmental or program-based awards, etc.**

#### A. Rewards for Teaching Excellence

Faculty members in the Schwob School are evaluated annually on their effectiveness in the classroom, as measured by student evaluations, teaching observations by the Director, and consideration of faculty success in the areas of teaching, creative activities, and service. Student achievement and success—as measured above, in addition to consideration of test scores and major field examinations—are also considered.

Faculty members are justly rewarded for teaching excellence in the tenure and promotion process, and in annual raises.

#### B. Peer Review

As described, 100% of Schwob School full-time faculty subscribe to a voluntary system of formative peer review. This process—though time-consuming—is deemed a necessary ingredient in the Schwob curricular process, emphasizing the community of teachers in which we all are active members.

#### C. Faculty Travel

As a unit of the College of Arts and Letters at Columbus State University, the Schwob School is allocated a small per-faculty travel budget. To augment these funds, the School allocates Foundation funds so that faculty members receive a minimum of \$500 and up to \$1,600 annually for professional travel. Funds are assigned by a Faculty Travel Committee, whose criteria for awards include applicability to the Scholarship of Teaching, a key component of the Peer Review Process.

Faculty travel is inextricably linked to good teaching in that faculty members presenting creative work at conferences/symposia focused on music teaching receive higher marks/more money than those seeking funds that have less direct applicability to teaching (such as funds for a performance off-campus).

### **5. Departmental policies that encourage collaborative faculty efforts, including team teaching, teaching discussion groups, common assessments, interdisciplinary courses, learning communities, mentoring, etc.**

#### A. Multidisciplinary Approach

The study of music as a media art requires increasingly multidisciplinary approaches to previously “purely” musical topics. Examples abound: music in film, music of the Impressionist Era, music and society in the high baroque, and so forth. Faculty are encouraged to mine the auxiliary arts for illuminating examples of the social and aesthetic uses of music, and to organize courses such as Music History around such topics, rather than a merely chronological approach. The school’s Benchmark Goals help articulate multidisciplinary topics and exercises.

Additionally, Schwob students are required to enroll in at least one multidisciplinary course: Comparative Arts.

#### B. Limit Course Size

Owing to the intensive nature of certain aspects of the music curriculum, class sizes in select courses must be limited beyond the standards set for typical classes across campus. The most obvious of these are applied lessons: students study their

instruments/voice individually, receiving a one-hour lesson each week, in addition to a one-to-three hour master class (depending on the studio).

Other courses with limited enrollments include vocal diction, aural skills, instrumental/vocal methods, and others. The smaller number of students results in more individualized attention and better adherence to Benchmark Goals.

(On the other hand, some courses are much larger than typical course offerings across campus—such as the University Chorale, Orchestra, and Wind Ensemble.)

### C. Guest artists

Each year, faculty at the Schwob School invite a distinguished list of guest artists to teach, interact, and perform at RiverCenter. From just the spring 2008 semester, the list of guest artists included:

Borromeo String Quartet, quartet-in-residence at New England Conservatory  
Christopher Martin, Principal Trumpet, Chicago Symphony Orchestra  
Cleveland Orchestra

Dan Tepfer, jazz piano, Boston

David Russell, one of the world's most famous guitarists

Erik Ruske, Associate Professor of Horn, Boston College

Imani Winds, the most active woodwind quintet in circulation

Jennifer Rhyne, Professor of Flute, Pacific Lutheran University

Jon Kimura Parker, Professor of Music, Rice University, E. Steve Purdum

Distinguished Visiting Artist, 2005-2008

Martin Hughes, Principal Trumpet, Houston Symphony

Martin Jean, Professor of Organ, Yale University

Nancy Walker, Director of Vocal Studies, University of N. Carolina, Greensboro

Randy Gardner, Professor of Horn, Cincinnati Conservatory of Music

Rucco/James, Guitar Duo (England)

Sam Skelton, Director of Jazz Studies at Kennesaw State

Solo/Duo, Guitar Duo (Italy)

Steven Stusek, Professor of Saxophone, University of North Carolina, Greensboro

Susan Palma-Nidel, Principal Flute Orpheus Chamber Orchestra

Schwob students participate in master classes and other residency activities with these guest artists, allowing students to benefit from some of the finest teachers in the world on a regular basis. Naturally, faculty are privy to these residency activities—and often perform with the guests in public or in rehearsals—thereby furthering their own studies and understanding of teaching excellence.

### D. Learning Communities

In 2008-09 the Schwob School will engage in a Freshman Learning Community combining English composition, Music Appreciation for majors, and Life and Career Planning. Students will live together in RiverPark dorms (across the street from the Schwob School), and enroll in identical sections of these courses. We anticipate increasing the number of Learning Communities in the future.

### E. Individual Mentoring

The one-on-one nature of applied music results in close relationships between faculty and individual students. Students ask their applied teachers for advice on everything from time management to professional interpersonal skills to career direction, and the Schwob faculty meet with students regularly “beyond classroom walls”.

### F. Peer Tutoring

This program was designed by the Schwob School. Students are encouraged to work with designated peers to improve their success in music courses. Students who have received very high grades in music core classes and who are recommended by a professor volunteer to meet with younger students who need help in those classes, and for advice on everything from time management to professional interpersonal skills to career direction. This is an informal program that has resulted in hundreds of one-on-one meetings between students. There are peers tutors available for each academic music course.

## **6. An on-going and data-driven process for reviewing and reshaping curricula...**

A. Benchmark Goals for Learning (see pg. 11)

B. Curriculum Committee, NASM Accreditation (see pg. 14)

C. Major Field Examinations

Students at the Schwob School complete an innovative battery of undergraduate outcomes tests in music to measure student academic achievement and growth.

## **7. Exemplary programs for advising, mentoring, recruiting, and retaining students; co-curricular work with students; out-of-class learning**

A. Recruiting (see pp. 7-8)

B. Six-Week Alerts

This program was designed by the Schwob School. Six weeks into every semester, Schwob faculty must turn in the names of students who have a “C” or lower in any course. They also must provide details as to quality of work completed, attendance, attitude, and suggestions for improving the grade. Advisors receive the “alert” and each student who receives a six-week alert must meet with his/her advisor to make the student aware of the situation and create a plan for improvement. This face-to-face meeting stems the denial rampant amongst students and makes them personally accountable to someone. With nine weeks left in the semester there is plenty of time for a student to alter bad habits and get needed help in time to pass the course.

### C. Internships

Schwob students may take advantage of a variety of internships with arts organizations in the city of Columbus, including the Loft (recording technology), Columbus Symphony Orchestra (arts management), RiverCenter (arts management), and others.

#### D. Student honors/awards

Schwob students are honored for academic and performance excellence by inclusion on the “Director’s List,” awarded each semester to students in a Convocation Ceremony. Schwob students are also honored by a variety of national and local awards, including Presser Scholar, Phi Mu Epsilon Service Award, Sigma Alpha Iota Musicianship Award, and many others.

#### E. “Schwocial”

This year, the Student Development Team is inaugurating the first annual “Schwocial,” a spring celebration—for faculty, staff and students—of accomplishments achieved during the year. A true collaboration of the Schwob family, students and faculty are sharing organizational duties, to culminate in a Hawaii-themed bar-b-que held outside the Schwob facility, and attended by almost the entire Schwob community.

#### **8. Successes of the school’s students, e.g., graduation, job placement, acceptance in graduate school, etc.**

Note: Adjudication of student performances serves as a validation of excellence in teaching. The data in **2.d** (pp. 12-14) illustrate recent successes that demonstrate the breadth and diversity of student accomplishments of students at Schwob. Please note that these accomplishments were achieved exclusively during calendar years 2007-2008. Additional student success include:

##### **Special scholarships awarded, 2007-08:**

Gwendolyn Reid, voice, winner of two national scholarships:

The Mu Phi Epsilon Sara Eikenberry Voice Scholarship and the Mildred Miller Fort Foundation Scholarship.

Shelly Millican, piano, winner of the Steinway Scholarship, presented by the Steinway Society of Atlanta.

Constantin Barcov, bassoon, winner of the Atlanta Music Club Scholarship for undergraduate instrumentalists.

##### **Graduate school acceptances:**

Mark Kleine, clarinet, Masters program in performance at Arizona State University

Michael Sumuel, voice, full scholarship in Masters program in voice and opera, Rice University

Jennifer Wagner, percussion, University of Missouri at Kansas City Conservatory

Mark Edwards, guitar, full scholarship in Masters program at Peabody Conservatory

Richard Williams, horn, Masters program in performance at University of Maryland

Jonathan Stanley, organ, MM and DSM, Indiana University, with Assistantship

Jeffrey Eskew, organ, MM at Indiana University, with Assistantship

##### **Summer Festival Acceptances, 2006-07:**

Constantin Barcov, bassoon, 2006 Sarasota Music Festival and Domaine Forget Music School in Quebec, Canada

Carrie Beth Barnett, voice, American Institute for Music Studies, Graz, Austria, 2008 and Festival di Roma, 2008

David Owens, percussion, Aspen Music Festival, 2007

Jennifer Wagner, percussion, Brevard Festival, 2007

Patrick Clark, percussion, Broadway Percussion Seminar, New York City. 2007

Four Clarinetists, Belgium Clarinet Academy, 2006

Chad Ibison, guitar, assistant, Classical Minds Guitar Festival, Houston, Texas, 2007

Holly Robbins, piccolo, first International Piccolo Symposium, Omaha, Nebraska. 2006  
 Stanley Flanders, saxophone, Brevard Festival, 2007

**Study Abroad Programs, 2007-08:**

Seven CSU music students: European Council, Paris, 2008

Joshua Kearney: study in Italy, 2008

Emily Spradley: study at Oxford, 2008

Gwendolyn Reid, voice, International education program at the University of  
 Dortmund, Germany, studying German and Music, 2007/2008

**Music Education Job Placement**

Graduates in Music Education have 100% career placement since 2003. Since Spring 2005, 34 graduates in Music Education from the Schwob School of Music have accepted positions at the following areas:

Elementary Music, Georgia

High School Chorus, Georgia

Elementary Music, Muscogee County

High School Chorus, Muscogee County

Elementary Music, Texas

High School Orchestra, Georgia

High School Band, Florida

Middle School Band, Georgia

High School Band, Georgia

Middle School Chorus, Muscogee

High School Band, Muscogee County

Middle School Chorus, South Carolina

High School Band, Texas

**9. Clear articulation of how quality is defined, promoted and assessed by the school.**

The degree of student success inside and beyond RiverCenter speaks to the extraordinary quality of instruction and student learning achieved on a daily basis within the Schwob School of Music. A community of artists, the music faculty strive daily to empower our students and ourselves through creative education, constantly planning and executing curriculum and a multitude of experiences aimed at enhancing teaching and learning.

As this document makes apparent, quality is defined at the Schwob School by fundamental skills of intelligent, literate musicianship that Schwob faculty structure using best practices to increase student achievement at all levels. It is apparent that using such techniques as comprehensive peer review and identification/incorporation of best teaching practices result in heightening student engagement, learning and achievement. Further, overwhelming external validation of student successes measured in quality of performance, honors gained in national and international musical competitions, and matriculation at the finest graduate schools for music in the country, indicate that quality of instruction achieved at the Schwob School is assessed and received enthusiastically by national and international music communities.

The point of instructional practices at the Schwob School of Music is not to teach students to perform a particular piece or participate in a particular activity. Rather, we use our music repertoire and instructional activities as experiences through which we develop students' knowledge and skills that will be applicable, meaningful, and useful beyond college. It is these life-long musical and intellectual skills that faculty in the Schwob School work so hard to develop, since they form the basis of what students retain upon graduation from college.