

**National Association of Schools of Music**

**SELF-STUDY**

**in *Format A***

**Presented for consideration by the  
NASM Commission on Accreditation  
by**

**University of South Carolina-Columbia**  
School of Music, 813 Assembly Street  
Columbia, SC 29208  
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**FOR INSTITUTIONS WITH MEMBERSHIP**

\*Degrees and/or programs for which Renewal of Plan Approval and Final Approval for Listing are sought:

Bachelor of Arts in Music  
Bachelor of Music in Composition  
Bachelor of Music in Jazz Studies  
Bachelor of Music in Music Education  
Bachelor of Music in Music Theory  
Bachelor of Music Performance  
Certificate in Music (Performance)  
Master of Music Education  
Master of Music in Composition  
Master of Music in Conducting  
Master of Music in Jazz Studies  
Master of Music in Music History  
Master of Music in Opera Theatre  
Master of Music in Performance  
Master of Music in Pedagogy  
Doctor of Musical Arts in Composition  
Doctor of Musical Arts in Conducting  
Doctor of Musical Arts in Pedagogy  
Doctor of Musical Arts in Performance  
Doctor of Philosophy in Music Education

\*Degrees and/or programs for which Renewal of Plan Approval are sought:

*Bachelor of Science in Music Industry Studies*  
*Master of Music Education (Distance Learning)*  
*Master of Music in Music Theory*

**The data submitted herewith are certified correct to the best of my knowledge and belief.**

\_\_\_\_\_  
(Date)

\_\_\_\_\_  
(Signature of Reporting Officer)

\_\_\_\_\_  
(Name and Title of Reporting Officer)

## **TABLE OF CONTENTS**

	<b><u>page</u></b>
<b><u>SECTION I. PURPOSES AND OPERATIONS</u></b>	
<b>A. PURPOSES</b>	<b>3</b>
<b>B. SIZE AND SCOPE</b>	<b>6</b>
<b>C. FINANCES</b>	<b>7</b>
<b>D. GOVERNANCE AND ADMINISTRATION</b>	<b>10</b>
<b>E. FACULTY AND STAFF</b>	<b>11</b>
<b>F. FACILITIES, EQUIPMENT, TECHNOLOGY, HEALTH AND SAFETY</b>	<b>13</b>
<b>G. LIBRARY AND LEARNING RESOURCES</b>	<b>17</b>
<b>H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT</b>	<b>20</b>
<b>I. PUBLISHED MATERIALS AND WEBSITES</b>	<b>23</b>
<b>J. COMMUNITY INVOLVEMENT</b>	<b>23</b>
<b>L. NON-DEGREE GRANTING PROGRAMS FOR THE COMMUNITY</b>	<b>25</b>
 <b><u>SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO</u></b>	
Section II.A. Certain Curriculum Categories	<b>27</b>
Section II.B. Specific Curricula	
BACCALAUREATE PROGRAMS	<b>43</b>
GRADUATE PROGRAMS	<b>81</b>
Section II. C. Programmatic Areas	<b>158</b>
 <b><u>SECTION III. EVALUATION, PLANNING, PROJECTIONS</u></b>	<b>167</b>
 <b><u>SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)</u></b>	
MDP I—PURPOSES AND OPERATIONS	<b>169</b>
MDP II—INSTRUCTIONAL PROGRAMS	<b>182</b>
MDP III—EVALUATION, PLANNING, PROJECTIONS	<b>185</b>

## SECTION I. PURPOSES AND OPERATIONS

### K. PURPOSES

The work of the University of South Carolina School of Music is guided by five separate but interrelated documents:

1. UofSC Mission (2019)  
(highlighted below)
2. UofSC Strategic Plan (2020): *A Path to Excellence*  
(see MDP, )
3. School of Music Mission (2015)  
(highlighted below)
4. School of Music Vision and Five Core Values (highlighted below) and *Vision 2025* Strategic Plan (2015-2025) (See MDP, SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO, MDP I—PURPOSES AND OPERATIONS, A. PURPOSES)

Procedures for how the contents of these documents suggest decision-making, along with the systems of assessment and analysis of achievements as they all relate to the curricula, operations, resource allocation, strategic position of the school, as well as the extent to which they function in concert to achieve stated purposes and mission of the unit are described more fully in the Purposes and Planning sub-sections of the MDP.

#### 1. UofSC Mission (2019)

The primary mission of the University of South Carolina Columbia is the education of the state's citizens through teaching, research, creative activity, and community engagement. Among America's oldest and most comprehensive public universities, the University of South Carolina Columbia is the major research institution of the university system and its largest campus. At the heart of its mission lies the university's responsibility to state and society to promote the dissemination of knowledge, cultural enrichment, and an enhanced quality of life.

The University of South Carolina Columbia serves a diverse population of students with widely varying backgrounds, career goals, and levels of aspiration. The university offers over 320 degrees at the bachelor's, master's, doctoral, and professional program levels, affording students the most comprehensive array of educational programs in the state. Opportunities for personal and career development are provided to the citizens of South Carolina through outreach and continuing education activities. The university provides additional opportunities for associate degrees through Fort Jackson and through the oversight of regional Palmetto College campuses (Lancaster, Salkehatchie, Sumter, and Union).

Through classroom and laboratory instruction delivered in a variety of face-to-face and distance learning formats and modalities, degree programs are offered in the following areas: arts and sciences; business; education; engineering and computing; hospitality, retail, and sport management; information and communications; law; medicine; music; nursing; pharmacy; public health; and social work. The depth and breadth of its graduate programs distinguishes the University of South Carolina Columbia from all other institutions of higher learning in South Carolina.

Recognized by the Carnegie Foundation as a top research and community engaged institution, nationally ranked in start-up businesses, and conferring over 30% of all bachelor's and graduate degrees awarded at public institutions in South Carolina, the university has a profound relevance, reach, and impact on the people of the state. As the flagship institution of the university system, the University of South Carolina Columbia leads the way in providing all students with the highest-quality education, including the knowledge, skills, and values necessary for success and responsible citizenship in a complex and changing world through engagement in nationally and internationally ranked research, scholarship, community outreach, and artistic creation.

## 2. UofSC Strategic Plan (2020) : A Path to Excellence

Priority 1. Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders.

Priority 2. Assemble and cultivate a world-class faculty and staff.

Priority 3. Create new pathways to research excellence in order to become Association of American Universities eligible.

Priority 4. Cultivate a more diverse, equitable and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive.

Priority 5. Harness the power, attributes and institutional diversity of an integrated and interoperative university system that enhances access, success and affordability for every eligible S.C. student.

Priority 6. Spur innovation and economic development through impactful community Partnerships

Priority 7. Provide a sustainable campus infrastructure — physical, virtual, fundraising and administrative — that supports academic excellence and preeminent student life.

## 3. School of Music Mission (2015)

Music is an essential component of the human experience. The University of South Carolina School of Music exists to transform lives through excellence in music teaching, performance, creative activities, research, and service. Toward these ends, the school endeavors to meet five tenets:

- prepare musicians for professional careers and leadership in music teaching, performance, composition, research and related fields
- serve as a cultural and educational center of excellence for the State of South Carolina and the nation
- generate research and other creative activities in music that have local, national and international impact
- provide meaningful music experiences for all University students through courses designed to foster an awareness of the role of music in society
- enhance the University of South Carolina's commitment to become one of the finest public universities in America

## 4. School of Music Vision, Five Core Values (2015):

*The UofSC School of Music seeks to be a model public higher education music school for America.*

To be a model public music school our unit must:

- Be the music school that our students and our university require;
- Be the music school that our state requires;
- Be the music school that our art and our society require.

To achieve this vision, the School of Music has articulated its core values and initiated a planning process to fully embrace these values by recognizing goals and actions that manifest the values, and to do so over the next ten years, 2015–2025.

*Our core values:*

1. **Excellence** - A School of Music cannot be a model without being musically, academically, and artistically excellent. We observe this value by hiring only excellent faculty; recruiting and admitting only excellent students; conducting our work in excellent facilities; creating, delivering, and partnering with excellent programs at our exceptional university; and by expecting excellence in student achievement.
2. **Student success** - At the UofSC School of Music, we invest in the success of every student. We do not assume that some students will fail—we instead commit ourselves to assisting every enrolled student to achieve success. We realize this value by seeking to bring each and every student to our standards in all that we do and all that we expect of them, and by offering students choices and opportunities to realize success that our competitors do not.

The following three values distinguish us and combine with the two traditional ones above to make *our five core values* that propel us toward our vision.

3. The Preparation of **Music Leaders** - The UofSC School of Music acknowledges that for our budding professional musicians, should they wish to make their lives and careers in music, they will need to be prepared with more than just purely musical and traditional academic skills and dispositions. Our students must be skilled music leaders to ensure that they advance the quality of life in the communities where they live by helping to make others happier, healthier, more hopeful, and more fulfilled through the power of music. A School of Music-wide culture fostered since 2008 by the work of the nation's first public university music leadership institute, Spark: Carolina's Music Leadership Laboratory, makes possible the preparation of tomorrow's music leaders by assuring their participation and learning in four distinct but interdependent sub--disciplines: 1. Community Engagement experiences; 2. Leadership training; 3. Entrepreneurship activities; and 4. Advocacy education. We observe this value by insuring that in their degree programs professional music students gain: documented and assessed community engagement experience through either the school's award--winning *Music For Your Life* programs or in other community endeavors; training in the principles and ethics of music leadership; participation in and creation of entrepreneurial projects in music that expand their imaginations, require deep collaboration, and help them create new personal and professional behaviors; and instruction in and experience with the necessity of making a case for the value of music and music-making in society through music advocacy coursework.
4. The Preparation of **Musicians as Educators & Educators as Musicians** - The UofSC School of Music has long been a leader in music education, realized in effective teacher training programs, specific elite instrumental and vocal

pedagogy programs at all levels, and by renowned research and scholarship on music teaching and learning. We value the role that all of our professional music students ultimately play during their careers as teachers and educators in music and we have designed courses and programs to maximize these roles.

We also value the proposition that all teachers and pedagogues must be excellent musicians and able to demonstrate that excellence as a part of their teaching—we actualize our commitment to this proposition by advancing choices for realizing musical skills through teaching activities in applied music, large ensembles, chamber music, and through academic coursework in music. In addition, a faculty member hired in 2021 is an expert on Teaching Artistry and will be leading an effort with colleague faculty in music education and in pedagogy to develop a 12 cr certificate for undergraduates in teaching artistry to supplement the tenets of this core value and more fully realize it in our work.

5. The Preparation of **Diversely Skilled Musicians** - The UofSC School of Music recognizes the changing world and marketplace for professional musicians who wish to make music their life's work and we value the necessary skills we feel our graduates will need to improve and sustain, in music, their own lives and the vitality and fulfillment of persons in their communities. We observe this value by offering our students both instruction in and experiences with making music in diverse ways; opportunities to utilize a variety of musical skills beyond performance, composition, writing, and teaching; work with persons from diverse populations in their community engagement activities; and by offering programs that contain such features.

## **B. SIZE AND SCOPE**

The School of Music enrolls sufficient numbers of students (mostly majors, but also supplemented by undergraduate music minors and others where required) to cover the size and scope of programs offered. Not all degree programs are as liberally enrolled as desired, but collectives of students enrolled in various similar degrees do produce excellent synergetic critical masses across all disciplines and programs in the School, and there are no zero-enrolled distinct degree programs currently.

The School maintains an appropriate number of faculty to cover the size and scope of programs offered—there are no current faculty shortages. At the present time, however, some faculty have heavier teaching loads than others. This has been as a result of the recent advanced development of the School's community programs and the supervision of some of them by tenure-stream faculty, primarily in music sub-discipline areas where the management of the actual programs serves both community and school music major educational needs, and where it has not been possible to grant these faculty release for the administration of these programs (music education—USC String Project, Children's Music Development Center, and the Congaree New Horizons Bands). Discussed more fully below in E. FACULTY AND STAFF, this condition does suggest an addition of faculty to the music education area is required to more evenly distribute the teaching duties and allow the existing three music education-devoted positions to be more equitably loaded with other academic faculty in music.

As to an appropriate devotion of existing resources to cover the size and scope of programs offered, this is one place where the School has needed assistance and where it has recently received some that is currently being implemented. To adequately support the BM and MM in Jazz Studies degrees that for years have not been appropriately supported, it has been necessary for the School to obtain permission from the university to renovate space in an old church building and its two adjacent support structures across the street from the School. When renovated, these additional facilities for music study will provide sufficient performance, instructional, rehearsal/practice, office and studio, and shop and storage space for the jazz program. That space is also being renovated to provide the necessary space for the development one of the School's two newest programs of study, the Musical Theatre Concentration (MT) in the Bachelor of Arts degree. Noted elsewhere in this self-study, the amount of funds allocated to this renovation is currently inadequate to address all of the needs of the Jazz and MT programs and will provide only about ½ of the necessary work in the structures over the course of the next 18 months. Most student rehearsal/practice spaces, and adequate acoustical treatments and isolations for all instructional and performance facilities are two of the necessities NOT currently covered by the allocated funding. The School will have to obtain the rest of the funding for these necessities, estimated to about \$1.5M - \$2M.

The School of Music prides itself on its wide variety of offerings of advanced courses in music appropriate to major areas of study at degree or program levels being offered—these are not only sufficient but exemplary in number and scope. Additionally, the School provides more than the requisite number and sophistication of ensemble experiences at advanced levels, consistent with all major areas of study and degree or program levels.

### **C. FINANCES**

The overall fiscal operation of the music unit is in compliance with all NASM standards relative to its purposes and size and scope. The sources and reliability of operating income for the School comes from a combination of:

- \*state appropriations granted to the music unit through the UofSC CFO and provost's office,
- \*Music Enrichment Fee dollars charged to all students registered for any applied music courses or any other instruction that features any one-on-one methodologies,
- \*some specific endowment earnings prescribed by donors for the purposes of covering operating expenses,
- \*funds directly and indirectly granted to the UofSC Bands from Gamecock Athletics to support athletic bands,
- \*special legislatively-approved funds to grant SC resident students meritorious scholarships,
- \*some earned income revenue from tickets and merchandise sales, as well as from some contractual musical services, and
- \*consistent with the campus' current responsibility-based budget model,
  - a sizeable campus pool-supplied subvention,
  - 100 % of the tuition dollars earned by music majors taking music courses,
  - 70% of all tuition dollars earned by non-music majors taking music courses,
  - 30% of all dollars earned by music majors taking non-music courses, and
  - 70% of all tuition earned from those UofSC students taking ENTR (campus-

wide Entrepreneurship) courses—the School of Music is recognized as a campus leader in entrepreneurship education and in October 2021 was identified as the academic college home for the new UofSC Campus E-ship minor).

These funds produce enough revenue to more than support School annual expenses and have for every year since the last re-accreditation cycle began in 2010. The School also charges fees paid directly to it by its students for use of the recital hall for recitals, recording, accompanists, and and/or instrumental rental. Dollars collected from these fee charges are expended by the Assistant Dean for Finance for costs associated with the fee's purpose (stage management for live recital hall events, audio recording technicians, accompanists, locker and instrument maintenance and replacement). These, as well as other policies for students are outlined in the Undergraduate and Graduate Student Handbooks at this url:  
[https://www.sc.edu/study/colleges\\_schools/music/internal/current\\_students/index.php](https://www.sc.edu/study/colleges_schools/music/internal/current_students/index.php)

While the regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the music unit from year to year, there are two concerns regarding long-term budgetary consistency and reliability:

1. current annual changes in the amounts taxed to the School of Music for funding of campus support units and their special initiatives, and
2. concern that after an-agreed-upon 3-year period for no changes to the various subvention amounts to colleges on the campus expires on 30 June 2024, any reduction in the subvention revenue amount to the School would have an adverse effect on the ability of the School to either function without cuts or to effectively plan for its future.

The School's operating budget is divided into numerous sub-budgets for various aspects of the School. Bands, Orchestra, Opera, Choral Activities, Enrollment Management, Advancement, Koger Center, Spark, etc... all have their own annual budgets which combine to make the School's overall operating budget. These budgets are all managed by the Assistant Dean for Finance.

On September 8, 2020, the School of Music received a new investment in special initiative dollars from the university. This consisted of \$2.7M one-time funds for new instruments and renovations to additional facilities to come online for Music in the coming months, and a net of \$1.2M of annually recurring dollars. The School's faculty and staff leadership went through a rigorous planning exercise in the fall of 2020 to determine how to invest these recurring funds, and a plan was developed to increase investments in graduate assistant stipend funding; undergraduate scholarship funding; large ensemble budgets (which had been cut in recent years), most especially the long-under-funded jazz area; new faculty where such positions were first needed; new support staff and small recurring budgets for those areas; and to award staff salary increases. That effort identified approximately \$900k of the \$1.2M to be committed over the course of the next three years (though 2023-24), leaving \$300k uncommitted to deal with any new budget reversions, new budget model vagaries resulting in a loss of revenue to the School, or other possible financial calamities.

The School of Music partners with the Koger Center for the Performing Arts (a component part of the School since July 1, 2018) to not only fulfill its mission, but also on actual financing and operational matters that articulate goals common between the two entities. For instance, a new



Assistant Dean for Advancement (*Audra Vaz*) who serves not only as a supervisor of all marketing/ communications for both Music and Koger, but also as manager of all alumni activities and media/government relations for the two units, and as the primary senior development officer and leader of the development enterprise for the units, was hired in June 2021. An organizational chart for how the School and the Koger Center personnel are structured is referenced on the MDP thumb drive under D. GOVERNANCE AND ADMINISTRATION.

The annual budget for the music unit is produced each April-May for the following fiscal year that starts on 1 July. The Dean and the Assistant Dean for Finance (*Mary Peak*) reveal budgetary realities to the faculty each fall and then collect input from them for possible expenditures (and sometimes new revenues) consistent with the strategic plan of the School through the exercise of the *Blueprint for Academic Excellence* (“Blueprint”) annual report (see MDP thumb drive, SECTION III. EVALUATION, PLANNING AND PROJECTIONS) process required by the Provost’s office every Feb-March. The final draft of the Blueprint becomes the official version after a final review by faculty leaders, applicable staff, and select student leaders in April, which leads to the actual budgeting process with the Dean and Assistant Dean at that time mentioned above. The budget is then reviewed twice during each fiscal year (October and March) for the purposes of status updates or affirmation by School leadership as assessments of that year’s balance sheets are evaluated.

Development methods for fundraising procedures and results undergo a similar procedure, though the leaders of the process are the Dean and the Assistant Dean for Advancement. After an annual agenda of philanthropic priorities is developed by the Dean and Assistant Dean, this agenda is revealed to faculty for their input at the first faculty meeting of the new academic year in August. Meetings are held as necessary for faculty and staff to discuss these priorities with the Dean and Assistant Dean, and a final version of these priorities and plans for meeting them is advanced in the “Blueprint” similar to those described above regarding the unit’s operating budget.

It should be noted that while both budget and development documents are circulated to faculty for review through the Blueprint webpages and/or other drafts in the months before they become official, faculty do not engage regularly in an actual review of these documents during these advance draft and review periods, and as a result there is a great deal of ad hoc input to the documents throughout the unfolding of each fiscal year. This is considered a normal course of events and so the plans made are often adjusted mid-year to accommodate changing realities or faculty opportunities that emerge over time.

The Blueprint process on the campus works quite well. Begun in an online version just about four years ago and improved each subsequent year, the process is not only helpful for on-going budget analysis and execution, but also aids tremendously in the establishment of good processes for long-range financial planning and results assessment as it includes sub-routines for listing all sorts of functional aspects of an academic unit beyond just finances (chiefly curricular and other instructional aspects associated with the university’s strategic plan).

The one significant area of weakness for the School’s finances is in the amount of dollars the units is able to grant in financial aid at both undergraduate and graduate levels. While the amounts are substantial in total for each level, they are not sufficient to:

1. Recruit a larger percentage of the top students who audition for the School’s graduate

programs (the School's graduate yield is in the 30-35% range typically). While the School's graduate enrollment is strong in most degrees, the faculty do not feel as though the quality of the School's graduate student population is as reflective of the quality of auditionees the School sees each winter as the faculty feel it should be; and

2. Recruit either a high enough caliber undergraduate student (yield there is usually 48-55%) in most areas, or even adequate numbers of students in certain areas.

As affirmed in the Blueprint, the School has identified this financial need as the most critical philanthropic effort in the School's development strategy for at least the last 17 years. Even as annual progress is made in these undergraduate scholarship budgets through external development and internal allocation efforts, the reputation of the School advances and attracts more outstanding auditionees while the School's competitor's ability to award aid outstrips UofSC's capacity to do same.

The 2018 addition of the Koger Center and its resources and common goals to the School's programs has afforded the School an ability to focus on four fundraising efforts previously under-employed at the School, each of which will have student financial aid at all levels as their top fundraising goal:

1. More staff fundraisers that will permit a focus on annual gifts and prospect/donor identification in ways previously not possible;
2. A development staff member devoted to alumni affairs who will provide much additional attention on the under-developed area of alumni relations with both former music majors and their parents, and on former marching band and other ensemble participants from the past who were not music majors;
3. A development staff member devoted to strategic planning for development (Assistant Dean for Advancement) who will assist the dean in identifying and resourcing specific school needs and campaign management; and,
4. A coordinated effort to align philanthropic endeavors with marketing communications, alumni affairs, and government relations administered by the new Assistant Dean.

## **D. GOVERNANCE AND ADMINISTRATION**

School of Music governance and administrative structures and activities fulfill the purposes of the institution and the music unit and assure fundamental educational, artistic, administrative, and financial continuity and stability. These structures feature a faculty organization and leadership hierarchy of "area coordinators," and a sophisticated School-wide committee structure consisting of elected, standing, personnel, and ad hoc committees that address all operational and instructional aspects of the School. The charges and memberships of these committees are also noted in Section III. D. Their primary foci are on providing mechanisms for communication among all components of the unit, and on supporting excellence in teaching and learning.

As mentioned in A. PURPOSES above, the School practices long-range planning with regularity, where faculty and senior staff engage in occasional retreats, multi-annual Open Forums for faculty and senior staff conversation on planning goals and objectives, and through the various review periods associated with the campus Blueprint process. Sometimes these goals and objectives are generated in one of the three most influential standing and elected committees, the *Undergraduate Committee*, the *Graduate Committee*, and/or the *Executive Committee*.

Duties of the music executive and the whole of the music administration, staff, and faculty leadership are also noted in Section III. D. The music executive, the Dean, is a 100% administrative post, as are all of the Assistant Deans (in light purple on the Org chart) (MDP thumb drive under D. GOVERNANCE AND ADMINISTRATION). Each of the four Associate Deans (in light brown on the Org chart) is a tenured associate or full professor on the faculty and each is assigned a half-time load for their administrative duties. Three of these individuals teach half--time loads in applied or academic coursework, and one teaches a full-time applied load in addition to his 50% administrative load. Each administrator and staff member reports that sufficient time is provided for them to execute their administrative duties effectively.

## E. FACULTY AND STAFF

The faculty of the UofSC School of Music is a dynamic, devoted, and compassionate group of exceedingly talented and insightful musicians. Their qualifications for music instruction and practice meet all NASM standards for same. The fulltime faculty numbers include 52 tenured or tenure-track; 6 professional track Instructors eligible by university policy for being voted onto tenure track in the next 1-3 years; 3 professional track, non-tenure eligible positions; and one currently-vacant tenure-stream position (piano). There are also 8 part-time, hourly, adjunct faculty, and three staff accompanists paid per service. The 61 full-time and 8 part-time faculty positions are adequately distributed among the instructional areas of the school and are sufficient to support the degree programs offered.

All tenure-eligible faculty are appointed following a national search. Each of the 6 professional track Instructors eligible for being voted onto tenure track in the next 1-3 years must also have been appointed as the result of a search. The other faculty appointments can be made on limited-term contracts of 1, 2, or 3 years.

For purposes of evaluation, the faculty are segmented into one of three areas of musical activity upon which the School's personnel actions are based—Academic, Applied, and Ensemble. All faculty are evaluated once each year in a formal "Annual Performance Review" as provided for in the UofSC Faculty Manual, except in years when they are undergoing a personnel action (pursuing promotion; tenure; post-tenure review; pre-tenure—"Third Year Review") as expected in the campus Faculty Manual. The Dean conducts Annual Performance Reviews for all faculty, informed by peer review of teaching reports, colleague evaluation committee reports, and other formal and informal stimuli. Processes for the other aforementioned personnel actions are described in the School's Faculty Handbook ([https://www.sc.edu/study/colleges\\_schools/music/internal/faculty\\_staff/index.php](https://www.sc.edu/study/colleges_schools/music/internal/faculty_staff/index.php)).

Loads for tenure-stream faculty adhere to the university's expectation of 40% research, 40% teaching, and 20% service for tenure-stream faculty. This is also true for the 6 professional track Instructors eligible for being voted onto tenure track in the next 1-3 years. The 40% Teaching assignment consists of a 2+2 load of 3 credit courses for Academic faculty, 18 hrs of private lessons per week for Applied faculty per semester, and 1 conducted ensemble, 1 class in conducting, related coursework, or a second ensemble, and administration of applicable ensemble activities for faculty in the Ensemble area per semester. Each faculty member defines their own Research activity (what the School has identified in its personnel documents as *RSP*--Research/Scholarship/ Performance). Service activities are based both upon a faculty member's

strengths and desires, and upon School and institutional need, including committee service and various administrative duties.

Though faculty are adequate in number and distribution to support all degree programs, it is also true that each of the three music education-only tenure-stream faculty teach these full loads and also have significant built-in service duties administering their own *Music For Your Life* community programs as practicum for their music education students.

Typical of music units, student-to-faculty ratios are very good, 7.7 to 1, insuring the personal attention each student requires to excel and to manifest the School's expectations for achieving Student Success, the School's second core value.

The School employs more than 80 graduate assistants. These assistantships are granted to students who study in any of the School's MM, DMA, or PhD programs, and even occasionally to a Graduate Certificate student. The positions are designed to provide students the opportunity to learn about advanced music study, teaching, or administration beyond the scope of their degree curricular content, as well as to provide appropriate assistance to School operation and function. The duties of the assistantships range from teaching courses or private lessons, to performing in established ensembles, to assisting with applied studio, ensemble management or other logistical matters, and other administrative duties. The assistantships provide for a full 9 credits of tuition (resident or non-resident) per semester waived completely, and a stipend that varies with the nature of the appointment—full or half-time, doctoral or master's level. The stipend levels are unfortunately low when compared to those of peers and especially peer aspirants. Full-time (20hr/wk work commitment) doctoral students will receive \$8000 annually for this work when a new level of stipend is established in fall 2022. Half-time assistantships at that level (10hrs/wk) will earn \$4000 stipends. Master's students on 20 hrs/wk positions will earn \$7000 stipends and half-time MMs will be earning \$3500 per year next fall. Increasing these stipends even more, getting them into the \$10-12k range, is a critical need of the School and remains, along with undergraduate scholarships, the chief need to be addressed by philanthropic external giving in the School.

Faculty development is pursued primarily through travel funds granted to faculty through a request for reimbursement process executed each fall for most of the academic year, and in the spring for mostly summer-early fall travel. \$100-\$120k of the School of Music's annual operating budget is devoted to this faculty development enterprise. Some of those funds are also used to support student recruitment related travel as well. The School of Music budget, and the budget of the Spark Music Leadership Laboratory, sustain grant accounts to which faculty can apply for developing teaching or other methodological pursuits, as well to support Research endeavors, primarily through the purchase of equipment and/or technology. The Office of the VP for Research on campus makes grant funds available to faculty to assist with their *RSP* as well. All faculty hired onto the tenure-track are awarded start-up funding to assist with their transition to being a Carolina music faculty member. Other activities for faculty professional development include funds granted to faculty from an account in the School of Music's operating budget and matched by the Provost's office to recognize the graduation of every doctoral student, known as "Provost Doctoral Funds." These dollars may only be expended on efforts that support graduate students or for faculty development that achieves those ends. In addition, university-sponsored Teaching, Research, and Service Awards (which music faculty have earned

with regularity), as well as specific campus and Southeastern Conference Leadership training opportunities are supported.

The support staff of the School is an extraordinary collection of dedicated professionals, many of whom have been employees of the School for many years. Though a major member of the support staff was recently converted to a faculty position (recording engineer), the duties of the support staff of the school cover a vast collection of other activities in the School and in the Koger Center, ranging from finances (budgeting/business) to advancement/ development/ marketing/alumni, IT and AV, box office, student services, assistance to ensembles or other programs, enrollment management, advising, and piano/facilities. Positions in **red** (Unclassified) or highlighted in **yellow (Classified)** or from the Org chart (MDP thumb drive under D. GOVERNANCE AND ADMINISTRATION) constitute the staff of the School of Music.

## F. FACILITIES, EQUIPMENT, TECHNOLOGY, HEALTH, AND SAFETY

The School of Music faculty and programs currently originate from five buildings, the **Music Building** (the main home of the School and most of its programming); the adjacent **Koger Center** for the Performing Arts; two buildings across the street from Music and the Koger: the **Hootie Johnson Performance Hall** (500 seats) in the Darla Moore School of Business, and the **UofSC String Project** in the ground floor of the Discovery parking garage; and the **Copenhaver Band Hall** and Practice Field located one mile from the Music Bldg on the south side of the campus. Three old buildings--also across the street from the Koger Center—a historic United Methodist church, its education building, and its parsonage, will also be devoted to School of Music function beginning at the close of a first phase of renovation to these newly-acquired facilities in the fall of 2022. In total, these buildings devoted to Music unit function at UofSC meet most NASM standards regarding facilities, equipment, technology, health, and safety in relation to both music and non-music students, to faculty, and to all curricula and programs.

The **Music Building** houses: 6 classrooms; 56 faculty teaching studios; 6 specialized instructional lab spaces; 50 student practice rooms, of which 12 are for piano majors only; 3 large ensemble and two small rehearsal rooms; 1 auditorium for concerts—the resplendent Recital Hall of 200 seats; the music library; computer facilities consisting of an IT office and a 16-station lab; numerous storage facilities; and 10 administrative offices. Opening in 1990, the **Koger Center** is a large facility whose main auditorium of 2200 seats is used as a performing arts rental venue for campus and community arts events of professional and amateur variety, as well as for traveling Broadway shows, various productions of the Koger itself, and for campus non-arts gatherings. The School of Music's large instrumental ensembles (bands and UofSC Symphony) rent the hall for their regular semester-concerts. The Koger also contains two ensemble rehearsal spaces, a small one (1500 sq ft) used primarily for various instrumental and vocal studio classes, and a large one of 4200 sq ft that serves the weekly, curricular rehearsal needs of a number of the large ensembles of the school. There are many other auxiliary spaces in the Koger that are routinely used by the School for various instructional, performance, and social activities. The **Johnson Performance Hall** is a beautiful 500 seat classroom in the business school that was upfitted just before its opening in 2014 to function as a performance space for the School. The acoustics in the space are even and very good, but very precise and there is very little reverberation and warmth to sounds produced there. There is also a limited amount of storage or backstage space for the relatively small stage, making the hall best for chamber music or small instrumental ensembles, or for experimental and/or technologically-

focused events. There is also an arrangement that provides this space for music only after 5 pm on weekdays and all day on weekends, as it is a heavily-used large classroom during weekdays until 5pm. As the recording and event support staff of the School of Music grows, Johnson Hall will be utilized more for student degree solo and chamber recitals, hopefully alleviating some pressure off the Music Bldg's Recital Hall, where most of those take place presently.

The **UofSC String Project Space** is a 17,000 sq ft facility located on the first floor of a parking garage across the street from the Music Bldg. that opened in 2009. It houses the award-winning *Music For Your Life* program of the same name where in excess of 300 bowed string students aged 3-60 years come for instruction twice a week, Tuesday-Friday from 3:30-7:30pm. The facility contains 8 practice rooms, two offices, a library and 3 large rehearsal spaces which are also outfitted for classroom instruction with appropriate chairs and technology, as well as with grand pianos to accommodate DMA piano major practice overflow from the Music Bldg. All of these spaces are available for other School of Music instruction and activities from 8am-3pm T-F, and all day and night on Saturdays, Sundays, and Mondays. Unstaffed through all daylight hours, this building is accessible to students by key card. And finally, the **Copenhaver Band Hall** (named after a significant scholarship endowed gift from the late, long-time Director of Bands at Carolina who retired in 2010, James K. Copenhaver) is the home to the Carolina Band, the university's marching band, a component part of the School of Music. That facility features a 7000 sq ft rehearsal hall, a smaller ensemble rehearsal hall, two auxiliary rooms, five Wenger practice rooms, instrument, uniform and equipment storage, and two offices. It is also adjacent to a turf field devoted exclusively to Carolina Band usage.

To more fully meet its mission, to advance its pursuit of its vision, and to address problematic long-term national enrollment projections for music majors in traditional audition-based music degree programs at the baccalaureate level, the School engaged in a strategic effort from 2018-19 through 2021-22 to expand its academic and performance curricular offerings footprint by developing new programs in music industry studies (liberal arts, BS, non-auditioned) and a 12 hr concentration in Musical Theatre within its existing BA in Music. These efforts, along with a further investment in the long-under-funded jazz programs at the School as described above in C. FINANCES, have necessitated the School locating new facilities to support the additional instruction these programs and investments require. To address these needs, the administration of the university in December 2019 supported the efforts of the UofSC Development Foundation to purchase from the United Methodist convention its Greene St Church and two adjacent auxiliary buildings in order to lease-to-own the property to Academic Affairs at the university for the use of the School of Music following extensive necessary renovations. The renovations to the **Jazz Church** buildings (as they are colloquially known currently), when complete, will provide for 7 faculty offices/studios, 2 classrooms, 3 combo rehearsal rooms, 5 student practice rooms, a club/café with desert and beverage kitchen, canteen space for students, instrument and equipment storage space, workroom, and a 200 seat auditorium for performances, musical theatre workshops and staging rehearsals, big band rehearsals, and some large lecture classes in jazz, musical theatre, and music industry studies.

All spaces currently allotted to music unit functions are adequate for the effective conduct of those functions. The following equipment and technology is provided by the School for student, faculty, and others' use as appropriate to the student learning purposes and to the size and scope of both the music unit and the degrees and programs offered: grand pianos; upright pianos; pipe and/or electronic organs; electronic instruments and equipment; recording equipment; audio and video playback equipment for libraries, listening rooms, and classrooms; orchestral and band

instruments; computers; supplies; and audio-visual aids. Facilities, equipment, and technology provided by the School are adequate to support teaching and learning in all curricular offerings and for all faculty and students engaged in them, is appropriately specialized for advanced work, and plans for systematic updating of equipment and/or technologies are in place.

With respect to certain facilities matters, however, the School does not appear to be in compliance currently with NASM standards. The first of these is relative to appropriate budget plans and provisions being in place for adequate maintenance of the physical plant. When the construction of the Music Bldg was completed and it opened in 1995, it was apparent immediately that the HVAC system installed for the building was inadequate to support safe and satisfactory conditions in the building for persons who work there for many hours during the day, for audiences of public performance events held in the Recital Hall, and for any of the School-, student- or faculty-owned instruments, especially the ones made of wood. This system has been repaired dozens of times over the 26 years since it was installed, and yet the problems are never more than just a few weeks or even days from emerging again. Failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility that often results in extreme conditions and requires faculty and students to relocate their work elsewhere,
- \*leaks in office and studio ceilings in various floors that come and go and cause unpredictable water damage,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

In short, the HVAC system in the Music Bldg requires replacement.

As a result--in part, of the HVAC issues--but also suffering from wear-and-tear over the years, there are places in the Music building that are not safe. The back stairway requires repair to the plastic coverings of each step, carpet glue is losing its function and carpet "squares" are sticking up all over the building constituting significant tripping hazards, and the acoustical treatments in some of the rooms remain highly problematic. This is especially true in the Music Bldg band rehearsal room, known as Fraser Hall, room #016 which does not contain adequate treatments on the wall to preserve good hearing health for those engaging in instrumental rehearsals in the room. The isolation between rooms #201 and #220 (now that the latter is often used for chamber music rehearsal similarly to the former) is non-existent and must be reinforced.

There is also a lack of adequate treatments for the use of athletic bands in the large room of the Copenhaver Band Hall, #108.

It must also be noted that has currently planned, the funding for the upcoming 2022 renovation of the **Jazz Church** and its two associated buildings for use for the growing jazz, music industry, and musical theatre concentration programs in the School does not contain dollars sufficient for adequate acoustical treatment or isolation from a number of the spaces identified and needed for rehearsal, practice, and instruction. This has necessitated that the project be divided into two phases--the dollars assigned and approved to be used on the first phase of this project, \$2.5M, provide for the required envelope, HVAC, and room finishes required to make about half of the

space basically functional for music instruction and music-making. There is, however, no funding dedicated to phase 2 which is when the remainder of the space would be outfitted and when the vast majority of the acoustic treatments and isolations necessary would be completed. The School is in need of identifying the additional \$1.5M - \$2M funding for phase 2 in 2022 or 2023 and is devoting some effort in its Development operations to acquiring what it can of this \$. Still, additional institutional support while COVID or other one-time dollars may be available at the university would be advised to complete this project and bring the School into compliance with NASM standards on health and safety.

Students enrolled in music unit programs and faculty and staff with employment status in the music unit are provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. The Spark Leadership Laboratory distributes information regarding maintaining good health in the Music Bldg for relevant personnel.

During several classes each semester of the zero-credit MUSC 100 Music Convocation course all music majors are required to take five times while undergraduates, enrollees are introduced to general topics including basic information about the maintenance of hearing, vocal, mental, and musculoskeletal health and injury prevention. This includes the identification of available resources, decisions regarding topic areas and breadth and depth made by the institution, and are further correlated with the nature, content, and requirements of specific areas of specialization or specific courses of study. Examples of these sessions in calendar year 2021 were:

#### **S21 -**

##### **-Stress Management and Resilience**

##### **-Hearing Health and Safety**

##### **-Skeletal Health and Alexander Technique**

Dr. Petrea Warneck

Introduction to the Alexander Technique and body mapping. <https://youtu.be/19osSucWVNI>

##### **-Student Health Services**

##### **-Intro to Sound Meditation**

#### **F21 -**

##### **-Vocal Health Assignment**

Jamy Claire Archer, Speech-Language Pathologist, Arnold School of Public Health.

Vocal anatomy/physiology, characteristics of healthy vs. unhealthy voice, methods to optimize healthy voice, vocal hygiene, and impacts of poor vocal health. <https://www.youtube.com/watch?v=DR24Rr80XWY>

##### **-University Health Services Assignment**

Dr. April Scott, University Health Services. An overview of the available health services on campus. <https://www.youtube.com/watch?v=QQWuuAsQOKk>

##### **-Recognize, Respond, and Refer: Emotional Distress Responses Assignment**

Kate Hanshaw, Program Coordinator, Mental Health Initiatives (UofSC)

Overview of on campus mental health services, how to recognize warning signs of a person in crisis, how to have a conversation with someone potentially in crisis, and available on campus resources for help. <https://www.youtube.com/watch?v=a1wVcwotzbc>

##### **-SAVIP (Sexual Assault and Violence Intervention & Prevention) presentation**

UofSC Student Health Services

The personnel associated with administration of Spark also regularly host events that both inform music stakeholders and help people address matters of their own health and wellness.



Music program policies, protocols, and operations reflect attention to maintenance of health and injury prevention and to the relationships among: the health and safety of musicians; suitable choices of equipment and technology for various specific purposes; appropriate and safe operation of equipment and technology; and the acoustic and other conditions associated with health and safety in practice, rehearsal, performance, and facilities.

## **G. LIBRARY AND LEARNING RESOURCES**

The Music Library is a departmental branch of the University Libraries and is serviced by library personnel. The Music Library, physically located on the second floor of the School of Music building, meets all NASM standards regarding overall requirements; governance, administration, and personnel; collections and electronic access; services; facilities, and financial support.

The Head Music Librarian implements and supervises all services, including acquisitions of all formats, circulation, development, gifts, interlibrary lending, reference, reserves, special collections processing, hiring, training, and supervision of music library staff, user instruction, and digital and web-based activities. Additionally, the Head Music Librarian teaches MUSC 707: Bibliography and Research, MUSC 747: Advanced Research, and MUSC 787: Research Methods in Music.

The Music Library's acquisitions policy is to collect all formats of music materials. The Head Music Librarian is responsible for all materials ordering and management of the annual appropriation for music materials. Newly published materials are identified through standard library tools and are selected by the librarian for inclusion based on their appropriateness to the curricula and overall collection. Music faculty requests are ordered, if obtainable, until all funds are expended for that fiscal year. A one-time appropriation of \$1,000 is given to all new, permanent, full-time faculty members. Any library user may submit order requests via a public-access suggestion box or an online acquisitions request form. Issues such as serials cancellations or the fair distribution of funds among faculty are decided by the School of Music Library Committee, which is made up of representatives from the areas of performance, music education, music history, and music theory. Damaged or lost items are replaced systematically.

Online access to the world's foremost bibliographic database, OCLC's WorldCat, is available to campus users via the University Libraries' Electronic Resources. Lending and document-delivery services are provided by the University Libraries' Interlibrary Loan department to any UofSC student, staff, or faculty member. The Music Library reciprocates with other lending institutions, filling over two hundred requests per year. The University Libraries are a member of PASCAL, the Partnership Among South Carolina Academic Libraries, a consortium of over fifty member institutions that supports universal borrowing, a shared courier system, and shared licensing of electronic resources.

The Richland County Public Library's (RCPL) collection of sound recordings and audio-visual materials as well as electronic resources is available for public use and is located within seven blocks of the School of Music. While use is not currently tracked, all music students within Richland county are eligible for the RCP library card.

### Governance, Administration and Personnel

The Music Library is staffed full-time by three professional faculty librarians and one

paraprofessional. All three librarians hold a Master's degree in Library and Information Science. The Head of the Music Library (tenured) also holds Master's degree in composition and a Doctorate in library and information science. The paraprofessional position (Circulation Manager) requires a Bachelor's degree in Music, and the incumbent also holds a Master's degree in music performance. Other staff includes approximately fifteen undergraduate and graduate student assistants, most of whom are music or library science majors. The Music Library often hosts interns from the School of Library and Information Science

### Services

The Music Library's regular hours of operation are: Sundays, 12:00–6:00 pm; Mondays through Thursdays, 8:00 am –9:00 pm; Fridays, 8:00 am –5:00 pm; for a total of sixty-seven hours per week. Students and faculty have access to the online library (all UofSC campuses) and PASCAL catalogs, OCLC/WorldCat, interlibrary loan, full-text electronic journals, *Dissertations and Theses*, the three major music periodical indexes, a suite of online reference materials including Oxford Music Online, streaming audio and video databases (e.g., Naxos, Alexander Street press etc.), online music scores (Alexander Street Press Online Scores 1-3) and dozens of other electronic resources from any computer with Internet access or public computers in the Music Library. The Music Library website provides online finding aids for its special collections and open access to its many digital collections.

Introductory instruction in the use of the Music Library and/or its resources is available to any patron on demand. Personalized instructional sessions are available to any individual or group upon request. An overview of the Music Library, its policies, and its services is presented each semester during MUSC 100. The School of Music offers four courses in research methods: MUSC 707 (Bibliography & Research; required of all Master's students), MUSC 747 (Advanced Research; required of all MM and DMA students required to write a degree research project), MUED 795 (Research in Music Education and Pedagogy; required of all MME students), and MUED 796 (Seminar in Music Education Research; required of all PhD students).

### Facilities

The Music Library occupies 9,000-square feet on two levels in the School of Music. The listening and viewing carrels equipped with turntables, cassette decks, monitors, VCRs, and CD and DVD players. Other features include a reference/reading area, twelve public computer workstations, an electronic keyboard, and a photocopier. The Music Library's special collections are housed in its rare book room and are available by appointment only. Microfiche and microfilm readers are available in the main library.

Most music materials within the University Libraries are held by the Music Library. Exceptions include a basic reference collection in the Main Library and special collection items held by the Rare Book department or the South Caroliniana Library, and items stored in the Annex. In the Music Library, most music books, scores, and periodicals are located on open shelves. Most print materials circulate to faculty and graduate students for the semester and to undergraduate students for four weeks. Audio-visual materials are shelved in closed stacks. Most AV items circulate to faculty and graduate students for four weeks. Undergraduate students may use any item in the library. Collected works and monuments circulate to faculty and graduate students only for three days. Reference materials and periodicals do not circulate, except by permission. Music special collection materials are available by appointment. Many music materials, including sheet music and 78-rpm recordings, are also available digitally from the Music Library's website.

### Financial Support

The annual Music Library allocation for acquisitions is determined and apportioned by the Dean of Libraries. The Head of the Music Library handles ordering and manages the budget, working with the School of Music Library Committee to determine specific appropriation when necessary. Music books, printed music, and audio-visual materials are ordered directly from appropriate vendors. Standing orders are in place for numerous musicological series and composers' collected works editions. The Music Library's strong gifts-in-kind program greatly supplements its collections, and several funds and endowments supplement the annual acquisitions budget. Decisions about gift materials and the expenditure of special money are made by the Head Music Librarian.

These figures should reflect the main or central library budget or, if applicable. The combination of the main or central library budget and the music unit budget used to purchase Music Library materials.

#### **Holdings**

Books and Bound Periodicals	51,000
Music Scores and Sheet Music	33,000
Sound Recordings (CDs, tapes, 78s, LPs)	44,000
Audio-Visual (laserdiscs, VHS, DVDs)	1,700

#### **Music Acquisitions Budget, Fiscal Year 2019-2020**

##### **Firm**

(Faculty and Patron Requests, New Publications)	\$11,000
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##### **Continuations**

(Standing Orders, Periodicals, Electronic Resources)	\$50,000
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<b>Fiscal Year 2019-20 Total</b>	<b>\$61,000</b>
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<b>Fiscal Year 2018-19 Total</b>	<b>\$43,000</b>
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<b>Fiscal Year 2020-21 Allocation</b>	<b>\$65,000</b>
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#### **Supplemental Funds, Fiscal Year 2019-20**

Music Library Fund/Endowment Money	\$6,000
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The University Libraries provides budgetary support for all Music Library personnel. While the amount has varied over the years depending on overall libraries funding, the Music Library has been adequately staffed. Equipment acquisitions such as computer and AV equipment and office supplies are provided by the University Libraries. The School of Music provides facility maintenance and basic custodial services.

### Areas of Improvement

The Music Library's current holdings support the School of Music's curricula, and the staffing levels have been adequate. Given the current overall fiscal situation, funding for staffing and materials needs to be maintained and protected from fiscal cuts in order for the library to continue supporting the research needs of School of Music.

## **H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT**

The UofSC School of Music is in full compliance with NASM Standards and Guidelines regarding recruitment, admission-retention, record keeping, and advisement.

The School first hired a Director of Music Admissions in 2001, improving the frequency, accuracy, and professionalism of the communications with prospective students. A support staff role, an administrative assistant, was added in 2008, and the position evolved into an Assistant Director of Music Admissions role in 2019. In 2018 the Director of Music Admissions was promoted to an Assistant Dean of Enrollment Management and has since initiated a transition in electronic records from FileMaker Pro to Slate in cooperation with Admissions for key components of music admissions, including the music application, supporting documents, and prerecorded video auditions (crucial during Covid). The conversion to Slate has allowed for unification of the School of Music's audition review records, applicants' music credentials, and university application/credentials for the first time in history at the university. In addition, the University Admissions office is gradually opening Slate access to the Music Admissions staff to allow use of recruiting features within Slate such as customized texts and targeted emails.

Since the last NASM review, Music Admissions has capitalized on strong university relationships to establish daily information sessions at the School of Music for prospective students and their families who contact the university's visitor center, yearly training with new Admissions staff to teach them about the School of Music and its programs, and representation on the Academic Recruiting Council, a group of those tasked with recruiting and admissions within academic units at the University.

Recruitment goals, policies, and procedures are controlled by the institution, compatible with the goals and objectives of the music unit, free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution and are communicated with honesty and integrity. Admissions evaluation procedures and advising services are clearly and completely related to the goals and objectives of the School of Music programs and the School recruits and admits students only to programs or curricula for which the students show aptitudes and prospects for success. Numerous summer camps are presented by the School of Music, many with a student recruitment objective. They are listed below under Section II. C. Programmatic Areas, Other Programmatic Activities.

With the support of a then-student (now a music education alumna who teaches high school orchestra), the Assistant Dean of Enrollment Management founded the Music Community (MC), a residential hall where music students may opt to live with one another with selected returning students, in partnership with University Housing, and it opened in fall 2005. While the Music Community exists primarily to serve students, it is also a tool for recruiting and retention and has been recognized by University Housing for its excellence and stability over the years. Many other academic living/learning communities have come and gone since the MC was established, but the MC persists as one of the most successful living/learning communities at UofSC. The Assistant Dean and Assistant Director serve as liaisons to University Housing to help manage the community and create programming for the community.

The Assistant Dean of Enrollment Management is a national leader in promoting the best practice in music admissions as the founder of the Music Admissions Roundtable. The Roundtable has met formally and informally for more than 8 years and includes music admissions personnel at the majority of NASM institutions. In addition, the Assistant Dean co-presented the session “Recruitment and Retention: Establishing Pipelines, Managing the Cohort, Stemming Enrollment Decline” at the National Association of Schools of Music’s 95th Annual Meeting in November 2018 in Washington, DC along with Fred Peterbark, Assistant Dean for Enrollment Management and Student Services for the Chicago College of Performing Arts at Roosevelt University. These activities serve to elevate the practice of music admissions by encouraging ethical recruiting practice and educating music admissions personnel in the wake of shifting national admissions protocol.

Student retention policies and procedures meet NASM standards have been designed and sustained to be clearly defined and appropriate to the purposes of the School’s curricular programs. They are published on websites, in School publications, and are available in print form in both student services and advisors offices. These policies are administered primarily by the Associate Deans who also serve as Coordinators of the Graduate and Undergraduate programs respectively, in consultation with the standing committees for each level when applicable, and jointly with the Music Admissions staff, the Student Services Coordinators, and Spark, in addition to other university resources (e.g., the Student Success Center, the Center for Health and Well-Being, etc.) when relevant. These procedures, as well the occasional emails to faculty from the Associate Deans seeking the names of students who are having absence and/or academic difficulties that allow for the School of Music Undergraduate and Graduate Studies Directors to intervene and to refer students to appropriate resources, assures a rigor and a fairness in application, as well as insures that the School formally informs any student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, concentration or minor.

Music admissions staff works closely with student services and advising personnel to ensure an accurate transfer of admissions records into student services records for new students’ orientation and matriculation into UofSC and the School of Music. Many formerly paper-driven systems, such as practice room sign-up, instrument rental, advising appointments, etc, are now fully electronic. Since the last NASM review, the School has hired a full-time professional staff advisor who is embedded in the School of Music. The advisor works closely with advisors from all other schools/colleges on campus.

The School of Music’s Student Services offices (graduate— *Traci Hair*, coordinator, Music Bldg, room 101-C, and undergraduate— *Margee Zeigler*, coordinator, Music Bldg, room 101-k) maintain accurate, up-to-date records of each student’s educational progress, including courses taken, grades, repertory studied, performances associated with degree or program requirements, and the results of other appropriate evaluations. These offices also maintain files that include documents pertinent to the awarding of graduate degrees, including theses, dissertations, compositions, recital programs, and, in some cases, pertinent audio recordings, those are more often stored in the Music Library on the 2<sup>nd</sup> floor of the Music Bldg.

The 2016-17 addition of a professional undergraduate academic advisor (*Jillian Carey Bigony*), funded by Academic Affairs’ University Advising Center, has improved the quality and reliability of undergraduate advising in the School of Music significantly. Undergraduate

advising uniformly addresses program content, program progression and completion requirements, potential careers, or future studies (along with a singular focus on this matter delivered every semester by Spark), and music-specific student services consistent with the natures and purposes of music degrees and programs being offered. The Music Undergraduate advisor provides students with both digital and written documentation that describes all requirements and the purposes of the school's undergraduate programs.

Graduate advising is delivered by relevant faculty in each area. Those faculty advisors ([https://www.sc.edu/study/colleges\\_schools/music/internal/faculty\\_staff/facultyhandbook/sp3.00.php](https://www.sc.edu/study/colleges_schools/music/internal/faculty_staff/facultyhandbook/sp3.00.php)) are gathered for additional training and updates once a year by the Assoc Dean and Coordinator of Graduate Studies and the Student Services Coordinator for Graduate Programs (*Traci Hair*) to assure that matters pertaining to program content, program completion requirements, potential careers or future studies, and music-specific student services consistent with the natures and purposes of music degrees and programs being offered are also fully delivered.

Relative to the School's student complaint policy and procedure, the School employs a variety of methods to solicit student opinion regarding all academic and professional/personal matters as they relate to the community of scholars and students established in the School. Chief among these is the once-a-semester "Dean's Open Day for Students" where that day's calendar for the dean is completely devoted to and open for music students of any major and at any level to make one or more 15 minute appointments to visit with the dean specifically about any matter they wish. These days are published on the School's website, sent in email blasts to all majors, and posted on the news TV monitors throughout the School's buildings. In the past there have been dean's office student advisory councils formed with representatives from all student areas, degrees, levels, and organizations included, and those have been helpful. Sustaining leadership from year to year in the council was often problematic and so the new system of the "Dean's Day" was developed. Most areas of the faculty, as well as some applied faculty in their studios, and the Spark Team maintain their own student councils. The Associate Dean for Equity, Diversity, and Inclusion (*Birgitta Johnson*) also chairs a committee of faculty, staff and students that is often acting as a conduit for to student concerns and complaints to the administration.

The most common concerns expressed in recent years by students through all means mentioned above are: 1) the various fees paid directly to the Music School for the use of the recital hall, recoding, accompanists, and locker and/or instrumental rental—fees that simply pay for the costs associated with those services; and 2) the condition of the facilities in the Music Bldg, especially paint, carpet, practice room condition in general, lighting and safe steps in the stairways, etc.. all having to do mostly with safety but also with cleanliness and neatness. Associate Dean for Administration (*Jacob Will*) is consistently working with Facilities Supervisor (*Michael Gibson*) to attend to conditions in the Music Bldg.

Documents and services that address students' specific career or advanced degree goals and aspirations are delivered by the Spark Music Leadership Laboratory. Described on the Spark website ([https://www.sc.edu/study/colleges\\_schools/music/spark\\_laboratory/index.php](https://www.sc.edu/study/colleges_schools/music/spark_laboratory/index.php)), some of these present students and alumni with the opportunity for review and/or participation. Students are afforded such access continuously throughout the academic year in the Spark offices and in the Spark Lending Library located in the Music Library.

## I. PUBLISHED MATERIALS AND WEB SITES

The website for School of Music ([https://www.sc.edu/study/colleges\\_schools/music/](https://www.sc.edu/study/colleges_schools/music/)) was overhauled into its current form in 2012-13. Ensuring that issues pertinent to prospective students and parents are clearly and accurately represented on the site was the primary driver of the organization of the site at that time and they remain its chief audience. Most pages on the site have been designed to maximize hits and information gathering for various student recruitment-related populations. Calendaring, news, philanthropy, various directories, and all internal services are structured to facilitate an ease of access. This particular format has served the School well for nearly a decade, but there is a current institutional effort to do some degree of re-design of the site, most especially the organization of some of the instructional pages in the “study” and “apply” sections. These re-designs are strategically conceived not to change priorities, but to better address evolutions in the degree programs of the School, to more fully reflect the core values of the school that were developed in 2015, and to better connect news stories to relevant study areas of the site.

By assigning the supervision of the website the School’s Director of Information Technology (*Jason Trenary*), its maintenance by the School’s IT Support and Help Desk manager, (*Michael Laroche*) and its regular updating by relevant marketing and communications staff, the School of Music assures that the website, its contents and those of the School’s “intranet” ([https://www.sc.edu/study/colleges\\_schools/music/internal/index.php](https://www.sc.edu/study/colleges_schools/music/internal/index.php)), meet NASM standards for clarity, accuracy, and availability. The advancement area of the School, including the marketing/communications staff and the “Marcomm Team,” an advisory committee of faculty and staff to the marketing/communications/publicity/advertising staffs, ([https://www.sc.edu/study/colleges\\_schools/music/internal/faculty\\_staff/facultyhandbook/fsc4.00.php](https://www.sc.edu/study/colleges_schools/music/internal/faculty_staff/facultyhandbook/fsc4.00.php).) also ensure that hardcopy publications are accurate and comprehensive.

Recent personnel changes in the marketing and communications staff, occurring during COVID and while the articulation of principles of publicity and story-telling regarding both School and Koger Center achievement is still being developed, has resulted in some 2021 lapses and errors. It should be noted that the faculty and staff of the School, as well as graduate assistants and interns from both the School and from other academic units on the campus, have provided purposeful assistance to address these errors during this transition. As this self-study is authored, a new plan for delivering on the marketing/communications aspects of the School’s advancement enterprise is being conceived by stakeholders at all levels of faculty, staff, and students in the School.

## J. COMMUNITY INVOLVEMENT

The UofSC School of Music is meaningfully connected to its local community in a variety of distinctive ways. It is also true that the School of Music considers its “community” larger than just the local institutions and individuals who can gain benefit from musical interaction and experiences, but also the citizenry of the entire state of South Carolina and the southeast and Atlantic regions where its students and graduates have deepest connections.

The specifics of the School of Music’s community involvement mission are represented by two values: *Outreach* and *Engagement*. As it relates to *Outreach*, the School pursues any number of musical activities to benefit its local community, its state and beyond. These include: a faculty

chamber music series (Freeman Sundays @3), the Southeastern Piano Festival, and School of Music student and faculty performances and musical presentations on campus at an array of locations. From the Richland County Public Library series in downtown Columbia and performances for the members of the Still Hopes Episcopal Retirement Community in suburban West Columbia, to a partnership with the Lee Correctional Facility, and regular clinics and performances at concert series in towns across South Carolina like Aiken, Bishopville, Florence, and for Piccolo Spoleto in Charleston, UofSC School of Music musicians make valuable contributions to the musical landscape of the region.

As a response to the COVID-19 pandemic and ongoing social justice issues, the School of Music launched the “Bridging Our Distances” initiative in 2020-2021. This unique series of music performance and educational events observes four primary principles: 1. a reuniting of local communities through the isolation of the pandemic, 2. the amplification of voices not heard as often as they should be due to marginalization or systemic intolerance, 3. a bridge to the future requiring planning and execution to prepare tomorrow’s musicians and musician-citizens for their world, and 4. a celebration of the Columbia area communities’ heroes at a time in these lives when such celebration is the most critical way to affirm love for each other.

With respect to *Engagement* activities, the School of Music boasts a rich collection of musical entities whose purposes embrace the enrichment of local communities through music learning and music study while also actualizing significant service-learning opportunities for graduate and undergraduate music students at UofSC. The School of Music is exceedingly proud of these programs and has organized them into a single mega-organization: The *Music For Your Life* initiative. The component programs in this initiative include the below. Section L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY contains material specific to each entity.

It should also be noted that as the vision for the school is to be a model public music school, it follows that the School would be designed to be open to and flexible with identifying and building partnerships for collaboration on behalf of common civic goals regarding public music-making and music enjoyment. The school has charted a course in community engagement/service learning by identifying a Director of Community Engagement (*Claire Bryant*, faculty cellist) and by staking its claim as a campus leader with respect to the university’s Carnegie Engaged Campus model and priorities for integrated and experiential learning. Such musical partnerships have been developed with local public libraries; historic homes; detention centers; retirement communities; health care facilities, and of course, public and private elementary and secondary schools; as well as other organizations.

Emerging originally as a strategic tenet of Spark in 2007, Community Engagement in the School of Music is now integrated into all aspects of the School’s function and degree programs, represents a sizeable investment of School resources and commitments to both community enrichment and advanced student learning, and is a central feature of the School’s culture. The objective with these commitments is not only to fully realize the School’s vision in an effort to maximize the potential impact of partnerships centered around music and its societal and learning power, but also to serve as a campus model for other academic disciplines throughout the firmament of colleges at the Carnegie Research 1 flagship institution, the University of South Carolina.

## **K. ARTICULATION WITH OTHER INSTITUTIONS**

NA



## L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

The School of Music's musical programs for the community are described in I. J. above. As the organization of these programs is not administered by a single dedicated official, the School of Music is not seeking separate basic listing for the *Music For Your Life* programs.

**Music for Your Life** is comprised of a number of individual programs, each with their own goals and emphases. All the programs are organized under the umbrella of ***For the Community*** in order to establish a clear identity with community members and to allow the programs to mutually benefit from publicity efforts. Grouping the programs in this manner allows visitors to the ***For the Community*** @ UofSC web site to see all the possible options available to themselves and family members. Individual programs are briefly profiled below.

The **Carolina LifeSong Initiative** exists to serve students with special needs and include them in activities in which they may excel. Based upon the belief that everyone possesses music aptitude, that music education should be available to all persons, and that all persons may create and connect through making music the instruction in this initiative seeks to include students with special needs, nurture their gifts, and celebrate their achievements. The Carolina LifeSong Initiative provides music experiences for persons with disabilities, develops best practices in teaching and promotes teacher education, supports the creation and dissemination of research, and serves as a network for the community.

**Carolina Music Studios** serves the broader Midlands community and offers private lessons in brass, guitar, percussion, strings, voice, and woodwinds. CMS Faculty is comprised of current UofSC students, graduates and professionals from the community. UofSC faculty members serve as mentors, supervisors, and occasionally participate through masterclasses or other activities. The guitar area offers group Beginner's Guitar Class designed for the beginner looking to learn the basics of music notation, chords, picking, and strumming technique. CMS also offers KinderFlute, group and one-on-one classes, designed to make playing the flute and understanding musical concepts both accessible and fun for young children.

**The Center for Piano Studies** offers private and group instruction to piano students, ages 5 through adult, beginner through advanced. Recitals occur every semester, and outreach activities include recitals at local care facilities and a fall festival for local young pianists. Students participate in events and exams, including the Royal Conservatory of Music Certificate Program. Instructors are current UofSC graduate students in piano and piano pedagogy degree programs. The faculty director, Sara Ernst, provides instruction in group classes for children and masterclasses for adults as part of the undergraduate course sequence in piano pedagogy. Undergraduate students serve as intern teachers in their laboratory coursework, during which they teach under the direct supervision of a doctoral student or the director. Graduate instructors receive teaching guidance and review as instructors and as part of graduate-level pedagogy course work.

**The Congaree New Horizons Bands Program** provides musical experiences and opportunities to older adults in the Midlands of South Carolina. The program includes multiple large and chamber ensembles, and members come from all walks of life - teachers, doctors, lawyers, businesspeople, and nurses - even clergymen. There are multiple ensembles of varying skill levels, which provide opportunities for anyone, regardless of skill sets, to have large and chamber music opportunities in the program. The Congaree New Horizons Band program includes three concert bands, two jazz bands, two jazz improvisation combos, a Dixieland band, a flute choir, a clarinet ensemble, and

multiple recorder consorts. Private lessons are also available to all members who wish to supplement their group instruction. In Fall 2020, the Congaree New Horizons Band program initiated virtual distance membership for interested members all over North America. Virtual membership allows for participation in music rehearsals through web-conferencing technology. Virtual membership and web-conferencing technology enable anyone unable to travel to campus for rehearsal to still participate in the program. During 2020-2021, virtual participation included players from 15 states, including South Carolina, and Ontario, Canada. In-person participation resumed in Fall 2021, but virtual membership has kept members from other parts of the country and Canada and has allowed members to participate in CNHB activities when in-person attendance is not possible or comfortable.

Music Play classes at the University of South Carolina's **Children's Music Development Center** are part of an innovative, research-based program designed to develop the music potentials of young children. Current research reveals that music is best learned if informal music guidance through play is begun as early in life as possible. Children may participate in UofSC's Music Play Program from birth through age 3. The structure of the classes is based upon the tenets of music development and learning found in the GIA Publications, *Music Play 2* (Reynolds, Valerio, Taggart, & Gordon, 2020), *Music Learning Theory for Newborn and Young Children* (Gordon, 2013), "Early Childhood Music Curriculum" (Reynolds & Valerio, 2015), in Conway, C. (Ed.), *Musicianship-focused Curriculum and Assessment* (pp. 329-366), and *Music Play: The Early Childhood Music Curriculum* (Valerio, Reynolds, Taggart, Bolton, & Gordon, 1998). During Spring 2021, UofSC's Music Play program entered a partnership with Tempo Music and Arts to provide expanded music-making experiences for young children and theory families/caregivers in the Columbia area and expanded experiences for pre-service music educators.

**The UofSC String Project** offers large group beginning classes, small group second year classes, 4 orchestras and private lessons to over 250 children (from third grade) and adults from the Columbia metro area. UofSC string music education and performance majors at the undergraduate and graduate level teach all private lessons, group classes and most orchestras. An important aspect of the program is that students are charged affordable fees in order to make the program available to those who might not otherwise have access. String Project teachers receive an hourly stipend for their work. Classes are available for children and adults.

*Music For Your Life* and its component programs do not offer certificates or specific pre-professional study, nor are they administered by a specifically designated administrator. Distinct tenured, tenure-track or full-time faculty are assigned release time in their instructional loads and/or supplemental salary to provide part-time leadership to each of these entities.

## **M. OPERATIONAL STANDARDS FOR ALL FREE-STANDING MUSIC INSTITUTIONS OF HIGHER EDUCATION**

NA

## **N. OPERATIONAL STANDARDS FOR PROPRIETARY INSTITUTIONS OF HIGHER EDUCATION**

NA

## **O. OPERATIONAL STANDARDS FOR BRANCH CAMPUSES AND EXTERNAL PROGRAMS**

NA

## **SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO**

### **Section II.A. Certain Curriculum Categories**

The University of South Carolina definition of semester hour of credit, including calculations for determining credit hours in lecture, studio, ensemble, independent study, and other types of courses and the institution's policies for granting course credit to transfer students at undergraduate and graduate levels, as well as the procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings is located in the UofSC Academic Bulletin located at this URL for undergraduate study: <https://academicbulletins.sc.edu/undergraduate/policies-regulations/undergraduate-academic-regulations/#text>. The same information for graduate study is located at this URL: <https://academicbulletins.sc.edu/graduate/policies-regulations/graduate-academic-regulations/#text>.

To ensure accurate and reliable application of its credit hour policies and procedures, The Office of the Registrar, in concert with both the Office of the Provost and the Faculty Senate, employs an extensive curricular approval process that observes and enforces all credit policies for undergraduate study at UofSC. For graduate study, it is the Graduate School that works with the Provost's office and Senate to ensure compliance.

### **All Professional Baccalaureate Degrees in Music—Common Body of Knowledge and Skills**

#### **1. Performance**

For all audition-based degrees (BAs and BMs), each student is required to enroll in applied study and ensemble participation. In applied study, each student attends a weekly private lesson and a weekly masterclass (or studio class) where, through performance and sight-reading skills, a familiarity with repertory is obtained. In each semester after the initial one, each student is expected to perform a representative work in master/studio class or in recital class. At the end of each semester, each student enrolled in applied study is expected to perform a jury examination for the representative faculty of that student's instrument or voice unless that student has performed a recital that has been evaluated by the area faculty.

Each ensemble performs at least one concert of representative literature each semester to allow for performance realization in a group setting. Students gain the knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills appropriate to the particular music concentration are also obtained.

All undergraduate students enrolled in the professional degrees in music at UofSC must complete a keyboard proficiency. Students enter the Group Piano course sequence at the MUED 155 level and remain in the sequence until degree requirements have been satisfied. Students who possess some keyboard skills may be advised into MUED 156. Keyboard Proficiency Examinations for students who have been advised to seek exemption from Group Piano Class will be heard during Final Examination Week of each semester. Instrumental majors enrolled in the B.A., B.M., or B.M.-Music Education degrees must complete MUED 155 and MUED 156 with a grade of "C" or better to satisfy the keyboard proficiency requirement for these degrees. Students enrolled in the B.M.-Music Education (Choral) degree program must complete MUED

155, MUED 156, MUED 355, and MUED 356 with a grade of “C” or better to satisfy the keyboard proficiency requirement for this degree.

Students not earning a “C” or better must re-take the course before they can enroll in the next level. Thus, a student who receives a grade of “D” in MUED 155 must retake MUED 155 and earn a grade of “C” or better before enrolling in MUED 156. The same guideline applies to students in MUED 156, MUED 355, and MUED 356.

I. Basic requirements for B.A., B.M., B.M.-Music Education (Instrumental) – Level I

1. Major scales and arpeggios: 2 octaves, hands separately
2. Harmonic minor scales and minor arpeggios: 2 octaves, hands separately
3. Transposition
4. Modal scales: transposed
5. Major, minor, augmented, diminished triads in all keys
6. 7th chords: Major 7, minor 7, Mm 7, half-dim. 7, fully dim. 7, 7 in all keys
7. Primary and secondary chord progressions in all keys
8. Harmonization: primary and secondary chords at sight
9. Improvisation
10. Sight Reading

II. Requirements for the degree of B.M.-Music Education (Choral) – Level II

1. Major scales and arpeggios: 2 octaves, hands separately
2. Harmonic minor scales and minor arpeggios: 2 octaves, hands separately
3. Transposition
4. Modal scales: transposed
5. Dominant 7th and diminished 7th arpeggios in all keys
6. Secondary dominant and augmented sixth chords in all keys
7. Chord progressions: Modulation to dominant, subdominant in all keys
8. Accompaniment
9. Score reading
10. Improvisation
11. Repertoire

Keyboard Policies for Choral Music Education Majors:

Choral music education majors must earn 8 credits in piano and must complete the piano proficiency requirements as described above. It is suggested that students complete both keyboard proficiency examinations before enrolling in choral conducting classes.

Choral music education majors who declare voice as their major instrument are required to enroll in group piano the first semester of their freshman year and continue through the group piano sequence until the successful completion of the two keyboard proficiency examinations. In cases of exceptional experience, the student may be approved to take applied lessons. Choral music education majors who declare piano as their major instrument are required to enroll in private piano the first semester of their freshman year and continue to study privately until the successful completion of required applied levels. These students must pass Level II of the Keyboard Proficiency Exam before beginning the student teaching experience.

2. Musicianship Skills and Analysis

For all degrees, there is a music core that is required for each student consisting of four semesters each of Music Theory and Aural Skills. The learning outcomes for these courses include:

- a. an understanding of the common elements and organizational patterns of music and their interaction,
- b. the ability to employ this understanding in aural, verbal, and visual analyses,
- c. the ability to take aural dictation,
- d. the development of sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications.

Additional coursework that is required in certain degree programs, such as Sixteenth-Century and Eighteenth-Century Counterpoint, Form and Analysis, Post-Tonal Music Theory, Analytical Studies and Seminar in Music Theory, offers each student the opportunity to explore analysis in greater depth. For the Bachelor of Music in Music Theory, some of these courses are required.

### 3. Composition and Improvisation

For all degrees, students acquire the rudimentary capacity to create derivative or original music both extemporaneously and in written form in MUSC 115, 116, 215, and 216. Further study in and experience with creating original music extemporaneously is secured in the studio classes of applied music registration for most instruments and voices, and in all large principal ensembles. Applied music and large ensemble are required of all undergraduate music majors.

In addition, there are general courses, such as Music Composition I and II, Jazz Theory I and II, Orchestration, and Studio Arranging and Composition to broaden a student's perspective in this area. For the Bachelor of Music Composition degree, four semesters of individual instruction in composition are required. For the Bachelor of Music in Jazz Studies, four semesters of jazz improvisation are required. Both the individualized composition courses and improvisation courses are available for all students who successfully qualify.

### 4. History and Repertory

From a long history of a traditional 3-semester sequence of courses where western classical music made up the vast majority of the content for each of the courses, the School of Music is transitioning in 2021-22 to a new model. For all professional undergraduate music degrees (save Jazz Studies), an adapted three semesters of Music History coursework are required, as well as a course required of all freshmen (MUSC 100L) to learn to develop music listening skills through a familiarity with some repertory, genres, and styles. History of Western Music I (MUSC 353) and II (MUSC 354) explore Western Music from ancient times until the present, and their learning outcomes include an acquisition of basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization. A third course requirement, a 400 level Music History course, is of the special topics variety with shared universal learning outcomes. Rotating content and instructors for this requirement makes it possible to cover a wide variety of repertoires, musical traditions, and methodologies in this 400-level slot. To facilitate choice for students, at least two 400-level elective special topics courses will be offered each semester after the transition period. The purposes of these changes are:

1. to come into greater alignment with strategic plans, missions, and visions of the University and the School—these include: increasing recruitment and support of underrepresented minorities (URM) to the SoM by attracting students to programs which already feature structures that reflect their identities and experiences;

2. consistent with SoM core value 2 regarding students success, this curricular change provides more student choices to match the goals and interests of students responding to the changing demographics of the SOM and new degree programs;
3. consistent with SoM core value 5 regarding preparing diverse skilled musicians, to expose students to diverse styles and traditions of music; further, this change responds to the changing landscape of music curriculum nationwide among peer and peer-aspirant institutions and in the UofSC School of Music's core values, where the intent is to go beyond a singular focus on Western Art Music (WAM) and observes a growing dedication to reflecting the identities of UofSC students and advocating for diversity and inclusion in the classroom;
4. to harness faculty instructional diversity of the area: reflect the growing diversity of expertise in the area within the core undergraduate music history curriculum

Additional coursework beyond the undergraduate sequence is offered to explore repertory of various instruments and voice as well as specific topics such as World Music, Survey of Opera, Major Choral Works & Literature, and Survey of Chamber Music as well as others.

### 5. Technology

The School of Music maintains a lab, called the Music Technology Center, where a vast array of technological pursuits occurs. This includes a great deal of formal instruction, required and elective, as well as individual student use in drill and design. Each course in the undergraduate core theory and aural skills programs requires use of either the MTC or its equivalent for student technological accomplishment and outcomes achievement.

Undergraduate performance and piano pedagogy majors acquire the ability to use music technologies current to their specialization in the musicianship sequence, MUSC 115, 116, 117, 118, 215, 216, 217, 218. Other undergraduate music degree options require students to gain technological currency beyond the general application of the musicianship sequence above that is relevant to their area of specialization from a variety of coursework. Music Education majors gain this currency in 300 and 400 level curriculum and materials courses. Theory and Composition majors gain specialization currency in MUSC 316, 416, 516, 333, 336, 515 and/or 518.

Further elective study is available for all qualified music students and includes: Marching Band Techniques, Introduction to Computer Music, Introduction to Audio Recording Techniques, Advanced Audio Recording Techniques, Recording Studio Techniques, Jazz Midi Lab, Projects in Computer Music, Midi Music Production, Composing with Computers, and Projects in Computer Music. For the Bachelor of Music in Composition, some of these courses are required.

In recent years a minor in audio recording, a liberal arts major in music industry studies that includes a fair amount of technology coursework required, and a concentration for Music Technology in the BM in Performance degree have been added to the roster of programs of study in the School.

### 6. Synthesis

Undergraduate students work on musical problems by combining their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; history and repertory; and technology. For Bachelor of Music with emphases in Performance or Jazz Studies, a junior recital is required testing the synthesis of all experiences to that point. In

addition, a senior recital is required of all of these majors that serves as a culmination of all coursework and experiences. For the Bachelor of Music in Composition, a senior project is required that serves as a culmination of all coursework and experiences. For the Bachelor of Music with emphases in music education, theory, and composition, there is an option of earning a performance certificate which requires two one half-hour recitals or one full recital which serves as a culmination of all coursework and experiences. In addition, the Bachelor of Music with emphasis in music education utilizes the Internship (student teaching) to serve as a culmination of all coursework and experiences.

### **Teacher Preparation (Music Education) Programs**

With regard to all curricula (undergraduate or graduate) that leads to initial certification as a specialist music teacher:

1. MUED Degree - Credit Allotment – BM-MUED student teachers register for MUED 477 Directed Teaching in Music (12 cr.) during the student teaching semester. Student teacher supervisors are selected from the UofSC School of Music faculty, UofSC School of Music graduate students, and retired area public school music teachers who have at least three years of successful licensed public school music teaching and who have completed the SCTS 4.0 Rubric Training. Coaching teachers must have achieved the SCDE Professional Teaching Certificate in Music, must have accrued a minimum of three years of successful public school music teaching, and must complete the SCTS 4.0 Rubric Training. Student teaching sites are selected to provide each student teacher with school settings that offer best practices in musicianship, curriculum, classroom management, equity, inclusion, diversity, and belonging in the music classroom, PK-12. Each semester the MUED Area faculty consult with the SoM director of student teaching to determine the optimum supervisors, coaching teachers, and sites for each student teacher. The SoM director of student teaching compiles all student teacher, supervisor, coaching teacher, and site information and submits that information using the UofSC College of Education (CoE) Universal Placement Request form to the CoE Office of Clinical Experiences. The Office of Clinical Experiences contacts the appropriate administration of each requested coaching teacher. Student teacher placements are not considered official until each coaching teacher responds with approval to the CoE. The SoM director of student teaching contacts each supervisor to request that he/she/they supervise one or more student teachers for any given semester.

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

All PK-12 student teachers in SC are mandated by State law to meet Read-to-Succeed Act (2014) coursework requirements. UofSC requires that students do one of the following to meet must Read-to-Succeed requirements: a) EDRD 500 Content Area Literacy, or EDEX 581 Reading for Adolescents with Disabilities.

Teacher candidates who successfully complete the student teaching internship with a grade of C or better, and are recommended by the supervisor(s) and coaching teachers (s) for certification in the state of South Carolina must also do the following:

- a. Submit an official transcript with the degree posted to SCDE,
- b. Submit passing Praxis II - Music scores to UofSC and SCDE,
- c. Submit passing Principles in Learning and Teaching scores to UofSC and SCDE, and
- d. Apply for the initial teaching license in SCDE Certification and Application portal ([ed.sc.gov](http://ed.sc.gov)).

## **Graduate Programs**

### **1. Provide a list of the titles of graduate theses in all music specializations—including music education—completed at the institution within the last three years.**

#### **MM Theses:**

*As We fall in the Shadows of Life* for flute, clarinet, violin, cello, piano and percussion,  
by Nikea Randolph, April 2017, MM Composition  
David Garner, Director

*Chase* - for Percussion Ensemble  
by Jacob Wylie, April 2018, MM Composition  
John Fitz Rogers, Director

*String Quartet No. 1*  
By Jesse Strickland, April 2018, MM Composition  
John Fitz Rogers, Director

*Phantasmagorical: The Social Contract*,  
By Larry Fountain, April 2019, MM Composition  
David Garner, Director

*Instrumental Gendering: A Case Study of Convent Bajon Tradition in Early Modern Spain*,  
By Taylor Gable, April 2019, MM History  
Sarah Williams, Director

*Suite for Saxophone Trio*  
By Te-Wei Huang, April 2019, MM Composition  
Man Fang, Director

*Through the Mirror, Darkly for Orchestra*  
By Kathryn Miller, April 2019, MM Composition  
David Garner, Director

*Codification of Terminology and Procedure in Mental Practice with Applications to Piano Pedagogy*  
By Anna Beth Rucker, April 2019, MM Piano Pedagogy  
Scott Price, Director

*Slapdash for Chamber Ensemble*,  
By Peter Underhill, April 2020, MM Composition  
John Fitz Rogers, Director

*The Confluence of Romanticism on Nineteenth Century Russian Nationalistic Music: A Case Study of Glinnka's Ruslan and Ludmila and Cui's Chorus Mysticus*  
By Jeffrey Yelverton, April 2020, MM History  
Kunio Hara, Director

*Mound Builders: Impression of Muscogee Music*  
By Elizabeth Greener April 2021, MM Composition  
Man Fang, Director

*Quadrastphere*  
By Bryce Owens, April 2021, MM Composition  
David Garner, Director

#### **MME Theses:**

*Parents' Observations of their Young Children's Music Behaviors*,  
By Julia Harris Beck, April 2018, MME (Elementary)  
Wendy Valerio, Director

*Guided Music Play Between Two Year Old Children and a Music Play Facilitator: A Case Study*,  
By Kathleen Arrasmith, April 2018, MME (Elementary)  
Wendy Valerio, Director



*The Effect of Mindful Movement on Elementary Students' Listening Comprehension and Enjoyment,*  
By Jean Boiteau, April 2018, MME (Elementary)  
Gregory Springer, Director

*Responses to Informal, Early Childhood Music Class Repertoire: Favorite and Other,*  
By Vanessa Caswell, May 2020, MME (Elementary)  
Wendy Valerio, Director

*One Elementary General Music Teacher's Uses of and Experiences with Gordon's Music Learning Theory: A Case Study,*  
By Allison Johnson, April 2021, MME (Elementary)  
Wendy Valerio, Director

*Co-constructive Music Improvisers: An Ethnographic Case Study*  
By Emma Young, April 2021, MME (Elementary)  
Wendy Valerio, Director

DMA Documents:

*Arvo Part, Sieben Magnificat-Antiphonen: A Transcription For Wind Ensemble With Analysis And Transcription Method*  
By Julian Sconyers, March 2017, DMA Conducting (Wind)  
Scott Weiss, Director

*McNeil Robinson As Choral Musician: A Survey Of His Choral Works For The Christian And Jewish Traditions*  
By Jason Wright, March 2017, DMA Conducting (Choral)  
Larry Wyatt, Director

*An Exploration Of The Availability And Implementation Of Undergraduate Degrees In Conducting In The United States*  
By Erik Garriott, April 2017, DMA Conducting (Wind)  
Cormac Cannon, Director

*The Eccentric Compositional Style of Mark Applebaum: An Analysis of His Acoustic Percussion Works*  
By Shane Reeves, April 2017, DMA Performance  
Scott Herring, Director

*A Historical Impression Of Samuil Feinberg: An Appendage Of The Repressed Soviet Pianist, Composer And Pedagogue Through His Recordings, Compositions, Interviews And Pedagogical Writings*  
By Solomon Eichner, April 2017, DMA Performance  
Joseph Racker, Director

*The Political Suppression of the Saxophone and its Subsequent Pedagogical Development in Select Non-Democratic Countries*  
By Sheldon Johnson, April 2017, DMA Performance  
Clifford Leaman, Director

*The Development Of Contemporary Music By Korean Composers: An Analysis Of Piano Works by I Sang Yun, Young Jo Lee, and Uzong Choe*  
By Song Kim, April 2017, DMA Performance  
Joseph Racker, Director

*An Analytical Study of the Britten Violin Concerto, Op. 15*  
By Shr-Han Wu, April 2017, DMA Performance  
Donald Portnoy, Director

*Serial Techniques in Works for Unaccompanied Trumpet*  
By William Anonie, November 2017, DMA Performance  
James Ackley, Director

*An Exploration Of Characterizations In J.A.C. Redford's Oratorio The Martyrdom Of Saint Polycarp*  
By Melanie Buckner, November 2017, DMA Conducting (Choral)  
Larry Wyatt, Director

*Delphone Ugalde: Defying Gender Norms Both On- And Off- Stage In 19th Century Paris*  
By Michael Brown, March 2018, DMA Performance  
Jacob Will, Director

*A Pedagogy Of Gospel Music*  
By Donna Schaffer, March 2018, DMA Conducting (Choral)  
Larry Wyatt, Director

*The Sequential Method: An Analysis Of Robert Jesselson's Cello Pedagogy*  
By Kalim Alvarez Campos, April 2018, DMA Performance  
Robert Jesselson, Director

*Translucent Voices: Creating Sound Pedagogy And Safe Spaces For Transgender Singers In The Choral Rehearsal*  
By Gerald Gurss, April 2018, MA Conducting (Choral)  
Birgitta Johnson, Director

*The Tie That Binds: The History, Conductors, And Music Of The Mystic Area Ecumenical Choir Festival*  
By Mark Merritt, April 2018, DMA Conducting (Choral)  
Larry Wyatt, Director

*The Rise Of The Chinese Concerto: A Look Into The Development Of Chinese Traditional Instrument Concerti With Western Orchestra*  
By Alex Wise, April 2018, DMA Conducting (Orchestral)  
Scott Weiss, Director

*A Complete History Of The Rico Company*  
By Neal Postma, April 2018, DMA, Performance  
Clifford Leaman, Director

*Tradition And Transformation: Solo Violin Works Influenced By Romanian Folk Music*  
By Essena Setaro, April 2018, DMA, Performance  
William Terwilliger, Director

*The Kingma System Flute: Redesigning The Nineteenth-Century Flute For Twenty-First-Century Composition*  
By Diane Kessel, April 2018, DMA, Performance  
Jennifer Parker-Harley, Director

*Experimental Music In Higher Education: Toward A Pedagogy Of Creativity*  
By Philip Snyder, April 2018, DMA, Performance  
Jennifer Parker-Harley, Director

*Teaching Musically: A Study Of How The Dalcroze Method May Be Incorporated Into Teaching The Flute To Elementary Aged Students*  
By Emily Stumpf, April 2018, DMA, Performance  
Jennifer Parker-Harley, Director

*Analyzing And Comparing Selected Works For Violin And Piano By ChenGang, Chen Guoquan and Bright Sheng*  
By Liangjun Zou, April 2018, DMA, Performance  
Kunio Hara, Director

*Tertian Relationships In Three Choral Selections By Dan Forrest: Venite Adoremus, Abide, And A Mighty Fortress Our God*  
By Lindsey Cope, May 2018, DMA Conducting (Choral)  
Alicia Walker, Director

*Diction For Mandarin/Chinese Singers In The Western Choral Music Tradition: A Methodology To Achieve Resonant Tone And Vowel Unification*  
By Chien-Yi Li, May 2018, DMA Conducting (Choral)  
Alicia Walker, Director

*Camille Saint-Saens: A Conductor's Analysis Of His Messe de Requiem And An Evaluation Of Its Place In Nineteenth-Century French Choral Repertoire*  
By Thomas Matrone, July 2018, DMA Conducting (Choral)  
Larry Wyatt, Director

*A Performance Guide And An Examination Of Selected Saxophone Works By Stacy Garrop*  
By Yi-Chia Tu, November 2018, DMA, Performance  
Clifford Leaman, Director

*A Guide For Playing The Viola Without A Shoulder Rest*  
By Chin-wei Chang, November 2018, DMA Performance  
Daniel Sweaney, Director

*Tracing The Developments Of The Requiem In Twentieth-Century England Through Selected Works*  
By Dwight Dockery, March 2019, DMA Conducting (Choral)  
Alicia Walker, Director

*An Analysis Of The Compositional Technique And Structures Of Howard Hanson's Symphony No. 1 In E Minor, Op. 22 "Nordic"*  
By Eunseok Seo, April 2019, DMA Conducting (Orchestral)  
Scott Weiss, Director

*The Toccatas Of Johannes Hieronymus Kapsberger's Libro Primo d'Intavolatura di Lauto: Analysis, Performance Practice And Transcripts For Modern Classical Guitar*  
By Brett Floyd April 2019, DMA, Performance  
Christopher Berg, Director

*An Examination Of Lukas Ligeti's Thinking Songs: An Analysis Of Compositional Techniques For Ligeti's Contemporary Solo Marimba Composition*  
By Caitlin Jones, April 2019, DMA, Performance  
Scott Herring, Director

*Douze Preludes-Poems, OP. 58 By Charles Tournemire: A Stylistic Analysis*  
By Mengdi Li, March 2019, DMA Performance  
Joseph Rackers, Director

*To Prelude (v.): The Art Of Preluding And Applications For The Classical Guitarist*  
By Christopher Schoelen, April 2019, DMA, Performance  
Christopher Berg, Director

*Challenges Of Technique And Interpretation: A Performance Guide To Selected Works By Kevin Bobo*  
By Bailey Seabury, April 2019, DMA, Performance  
Scott Herring, Director

*Bel Canto to Punk and Back: Lessons for the Vocal Cross-Training Singer and Teacher*  
By Lara Wilson, April 2019, DMA, Performance  
Jacob Will, Director

*Vladimir Pleshakov: A Historiography And Analysis Of His Liturgy Of St. John Chrysostom*  
By Andrew Pittman, May 2019, DMA Conducting (Choral)  
Larry Wyatt, Director

*Communicative Language In The Compositional Output Of Kirke Mechem*  
By Kirstina Collins, July 2019, DMA Conducting (Choral)  
Larry Wyatt, Director

*Pedagogical Considerations Of The English Renaissance Madrigal For Treble Voices Through Music By Thomas Weelkes*  
By Emily Burch, October 2019, DMA Conducting (Choral)  
Larry Wyatt, Director

*Stewarding College Music Training in America: The Emergence of Music Entrepreneurship Education and the National Association of Schools of Music*  
By Kathryn Brown, November 2019, DMA Performance  
Joseph Eller, Director

*The Mathematics Of Rubato: Analyzing Expressive Timing In Sergei Rachmaninoff's Performances Of His Own Music*  
By Meilun An, March 2020, DMA Performance  
Joseph Rackers, Director

*Natural Reed Enhancement: Establishing The First Universal Reed Stabilization Methodology By Analyzing The Compression Of Parenchyma Cells After A Hydro-Stabilization Process*

By Steven Christ, March 2020, DMA Performance

Joseph Eller, Director

*Five Pieces Of Piano By Isang Yun And Piano Etude No. 1 By Unsuk Chin; An Analysis*

By Inhye Cho, March 2020, DMA Performance

Joseph Rackers, Director

*A Stylistic Analysis Of Alexander Tcherepnin's Piano Concerto No. 4, Op. 78, With An Emphasis On Eurasian Influence*

By Qin Ouyang, March 2020, DMA Performance

Charles Fugo, Director

*The Early Piano Music Of Richard Wagner*

By Annie Rose Tindall-Gibson, March 2020, DMA Performance

Joseph Rackers, Director

*Time's Up: How Opera Is Facing Its Own Me Too Reckoning*

By Craig Price, April 2020, DMA Performance

Jacob Will, Director

*An Analysis Of Three Selected Pieces For Trumpet, Cello, And Piano*

By Justin Robinson, April 2020, DMA Performance

James Ackley, Director

*Performance Edition Of Franz Simandl's 30 Etudes For String Bass With Critical Commentary*

By Austin Gaboriau, April 2020, DMA Performance

Craig Butterfield, Director

*An Index Of Choral Music Performed During The National Conventions Of The American Choral Directors Association (1991-2019)*

By Jonathan Hall, April 2020, DMA Conducting (Choral)

Alicia Walker, Director

*A Conductor's Guide To The Da Vinci Requiem By Cecelia McDowall*

By Jantsen Touchstone, April 2020, DMA Conducting (Choral)

Alicia Walker, Director

*The Singing Voice Specialist: An Essential Bridge Between Two Worlds*

By Rebecca Loar, August 2020, DMA Performance

Tina Stallard, Director

*A Legacy Preserved: A Comparison of the Careers and Recordings of Stanley Drucker and Karl Leister*

By Peter Geldrich, August 2020, DMA Performance

Joseph Eller, Director

*The Puerto Rican Repertoire for Clarinet: An Annotated Bibliography of Works Written by Puerto Rican Composers and a List of Selected Clarinet Educators and Performers*

By Maria Ortiz Laboy, December 2020, DMA Performance

Joseph Eller, Director

*The Clarinet Music of Dr. Austin Jaquith: A Performance Guide*

By Zachary Bond, December 2020, DMA Performance

Joseph Eller, Director

*Electronic Learning: An Educator's Guide to Navigating Online Learning in a Collegiate Horn Studio*

By Michelle Beck, December 2020, DMA Performance

JD Shaw, Director

*Composition of Musical and Visual Devices to Create Moments of Resolution in Marching Arts Production Design / also "Spirals" - composition for Wind Ensemble*

By Ryan Williams, December 2020, DMA Composition  
David Garner, Director

*Performance History of Mahler's Das Lied Von der Erde Focusing on Bruno Walter and Leonard Bernstein*

By Nisan Ak, December 2020, DMA Conducting  
David Garner, Director

*The History and Influence of Tim Zimmerman and The King's Brass*

By Eric Henson, May 2021, DMA Performance  
Michael Wilkinson, Director

*A Conductor's Guide for the Original Score to the Silent Film Phantom of the Opera (1925)*

By Hayden Denesha, May 2021, DMA Conducting  
Scott Weiss, Director

*Cancion Y Danza, Fetes Lointaines, Paisajes by Federico Mompou: A Stylistic Analysis*

By Qiaoni Liu, May 2021, DMA Performance  
Joseph Rackers, Director

*A Stylistic Analysis of Edvard Grieg's Slatter, Norwegian Peasant Dances, Op. 72*

By Zhiyuan He, May 2021, DMA Performance  
Charles Fugo, Director

*The Music Festival: A Case Study on the Establishment, Development, and Long-Term Success of an Instrumental Music Education Event from a Logistical Perspective*

By Dakota Corbliss, May 2021, DMA Performance  
JD Shaw, Director

*A Practical Approach for the Applied Voice Instructor Utilizing Limited Piano Skills in the Studio Setting*

By Lee Ousley, July 2021, DMA Performance  
Tina Stallard, Director

*Quantitative Data Collection on the Fundamental Components of Saxophone*

By Matthew Castner, August 2021, DMA Performance  
Clifford Leaman, Director

#### DMA Treatises:

*A Theoretical And Stylistic Analysis Of Paul Ben-Haim's Five Pieces For Piano, Op. 34 And Piano Sonata, Op. 49*

By Rachel Bletstein, March 2018, DMA Piano Pedagogy  
Scott Price, Director

*Seventeen Waltzes For Piano By Leo Ornstein - A Stylistic Analysis*

By Jared Jones, March 2018, DMA Piano Pedagogy  
Scott Price, Director

*Personality Types And Music Performance Anxiety: A Quantitative Inquiry*

By Lindsey Vickers, February 2019, DMA Piano Pedagogy  
Joseph Rackers, Director

*The Effectiveness Of Video Modeling With Video Feedback On A Given Piece For Mid-To-Late-Elementary Piano Students*

By Huiyun Liang, March 2019, DMA Piano Pedagogy  
Scott Price, Director

*The Guia Pratico Alburns Para Piano By Heitor Villa-Lobos: A List Of Piano Pieces By Level Of Difficulty With Stylistic Annotations*

By Verena Abufaiad, November 2019, DMA Piano Pedagogy  
Scott Price, Director

*A Stylistic Analysis of Reinhold Gliere's 25 Preludes (Op. 30)*

By Sunjoo Lee, April 2020, DMA Piano Pedagogy  
Scott Price, Director

*A Pedagogical Analysis Of Dvorak's Poetic Tone Pictures, Op. 85*

By Nathan MacAvoy, April 2020, DMA Piano Pedagogy  
Sara Ernst, Director

*Focal Dystonia Causes and Treatments: A Guide for Pianists*

By Juan Morales Espitia, April 2020, DMA Piano Pedagogy  
Scott Price, Director

*Ten Years of Japanese Piano Pedagogy (2009-2019) Through a Survey of Educational Resources*

By Takai Natsumi, April 2021, DMA Piano Pedagogy  
Sara Ernst, Director

*A Stylistic and Pedagogical Analysis of Classical Genres in Alicia's Piano Books by Ananda Surkarlan*

By Karen Yong, April 2021, DMA Piano Pedagogy  
Sara Ernst, Director

*Survey of Four North American and Malaysian Theory Methods for Young Pianists*

By Caryn Ong, April 2021, DMA Piano Pedagogy  
Sara Ernst, Director

#### DMA Dissertations:

*An Investigative Study Measuring Self-Recorded Metacognitive Habits*

By Steven Brundage, October 2017, DMA Piano Pedagogy  
Scott Price, Director

*The Attitudes And Perceptions Of Undergraduate Non-keyboard Music Majors Toward The Usage Of Functional Keyboard Harmony In The Group Piano Curriculum At The University of South Carolina School of Music*

By Katherine Chandler, September 2019, DMA Piano Pedagogy  
Scott Price, Director

*The Effects Of Learning By Rote With La-Based Minor Solmization On Memory Retention For Pre-College Piano Students*

By Xu Khuc, October 2018, DMA Piano Pedagogy  
Scott Price, Director

*Attitudes And Thoughts On Tone Quality In Historic Piano Teaching Treatises*

By JeongSun Lim, October 2018, DMA Piano Pedagogy  
Scott Price, Director

*Approaches To Teaching Music Reading To Piano Students With Autism Spectrum Disorder*

By Elizabeth Davis, November 2019, DMA Piano Pedagogy  
Scott Price, Director

*An Analysis Of Jazz Elements In The Solo And Ensemble Educational Piano Compositions By Martha Mier*

By Hye Jee Jang  
November 2019, DMA Piano Pedagogy  
Scott Price, Director

#### Ph.D. Dissertations:

*Professional Music Teacher Identity Evolution: A Mixed Methods Approach With Stringed Instrument Teachers*

By Elizabeth Reed, April 2018, PhD Music Education (Instrumental)  
Gail Barnes, Director

*Cultivating Socially Just Concert Programming Perspectives*

By Christian Noon, April 2020, PhD Music Education (Instrumental)  
Amanda Schlegel, Director

## **2. Development of breadth of competence**

The School of Music seeks to insure a breadth of competence for all of its graduate population by 1) testing students at the beginning of their matriculation to identify areas of weakness, 2) including music theory, music history, and elective/cognate studies in all graduate degree programs, and 3) including theory and history items in the comprehensive exam process.

Prior to initial registration, all students desiring to pursue a graduate degree in music or music education (MM, MME, DMA, Ph.D.) are required to take the Graduate Music Diagnostic Examination.

The music history portion consists of one essay, an aural styles examination, and objective questions that deal with terms, names, dates, general music bibliography, and major works of all Western music literature from the Middle Ages to the present. The questions regarding each period (Renaissance, Baroque, etc.) produce a score for the period. Students may take the examination more than once. By the time of graduation, each student with period scores below the passing mark must have either completed coursework to address the weak areas or have achieved a passing score on proficiency exams in the identified periods.

The music theory portion of the examination covers tonal theory and post-tonal theory. The tonal theory part of the exam covers aural comprehension (intervals, pitch patterns, melodic dictation, two-voice error detection, and 4-part harmonic dictation), part writing (four-part chorale texture) and analysis (roman numeral analysis of a passage that modulates). The post-tonal part covers the materials and techniques of twentieth-century music (scales, chord structures, rhythm and meter), basic atonal theory, and twelve-tone serialism. Students who do not pass the tonal theory portion of the exam must complete MUSC 523--*Applications of Music Theory*, an intensive directed study in written theory and aural skills. MUSC 523 does count not toward the theory requirements of the various degrees but may be used for elective credit in master's degrees. Students who do not pass the post-tonal theory part of the exam are required to take MUSC 525--Post-Tonal Theory MUSC 724--Contemporary Styles I, or MUSC 725--Contemporary Styles II.

Music education majors also complete a written examination that tests pedagogical knowledge of elementary or secondary music teaching (general pedagogy, methods, materials, literature), and those specializing in choral or instrumental music may be given a conducting examination.

Piano performance and pedagogy majors also complete the piano literature examination which tests general knowledge of the standard body of piano performance literature (Baroque through Contemporary), more detailed knowledge of genres, stylistic trends, and basic terminology. Score identification of standard works from the piano repertoire is also tested.

All candidates for a master's degree in music or music education are required to pass an oral comprehensive examination, which usually occurs during the last semester of enrollment. The request for scheduling the examination should be submitted through the Music Graduate Office at least 60 days in advance of the requested examination date. The examination will cover the major area, music history/literature, and music theory. The examination committee will consist of five members: three in the student's major area, one in music history, and one in music theory. A failed examination may be retaken only once.

At least sixty days before the desired date of graduation, all Doctor of Musical Arts candidates

must satisfactorily pass both written and oral comprehensive examinations. Prerequisite to taking the exams are the following: 1) admission to doctoral candidacy; 2) completion of all coursework except for recital or research credit; and 3) satisfaction of the foreign language requirement. Both the written and oral portions of the Comprehensive Examination are to be taken during a five-day examination period. If any portion of a written or oral examination is failed, it may be retaken only once unless an exception is approved by the Music Graduate Committee. All portions of the Comprehensive Examination must be passed without provision for additional work or testing.

At least sixty days before the desired date of graduation, all doctoral candidates in music education must satisfactorily pass both written and oral comprehensive examinations. Prerequisites to taking the exams are the following: 1) admission to doctoral candidacy; 2) completion of all coursework except for recital or research credit; and 3) satisfaction of the foreign language requirement. If any portion of a written or oral examination is failed, it may be retaken only once unless an exception is approved by the Music Graduate Committee. All portions of the Comprehensive Examination must be passed without provision for additional work or testing.

The committee for the comprehensive examination must comprise no fewer than four members, with at least one from outside music education. The Ph.D. candidate will select his/her four-member comprehensive exam committee and a three-week written exam period with the assistance of his/her advisor. If the candidate has elected to have a minor area, there must be a faculty member from that area on the committee, and the exam period may extend four weeks.

Each of the three major area professors will submit researchable questions to the advisor. If a minor exists, the designated faculty member may submit 1) a researchable question or 2) a three-hour written exam. The advisor will compile and forward the questions to the administrative assistant in the Graduate Music Studies Office. The committee will establish the deadline for exam completion before the questions are given to the candidate. At the conclusion of the three-week (or four weeks, if a minor area is tested) exam period, the Ph.D. candidate will submit a copy of the three (or four) papers, collated and spiral bound, to the music graduate studies office. The designated minor faculty member will be responsible only for assessing the minor portion of the exam. Each paper must contain a title page and references. The candidate must state the style manual used for each paper on the title page of each paper. The response for each question should be approximately 20 pages, but not more than 30 pages, including the title page, figures, tables and reference list. The oral examination will be scheduled no less than two and not more than three weeks after the submission of the written comprehensive exam papers to the committee. Oral exam questions may include material not included in the written exam, but pertinent to the student's program of study.

Doctoral students are encouraged to develop an area of musical expertise outside the doctoral major. The chosen doctoral minor may *not* have been the student's major at the master's level, nor may it be in another area of the degree major (performance majors may not choose a doctoral minor in another area of performance and conducting majors may not choose another area of conducting). A doctoral minor requires a minimum of 12 post-master's graduate credits, of which at least nine must be completed at UofSC after admission into the minor program. Procedures and requirements for acceptance into a doctoral-minor program are the same as for admission into the equivalent major at the master's level. During the Comprehensive Examination students who have been approved for a doctoral minor will also be tested in that area.



### **3. Development of teaching and other professionally-related skills**

The UofSC School of Music has established an environment that helps to foster in each graduate student the development of teaching and professionally-related skills. Graduate students in performance degree programs normally participate in, and sometimes lead, the weekly applied studio master class. In addition, many graduate students gain valuable teaching experience by participating as teachers with the Carolina Music Studios, the UofSC String Project, and the Congaree New Horizons Band, as well as others. Because UofSC is located in a metropolitan area of over 800,000, there are a large number of venues for teaching at all levels, including schools, music stores, and church settings. Courses like MUSC 801—Advanced Performance Pedagogy; MUED 793C—College Teaching Apprenticeship; MUSC 720 – Pedagogy of Teaching Music Theory; and MUSC 783 – Teaching College Music help to prepare graduate students for teaching university students. It is anticipated that the MUED 793C—College Teaching Apprenticeship course will be reconfigured as a regular course that will be offered on an annual basis. MUSC 573--Performance Pedagogy is available to advanced undergraduate and master's students. The course has so far been offered only in the areas of piano pedagogy and classical guitar but could be offered in other areas. Of course, all students who serve as graduate teaching assistants have a faculty supervisor who also serves as a mentor.

The development of professionally-related skills is an issue of great interest and initiative. Since many students hope to perform professionally, UofSC graduate students in conducting, jazz studies, and performance degrees in brass, percussion, woodwinds, strings and voice have a degree requirement for two semesters of large ensemble participation. A chamber music requirement is also in place for those students in performance degrees in brass, percussion, woodwinds, strings and piano. Of course, large and chamber ensemble credits may be used in the elective or cognate areas of all graduate music degrees. Courses such as MUSC 580—Entrepreneurship in Music, MUSC 588—Business of Music, MUSC 599—Music Business Internship already exist, and both the entrepreneurship and leadership foci of the School initiated by the Spark Music Leadership Laboratory have a very positive impact on the development of professionally-related skills among the student population. It is expected that the current good relationship with the UofSC Career Center will continue, and music students will avail themselves of the resources of the Career Center.

### **4. Research and Professional Tools, Comprehensive review near conclusion of study, Candidacy and final project requirements**

#### **Research Professional Tools**

All of the MM degrees except the MM in Performance with a Concentration in Community Engagement require MUSC 707, which is a research course specifically geared to musicians. Several degrees have slightly altered research requirements — the MME requires MUED 795, while the MM in History and Theory require two research classes (both MUSC 707 and MUSC 747). All of the DMA degrees except the DMA in Composition require MUSC 747, which is an advanced research course with a pre-requisite of MUSC 707. If a student has not previously had a research course when entering the DMA degree, they must take both courses. Additionally, DMA degrees require a foreign language proficiency for the purposes of research ability in a second language. This proficiency may be mitigated by using either MUSC 787 or MUED 795 as a substitution.

### Comprehensive review

All MM degrees require a student must pass an Oral Comprehensive Exam, delivered by area faculty, plus faculty from Theory and History. All MM performance degrees also include a final Recital or Thesis project. DMA degrees require both oral and written comprehensive examinations. They also require a Dissertation of 12 credits, which is divided among recitals and a final Thesis or Dissertation. After completion of the Dissertation, there is a final oral Dissertation defense.

### Candidacy

All recommendations for admission to doctoral candidacy are approved by the area faculty [defined as a panel of no fewer than three members of that area], Music Graduate Director, and the Dean of the Graduate School. A student must have been fully admitted as a degree student before attempting to fulfill any doctoral candidacy requirements (examination and hearing). Admittance to degree candidacy indicates that the student is fully qualified to pursue the desired doctoral degree. Students who have not been admitted to doctoral candidacy after the equivalent of two semesters of full-time study may not be permitted to continue doctoral studies. Doctoral students must spend one year in candidacy before graduation. A candidate for the doctoral degree in conducting or performance is expected to have acquired a level of knowledge in the major area beyond that expected of one who has completed a master's degree in the area. A candidate for the doctoral degree in piano pedagogy is expected to have acquired a level of knowledge in both piano pedagogy and piano literature (elementary, intermediate, and advanced levels) beyond that expected of one who has completed a master's degree in piano pedagogy.

The following are required before doctoral candidacy can be considered:

1. Completion of the equivalent of one semester of full-time study
2. Successful completion of the written Doctoral Candidacy Examination  
Each doctoral student must take a three-hour written examination in the major area *no later than the second semester of full-time study (or the equivalent)*. The examination may be passed, passed with conditions, or failed. If failed, the exam may be retaken only once. The following guidelines pertain to specific doctoral majors:
3. Successful completion of the candidacy hearing for students in performance, piano pedagogy, or conducting. In addition to the audition required for admission to graduate study, a doctoral student in conducting, piano pedagogy, or performance is required to give a candidacy hearing that is judged to be satisfactory by area music faculty. A doctoral candidacy hearing judged unsatisfactory by a student's area faculty may be repeated once. The repeated hearing may contain any or all of the contents of the unsatisfactory program. If two doctoral candidacy hearings are judged to be unsatisfactory, the student will not be permitted to continue in the degree program. Normally a student may not register for research or recital credit (MUSC 890-899, MUED 890) or complete more than the equivalent of two regular semesters of full-time work until candidacy has been approved. At the time a student is admitted to doctoral candidacy, the Music Graduate Committee may require specific courses to be included in the candidate's program of study and possibly also additional teaching/professional experience prior to either the final recital or the Oral Dissertation Examination.

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

### **BACCALAUREATE PROGRAMS**

#### **Bachelor of Arts in Music**

1. Purpose: This program is intended to provide a liberal arts education with a major in music. This degree is general in nature and includes the requirement of a minor or a cognate in a discipline outside of music (which can be expanded into a second major). This program is frequently used by students to link music with expertise in areas like business, journalism, or media arts in order to prepare for careers in music retailing, criticism, or commercial music. Music entrepreneurship, audio recording, and music industry minor programs, designed specifically for majors of any baccalaureate music degree, are possibilities too. Goals of the BA in Music degree as articulated in the NASM standards include, (1) the ability to think, speak, and write clearly and effectively; (2) an informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; (3) an ability to address culture and history from a variety of perspectives; (4) understanding of, and experience in thinking about, moral and ethical problems; (5) the ability to respect, understand, and evaluate work in a variety of disciplines; (6) the capacity to explain and defend one's views effectively and rationally; and (7) understanding of and experience in art forms other than music.

## 2. Curricular Table:

**Liberal Arts Undergraduate Degree in Music (B.A. with a major in music)**

**Program Title: Bachelor of Arts in Music**

**Number of years to complete the Program: 4 Program submitted for: Renewal of Final Approval**

**Current Semester's Enrollment in Majors: 32. Name of Program Supervisor(s): Tina Stallard**

<b>Musicianship</b>	<b>Performance/Required Music Electives</b>	<b>General Studies</b>	<b>Cognate or Minor</b>	<b>General Studies Electives</b>	<b>Total</b>
34	15	47-56	12-18	0-13	121
28%	12%	39-46%	10-15%	0-11%	100%

### **Musicianship**

MUSC 111 (A-Z)	Applied Study (6 semesters)	12 units
MUSC 116, 215, 216	Music Theory II, III, IV	9 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354, 455	History of Western Music I, II, III	9 units
<b>Total Musicianship</b>		<b>34 units</b>

### **Performance/Required Music Electives**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 100L	Recital Class Lab	1 unit
MUSC 123, 124, 125, 129, 130, 133	Ensembles	8 units
Music Electives		6 units
<b>Total Performance/Required Music Electives</b>		<b>15 units</b>

### **General Studies**

ENGL 101	Critical Reading and Composition	3 units
ENGL 102	Rhetoric and Composition	3 units
Foreign Language	CC-GFL courses through 122 level	0-9 units
Historical Thinking	Two CC-GHS courses (one US and one non-US History)	6 units
Analytical Reasoning and Problem Solving	Two CC-ARP courses	6 units
Scientific Literacy	Two 4-credit hour CC-SCI courses	8 units
Aesthetic and Interpretive Understanding	Three CC-AIU courses and MUSC 115: Music Theory I	12 units
Social Sciences	Two CC-GSS courses	6 units
Effective, Engaged, and Persuasive Communication	Any overlay or stand-alone CC-CMS course	0-3 units
Information Literacy	Any overlay or stand-alone CC-INF course	0-3 units
Values, Ethics and Social Responsibility	Any overlay or stand-alone CC-VSR course	0-3 units
<b>Total General Studies</b>		<b>47-56 units</b>

### **Cognate or Minor**

**12-18 units**

### **General Studies Electives**

**0-13 units**

### 3. Assessment of Compliance with NASM standards

#### a. specific to degree

Students in this degree program are required to study an instrument, or voice and participate in ensembles to develop performance skill. All students study on the lower division status in applied study and meet curricula requirements for ensemble participation. All majors must accumulate four semesters of major ensemble, one semester of chamber music, and three semesters of their own choosing. Basic musicianship skills are achieved in the study of Theory and Aural Skills course sequence, comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class Hour (five semester requirement) and the Recital Class Lab. Students are exposed to the nature of musical study in college and receive an introduction to music advocacy methods, techniques and experiences to understand the positive effects of music in American society in the Music Advocacy I class.

#### b. any required levels of achievement

Each student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Recitals may be given in lieu of a jury but must be approved by faculty vote. Grades of “C” in all major program course work are required. A piano proficiency exam (or course enrollment) is required for eligibility to graduate and to complete the degree.

#### c., d., e.: not applicable

### 4. Graduate only: not applicable

### 5. Results, Assessment Measures

The cross culture of coursework assists students in the development of stated goals in the purpose. The music concentration reveals absorption of developed musical skills, comprehension of musical styles and command of content. The minor or cognate selected coursework develops the global culture sought by students of this degree.

### 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Strengths – comprehensiveness of program; faculty involvement; facilities; student achievement; advisement of students; curricular flexibility; access to minors or other majors

Area for improvement – The School has only recently begun to attract a new type of student to the BA in Music. Though designed as an alternative to professional musical training that would provide interested students with a major in music while they can also pursue interests in non-musical areas, only some of the students who have traditionally elected the BA in Music at UofSC have fit this profile. Far more common has been that this degree has functioned as a sort of a “holding pen” for students who aspire to enroll in a professional music degree but are not yet fully qualified for such study. Since 2016, the School of Music has invested capital and personal resources to create access to students for adding a second major in a dual-degree construct called “pathways,” and to make intensive and high quality study in music-related sub-specialties available to BA students through the minors in such areas as music entrepreneurship, music industry, audio recording, as well as a new 12-credit concentration in musical theatre granted NASM Plan Approval and offered for the first time in 2021. The degree is in compliance with NASM standards and meets institution wide and music unit aspirations. The students following this degree supply the institution with performance in solo and ensemble participation and in teaching programs such as the Community Music Program.

Weaknesses and Challenges: Failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility that often results in extreme conditions and requires faculty and students to relocate their work elsewhere,
- \*leaks in office and studio ceilings in various floors that come and go and cause unpredictable water damage,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

In short, the HVAC system in the Music Bldg requires replacement.

7. Rationale for Continuation: not applicable—all School of Music undergraduate programs are part of the School's mission and strategic plan and are viable.

8. Plans for Addressing Weaknesses and Improving Results

The School feels as though the curriculum, the outcomes, and the expectations of the BA are sound and in little need of change. The School looks forward to launching a new marketing effort that would attract to the BA, with its enhanced emphasis on music-related but non-musical outcomes, high school musicians who wish to study music in college but have traditionally been concerned or afraid to make the commitments necessary to study a professional program and be faced with uncertain employment alternatives after graduation.

## **Bachelor of Music in Composition**

1. Purpose:

This program provides an emphasis in the study of music composition, traditional study in theory and history, and work in related fields such as orchestration, arranging for commercial music applications, computer, and electronic music.

## 2. Curricular Table

### **Program Title: Bachelor of Music in Composition**

**Number of years to complete the Program: 4      Program submitted for: Renewal of Final Approval**

**Current Semester's Enrollment in Majors: 15**

**Name of Program Supervisor(s): John Fitz Rogers; Tina Stallard**

Major Area	Supportive Courses in Music	Gen Studies	Gen Stud Electives	Total Number of Units
47	43	31-38	0-7	128
37%	34%	24-29%	0-5%	100%

#### **Major Area**

MUSC 115, 116, 215, 216	Music Theory I, II, III, IV	12 units
MUSC 316/416	Music Composition I, II	6 units
MUSC 516	Composition	12 units
MUSC 333	Conducting	2 units
MUSC 336	Introduction to Computer Music	3 units
MUSC 515	Orchestration	3 units
MUSC 518 or 525	Form & Analysis or Post-Tonal Music Theory	3 units
MUSC 529 or 530	18th or 16th Century Counterpoint	3 units
MUSC 540	Projects in Computer Music	3 units
<b>Total Major Area</b>		<b>47 units</b>

#### **Supportive Courses in Music**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354, 455	History of Western Music I, II, III	9 units
MUSC 111 (A-Z)	Applied Study	8 units
MUSC 311 (A-Z)	Applied Study	4 units
MUSC 123, 124, 125, 129, 130, 133	Ensembles	8 units
MUSC 100L	Recital Class Lab	1 unit
Music History/Literature Elective		3 units
Music Electives		6 units
<b>Total Supportive Courses in Music</b>		<b>43 units</b>

#### **General Studies**

ENGL 101 & 102	Critical Reading, Rhetoric and Composition	6 units
Foreign Language	CC-GFL courses through 122 level	0-7 units
Analytical Reasoning/ Problem Solving	Two CC-ARP courses	6 units
Aesthetic/Interpretive Understanding	Any CC-AIU courses other than MUSC	3 units
Scientific Literacy	Two CC-SCI courses (one with lab)	7 units
Historical Thinking	Any CC-GHS course	3 units
Social Sciences	Any CC-GSS course	3 units
Effective, Engaged, and Persuasive Communication	Any overlay or stand-alone CC-CMS course	0-3 units
Information Literacy	Any overlay or stand-alone CC-INF course	0-3 units
Values, Ethics and Social Responsibility	Any overlay or stand-alone CC-VSR course	0-3 units
<b>Total General Studies</b>		<b>31-38 units</b>

#### **General Studies Electives**

**0-7 units**

### 3. Assessment of Compliance with NASM Standards

#### a. specific to degree

Students in this degree program are required to study an instrument, or voice and participate in ensembles to develop performance skill. All students must progress to upper division status in applied study and meet curricula requirements for ensemble participation. All majors must accumulate six semesters of major ensemble, one semester of chamber music and one semester of their own choosing. Basic musicianship skills are achieved in the study of Theory and Aural Skills course sequence, as well as in more advanced theory coursework; comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class Hour (five semester requirement) and the Recital Class Lab. Students are exposed to the nature of musical study in college and receive an introduction to music advocacy methods, techniques and experiences to understand the positive effects of music in American society in the Music Advocacy I class. Composition and computer music coursework constitutes a concentration in the specific field of the degree.

#### b. any required levels of achievement

Each student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Recitals may be given in lieu of a jury but must be approved by faculty vote. Grades of “C” in all major program course work are required. A piano proficiency exam (or course enrollment) is required for eligibility to graduate and to complete the degree. Students must also apply for admission to the Composition Program. For students who are high school seniors or transfer students, application for admission to the BM in Composition will begin automatically at the time of application for admission to the School of Music where composition is indicated as the student’s area of interest. Current undergraduate students who wish to change their major to composition must also apply for admission to the Composition Program. All students interested in pursuing the BM in Composition are required to submit to the composition faculty written musical examples from 1-3 completed works. Works are normally two-sided bound copies with appropriate title/instrumentation/author information on the cover. Written musical examples usually take the form of short works for solo instrument (piano, guitar, violin, and so forth), or less often, works for chamber or large ensembles such as band, chorus, or jazz ensemble. Recordings of these works are not necessary but would be helpful. CD, DVD, and VHS formats are currently acceptable formats. Weekly composition seminars are also part of regular coursework, much like weekly studio masterclasses for performance students. Composition seminar covers topics in composing and analysis and also includes visiting guest speakers. In addition, composition students are expected to have their works performed on a regular basis as part of an end-of-each-semester’s *New Voices Student Composers Concert*. Moreover, the composition program sponsors the ASCAP/Chamber Music America’s Adventurous Programming Award-winning *Southern Exposure New Music Series*, which includes four concerts per year of contemporary music by notable guest artists and visiting composers as well as School of Music students and faculty. In addition to *New Voices*, composition students have regular opportunities to have their music read and recorded by *Southern Exposure* artists as well as by School of Music



ensembles. A critical component to the degree is having student composers hear their original music in regular, fully realized performances and readings. Faculty advance an ethic that public presentation and critical assessment is an essential experience for composition students. By these methods, composition students attain a high level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of forms, styles, and notations; apply principles of scoring appropriate to particular compositions; keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

c., d., e.: not applicable

4. Graduate only: not applicable

5. Results, Assessment Measures

Degree candidates normally consider graduate study in composition or work toward employment in commercial music. The results of the performance of compositions reveal absorption of developed musical skills, comprehension of musical styles and command of content. Other results and assessment measures are mentioned above under 3.b.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Strengths – comprehensiveness of program; faculty involvement and expertise; facilities; student achievement; advisement of students; cooperation with ensemble and applied faculties and other graduate and undergraduate performance and conducting students for the purpose of performing student compositions; the resources provided as part of the *xMUSE, Experimental Music Studio at USC*

Challenges – A weakness and challenge to the further development of the program is the inadequate and uncompetitive funding of existing scholarships (See Section 1. C). Failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility that often results in extreme conditions and requires faculty and students to relocate their work elsewhere,
- \*leaks in office and studio ceilings in various floors that come and go and cause unpredictable water damage,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

In short, the HVAC system in the Music Bldg requires replacement.

7. Rationale for Continuation: not applicable—all School of Music undergraduate programs are part of the School's mission and strategic plan and are viable.

8. Plans for Addressing Weaknesses and Improving Results

An increase in the number and magnitude of financial aid awards to undergraduates remains the School's top priority for external giving and philanthropy.

## **Bachelor of Music in Jazz Studies**

### **1. Purpose**

The Bachelor of Music in Jazz Studies degree at the University of South Carolina combines jazz performance, composition and arranging into a program designed to expand students' ability to express themselves musically. Emphasis is on the development of practical skills, which will enable students to appreciate and play the wide variety of music demanded of professional musicians today.

## 2. Curricular Table

### **Program Title: Bachelor of Music in Jazz Studies**

**Number of years to complete the Program: 4**

**Program submitted for: Final Approval for Listing**

**Current Semester's Enrollment in Majors: 11**

**Name of Program Supervisor(s): Matthew White, Craig Butterfield**

<b>Musicianship</b>	<b>Mus Perf &amp; Music Electives</b>	<b>General Studies</b>	<b>Electives</b>	<b>Total Number of Units</b>
44	46	31-38	0-7	128
34%	36%	24-30%	0-6%	100%

#### **Musicianship**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 100L	Recital Class Lab	1 unit
MUSC 116, 215, 216	Music Theory I, III, IV	9 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 354, 455	History of Western Music II, III	6 units
MUSC 340	Jazz Literature	3 units
MUSC 219, 220, 329, 330	Jazz Improvisation I, II, III, IV	12 units
MUSC 319, 320	Jazz Theory I, II	6 units
MUSC 520	Studio Arranging and Composition	3 units
<b>Total Major Area</b>		<b>44 units</b>

#### **Musical Performance and Music Electives**

MUSC 211 (A-Z)	Applied Study	16 units
MUSC 411 (A-Z)	Applied Study	16 units
MUSC 130C/L 131, 132	Ensembles	8 units
MUSC 333	Conducting	2 units
Music Electives		4 units
<b>Total Supportive Courses in Music</b>		<b>46 units</b>

#### **General Studies**

ENGL 101	Critical Reading and Composition	3 units
ENGL 102	Rhetoric and Composition	3 units
Foreign Language	CC-GFL courses through 122 level	0-7 units
Analytical Reasoning and Problem Solving	Two CC-ARP courses	6 units
Aesthetic and Interpretive Understanding	MUSC 115	3 units
Scientific Literacy	Two CC-SCI courses (one with lab)	7 units
Historical Thinking	Any CC-GHS course	3 units
Social Sciences	Any CC-GSS course	3 units
Effective, Engaged, and Persuasive Communication	Any overlay or stand-alone CC-CMS course	0-3 units
Information Literacy	Any overlay or stand-alone CC-INF course	0-3 units
Values, Ethics and Social Responsibility	Any overlay or stand-alone CC-VSR course	0-3 units
<b>Total General Studies</b>		<b>31-38 units</b>

#### **General Studies Electives**

**0-7 units**

3. assessment of compliance with NASM Standards

a. specific to degree

Students in this degree program are required to study an instrument, or voice, enroll in improvisation coursework and participate in ensembles to develop performance skill. All students must progress to upper division status in applied study and meet curricula requirements for ensemble participation. All majors must accumulate six semesters of major ensemble, one semester of chamber music and one semester of their own choosing. Basic musicianship skills are achieved in the study of Theory and Aural Skills course sequence, as well as in jazz theory and more advanced coursework; comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class Hour (five semester requirement) and the Recital Class Lab. Students are exposed to the nature of musical study in college and receive an introduction to music advocacy methods, techniques and experiences to understand the positive effects of music in American society in the Music Advocacy I class.

b. any required levels of achievement

Each student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Degree recitals are required. Grades of “C” in all major program course work are required. A piano proficiency exam (or course enrollment) is required for eligibility to graduate and to complete the degree.

4. Graduate only: not applicable

5. Results, Assessment measures

Students in the BM in Jazz Studies are expected to attain comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz. Such students must demonstrate an ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Since its inception, students of jazz studies at the University of South Carolina have provided music for many venues in the region. Jazz students continue to perform at functions on campus hosted by the president of the university, other departments within the university, local businesses and business associations, restaurants and bars, and at many private functions. When traveling professional groups perform in town and need extra musicians, very often UofSC jazz students are involved. Jazz performance opportunities have opened up in local communities in restaurants and bars often because of initiatives taken by UofSC jazz students, and UofSC jazz students can be heard playing around Columbia almost every night of the week. The School of Music vision statement expresses the hope that the School prepare *tomorrow's professional musicians*. Jazz students are actualizing this tenet of the School's mission in a tangible way.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Jazz students find success after graduation. Several have gone on to excel in other graduate programs. Several have found jobs in the top military bands. Others have managed to make a living playing and recording jazz, which requires not only

talent, but perseverance and promotional skills. Others make their living in pop or religious music careers, or primarily in education. Artistic and practical skills to prepare them for a wide variety of professional opportunities are emphasized. Recruiting for the program is sometimes difficult. Most South Carolina high schools will have a marching band, concert band, and choir. Very few have jazz bands. Many that do offer jazz bands do so only for a few weeks after the marching and contest seasons, and then mostly in after school formats and not during regular school day schedules. South Carolina students are not being exposed to jazz. (Students audition for jazz scholarships at the UofSC School of Music who have never heard jazz before.) Because of this, very few students are interested, much less prepared to study jazz. The outstanding South Carolina high school jazz musicians that have matriculated to UofSC have been more interested in going to a school where there is a larger critical mass of students and more jazz faculty. The School finds that to enroll students in the BM in Jazz Studies, out-of-state recruitment is critical. For several years, the UofSC jazz program had one faculty member to teach all improvisation classes, applied jazz, theory, arranging, conduct a jazz band, and supervise all the jazz combos. That made it difficult to find the time to recruit, and difficult to sell talented prospective students on a school with a jazz faculty roster of one, versus a jazz faculty roster of six to eighteen. A bass teacher who can teach jazz was added in 2005. This staffing shortage has been addressed for Academic Year 2021-2022, but the program still suffers from relatively low enrollment largely due to this issue.

Challenges – adequate scholarship funding to attract higher yields of the School’s top auditionees, as well as to attract more top quality auditionees (See Section I. C.). Failures in the heating, cooling, and ventilation in the School’s main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility that often results in extreme conditions and requires faculty and students to relocate their work elsewhere,
- \*leaks in office and studio ceilings in various floors that come and go and cause unpredictable water damage,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School’s inventory of 125 or so pianos worth over \$6M total.

In short, the HVAC system in the Music Bldg requires replacement.

7. Rationale for Continuation: not applicable—all School of Music undergraduate programs are part of the School’s mission and strategic plan and are viable.

8. Plans for addressing weaknesses and improving results

Three new faculty were added to the Jazz Studies area in Academic Year 2021-2022. Two of these are new faculty positions, with the third replacing a retiring faculty member who will continue to teach part-time. This represents a significant numerical increase in the jazz area faculty. As mentioned above, the lack of adequate faculty positions meant that instrument-specific instruction, particularly in the brass area, was not possible. This had a negative impact on recruiting. This deficit was corrected with the new hires. In addition, the new faculty positions enable a complete faculty jazz ensemble to perform both regionally and

nationally, raising awareness of the Jazz Studies program at UofSC. Visits to South Carolina high schools with strong jazz programs are already scheduled for Academic Year 2021-2022. Renovation the Jazz Church and its associated facilities purchased by the university's foundation and leased from them for the School of Music is underway--Jazz Studies is expected to begin occupying the first this new space in Academic Year 2022-2023. Phase 2 is planned but not yet funded, and its funding is critical to the long-term success of the jazz program. When complete, this additional instructional and performance space for jazz will solve many of the scheduling difficulties that ensembles, and particularly the large and small jazz ensembles, currently face with a School of Music that has outgrown its building. Dedicated jazz rehearsal, classroom, and performance spaces would be unique in the geographical region, and aid in recruitment of the best possible students for the Jazz Studies degree.

### **Bachelor of Music in Music Education - Choral Concentration**

#### **1. Purpose**

This program is designed to prepare students for teaching in the public schools and includes four areas of study: 1) music specialization – basic musicianship and performance, 2) music education 3) professional education, and 4) general education. Upon satisfactory completion of the degree, graduates are recommended by the University of South Carolina to the State Department of Education for initial teaching certification in South Carolina.

## 2. Curricular Table

### Program Title: Bachelor of Music in Music Education – Choral Concentration

Number of years to complete the Program: 4

Program submitted for: **Renewal of Final Approval**

Current Semester's Enrollment in Majors: 35 Name of Program Supervisor(s): Gail Barnes, Jabarie Glass, Wendy Valerio

Musicianship & Performance	Music Education	Professional Education	General Studies	Total # of Units
49	23	22	38	132
37.12%	17.42%	16.66%	28.78%	99.98%

#### **Music Specialization - Basic Musicianship and Performance**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Recital Class Laboratory (1 semester)	0 units
MUSC 100L	Music Advocacy I	1 unit
MUSC 111 (A-Z)	Applied Study	8 units
MUSC 311 (A-Z)	Applied Study	6 units
MUSC 123, 124, 125, 129, 130, 133	Ensembles	8 units
MUSC 115*, 116, 215, 216	Music Theory I,* II, III, IV	9 units
*(See below. MUSC 115 is also now part of Carolina Core. MUSC 115 credits are counted here).		
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354	History of Western Music I, II	6 units
MUSC 333, 335	Conducting I, II	4 units
MUSC 455	History of Western Music III	<u>3 units</u>
<b>Total Basic Musicianship and Performance for Choral Concentration</b>		<b>49 units</b>

#### **Studies in Music Education**

MUSC 278	Introduction to Diction	2 unit
MUSC 577	Vocal Pedagogy	2 units
MUED 107	Classroom Instruments	1 unit
MUED 359	Instrumental Techniques	2 units
MUED 335L	Choral Literature Lab	1 unit
MUED 465	Music in the Elementary School	2 units
MUED 465P	Practicum in Elementary Music	1 unit
MUED 467	Choral Methods and Materials	3 units
MUED 467P	Practicum in Choral Music	1 unit
MUED 155, 156, 355, 356	Group Piano I, II and Advanced Group Piano	-OR-
MUED 165, 166, 265, 266	Class Voice (Basic and Intermediate)	<u>8 units</u>
<b>Total Music Education for Choral Concentration</b>		<b>23 units</b>

#### **Professional Education**

MUED 200	Music Education Practicum	1 unit
MUED 477	Directed Teaching (Music)	12 units
EDTE 201	Classroom Inquiry w/ Technology	3 units
EDPY 401	Learners and Diversity of Learning	3 units
EDRD 500	Content Area Literacy	-OR-
EDEX 581	Reading for Adolescents w/ Disabilities	<u>3 units</u>
<b>Total Professional Education for Choral Concentration</b>		<b>22 units</b>

#### **General Education - Carolina Core – General Studies for All Concentrations**

Effective, Engaged, & Persuasive Communication: Written		
ENGL 101-Critical Reading and Composition & ENGL 102-Rhetoric and Composition		6 units
Analytical Reasoning/Problem Solving: Calculus, Computer Science, Logic, or Stats		6 units
Scientific Literacy: Astronomy, Biology, Chemistry, Geology, Mar. Science, or Physics		7 units
Global Citizenship/Multicultural/For. Language: Elementary Level		0-7 units
Global Citizenship/Multicultural Understanding: Historical Thinking		3 units
Global Citizenship/Multicultural Understanding: Social Sciences		3 units
Aesthetic & Interpretive Understanding: Literary, Visual, or Performing Arts (MUSC 115* required for All Instrumental Concentrations: a) strings, b) winds, c) percussion		3 units
Effective, Engaged, Persuasive Communication: Spoken Component		0-3 units
Information Literacy: Information & Technology		0-3 units
Values, Ethics, & Social Responsibility, Social & Personal Values		0-3 units
General Studies Electives		0-7 units
<b>Total Carolina Core – General Studies for All Instrumental Concentrations</b>		<b>38 units</b>

### 3. Assessment of Compliance with NASM Standards

#### a. specific to degree

Students in this degree program are required to study voice, or an instrument (piano or guitar) and to participate in ensembles to develop performance skills. Each student must progress to upper division status in applied study and meet curricula requirements for ensemble (seven semesters of major choral ensemble and one semester of chamber music). Basic musicianship skills are achieved in the study of Music Theory and Aural Skills course sequence; comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class Hour (five-semester requirement) and the Recital Class Lab. Students are exposed to the nature of musical study in college and receive an introduction to music advocacy methods, techniques and experiences to understand the positive effects of music in American society in the Music Advocacy I class. Music Education classes are designed to develop content criteria, methods, and techniques for the music educators and Professional Education classes are designed to develop understanding of general teaching trends. Student teaching experiences require students to synthesize all of their learning in the degree as they gain practical teaching experience.

#### b. any required levels of achievement

Each student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Recitals may be given in lieu of a jury, but permission must be approved by faculty vote. Grades of “C” in all major program course work are required.

Each student must apply to the College of Education Professional Program while taking MUED 200, and each student must be admitted to the Professional Program prior to student teaching. Following are the requirements for Professional Program admittance.

<b>UofSC College of Education – Professional Program: Admittance Requirements</b>	
1. Professional Program Application via Chalk and Wire Required during MUED 200.	
2. Passing Praxis Core scores, or SAT or ACT exemption scores Required during MUED 200.	
3. ENGL 101 with grade of “C” or better	
4. ENGL 102 with grade of “C” or better	
5. EDTE 201 with grade of “C” or better	
6. EDPY 401 with grade of “C” or better.	
7. EDRD 500 or EDEX 581 with grade of “C” or better	
8. GPA of 2.75 or higher	

Following are the Praxis Core passing scores, SAT exemption scores, and ACT exemption scores.

<b>Praxis Core Passing Scores</b>		
	Taken Prior to 9.1.16	Taken On, or After, 9.1.16
Reading	156	156
Writing	162	158
Mathematics	150	142



SAT Exemption Scores			
Exam	Effective Date	Exemption Scores	Parts Exempted
Old SAT	Taken prior to 3.5.16	Total Score (3 part) = 1650 or higher	All sections of Praxis Core
New SAT	Taken on, or after, 3.5.16	Total Score (2 part) = 1100 or higher	All sections of Praxis Core
		Reading/Writing = 550 or higher	Reading & Writing Praxis Core Sections
		Mathematics = 550 or higher	Mathematics Praxis Core Section

ACT Exemption Scores		
Effective Date	Exemption Score	Parts Exempted
Taken prior to 5.1.16	Composite Score = 24 or higher	All sections of Praxis Core
Taken on, or after, 5.1.16	Composite Score = 22 or higher	All sections of Praxis Core
	English Test Score = 22 or higher	Reading & Writing Praxis Core Sections
	Math Test Score = 22 or higher	Mathematics Praxis Core Section

Piano proficiency at the advanced level (or course enrollment) is required for eligibility to student teach and to complete the degree. To be recommended to the South Carolina Department of Education for initial teaching licensure, during the student teaching semester, each student must achieve passing summative consensus ratings on the following: a) South Carolina Teaching Standards 4.0 (23 indicators x 4 achievement levels/indicator) and b) UofSC Initial Certification Candidate Dispositions (10 indicators X 3 achievement levels/indicator) to observe and rate each intern's performance. Click [here](#) to review the South Carolina Teaching Standards 4.0 (SCTS 4.0). Click [here](#) to review the UofSC Initial Certification Candidate Dispositions (USCICCD). The SCTS 4.0 is the SCDE stated-mandated rubric for in-service teacher evaluation and was adopted in 2016 by UofSC College of Education and all University programs that prepare students for initial teaching licensure.

c., d., e.: not applicable

4. Graduate only: not applicable

5. Results, Assessment Measures

Graduating students have been immersed into public school settings, completed the student teaching semester, and been recommended for teaching licensure in SC. Most have gained full teaching licensure and accepted teaching positions in SC or other states. Some have gone on to graduate school study. The student teaching experience reveals absorption, application, and integration of developed music skills, comprehension of music styles, command content and incorporation of relevant pedagogies and reflective practice. Music education faculty assess student teachers regarding those attributes as well as professional dispositions using South Carolina Teaching Standards 4.0 and UofSC Initial Certification Candidate Dispositions. The majority of all public and private school music teachers in SC are graduates of UofSC School of Music.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

#### Strengths

The UofSC School of Music Bachelor of Music in Music Education -Choral Concentration strengths include the following: comprehensiveness of program, faculty

involvement, student achievement, student advisement, practical teaching experience through course practicums, several among School *Music For Your Life* programs: UofSC Children's Music Development Center, UofSC Carolina Music Studios, UofSC Congaree New Horizons Band, and/or UofSC String Project, and in partnerships with schools, cooperating teachers, student teacher supervisors, student teachers, and school students

#### Goals for Improvement

The UofSC School of Music Bachelor of Music in Music Education - Choral Concentration program faculty continually works to improve the following: identifying and addressing equity, inclusion, and belonging throughout the PK-16 music education experience; addressing multiple musics as pathways to musicianship for all music education major and addressing ever-evolving uses of technology in music education classrooms.

#### Challenges

To more fully thrive, the UofSC School of Music's Bachelor of Music in Music Education - Choral Concentration program lacks access to scholarship funding adequate to attract higher yields of the School's top auditionees, as well as to attract more top quality auditionees (see Section I. C.). Failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility that often results in extreme conditions and requires faculty and students to relocate their work elsewhere,
- \*leaks in office and studio ceilings in various floors that come and go and cause unpredictable water damage,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

In short, the HVAC system in the Music Bldg requires replacement.

#### 7. Rationale for Continuation: not applicable.

The BME-Choral is an essential part of the School's mission and is viable.

#### 8. Plans for Addressing Weaknesses and Improving Results

Plans for increased scholarship funding are indicated in SECTION II. C. of this self-study. Music education faculty are partnering with applied faculty and national experts to develop a summer course focused on social-emotional-learning and its applications in music education, and those faculty will continue to expand attention given to equity, inclusion, diversity, and belonging in current courses. Music education faculty have attended higher education intensive seminars dedicated to diverse musics, and they are incorporating those musics into curricula. Multiple jazz faculty have been hired, a jazz facility has been acquired, and there is a plan to institute a jazz elective for music education majors by Fall 2023. There are also plans to develop a music education barrier exam that would assess dispositions, musicianship skills, rhythm skills communication skills and professionalism that the faculty feel are suitable for the music teacher workplace and are consistent with NASM standards.

## **Bachelor of Music in Music Education – Instrumental Concentrations**

- a. **Strings**
- b. **Winds**
- c. **Percussion**

### 1. Purpose

This program is designed to prepare students for teaching in the public schools and includes four areas of study: 1) music specialization – basic musicianship and performance, 2) music education 3) professional education, and 4) general education. Upon satisfactory completion of the degree, graduates are recommended by the University of South Carolina to the State Department of Education for initial teaching certification in South Carolina.

### 2. Curricular Table

#### **Program Title: Bachelor of Music in Music Education – Instrumental Concentrations**

a. **Strings Emphasis; b. Winds Emphasis; c. Percussion Emphasis**

**Number of years to complete the Program: 4**

**Program submitted for: Renewal of Final Approval**

**Current Semester's Enrollment in Majors: 92**

**Program Supervisor(s): Gail Barnes, Amanda Schlegel, Wendy Valerio**

<b>Musicianship &amp; Performance</b>	<b>Music Education</b>	<b>Professional Education</b>	<b>General Studies</b>	<b>Total # of Units</b>
49	23	22	38	132
37.12%	17.42%	16.66%	28.78%	99.98%

#### **Basic Musicianship and Performance for All Instrumental Tracks: a) Strings, b) Winds, c) Percussion**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Recital Class Laboratory (1 semester)	0 units
MUSC 100L	Music Advocacy I	1 unit
MUSC 111 (A-Z)	Applied Study	8 units
MUSC 311 (A-Z)	Applied Study	6 units
MUSC 123, 124, 125, 129, 130, 133	Ensembles	8 units
MUSC 115*, 116, 215, 216	Music Theory I,* II, III, IV	9 units
*(See below. MUSC 115 is now part of Carlina Core—its credits are not counted here).		
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354	History of Western Music I, II	6 units
MUSC 333, 335	Conducting I, II	4 units
<u>MUSC 455</u>	<u>History of Western Music III</u>	<u>3 units</u>
<b>Total Basic Musicianship and Performance for All Instrumental Concentrations</b>		<b>49 units</b>

#### **Music Education – Instrumental – Strings Emphasis**

MUED 104	Secondary Strings	4 units
MUED 155, 156	Group Piano I, II	4 units
MUED 165	Class voice	2 units
MUED 360	Percussion Techniques	2 units
MUED 454	Music for Young Children	3 units
MUED 551	Middle School Band	2 units
MUED 553	Methods for String Instruction I	2 units
MUED 553P	Methods for String Instruction I Practicum	1 units
MUED 554	Methods for String Instruction II	2 units
<u>MUED 554P</u>	<u>Methods for String Instruction II Practicum</u>	<u>1 units</u>
<b>Total Music Education Units for Instrumental Concentrations – Strings Emphasis</b>		<b>23 units</b>

#### **Music Education – Instrumental – Winds Emphasis**

MUED 105, 106	Minor Instruments	4 units
MUED 155, 156	Group Piano I, II	4 units
MUED 165	Class voice	2 units
MUED 358	Strings	2 units
MUED 360	Percussion Techniques	2 units
MUED 454	Music for Young Children	3 units
MUED 551	Middle School Band	2 units
MUED 552	High School Band	2 units
<u>MUED 568</u>	<u>Organization and Admin. of Music Programs</u>	<u>2 units</u>
<b>Total Music Education Units for Instrumental Concentrations--Winds Emphasis</b>		<b>23 units</b>

**Music Education – Instrumental – Percussion Emphasis**

MUED 105, 106	Minor Instruments	5 units
MUED 155, 156	Group Piano I, II	4 units
MUED 165	Class voice	2 units
MUED 358	Strings	2 units
MUED 360P	Percussion Techniques Practicum	1 unit
MUED 454	Music for Young Children	3 units
MUED 551	Middle School Band	2 units
MUED 552	High School Band	2 units
<u>MUED 568</u>	<u>Organization and Admin. of Music Programs</u>	<u>2 units</u>
<b>Total Music Education Units for Instrumental Concentrations – Percussion Emphasis</b>		<b>23 units</b>

**Professional Education for All Instrumental Tracks: a) Strings, b) Winds, c) Percussion**

MUED 200	Music Education Practicum	1 unit
MUED 477	Directed Teaching (Music)	12 units
EDTE 201	Classroom Inquiry w/ Technology	3 units
EDPY 401	Learners and Diversity of Learning	3 units
EDRD 500	Content Area Literacy	-OR-
<u>EDEX 581</u>	<u>Reading for Adolescents w/ Disabilities</u>	<u>3 units</u>
<b>Total Professional Education Units for All Instrumental Concentrations</b>		<b>22 units</b>

**Carolina Core – General Studies for All Instrumental Concentrations**

Effective, Engaged, & Persuasive Communication: Written		
ENGL 101-Critical Reading and Composition		3 units
ENGL 102-Rhetoric and Composition		3 units
Analytical Reasoning/Problem Solving: Calculus, Computer Science, Logic, or Stats		6 units
Scientific Literacy: Astronomy, Biology, Chemistry, Geology, Mar. Science, or Physics		7 units
Global Citizenship/Multicultural/For. Language: Elementary Level		0-7 units
Global Citizenship/Multicultural Understanding: Historical Thinking		3 units
Global Citizenship/Multicultural Understanding: Social Sciences		3 units
Aesthetic & Interpretive Understanding		
Literary, Visual, or Performing Arts		3 units
MUSC 115* required for All Instrumental Concentrations:		
Effective, Engaged, Persuasive Communication		
Spoken Component		0-3 units
Information Literacy		
Information & Technology		0-3 units
Values, Ethics, & Social Responsibility		
Social & Personal Values		0-3 units
<u>General Studies Electives</u>		<u>0-7 units</u>
<b>Total Carolina Core – General Studies for All Instrumental Concentrations</b>		<b>38 units</b>

**3. assessment of compliance with NASM Standards****a. specific to degree**

Students in this degree program are required to study an instrument and participate in ensembles to develop performance skill. Each student must progress to upper division status in applied study and meet curricula requirements for ensemble (two semesters of marching band, three semesters of concert band, one semester of chamber music and one semester of student's choice of ensemble). Basic musicianship skills are achieved in the study of Theory and Aural Skills course sequence; comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class Hour (five semester requirement) and the Recital Class Lab. Students are exposed to the nature of musical study in college and receive an introduction to music advocacy methods, techniques and experiences to understand the positive effects of music in American society in the Music Advocacy I class. Music Education classes are designed to develop content criteria, methods, and techniques for the music educators and Professional Education classes are designed to develop understanding of general teaching trends. Student teaching experiences require students to synthesize all of their learning in the degree as they gain practical teaching experience.

b. any required levels of achievement

Each student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Recitals may be given in lieu of a jury, but permission must be approved by faculty vote. Grades of “C” in all major program course work are required. Each student must apply to the College of Education Professional Program while taking MUED 200, and each student must be admitted to the Professional Program prior to student teaching. Following are the requirements for Professional Program admittance.

<b>UofSC College of Education – Professional Program: Admittance Requirements</b>	
1.	Professional Program Application via Chalk and Wire Required during MUED 200.
2.	Passing Praxis Core scores, or SAT or ACT exemption scores Required during MUED 200.
3.	ENGL 101 with grade of “C” or better
4.	ENGL 102 with grade of “C” or better
5.	EDTE 201 with grade of “C” or better
6.	EDPY 401 with grade of “C” or better.
7.	EDRD 500 or EDEX 581 with grade of “C” or better
8.	GPA of 2.75 or higher

Following are the Praxis Core passing scores, SAT exemption scores, and ACT exemption scores.

<b>Praxis Core Passing Scores</b>		
	Taken Prior to 9.1.16	Taken On, or After, 9.1.16
Reading	156	156
Writing	162	158
Mathematics	150	142

<b>SAT Exemption Scores</b>			
Exam	Effective Date	Exemption Scores	Parts Exempted
Old SAT	Taken prior to 3.5.16	Total Score (3 part) = 1650 or higher	All sections of Praxis Core
New SAT	Taken on, or after, 3.5.16	Total Score (2 part) = 1100 or higher	All sections of Praxis Core
		Reading/Writing = 550 or higher	Reading & Writing Praxis Core Sections
		Mathematics = 550 or higher	Mathematics Praxis Core Section

<b>ACT Exemption Scores</b>		
Effective Date	Exemption Score	Parts Exempted
Taken prior to 5.1.16	Composite Score = 24 or higher	All sections of Praxis Core
Taken on, or after, 5.1.16	Composite Score = 22 or higher	All sections of Praxis Core
	English Test Score = 22 or higher	Reading & Writing Praxis Core Sections
	Math Test Score = 22 or higher	Mathematics Praxis Core Section

Piano proficiency at the basic level (or course enrollment) is required for eligibility to student teach and to complete the degree.

To be recommended to the South Carolina Department of Education for initial teaching licensure, during the student teaching semester, each student must

achieve passing summative consensus ratings on the following: a) South Carolina Teaching Standards 4.0 (23 indicators x 4 achievement levels/indicator) and b) UofSC Initial Certification Candidate Dispositions (10 indicators X 3 achievement levels/indicator) to observe and rate each intern's performance. Click [here](#) to review the South Carolina Teaching Standards 4.0 (SCTS 4.0). Click [here](#) to review the UofSC Initial Certification Candidate Dispositions (USCICCD). The SCTS 4.0 is the SCDE stated-mandated rubric for in-service teacher evaluation and was adopted in 2016 by UofSC College of Education and all University programs that prepare students for initial teaching licensure.

c., d., e.: not applicable

4. Graduate only: not applicable

5. Results, Assessment Measures

Graduating students have been immersed into public school settings, completed the student teaching semester, and been recommended for teaching licensure in SC. Most have gained full teaching licensure and accepted teaching positions in SC or other states. Some have gone on to graduate school study. The student teaching experience reveals absorption, application, and integration of developed music skills, comprehension of music styles, command of content and incorporation of relevant pedagogies and reflective practice. Music education faculty assess student teachers regarding those attributes as well as professional dispositions using South Carolina Teaching Standards 4.0 and UofSC Initial Certification Candidate Dispositions. The majority of all public and private school music teachers in SC are graduates of UofSC School of Music.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

#### Strengths

The UofSC School of Music Bachelor of Music in Music Education – Instrumental Concentrations strengths include the following: comprehensiveness of program, faculty involvement, student achievement, student advisement, practical teaching experience through course practicums, several among *School Music For Your Life* programs: the UofSC String Project, UofSC Children's Music Development Center, UofSC Carolina Music Studios, UofSC Congaree New Horizons Band, and/or UofSC partnerships with schools, cooperating teachers, student teacher supervisors, student teachers, and school students. Music majors studying in the MUED 551 (The Middle School Band) and MUED 552 (The High School Band) courses are embedded into local public school band programs. During these field work experiences, the pre-service music teachers play secondary (551) and primary (552) instruments alongside the middle and high school students.

#### Goals for Improvement

The UofSC School of Music Bachelor of Music in Music Education  
- Instrumental Concentrations program faculty continually work to improve the following: identifying and addressing equity, inclusion, and belonging throughout the PK-16 music education experience; addressing multiple musics as pathways to musicianship for all music education major and addressing ever-evolving uses of technology in music education classrooms.

#### Challenges

The UofSC School of Music Bachelor of Music in Music Education  
- Instrumental Concentrations program needs the following: a) adequate scholarship funding to attract higher yields of the School's top auditionees, as well as to attract more top quality auditionees, b) some degree of rebalancing

current curriculum requirements to meet the needs of the 21<sup>st</sup> century music teacher, c) Solution to the highly problematic HVAC issues, d) Adequate acoustical treatments in Music 016 and Cope 108 are huge issues for the BME Instrumental students, and the isolation issues between Music 201 & 220 are also highly problematic.

7. Rationale for Continuation: not applicable.

All School of Music undergraduate programs are part of the School's mission and strategic plan and are viable.

8. Plans for Addressing Weaknesses and Improving Results

Plans for increased scholarship funding are indicated in SECTION I. C. of this self-study. Music education faculty are partnering with applied faculty and national experts to develop a summer course focused on social-emotional-learning and its applications in music education, and those faculty will continue to expand attention given to equity, inclusion, diversity, and belonging in current courses. Music education faculty have attended higher education intensive seminars dedicated to diverse musics, and they are incorporating those musics into curricula. Multiple jazz faculty have been hired, a jazz facility has been acquired, and there is a plan to institute a jazz elective for music education majors by Fall 2023. There are also plans to develop a music education barrier exam that would assess dispositions, musicianship skills, rhythm skills communication skills and professionalism that the faculty feel are suitable for the music teacher workplace and are consistent with NASM standards. The School also hopes to gain some traction with the university for assistance funding the acoustic and HVAC solutions proposed.

### **Bachelor of Music in Music Theory**

1. Purpose:

This program provides an emphasis in the study of music theory, with additional study in the related fields of music composition and music history. Students are exposed to a wide array of musical styles and analytical approaches, with an eye to the development of independent research.

## 2. Curricular Table

### Program Title: Bachelor of Music in Music Theory

Number of years to complete the Program: 4

Program submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 1

Name of Program Supervisor(s): J. Daniel Jenkins/Tina Stallard

Major Area	Supportive Courses in Music	Music Electives	General Studies	Total Number of Units
40	32	18	38	128
31%	25%	15%	30%	101%

#### Major Area

MUSC 115, 116, 215, 216	Music Theory I, II, III, IV	12 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 316/416	Music Composition I, II	6 units
MUSC 336	Introduction to Computer Music	3 units
MUSC 515	Orchestration	3 units
MUSC 518	Form and Analysis	3 units
MUSC 525	Post-Tonal Music Theory	3 units
MUSC 529	Eighteenth Century Counterpoint	3 units
MUSC 530	Sixteenth Century Counterpoint	3 units
	<b>Total Major Area</b>	<b>40 units</b>

#### Supportive Courses in Music

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 111 (A-Z)	Applied Study	8 units
MUSC 311 (A-Z)	Applied Study	4 units
MUSC 123, 124, 125, 129, 130, 133	Ensembles	8 units
MUSC 333	Conducting	2 units
MUSC 353, 354, 455	History of Western Music I, II, III	9 units
MUSC 100L	Recital Class Lab	1 unit
	<b>Total Supportive Courses in Music</b>	<b>32 units</b>

#### Music Electives

Music Electives	9 units
Music History/Literature Electives	6 units
Technology Elective	3 units
	<b>18 units</b>

#### General Studies

CMW – Effective, Engaged, and Persuasive Communication: Written	6 units
ENGL 101	Critical Reading and Composition
ENGL 102	Rhetoric and Composition
ARP – Analytical Reasoning and Problem Solving	6-8 units
CSCE 101*	Introduction to Computer Concepts
SCI – Scientific Literacy	7 units
PHYS 201 and 201L*	General Physics I (includes acoustics)
GFL – Global Citizenship and Multicultural Understanding: Foreign Language	0-7 units
GHS – Global Citizenship and Multicultural Understanding: Historical Thinking	3 units
GSS – Global Citizenship and Multicultural Understanding: Social Sciences	3 units
MUSC 210*	Understanding the Psychology of Music
AIU – Aesthetic and Interpretive Understanding	3 units
One course in addition to MUSC 115	
CMS – Effective, Engaged, and Persuasive Communication: Spoken Component	0-3 units
INF – Information Literacy	0-3 units
VSR – Values, Ethics, and Social Responsibility	0-3 units
General Studies Electives	0-7 units
	<b>Total General Studies</b>
	<b>38 units</b>

\*Recommended courses for students in the BM in Music Theory



### 3. Assessment of Compliance with NASM Standards

#### a. specific to degree

Students in this degree program must complete six semesters of applied study and participate in ensembles to develop performance skill. All students must progress to upper division status in applied study and meet curricula requirements for ensemble participation. All majors must accumulate six semesters of major ensemble, one semester of chamber music and one semester of their own choosing. Basic musicianship skills are achieved in the study of Theory and Aural Skills course sequence, as well as in more advanced theory coursework; comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class Hour (five semester requirement) and the Recital Class Lab. Students are exposed to the nature of musical study in college and receive an introduction to music advocacy methods, techniques, and experiences to understand the positive effects of music in American society in the Music Advocacy class. Opportunities for independent study that culminate in a senior project or thesis are often encouraged.

#### b. any required levels of achievement

Each student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Recitals may be given in lieu of a jury but must be approved by faculty vote. Grades of “C” in all major program course work are required. A piano proficiency exam (or course enrollment) is required for eligibility to graduate and to complete the degree. Interviews with theory faculty determine acceptance into this degree program.

#### c., d., e.: not applicable

### 4. Graduate only: not applicable

### 5. Results, Assessment Measures

Degree candidates normally consider graduate study in theory. The in depth study of advanced theory coursework reveals absorption of developed musical skills comprehension of musical styles, and command of content. Students are expected to attain advanced capabilities in musical analysis including the ability to produce and discuss analytical work from an independent perspective, including the ability to compare and evaluate the results of various analytical procedures. Students who earn the BM in Music Theory demonstrate an understanding of the relationships between theory and composition, including original and imitative work in composition and a basic understanding of the relationships among musical structure, aesthetic effect, and cultural context. Music Theory student learn about and how to use the tools of theoretical work including keyboard skills, spoken and written language, research techniques, and applicable technologies.

### 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Strengths – comprehensiveness of program; high quality area faculty; faculty involvement; student achievement; advisement of students; facilities.

Weakness: Small enrollment and resulting critical mass shortage.

### 7. Rationale for Continuation:

Not applicable—all School of Music undergraduate programs are part of the School’s mission and strategic plan and are viable.

## 8. Plans for Addressing Weaknesses and Improving Results

The Music Theory faculty are intent on working hard to recruit students to the program, most especially students already enrolled as undergraduates at Carolina or in the School of Music who have discovered during their time as college students that they have an interest in/passion for the study of music theory and wish to make it the focus of their baccalaureate degree pursuits.

## **Bachelor of Music in Performance**

### 1. Purpose

This is a professional baccalaureate degree that, through a strong emphasis on applied studies, seeks to prepare the student for graduate work leading to a primarily performance or teaching-oriented career in music. Frequent performance in solo and ensemble situations begins with the second semester of the freshman year and culminates in a half-recital during the junior year and a full recital during the senior year. The academic requirements include thirty-eight hours in general education. About one-third of the remaining ninety hours of music courses are devoted to applied studies; the other hours consist of basic training in theory, history, and literature and more advanced training in such areas as the literature of the given performance medium.

For those students seeking the Bachelor of Music in Performance with a Concentration in Chamber Music, Music Entrepreneurship, or Music Technology, additional applied and performance features include one semester of a supplemental applied focus, participation in an Innovation Recital, and an extended Senior Jury Project. The academic requirements include thirty-eight hours in general education. About one-third of the remaining ninety hours of music courses are devoted to applied studies. The concentration constitutes one-tenth of the total degree hours; remaining hours consist of basic training in theory, history, and literature and more advanced training in such areas as the literature of the given performance medium. The concentrations are known colloquially throughout the School as the “Performance Plus” concentrations.

## 2. Curricular Tables

### Program Title: Bachelor of Music in Performance

Number of years to complete the Program: 4  
 Current Semester's Enrollment in Majors: 59

Program submitted for: Renewal of Final Approval  
 Name of Program Supervisor(s): Tina Stallard

Musicianship	Musical Performance And Music Electives	General Studies	Electives	Total Number of Units
35	55	31-38	0-7	128
27%	43%	24-30%	0-6%	100%

#### Musicianship

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 100L	Recital Class Lab	1 unit
MUSC 115, 116, 215, 216	Music Theory I, II, III, IV	12 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354, 455	History of Western Music I, II, III	9 units
MUSC 518 or 525	Form and Analysis or Post-Tonal Music Theory	3 units
Theory and Literature		<u>6 units</u>
<b>Total Musicianship</b>		<b>35 units</b>

#### Musical Performance and Music Electives

MUSC 211 (A-Z)	Applied Study	16 units
MUSC 411 (A-Z)	Applied Study	16 units
MUSC 123, 124, 125, 129, 130, 133, 135	Ensembles	8 units
MUSC 333	Conducting	2 units
Music Electives		
*Students must complete a pedagogy course in applied area when available. (Voice primary must take MUSC 577).		
*Voice primary must complete MUSC 570, 578, 579	Italian and Latin Diction, German and English Diction, French Diction	
*Piano primary must complete MUSC 573/573L, 574/574L	Performance Pedagogy I/Lab Performance Pedagogy II/Lab	
*Guitar primary must complete MUSC 573, 587	Performance Pedagogy I, Repertories of the Lute, Vihuela, and Guitar	
		<u>13 units</u>
<b>Total Musical Performance and Music Electives</b>		<b>55 units</b>

#### General Studies

ENGL 101	Critical Reading and Composition	3 units
ENGL 102	Rhetoric and Composition	3 units
Foreign Language through 122	Basic Proficiency	0-7 units
Analytical Reasoning & Problem Solving		6 units
Aesthetic & Interpretive Understanding (non-music course)		3 units
Social Sciences		3 units
Historical Thinking		3 units
Scientific Literacy (including one lab science)		7 units
Effective, Engaged, Persuasive Communication		0-3 units
Information Literacy		0-3 units
Values, Ethics, & Social Responsibility		<u>0-3 units</u>
<b>Total General Studies</b>		<b>31-38 units</b>

#### General Studies Electives

**0-7 units**

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

Students in this degree program are required to study an instrument or voice and participate in ensembles to develop performance skills. All students must progress to upper division status in applied study and meet curricula requirements for ensemble participation. Winds, Brass, Percussion, Strings and Voice majors must accumulate six semesters of major ensemble and two semesters of chamber music; Piano majors must accumulate two semesters of major ensemble, two semesters of accompanying, two semesters of chamber music and two semesters of their own choosing. Guitar majors must accumulate two semesters of major ensemble and six semesters of guitar ensemble. Basic musicianship skills are achieved in the Theory and Aural Skills course sequence; comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class (five semester requirement) and the Recital Class Lab. Students are exposed to the nature of musical study in college and receive an introduction to music advocacy methods, techniques and experiences to understand the positive effects of music in American society in the Music Advocacy I class. BM Performance students also gain an orientation to and experience with the fundamentals of pedagogy—some in specific pedagogy courses required in their degree, some in applied lessons and studio classes (observed in those relevant syllabi), and some as solely studio class content which are also indicated on that studio class syllabi.

#### b. any required levels of achievement

Each student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Junior and Senior recitals are required and are juried by the appropriate faculty. Grades of “C” in all major program course work are required. A piano proficiency exam (or course completion) is required for eligibility to graduate and to complete the degree. It is expected that the students in this degree will pursue music electives that are appropriate toward developing further competencies of performance in the form of pedagogy and literature classes for their instrument or voice, additional ensembles, and/or additional theory or music history courses.

### 4. Graduate only: Not applicable

### 5. Results, Assessment measures

Graduating students have been immersed into performance venues, involved in arts administration, or have gone on to graduate study. The junior and senior recitals reveal absorption of developed musical skills, comprehension of musical styles and command of content. For those students with a Concentration in Chamber Music, Music Entrepreneurship or Music Technology, elements of the concentration are also included in the Innovation Recital, junior and senior recital and senior jury project.

### 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Strengths – Comprehensiveness of program; faculty involvement; community engagement; chamber music opportunities; facilities; student achievement; advisement of students; instrument and equipment inventory.

Area for improvement – More student involvement and training in collaborative

piano; more opportunities for student choice in meeting degree requirements. Challenges – 1. Adequate scholarship funding to attract higher yields of the School's top auditionees, as well as to attract more top quality auditionees; 2. Funding necessary to supply accompanists for all student degree recitals. 3. With growth in faculty and programs, the current facilities are no longer adequate to meet the demand for appropriate instructional and rehearsal space; 4. Adequate acoustical treatments in Music 016, and between 201 & 220; 4. Failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility that often results in extreme conditions and requires faculty and students to relocate their work elsewhere,
- \*leaks in office and studio ceilings in various floors that come and go and cause unpredictable water damage,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: not applicable—all School of Music undergraduate programs are part of the School's mission and strategic plan and are viable.

8. Plans for addressing weaknesses and improving results

Plans for increased scholarship funding are indicated in SECTION I. C. of this self-study. The School of Music has approved a revision of the music history and theory curricula to include more student choice while maintaining a comprehensive education. A search is currently underway for an Assistant/Associate Professor of Piano whose presence on the faculty will make possible devoting more of the current piano faculty instructional efforts to collaborative piano study. Current plans for renovating a church in close proximity to the School of Music for jazz, and musical theatre instructional space is outlined in SECTION I. F. of this self-study.

**Program Title: Bachelor of Music in Performance (Concentration in Chamber Music)**  
*“Performance Plus”*

Number of years to complete the Program: 4  
 Current Semester's Enrollment in Majors: 3

Program submitted for: Renewal of Final Approval  
 Name of Program Supervisor(s): Tina Stallard

Musicianship	Music Performance & Music Electives	Chamber Music Conc	Gen Studies	Electives	Total # of Units
23	55	12	31-38	0-7	128
18%	42%	10%	24-30%	6%	100%

**Musicianship**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 100L	Recital Class Lab	1 unit
MUSC 116, 215, 216	Music Theory I, II, III, IV	9 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354, 455	History of Western Music I, II, III	9 units
<b>Total Musicianship</b>		<b>23 units</b>

**Musical Performance and Music Electives**

MUSC 211 (A-Z)	Applied Study	16 units
MUSC 411 (A-Z)	Applied Study	16 units
MUSC 123, 124, 125, 129, 130, 133, 135	Ensembles	8 units
MUSC 333	Conducting	2 units
Music Electives		
*All students complete 2 credits of MUSC 399		
*Voice primary must complete Intro to Diction, Vocal Pedagogy, and MUSC 278, 577, and 543 or 545 Song Literature or Opera Survey		
*Piano primary must complete Performance Pedagogy I, Pedagogy Lab, MUSC 573, 573L, and 558 or 559 and Piano Lit. I or Piano Lit. II		
*Guitar primary must complete Performance Pedagogy I and Repertoires MUSC 573 and 587 of Lute, Vihuela, and Guitar		13 units
<b>Total Musical Performance and Music Electives</b>		<b>55 units</b>

**Chamber Music Concentration**

MUSC 130	Chamber Music	3 units
MUSC 592	21 <sup>st</sup> Century Musician	3 units
MUSC 319, 518 or 525	Jazz Theory I, Form and Analysis Or Post-Tonal Theory	3 units
Chamber Music Elective, selected from: MUSC 130, 580, 591, 593, 594 Chamber Music, Arts Marketing, Music & Arts E-ship, Music Leadership Practicum, or Independent Music Teaching		3 units
<b>Total Chamber Music Concentration</b>		<b>12 units</b>

**General Studies**

ENGL 101	Critical Reading and Composition	3 units
ENGL 102	Rhetoric and Composition	3 units
Foreign Language through 122	Basic Proficiency	0-7 units
Analytical Reasoning & Problem Solving		6 units
Aesthetic & Interpretive Understanding	MUSC 115	3 units
Social Sciences		3 units
Historical Thinking		3 units
Scientific Literacy (including one lab science)		7 units
Effective, Engaged, Persuasive Communication		0-3 units
Information Literacy		0-3 units
Values, Ethics, & Social Responsibility		0-3 units
<b>Total General Studies</b>		<b>31-38 units</b>

**General Studies Electives**

**0-7 units**

**Program Title: Bachelor of Music in Performance (Concentration in Music Entrepreneurship) “Performance Plus”**

Number of years to complete the Program: 4  
Current Semester’s Enrollment in Majors: 4

Program submitted for: Renewal of Final Approval  
Name of Program Supervisor(s): Tina Stallard

Musicianship	Music Performance & Music Electives	Entrepreneurship Conc	Gen Studies	Electives	Total # Of Units
23	55	12	31-38	0-7	128
18%	42%	10%	24-30%	6%	100

**Musicianship**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 100L	Recital Class Lab	1 unit
MUSC 116, 215, 216	Music Theory I, II, III, IV	9 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354, 455	History of Western Music I, II, III	9 units
<b>Total Musicianship</b>		<b>23 units</b>

**Musical Performance and Music Electives**

MUSC 211 (A-Z)	Applied Study	16 units
MUSC 411 (A-Z)	Applied Study	16 units
MUSC 123, 124, 125, 129, 130, 133, 135	Ensembles	8 units
MUSC 333	Conducting	2 units
Music Electives		
*All students complete 2 credits of MUSC 399		
*Students must complete a pedagogy course in applied area when available. (Voice primary must take MUSC 577).		
*Voice primary must complete	Intro to Diction, German and English	
MUSC 570, 578, 579	Diction, French Diction	
*Piano primary must complete	Performance Pedagogy I, Pedagogy Lab,	
MUSC 573, 573L, 574, 574L	Performance Ped II, Ped Lab	
*Guitar primary must complete	Performance Pedagogy I and Repertories	
MUSC 573 and 587	of Lute, Vihuela, and Guitar	13 units
<b>Total Musical Performance and Music Electives</b>		<b>55 units</b>

**Entrepreneurship Concentration**

MUSC 580	Music Entrepreneurship	3 units
MUSC 582	Music and Money	3 units
MUSC 591	Music Leadership Practicum	3 units
MUSC 592, 593 or 594	21 <sup>st</sup> Century Musician, Arts Marketing -or- Independent Music Teaching	3 units
<b>Total Entrepreneurship Concentration</b>		<b>12 units</b>

**General Studies**

ENGL 101	Critical Reading and Composition	3 units
ENGL 102	Rhetoric and Composition	3 units
Foreign Language through 122	Basic Proficiency	0-7 units
Analytical Reasoning & Problem Solving		6 units
Aesthetic & Interpretive Understanding	MUSC 115	3 units
Social Sciences		3 units
Historical Thinking		3 units
Scientific Literacy (including one lab science)		7 units
Effective, Engaged, Persuasive Communication		0-3 units
Information Literacy		0-3 units
Values, Ethics, & Social Responsibility		0-3 units
<b>Total General Studies</b>		<b>31-38 units</b>

**General Studies Electives**

**0-7 units**

**Program Title: Bachelor of Music in Performance (Concentration in Music Technology) “Performance Plus”**

Number of years to complete the Program: 4  
 Current Semester's Enrollment in Majors: 0

Program submitted for: Renewal of Final Approval  
 Name of Program Supervisor(s): Tina Stallard

Musicianship	Music Performance & Music Electives	Music Technology Conc	Gen Studies	Electives	Total # Of Units
23	55	12	31-38	0-7	128
18%	42%	10%	24-30%	6%	100%

**Musicianship**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 100L	Recital Class Lab	1 unit
MUSC 116, 215, 216	Music Theory I, II, III, IV	9 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354, 455	History of Western Music I, II, III	9 units
<b>Total Musicianship</b>		<b>23 units</b>

**Musical Performance and Music Electives**

MUSC 211 (A-Z)	Applied Study	16 units
MUSC 411 (A-Z)	Applied Study	16 units
MUSC 123, 124, 125, 129, 130, 133, 135	Ensembles	8 units
MUSC 333	Conducting	2 units

**Music Electives**

\*All students complete 2 credits of MUSC 399.

\*Students must complete a pedagogy course in applied area when available. (Voice primary must take MUSC 577).

\*Voice primary must complete Intro to Diction, German and English  
 MUSC 278, 578, 579 Diction, French Diction

\*Piano primary must complete Performance Pedagogy I, Pedagogy Lab,  
 MUSC 573, 573L, 574, 574L Performance Ped II, Ped Lab

\*Guitar primary must complete Performance Pedagogy I and Repertories  
 MUSC 573 and 587 of Lute, Vihuela, and Guitar 13 units

**Total Musical Performance and Music Electives 55 units**

**Music Technology Concentration**

MUSC 336	Introduction to Computer Music	3 units
Select 3 Courses from MUSC 365, 540, 565, 580	Intro to Audio Recording, Projects in Computer Music, Advanced Audio Recording, Music Entrepreneurship	9 units

**Total Music Technology Concentration 12 units**

**General Studies**

ENGL 101	Critical Reading and Composition	3 units
ENGL 102	Rhetoric and Composition	3 units
Foreign Language through 122	Basic Proficiency	0-7 units
Analytical Reasoning & Problem Solving		6 units
Aesthetic & Interpretive Understanding	MUSC 115	3 units
Social Sciences		3 units
Historical Thinking		3 units
Scientific Literacy (including one lab science)		7 units
Effective, Engaged, Persuasive Communication		0-3 units
Information Literacy		0-3 units
Values, Ethics, & Social Responsibility		0-3 units
<b>Total General Studies</b>		<b>31-38 units</b>

**General Studies Electives**

**0-7 units**



### 3. assessment of compliance with NASM Standards

#### a. specific to degree

Students in these three elective concentrations of the BM Performance degree program are required to study an instrument or voice and participate in ensembles to develop performance skill and progress to upper division status in applied study and meet curricula requirements for ensemble participation. They also must each pursue special requirements in the applied sequences. A semester of supplemental applied study is required once during the four-year concentration curriculum. This requires the students to register for an additional 1 credit applied lesson during one semester where the student gains access to instruction in a specialized performance-based skill from a member of the music faculty who has a particular strength in that specialized skill and has made themselves available to offer such instruction in a given semester where the major in one of these concentrations requests of that faculty member (e.g. improvisation, mindfulness, performance technology, creative performance practice, advanced breathing techniques, etc...), A collaborative “Innovation Recital” is expected of all students in any of the three BM “Performance Plus” concentrations where students are challenged to transform one piece of music into a unique statement, and where all students in that cohort work together on the production, programming, publicity, and delivery of the Innovation Recital. In lieu of one traditional jury among the seven typically expected in the BM performance degree, “Performance Plus” concentration students are expected to produce a jury project involving the creation of three studio-quality audio recordings and one music video. Finally, the “Performance Plus” major’s senior recital must address an element beyond performance such as, but not limited to marketing, interdisciplinary collaboration, or writing an interactive script. Students are mentored through these additional “applied features” by a faculty coordinator for these activities (*David Garner*), in consultation with the student’s principal applied teacher.

#### b. any required levels of achievement

In addition to the fact that each BM Performance student must be admitted to the School of Music by a qualifying audition on a designated applied instrument or voice, Performance Plus majors must be approved into one of the three concentrations of their choice. Each student in applied study must complete a jury for each semester of study to be approved to continue or progress in the sequence. Junior and Senior recitals are required and are juried by the appropriate faculty. Grades of “C” in all major program course work are required. A piano proficiency exam (or course completion) is required for eligibility to graduate and to complete the degree. It is expected that the students in this degree will pursue music electives that are appropriate toward developing further competencies of performance in the form of pedagogy and literature classes for their instrument or voice, additional ensembles, and/or additional theory or music history courses.

### 4. Graduate only: Not applicable

### 5. Results, Assessment measures

Graduating students have been immersed into performance venues, involved in arts administration, or have gone on to graduate school study. The junior and senior recitals reveal absorption of developed musical skills, comprehension of musical styles and command of content.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Strengths – Comprehensiveness of program; faculty involvement; community engagement; chamber music opportunities; facilities; student achievement; advisement of students; instrument and equipment inventory.

Area for improvement --More student involvement and training in collaborative piano; more opportunities for student choice in meeting degree requirements.

Weaknesses and Challenges – Adequate scholarship funding to attract higher yields of the School's top auditionees, as well as to attract more top quality auditionees. Adequate acoustical treatments in Music 016 are highly problematic for students in this program, as is the lack of isolation between 201 & 220. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility that often results in extreme conditions and requires faculty and students to relocate their work elsewhere,

- \*leaks in office and studio ceilings in various floors that come and go and cause unpredictable water damage,

- \*and, most especially, highly problematic humidity issues that cause:

- carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,

- deterioration of all painted walls and doors, and

- damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: not applicable—all School of Music undergraduate programs are part of the School's mission and strategic plan and are viable.

8. Plans for addressing weaknesses and improving results: Plans for increased scholarship funding are indicated in SECTION II. C. of this self-study. The School of Music has approved a revision of the music history and theory curricula to include more student choice while maintaining a comprehensive education.

## **Bachelor of Science in Music Industry Studies**

### **1. Purpose**

In order to meet the evolving needs of modern music students, this baccalaureate degree has been designed to provide students with a dynamic and comprehensive liberal arts experience that will prepare them for further study or employment in the music industry at large. The academic requirements include 39 credit hours of general education. The remaining 81 credits are split almost evenly between basic music training including group lessons, basic theory, and popular music history, and music industry studies that include recording techniques and technology, live event production and management, artist management, and basic business and economics courses. Students obtain hands-on experiences through experiential learning offerings, and the degree culminates in a capstone project that allows focus on an area of interest within the music industry. This capstone results in a portfolio whose development will equip students with greater understanding of and experience with at least one dimension of the music industry.

## 2. Curricular Table

### Program Title: Bachelor of Science in Music Industry Studies

Number of years to complete the Program: 4  
 Current Semester's Enrollment in Majors: 17

Program submitted for: Renewal of Plan Approval  
 Name of Program Supervisor(s): Jeremy Polley, Tina Stallard

Musicianship	Performance/Required Music Electives	General Studies	Music Industry Studies	Total Number of Units
# of units = 18	# of units = 21	# of units = 38	# of units = 43	121 Total Units
15%	17%	32%	36%	101 Total %

#### Musicianship

MUSC115	Theory I	3 units
MUSC116	Theory II	3 units
MUSC117	Ear Training I	1 units
MUSC118	Ear Training II	1 units
MUSC336	Introduction to Computer Music	3 units
MUSC113/140	Topics in Popular Music	3 units
MUSC210	Understanding the Psychology of Music	3 units
MUSC100A	Music Advocacy	0 units
MUSC100L	Recital Hour	<u>1 units</u>
	<b>Total Musicianship</b>	<b>18 units</b>

#### Performance/Required Music Electives

Applied Studies	MUSC 104 and	8 units
	3 courses selected from: MUED 155, 156; MUED 165, 256; MUSC 101 (via audition); MUSC 103, 105, 203	
MUSC	Ensemble	4 units
MUSC	Elective 1	3 units
MUSC	Elective 2	3 units
MUSC	Elective 3	<u>3 units</u>
	<b>Total Musical Performance/Electives</b>	<b>21 units</b>

#### General Studies

ENGL101 &102	Critical Reading/Comp & Rhetoric	6 units
Analytic Reasoning and Problem Solving	Two CC-ARP Courses	6 units
Scientific Literacy	Two 4-credit hour CC-SCI Courses	8 units
Foreign Language	CC-GFL Courses through 122 level	0-6 units
Historical Thinking	One CC-GHS Courses	3 units
Social Sciences	One CC-GSS Courses	3 units
Aesthetic and Interpretive Understanding	AIU Course other than Music	3 units
Effective, Engaged, Persuasive Communication	Any overlay or stand-alone CC-CMS course	0-3 units
Information Literacy	Any overlay or stand-alone CC-INF course	0-3 units
Values, Ethics, and Social Responsibility	Any overlay or stand-alone CC-VSR course	0-3units
General Study Electives		<u>0-7units</u>
	<b>Total General Studies</b>	<b>38 units</b>

#### Music Industry Studies

MUSC305	Introduction to Music Industry Studies	1 units
MUSC365	Introduction to Recording Technology	3 units
MUSC580	Music Entrepreneurship	3 units
MUSC582	Music and Money	3 units
MUSC498	Music Practicum	6 units
MUSC565	Adv Recording Techniques	3 units
MUSC 593	Arts Marketing	3 units
ECON224	Introduction to Econ	3 units
MGMT371	Principles of Management	3 units
SPTE202	Promoting Live Events	3 units
SPTE240	Business Law	3 units
SPTE302	Artist Representation and Management	3 units
SPTE303	Live Entertainment Tour Management	3 units
Students choice of: MUSC566 or MUSC567	Fundamentals of Sound/Media or Recording Studio Techniques	<u>3 units</u>
	<b>Total Music Industry</b>	<b>43 units</b>

3. Assessment of Compliance with NASM Standards

a. Specific to degree

The studies in music industry provides students with the education and experiences necessary to be eligible for employment in the field. Each student takes six credits of Music Industry Capstone prior to graduation, working with the program's academic advisor to determine the student's specific interests in the music industry. A semester-long project or experience focusing on that aspect is then planned. Students are also expected to demonstrate basic competencies in music theory, ear training, and music performance. This is achieved through two semesters each of Music Theory and Ear Training, four semesters each of vocal or instrumental applied music instruction in lessons and/or classes depending upon the student's musical performance ability, large or small ensemble participation, and three semesters of music electives.

b. Any required levels of achievement

In addition to meeting all university standards for admission, all prospective students submit a portfolio for consideration and complete an interview with the School of Music's Music Industry Coordinator. Students are evaluated on their past experiences, engagement with the industry, and the quality of their portfolio. The School of Music Admissions partners with University Admissions to ensure that all candidates meet University standards for admissions. All courses in the major program and concentration must be passed with a grade of C or better. Students will demonstrate performance skill through juries during semesters they are enrolled in vocal or instrumental applied music instruction in lessons and/or classes, as well as their participation in music ensembles. Students are also expected to attend area-sponsored lecture events and recitals.

4. Graduate only: Not Applicable

5. Results, Assessment measures

Program achievement will be evaluated by monitoring student admittance to graduate programs, student acceptance of fellowships and scholarships for further graduate study, student research and creative activity (presentations, publications, etc.), and employment in the music industry.

6. Strengths, Weaknesses, Challenges, Opportunities for Improvement

Strengths – Comprehensive program, interdisciplinary cooperation, wealth of experiential learning opportunities for students, and excellent response from prospective students.

Weaknesses – Small faculty, physical resources set to be outstripped by program growth

Challenges – Scholarship opportunities for students are limited at this point, so recruiting is not as strong as it could be—scholarship plans as outlined in Section I. C. will help address this. Limitations in facilities are set to become a problem as it continues to grow – there is a need for a secondary (or expanded) recording studio space, as well as the need for several more faculty to teach projected increased course loads.

Opportunities – As the program is brand new, the faculty is constantly seeking to expand partnerships within the University and the industry as a whole.

Partnerships with merchandisers, promoters, venues, and agencies would provide valuable resources to students (as demonstrated at other Universities).

Collaboration with the Sports Management and Hospitality program may also provide opportunities to create new and unique experiences for students.

7. Rationale for Continuation: not applicable. As this is a new program, no students have graduated from the program yet.
8. Plans for addressing weaknesses and improving results  
The additional of the fully renovated **Jazz Church** will address most of the facilities issues. At the authoring of this self-study, the faculty coordinator of the BS in Music Industry (*Jeremy Polley*) is currently working with the faculty member in charge of recording services and instruction (*Jeff Francis*), the School's Human Resource office (*Laveta Gibson*) and the Assistant Dean for Finance (*Mary Peak*) to define a new second recording and music industry course instructor position to assist with additional sections required by the growth in the program.

### **Bachelor of Arts in Music (Concentration in Musical Theatre)**

1. Purpose: This concentration is designed for students who are interested in a liberal arts music degree with a focus in musical theatre. In lieu of a cognate or minor, students will complete 18 credit hours of dance and theatre courses.

The Musical Theatre Concentration combines a strong foundation in musicianship and vocal performance with training in the areas of theatre and dance as they specifically relate to the industry of musical theatre. Additionally, the Musical Theatre Workshop course provides a background in musical theatre history, repertoire genre study, audition techniques, and performance opportunities through scene study and showcase performances. Goals of the BA in Music degree as articulated in the NASM standards include: (1) the ability to think, speak, and write clearly and effectively; (2) an informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; (3) an ability to address culture and history from a variety of perspectives; (4) understanding of, and experience in thinking about, moral and ethical problems; (5) the ability to respect, understand, and evaluate work in a variety of disciplines; (6) the capacity to explain and defend one's views effectively and rationally; and (7) understanding of and experience in art forms other than music.

## 2. Curricular Table:

**Liberal Arts Undergraduate Degree in Music (B.A. with a major in music)**

**Program Title: Bachelor of Arts in Music (Concentration in Musical Theatre)**

**Number of years to complete the Program: 4 Program submitted for: Renewal of Plan Approval**

**Current Semester's Enrollment in Concentration: 3**

**Name of Program Supervisor(s): Michelle Haché; Ellen Schlaefter; Tina Stallard**

<b>Musicianship</b>	<b>Performance/Required Music Electives</b>	<b>General Studies</b>	<b>Musical Theatre Concentration</b>	<b>Total Number of Units</b>
34	15	47-56	18	121
28%	12%	38-46%	15%	100%

### **Musicianship**

MUSC 111, 211	Applied Voice	12 units
MUSC 115, 116, 215, 216	Music Theory I, II, III, IV	12 units
MUSC 117, 118, 217, 218	Aural Skills I, II, III, IV	4 units
MUSC 353, 354, 455	History of Western Music I, II, III	<u>6 units</u>
<b>Total Major Area</b>		<b>34 units</b>

### **Performance/Required Music Electives**

MUSC 100	Recital Class (5 semesters)	0 units
MUSC 100A	Music Advocacy I (1 semester)	0 units
MUSC 100L	Recital Class Lab	1 unit
MUSC 123, 124, 125, 129, 130, 133	Ensembles (Including Musical Theatre Workshop)	8 units
	Music Electives	<u>6 units</u>
<b>Total Supportive Courses in Music</b>		<b>15 units</b>

### **General Studies**

ENGL 101	Critical Reading and Composition	3 units
ENGL 102	Rhetoric and Composition	3 units
Language (through 122 level)	Basic Proficiency	0-9 units
History	One US, one non-US course	6 units
Mathematics/Analytical Reasoning	Two CC-ARP courses	6 units
Natural Science	Two CC-SCI courses with Lab	8 units
Humanities	Music Theory I (MUSC 115) Fundamentals of Acting (THEA 170)	12 units
Social Sciences	Two CC-AIU courses (non-music) Two courses	<u>6 units</u>
<b>Total General Studies</b>		<b>47-56 units</b>

### **Musical Theatre Concentration**

DANC 102B	Ballet Technique I	2 units
DANC 112B	Contemporary Dance Technique I	2 units
DANC 178	Jazz Dance Technique I	2 units
THEA 240	Beginning Voice and Speech	3 units
THEA 270	Beginning Acting	3 units
THEA 280	Elements of Design for Theatre Production	3 units
THEA 370	Intermediate Acting	<u>3 units</u>
<b>Total Musical Theatre Concentration</b>		<b>18 units</b>

### 3. Assessment of Compliance with NASM Standards

#### a. specific to degree

Students in this degree program are required to study voice, dance, acting and participate in ensembles to develop performance skill. All students study on the lower division status in applied study and meet curricula requirements for ensemble participation. All majors must accumulate four semesters of major ensemble, one semester of chamber music, and three semesters of their own choosing. Basic musicianship skills are achieved in the study of Theory and Aural Skills course sequence. Comprehension of musical styles is achieved in the study of a music history core, attendance in the Recital Class Hour (five semester requirement) and the Recital Class Lab. Students are exposed to the nature of college-level musical study and receive an introduction to music advocacy methods, techniques and experiences to understand the positive effects of music in American society in Music Advocacy I class.

#### b. any required levels of achievement

Students auditioning for this concentration must present four items:

- \*One aria or art song
- \*One 32-bar selection from a musical written prior to 1970
- \*One contrasting 32-bar selection from a contemporary musical
- \*One memorized one-minute monologue from a published play

Each student in applied voice must complete a jury for each semester of study to be approved to continue or progress in the sequence. Recitals may be given in lieu of a jury but must be approved by faculty vote. Students seeking a Performance Certificate in this concentration must pass the Sophomore Barrier in Musical Theatre to progress to MUSC 311 (Applied Voice). Grades of “C” in all major program course work are required. A piano proficiency exam (or course enrollment) is required for eligibility to graduate and to complete the degree.

#### c., d., e.: not applicable

### 4. Graduate only: not applicable

### 5. Results, Assessment Measures

The cross culture of coursework assists students in the development of stated goals in the purpose. The musical theatre concentration reveals absorption of developed musical skills, comprehension of musical styles throughout the various genres of musical theatre repertoire, and command of content. Coursework within this concentration develops the global culture sought by students of this degree.

### 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

#### Strengths:

Comprehensiveness of program; faculty involvement; facilities; student achievement in regional and national conferences; advisement of students; curricular flexibility; access to combined coursework within the schools of music, theatre and dance. The students following this degree concentration supply the institution with performance in solo and ensemble participation. The Musical Theatre Workshop Showcase performance is well attended by the surrounding community, and a new summer musical theatre intensive has been acquired/re-designed to recruit for this concentration.

#### Areas for improvement:

The School has only recently begun to attract a new type of student to the BA in Music, and this is the first year the Musical Theatre Concentration has been offered. Though designed as an alternative to professional musical training that

would provide interested students a liberal arts music degree with a focus in musical theatre, only some of the students who have elected the Musical Theatre Concentration at UofSC have fit this profile. Currently, this degree functions as an alternative for students who aspire to enroll in a BFA or a BM in Musical Theatre but are not yet fully qualified for such study. The degree is in compliance with NASM standards and meets institution wide and music unit aspirations. Due to the number of performances that take place within the School of Music throughout the year, there is a shortage of space and performance venues. The School is currently investing in the renovation of the nearby **Jazz Church** to create new office spaces and a new performance venue.

Weaknesses and Challenges:

Though the Musical Theatre Concentration currently has a dedicated experienced collaborative pianist, there is a shortage of collaborative pianists for the Voice Area. Additionally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

In short, the HVAC system in the Music Building requires replacement.

7. Rationale for Continuation: not applicable—all School of Music undergraduate programs are part of the School's mission and strategic plan and are viable.

8. Plans for Addressing Weaknesses and Improving Results

The School feels as though the curriculum, the outcomes, and the expectations of the BA are sound and in little need of change. The School looks forward to launching a new marketing effort that would attract to the BA, with its enhanced emphasis on music-related but non-musical outcomes, high school musicians who wish to study music in college but have traditionally been concerned or afraid to make the commitments necessary to study a professional program and be faced with uncertain employment alternatives after graduation



## **GRADUATE PROGRAMS**

### **Certificate in Music Performance (Graduate)**

1. Purpose:

The Certificate of Graduate Study in Music Performance is a post-baccalaureate professional education and training program that was created to serve those students who wish to develop their individual performance skills but are not interested in pursuing traditional degrees such as the Master of Music or Doctor of Musical Arts degrees in performance.

2. Curricular Table:

#### **Certificate of Graduate Study in Music Performance**

**\*1.5 - 2-year program (Maximum 2 years)**

**\*Program submitted for Renewal of Final Approval**

**\*Current semester's enrollment: 4**

**\*Program supervisors: Professors Janet Hopkins, James Ackley, Christopher Berg, Joseph Eller, Scott Herring, Charles Fugo, and Clifford Leaman**

Major Area	Other Studies in Music	Music Electives	Total Number of Units
10-12	0	6-8	18

#### **Major Area**

MUSC 711—Graduate Applied Music 8-10 units

MUSC 796—Solo Recital 1 unit

MUSC 793-796—Opera Role, Concerto Recital, Chamber Recital or  
Solo Recital 1 unit

**Total Major Area 10-12 units**

#### **Music Electives**

Advisor-approved music courses 6-8 units

**Total Electives 6-8 units**

3. assessment of compliance with NASM Standards

a. specific to degree

This degree is compliant with NASM standards. Students are expected to demonstrate advanced competencies in performance. Voice majors are expected to have experience in English, German, French, and Italian diction and to have general phonetic knowledge and skills that can be applied to other languages. They should have language competencies sufficient to understand texts in the repertory.

b. any required levels of achievement

Applicants must have a high school diploma or its recognized equivalent.

Admission materials include a typed repertory list (with works publicly performed clearly identified) and copies of recital programs. An on-campus audition is required (if distance to the campus is a factor, an applicant may submit an audition recording for provisional admittance; the applicant will need to complete an on-campus audition, however, before initial registration). Voice majors must demonstrate diction proficiency in English, French, German, and Italian as well as document the successful completion of two years of college-level study in one of the three foreign languages. The Certificate of Graduate Study in Music Performance requires the successful completion of an approved program of study that provides a minimum of eighteen (18) semester hours of graduate study. Students pursuing the Certificate of Graduate Study in Music Performance are required to present two full-length solo recitals of 50 to 65 minutes. At least one-half of the total credit hours must be in courses numbered 700 or above, exclusive of recital credit. A **B** (3.0) average is required for all courses taken for graduate credit. No more than three hours of **C** credit may be applied toward the certificate, and six hours with grades of **C+** or lower will render a student ineligible for further certificate study. A maximum of 24 graduate credits may be accumulated when a student has been admitted only into the certificate program. Most students enter this program to develop their individual performance skills either to prepare for additional graduate study or for professional performance opportunities. Some international students may choose to enroll in this program while working on their English language skills, and a portion of these students will transfer into other degree programs before completing the Certificate of Graduate Study in Music Performance.

4. Graduate degree requirements: See Section II.A. Certain Curriculum Categories, Graduate Programs (above)

5. Results, Assessment measures

Enrollment in this program has ranged from 4-12 students over the past decade, and current enrollment is 4. Program quality is maintained through careful admission practices. The program is successful in meeting the needs of the students while satisfying institutional standards for quality. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis, including this certificate program.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Applied instruction for all instruments and voices are taught by a specialist tenure-track faculty member—as a result, the standard of student performance outcomes continues to improve. Program quality is maintained through careful admission practices. The program is successful in meeting the needs of the students while satisfying institutional standards for quality. There are no weaknesses to be addressed at this time, and no changes in this program are anticipated.

Weaknesses in the program include: scholarship/fellowship funding adequate to attract as many of the students interested in this program as inquire about it and/or audition for it. Adequate acoustical treatments in Music 016 and isolation between 201 and 220 must be corrected. Finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office/studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:

- carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
- deterioration of all painted walls and doors, and
- damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The Certificate in Music Performance actualizes a vital part of the School's mission and strategic plan and is consistently viable.

8. Plans for addressing weaknesses and improving results

This program meets institutional aspirations and identifying and addressing weaknesses is an ongoing part of the program assessment process. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study. Additional Graduate Assistantship positions have been created since 2019 and plans for the creation of new assistantship positions continue. Currently every applied area has an assistantship available, with several having multiple assistantships. Additionally, five (5) new assistantship positions began in the Fall 2021 semester in The Collective ensemble. Current plans for creating a concert venue near the School of Music facility for jazz, musical theater and other musical performances are outlined in SECTION I. F. of this self-study.

## **Master of Music Education**

1. Purpose:

This degree program is designed to improve the skills and broaden the knowledge of students who have already received initial teacher certification in music. Each student is assigned an academic advisor, who advises the student and develops a program of study according to his or her needs. MUED 790—Principles of Music Education and MUED 795—Research in Music Education and Pedagogy are required of all students

## 2. Curricular Table:

### **Program Title: MASTER OF MUSIC EDUCATION**

**Thesis (32 credits), Recital (32 credits), Non-thesis/non-recital track (35 credits)**

**2-year program**

**Program submitted for Renewal of Final Approval**

**Current semester's enrollment: 6**

**Program supervisors: Drs. Gail Barnes, Cliff Leaman**

Major Area	Other Studies in Music	Electives	Total # of Units
Credits: 12–15	Credit: 11–12	Credit: 3–6	32–35
40–50%	40%	10–20%	100%

#### **Major Area**

MUED 790—Principles of Music Education 3 units

MUED 795—Research in Music Education and Pedagogy 3 units

MUED courses selected from:

MUED 700—Independent Study, MUED 752—Psychology of Music,

MUED 753—Instrumental Development and related Materials,

MUED 754—Music Administration and Curriculum, MUED 756—

Choral Development and Related Materials, MUED 757—Seminar

in Elementary Music, MUED 785—Measurement and Evaluation

of Music Learning, MUED 784—Band Literature, MUED 792—

Music Learning Theory MUED 793--Topics in Music Education,

MUED 554—Workshop in Music Education

6 units

#### ***Thesis Track***

MUSC 799—Thesis Preparation 3 units

#### ***Recital Track***

MUSC 711—Graduate Applied Music 4 units

MUSC 796—Solo Recital 1 unit

#### ***35-Credit Track***

Courses chosen from the MUED listing above 6 units

*Online Delivery Track (not a unique curricula; simply a mode of content delivery)*

Courses chosen from the MUED listing above 6 units

**Total Major Area**

**15–18 units**

#### **Other Studies in Music**

500 or 700-level Music Theory 3 units

500 or 700-level Music History 3 units

MUSC 734—Ensemble 2 units

Other 500 or 700-level courses in music 6 units

**Total Other Studies in Music**

**12 units**

#### **Electives**

Chosen from College of Education **3–6 units**

**Total Electives**

**3–6 units**

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

- i. This degree is compliant with NASM standards. Students in this degree program develop graduate-level perspectives on contemporary issues and problems in music education. This includes reviews of curriculum developments, teaching methodology, innovations, and other concepts in advanced seminars and by other means. MME students gain knowledge and skills in one or more fields of music outside the major such as performance, conducting, theory and analysis, and history and literature. To ensure breadth of competence, students attain at least one advanced course in music history and music theory. There are several courses that enable students to specialize within the degree (general, band, choir, orchestra, guitar, conducting, and solo and ensemble performance). Specialization is related to other areas in music/music education as well as general education, history, social sciences, psychology. Students are expected to supplement the required coursework with a variety of electives in music, music education, and education. Students' ability to speak and write cogently is reflected in writing and presentation assignments as part of most required courses. Opportunities are given for students' sharing of ideas, experiences, and knowledge. This is made possible through class discussion boards, video conferencing interactions between faculty and students through use of Zoom/Teams/Google Meets/Blackboard Collaborate. The program's effectiveness is additionally measured via student course evaluations, student success in the field post degree, and any new teaching positions won by graduates. In addition, program and student success is informally measured by students' admissions to doctoral programs, the status of those degrees, and the earned assistantships offers. In addition, there is a desire to see School alumni publish in respected journals and present at district, regional, state, national, and international music education symposiums/conferences.

#### b. any required levels of achievement

A bachelor's degree in music with teacher certification is required for admission. Applicants must demonstrate the requisite content knowledge and appropriate dispositions and philosophies through the interview process and the submission of appropriate materials. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and a music history/literature test. In addition, a keyboard-proficiency exam for those in elementary or secondary-choral music, and a music education test in the student's primary area (elementary or secondary, the latter in choral, band, or orchestra) is required. Procedures for remediation are consistent with the general policies governing master's degree students. The MME requires a final oral examination, which tests basic knowledge in music history and music theory as well as detailed knowledge in the major area. The Master of Music Education degree has three tracks: 1) completion of a thesis that demonstrates the ability to think and write in depth about some aspect of music education, 2) completion of a full solo recital that demonstrates an ability to perform or conduct at the graduate level, 3) completion of three additional credits for a total of 35.

### 4. Graduate aspects, specific

#### a. specific application requirements

- i. Documentation of appropriate education and teacher certification
- ii. On-campus interview with music education area faculty
- iii. Resume

- iv. Three letters of recommendation
- v. Transcripts
- vi. Writing Samples - Submission of one college-level term paper with title page and references regarding some aspect of music or music education.
- vii. Keyboard skills for applicants in elementary or choral music (demonstrated to music education faculty at the time of interview or before matriculation)
- iv. Thesis track: submission of at least two college-level term papers in music or music education
- v. Recital track: submission of a typed repertory list (with works publicly performed clearly identified) and copies of recital programs; on-campus audition; vocalists must demonstrate diction proficiency in French, German, and Italian before acceptance into the recital track
- b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

## 5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above). The current MME enrollment is near the 10-year average. Some students complete the majority of their coursework in summer sessions. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis. The candidate must satisfactorily complete all courses and studies required by the School of Music. An average grade of B (3.0) is required for all courses taken in the major program, and a grade point average of not less than B for all graduate work is required for graduation. In addition, an accumulation of grades of C+ or below on 12 credits of graduate coursework taken at the University within a six-year period will disqualify a student for a master's degree (see the University Graduate Studies Bulletin for further information). All candidates for a master's degree in music or music education are required to pass an oral comprehensive examination, which usually occurs during the last semester of enrollment. The examination will cover the major area, music history/literature, and music theory. The examination committee will consist of five members — three from music education, performance or conducting (with at least one from music education), one in music history, and one in music theory. The exam is assessed with this rubric and must score an average of 2.0 (acceptable) across the committee members:

	Excellent (3)	Acceptable (2)	Marginal (1)	Fail (0)
Professional Disposition and Delivery	<p>Student portrays confidence in overall demeanor. Student communicates an appropriate sense of gravitas during the exam.</p> <p>Speaking reflects organization and flexibility of thought. Speech is clear. Pace of speech is appropriate.</p> <p>Body language reflects sense of ease and control. Conversational flow is maintained when responding.</p>	<p>Student communicates an appropriate sense of gravitas during the exam.</p> <p>Speaking reflects organization of thought. Speech is clear. Pace of speech is appropriate.</p> <p>Body language reflects sense of ease and control.</p> <p>Minimal interruption to conversational flow occurs when responding.</p>	<p>Student does not communicate an appropriate sense of gravitas during the exam.</p> <p>Speaking reflects inconsistent organization of thought. Speech is somewhat clear. Pace of speech is occasionally appropriate.</p> <p>Body language reflects lack of personal awareness. Several interruptions to conversational flow occur when responding.</p>	<p>Student does not communicate an appropriate sense of gravitas during the exam.</p> <p>Speaking often reflects lack of organized thought. Speech is unclear. Pace of speech is inappropriate.</p> <p>Body language reflects lack of personal awareness.</p> <p>Several interruptions to conversational flow occur when responding.</p>
Depth (Detail and accuracy of knowledge)	<p>Conceptual principles are comprehensively discussed, accurate, and presented with detail. Specific terms and definitions are presented to support descriptions of general principles.</p> <p>Representative important figures are discussed. Exemplar research studies are discussed with accuracy and are appropriate to the topic at hand. Knowledge of authors and specific lines of research demonstrates deep internalization of knowledge.</p> <p>Implications of the topic for pedagogy are clearly presented.</p>	<p>Conceptual principles are accurate and presented with detail.</p> <p>Representative important figures and current authors are discussed.</p> <p>Exemplar research studies are discussed with accuracy and are appropriate to the topic at hand.</p> <p>Implications of the topic for pedagogy are clearly presented.</p>	<p>Conceptual principles are inaccurate and/or lack detail.</p> <p>Knowledge of at least one representative figure and current author is lacking.</p> <p>Exemplar research studies discussed are not appropriate to the topic at hand and/or reflect lack of depth or inaccuracy.</p> <p>Implications of the topic for pedagogy are poorly conceived and/or are not clearly presented.</p>	<p>Conceptual principles are inaccurate and lack detail.</p> <p>Knowledge of at least one representative figure and current author is lacking.</p> <p>Exemplar research studies are not discussed, are not appropriate to the topic at hand, and/or reflect lack of depth or inaccuracy.</p> <p>Implications of the topic for pedagogy are poorly conceived and/or are not clearly presented.</p>
Breadth	<p>Synthesis of coursework is clearly evident. Ideas from multiple courses are brought to bear on an important issue in the field. Synthesis reveals a critical perspective as well as organization.</p> <p>Knowledge bases from multiple courses are presented with depth and detail as well as breadth. Connections between course topics and issues demonstrate an understanding of how scholarship can inform professional problems.</p> <p>Personal perspectives are grounded in scholarly works and are clearly evident in the organization and synthesis of knowledge.</p>	<p>Synthesis of coursework is clearly evident.</p> <p>Ideas from multiple courses are brought to bear on an important issue in the field.</p> <p>Connections between course topics and issues demonstrate an understanding of how scholarship can inform professional problems.</p>	<p>Synthesis of coursework is unclear.</p> <p>Ideas from very few courses are brought to bear on an important issue in the field.</p> <p>Connections between course topic and issues do not demonstrate an understanding of how scholarship can inform professional problems.</p>	<p>Synthesis of coursework is unclear.</p> <p>Ideas from courses are not brought to bear on an important issue in the field.</p> <p>Connections between course topic and issues do not demonstrate an understanding of how scholarship can inform professional problems.</p>

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

A strength of the program is that the music education faculty includes specialists in band, choral, early childhood, and strings. The School is also able to subsidize non-resident graduate students with small fellowships that make them eligible for in-state tuition. Summer residential and online courses are customized and tailored to students' needs and interests. Instructors and specialists from outside of UofSC are brought in to augment the curriculum. A weakness and challenge to the further development of the program is the inadequate and uncompetitive funding of existing assistantships. Further, the School requires an additional MUED faculty member to both ease the teaching and administrative load burden on existing faculty, and to increase the number of elective graduate courses that can be offered during the academic year. Additionally, adequate acoustical treatments in Music 016 are problematic for students in the MM in Music Education, and the lack of isolation between 201 and 220 is also problematic. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The MME actualizes a central part of the School's mission and strategic plan and is consistently viable. There is an increased emphasis on campus to increase online course/degree offerings.

8. Plans for addressing weaknesses and improving results:

This program meets institutional aspirations--identifying and addressing weaknesses is an ongoing part of the program assessment process. The major area faculty are actively involved in the assessment of the program and meet on a weekly basis. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study.



## **Master of Music in Composition**

### 1. Purpose:

This is a professional graduate degree that provides advanced training in composition and related areas, and study in the corollary areas of theory and history. Degree requirements include successfully passing an oral examination, and the composition of a chamber work at least 15 minutes in length as a thesis.

### 2. Curricular Table:

#### **Program Title: MASTER OF MUSIC IN COMPOSITION**

#### **2-year program**

#### **Program submitted for Renewal of Final Approval**

**Current semester's enrollment: 2**

**Program supervisors: Prof. John Fitz Rogers, Clifford Leaman**

Major Area	Other Studies in Music	Electives	Total Number of Units
11-12	11	9-10	32
34 - 38%	34%	28 – 31%	103-107%

#### Major Area

MUSC 716—Composition	8-9 credits
MUSC 799—Thesis Composition	<u>3 credits</u>
<b>Total Major Area</b>	<b>11-12 credits</b>

#### Other Studies in Music

MUSC 707—Bibliography and Research	2 units
Advisor-approved 500 or 700-level Music History	3 units
Advisor-approved 500 or 700-level Music Theory	3 units
Advisor-approved 500 or 700-level Music Technology	<u>3 units</u>
<b>Total Other Studies in Music</b>	<b>11 units</b>

#### Electives

Advisor-approved music courses	<u>9-10 units</u>
<b>Total Electives</b>	<b>9-10 units</b>

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to demonstrate advanced competencies in composition and obtain knowledge and skills in one or more fields of music outside the major such as history and literature, theory and

analysis, performance, and pedagogy. MM Composition students receive regular opportunities to hear their works performed, typically in an end-of-semester concert devoted to such works.

b. any required levels of achievement

A bachelor's degree in music (or the equivalent) is required for admission.

Applicants must demonstrate experience and promise as a composer through the submission of appropriate materials. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and a music history/literature test. Procedures for remediation are consistent with the general policies governing masters degree students. MM-composition students must demonstrate continued compositional and academic success throughout their studies and must attend a weekly Composition Seminar (no credit) while enrolled in MUSC 716—Composition or MUSC 799—Composition during the academic year. In addition, composition students are expected to attend master classes, lectures, and performances sponsored by the composition faculty. Similar to the other masters degrees in music at UofSC, the MM Composition requires a final comprehensive oral examination, which tests knowledge in music history and music theory (particularly related to music since 1900) as well as detailed knowledge in the major area. The composition degree also requires a thesis composition.

4. Graduate aspects, specific

a. specific application requirements

- i. Two or three compositions that display an understanding of different media; if possible, including complete recordings (CDs / DVDs, or links to online recordings or videos)
- ii. Complete list of compositions that includes the following information: date of composition, duration, instrumentation, and list of all performances
- iii. A writing sample in the form of a term paper or published article
- iv. A brief (1-2 page) essay outlining goals, ambitions, and interests as a composer as well as goals for graduate study at USC
- v. Applicants who do not have a bachelor's degree in music must take the Music Diagnostic Examination before the application can be considered

b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above). The current MM Composition enrollment of two (2) students is slightly below the yearly average measured over a 10-year period. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The strength of this degree is derived from the quality and diversity of the major area faculty members who evidence expertise in traditional composition practices as well as electronic/digital processes. The degree also provides ample opportunities for performances and readings of student compositions for a variety of media, as well as opportunities to interact with professional guest artists and speakers. A weakness and challenge to the further development of the program is the inadequate quantity, and uncompetitive funding, of existing assistantships and fellowships (See Section I.C.). Adequate acoustical treatments in Music 016 are also problematic, and the failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The MM Composition program plays a central part of the School's mission and strategic plan and is consistently viable.

8. Plans for addressing weaknesses and improving results

This program meets institutional aspirations--identifying and addressing weaknesses is an ongoing part of the program assessment process. The major area faculty are actively involved in the assessment of the program and meet on a regular basis.

## **Master of Music in Conducting**

### 1. Purpose:

This is a professional graduate degree designed to prepare the student for a career of conducting and teaching in music through a strong emphasis on applied conducting studies. Academic work is geared to the individual student, within stated limits, through cooperation with a faculty advisor and consideration of performance on diagnostic examinations in music history and music theory.

### 2. Curricular Table:

#### **Program Title: MASTER OF MUSIC IN CONDUCTING**

#### **2-year program**

#### **Program submitted for Renewal of Final Approval**

**Current semester's enrollment:**     4

**Program supervisors:** Professors Cormac Cannon, Alicia Walker, Scott Weiss, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total # of Units
16	16	2	32
53%	53%	7%	113%

#### **Major Area**

MUSC 711—Graduate Applied Conducting 6-9 units

MUSC 796—Solo Recital 1 unit

Courses selected from MUSC 577--Vocal Pedagogy, MUSC 728—

Score Reading, MUSC 548—Orchestra Literature, MUSC

740—Music Literature (area), MUED 756 – Graduate Choral Methods

6-9 units

#### **Total Major Area**

**16 units**

#### **Other Studies in Music**

MUSC 707—Music Bibliography and Research 2 units

Advisor-approved Music History courses 6 units

Advisor-approved Music Theory courses (must include one 700-level analytical course) 6 units

MUSC 734—Ensemble 2 units

#### **Total Other Studies in Music**

**16 units**

#### **Electives**

Advisor-approved music courses 2 units

#### **Total Electives**

**2 units**

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to demonstrate advanced competencies in conducting and gain knowledge and skills

in one or more fields of music outside the major such as orchestration, history and literature, performance, and composition. Such supportive studies in music broaden and deepen musical competence. A high level of proficiency in ear training is expected. Choral conductors must demonstrate diction proficiency in Church Latin and in any one of French, German, or Italian. Students are afforded opportunities for regular conducting experience under faculty supervision and with an appropriate ensemble.

b. any required levels of achievement

A bachelor's degree in music (or the equivalent) is required for admission. Applicants must demonstrate experience and promise as a conductor through the submission of appropriate materials. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and a music history/literature test. Procedures for remediation are consistent with the general policies governing master's degree students. Applicants must demonstrate keyboard skills and proficiency in either a keyboard or orchestral instrument (for orchestral conducting), a wind or percussion instrument (for wind conducting), or voice or keyboard (for choral conducting) equivalent to the completion of the third year of undergraduate instruction at UofSC. Similar to the other master's degrees in music at UofSC, the MM Conducting requires a final oral examination, which tests basic knowledge in music history and music theory as well as detailed knowledge in the major area. The conducting degree requires a full solo recital.

4. Graduate aspects, specific

a. specific application requirements

- i. Typed repertory list of works publicly conducted as well as copies of representative programs
- ii. On-campus audition (if distance to the campus is a factor, an applicant may submit a video recording for provisional admittance; the applicant will need to complete an on-campus audition, however, before initial registration)
- iii. For applicants in choral conducting, proficiency in voice, piano, or organ equivalent to the completion of the third year of undergraduate instruction at UofSC; if voice is the principle performance area, essential keyboard skills are required (demonstrated to conducting faculty at the time of audition/interview or before matriculation). Diction proficiency requirements to be satisfied before enrollment in recital credit: proficiency in Church Latin and in any one of French, German, or Italian.

b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the

Section II.A. Certain Curriculum Categories, Graduate Programs above).

Enrollment in this degree is carefully monitored so that students have appropriate amounts of podium time. The choral conductor cohort is generally larger than the orchestral or band cohorts. Current enrollment is just under the 10-year average; all the current students are in the choral cohort. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The strength of this degree is derived from the authority and diversity of the major area faculty members who feature extensive expertise as experienced conductors and conducting pedagogues. The collaborative relationships among the faculty are a significant hallmark of the program, which translates to course offerings as well as modeling positive professional interactions. A weakness and challenge to the further development of the program is the inadequate quantity, and uncompetitive funding, of existing assistantships and fellowships (See Section I.C.). In the orchestral area, challenges stem from the small number (2) of assistantships. In the choral area, inconsistency in the capability of accompanists is a challenge. While the better accompanists (graduate piano students) are assigned to Concert Choir, the other ensembles often have inexperienced people at the keyboard. This is especially problematic in the Graduate Vocal Ensemble, which is the recital choir for graduate conducting students. An additional challenge for the choral graduate conducting program is maintaining balanced voicing/quality in the recital choir. There is no ensemble requirement for the graduate voice students, and no funding in place to assure that enough singers are present. In addition, both the inadequate acoustical treatments in Music 016 and lack of suitable isolation between 220 and 201 are highly problematic for students in each area of this program. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

Within the choral conducting area, a summer/online master's program in Conducting that can be completed in three summers would benefit in-service teachers in SC and beyond. While students have pursued this degree in the summers for several years, the previous lack of online access to MUSC 707, and the unpredictability of summer graduate history and theory courses have made it impossible to complete the degree in a timely way. With the School's commitment to additional online graduate courses and sections in theory, history, and music bibliography in the summer, plans are now underway to formalize this degree program as a summer option with some online components.

7. Rationale for Continuation: The MM Conducting has routinely prepared many of South Carolina's and the region's finest conductors, public and private school ensemble directors, and future doctoral students and university faculty. The MM Conducting also actualizes a central part of the School's core values and is viable.
8. Plans for addressing weaknesses and improving results  
This program meets institutional aspirations--identifying and addressing weaknesses is an ongoing part of the program assessment process. The major area faculty are actively involved in the assessment of the program and meet on a regular basis.

## **Master of Music in Jazz Studies**

### 1. Purpose:

This is an advanced professional graduate program suitable for musicians who desire to develop jazz skills beyond those expected of undergraduate music students, and/or provide additional training for working music professionals. Students who pursue the MM in Jazz Studies degree hope to teach at the college level, work as full-time musicians, or matriculate into Doctoral Music programs.

### 2. Curricular Table:

#### **Program Title: MASTER OF MUSIC IN JAZZ STUDIES**

#### **2-year program**

#### **Program submitted for Renewal of Final Approval**

**Current semester's enrollment: 2**

**Program supervisors: Professors Matthew White, Craig Butterfield, Cliff Leaman**

Major Area	Other Studies in Music	Electives	Total #of Units
20	10	2	32
62.5%	31.25%	6.25%	100%

#### **Major Area**

MUSC 711—Graduate Applied Music	8 units
Courses selected from MUSC 524—Jazz MIDI Lab, MUSC 713— Advanced Jazz Theory, MUSC 714 Advanced Jazz Arranging, MUSC 786—Advanced Jazz Improvisation	9 units
<i>Performance Track</i>	
MUSC 735—Jazz Combo	2 units
MUSC 796—Solo Recital	1 unit
<i>Composition Track</i>	
MUSC 516 or 716—Composition (non-jazz)	2 units
MUSC 790—Composition Recital	<u>1 unit</u>
<b>Total Major Area</b>	<b>20 units</b>

#### **Other Studies in Music**

MUSC 707—Music Bibliography and Research	2 units
Advisor-approved Music History course	3 credits
Advisor-approved 700-level analytical Music Theory course	3 credits
MUSC 734—Ensemble	<u>2 credits</u>
<b>Total Other Studies in Music</b>	<b>10 units</b>

#### **Electives**

Advisor-approved music courses	<u>2 units</u>
<b>Total Electives</b>	<b>2 units</b>



3. assessment of compliance with NASM Standards

a. specific to degree

This degree is compliant with NASM standards (section XIV.B.). Students are expected to demonstrate advanced competencies in such areas as jazz performance, improvisation, composition, and arranging and obtain knowledge and skills in one or more fields of music outside the major such as history and literature, theory and analysis, and recording and studio techniques.

b. any required levels of achievement

Academic work is geared to the individual student, within stated limits, through cooperation with a faculty advisor and consideration of performance on diagnostic examinations in music history and music theory. A bachelor's degree in music (or the equivalent) is required for admission. All applicants must perform an audition and demonstrate keyboard skills and jazz composition track applicants must demonstrate promise as a composer through the submission of appropriate materials. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and a music history/literature test. Student's must maintain a GPA greater than 3.0. Procedures for remediation are consistent with the general policies governing master's degree students. Similar to the other master's degrees in music at USC, the MM Jazz Studies requires a final oral examination, which tests basic knowledge in music history and music theory as well as detailed knowledge in the major area. The MM-Jazz Studies degree has two tracks: one for the composer/arranger (a public recital of works composed/arranged is required) and one for the jazz performer (a full solo recital is required).

c. Not applicable

d. Not applicable

e. Not applicable

4. Graduate aspects, specific

a. specific application requirements

i. Typed list of jazz performances

ii. On-campus audition (if distance to the campus is a factor, an applicant may submit a recording for provisional admittance; the applicant will need to complete an on-campus audition, however, before initial registration)

iii. For jazz composition, several compositions that display an understanding of different jazz idioms (if possible, include recordings)

iv. Keyboard skills (demonstrated to jazz studies faculty at the time of audition/interview or before matriculation)

b. Students are not required to have any additional professional skills prior to admittance or as a component of the degree. Any skills in research or music specific technology like notation and sequencing, are handled in coursework. Students are required to take a music diagnostic exam prior to their first semester of coursework in music history, music theory, and keyboard skills. Any remedial work handled in additional courses does not count toward the degree requirements.

c. All candidates for a master's degree in music or music education are required to pass an oral comprehensive examination. The examination covers the major

area, music history/literature, and music theory. The examination committee will consist of five faculty members. A failed examination may be retaken only once. In extenuating circumstances, however, and with the approval of the Music Graduate Committee, the examination may be taken a third time. The examination must be passed at least 15 days but not more than two calendar years before the degree is to be conferred.

- d. Students pursuing the Master of Music degree in jazz performance are required to present a full-length solo recital of 50 to 65 minutes. Students in jazz composition must present a 50–65-minute recital of works composed or arranged since beginning graduate work at USC. The literature performed on a solo recital will be learned specifically for that performance. All recitals will be adjudicated by at least a three-member committee selected from the area faculty. Students must present a typed recital prospectus to their faculty advisor, and that prospectus must be approved and signed by the entire jazz faculty at least three weeks prior to the performance. In addition to preparing and executing a graduate level performance, the recital should serve as an opportunity for the student to develop supplemental skills in marketing (advertising the event and serve as a professional portfolio. All recitals are multi-tracked and streamed online.

#### 5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above).. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis. As the program curriculum and goals are evaluated by new jazz studies faculty (three new hires in AY 2021-2022), new assessment processes are being examined, including comparative materials to be collected during the admissions process, throughout the degree plan, and upon completion. This, along with new investments in alumni engagement, will allow the School to track the progress of both current students and recent graduates, and make program adjustments.

#### 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The strength of this degree is derived from the quality of the major faculty members and their professional and academic training, the upcoming investment in new facilities, and the community support for jazz performance in the area. It is difficult to judge weaknesses and challenges at this point as the area is at the very beginning of these new investments, which include potential changes to the degree from a curricular and marketing standpoint. The focus is to grow the enrollment of MM in Jazz Studies by embracing musical cross-discipline opportunities in the SOM, making small adjustments in the curriculum and delivery, and positioning Jazz Studies as a unit that trains successful 21<sup>st</sup> century jazz musicians. Weaknesses and Challenges include: the inadequate quantity, and uncompetitive funding, of existing assistantships and fellowships (See Section I.C.). In addition, it is necessary that both phases of the **Jazz Church** renovation occur as quickly as possible to support the current and

projected size of the MM (and BM) Jazz programs.

7. Rationale for Continuation: The MM Jazz Studies actualizes a central part of the School's mission and core values and is viable given the graduate criteria.
8. Plans for addressing weaknesses and improving results  
This program meets institutional aspirations--identifying and addressing weaknesses is an ongoing part of the program assessment process. The major area faculty are actively involved in the assessment of the program and meet regularly. Plans for addressing weaknesses and improving results are in progress. Three new jazz faculty have been hired and there is a plan and funding to provide new jazz facilities beginning AY 2022-2023. With those necessary investments in place, the jazz faculty are focusing on curricular adjustments to attract new types of students who will benefit from the musicianship developed in a traditional jazz studies program, but also require technological and entrepreneurial skills for success. This will be coupled with an active recruiting strategy for new graduate students and teaching assistants in the area. The School is confident this will result in increased enrollment and a higher regional and national profile.

## **Master of Music in Music History**

### 1. Purpose:

This is a professional graduate degree that provides advanced training in music history and study in music theory and other related areas.

### 2. Curricular Table:

## **Program Title: MASTER OF MUSIC IN MUSIC HISTORY**

### **2-year program**

### **Program submitted for Renewal of Final Approval**

### **Current semester's enrollment: 5**

**Program supervisors:** Sarah Williams, Kunio Hara (2021 Co-coordinators), Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
15	10	9	32
50%	34%	30%	104%

### **Major Area**

Music History courses selected from MUSC 755-759 (period courses)	
and MUSC 744—Topics in Music History	12 units
MUSC 799—Thesis	<u>3 units</u>
<b>Total Major Area</b>	<b>15 units</b>

### **Other Studies in Music**

MUSC 707—Bibliography and Research	2 units
MUSC 747—Advanced Music Research	2 units
Advisor-approved Music Theory (must include one 700-level analytical course)	<u>6 units</u>
<b>Total Other Studies in Music</b>	<b>10 units</b>

### **Electives**

Advisor-approved music courses	4 units
Advisor-approved non-music elective	<u>5 units</u>
<b>Total Electives</b>	<b>9 units</b>

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to demonstrate advanced competencies in music history and literature and gain knowledge and skills in one or more fields of music outside the major such as theory and analysis, pedagogy, and performance, including participation in ensembles appropriate to the major emphasis. Academic requirements include the completion of a thesis. A reading knowledge of German must be demonstrated prior to work on the thesis.

#### b. any required levels of achievement

A bachelor's degree in music (or the equivalent) is required for admission. Applicants must demonstrate some experience and promise as a researcher and writer through the submission of appropriate materials. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and a music history/literature test. Procedures for remediation are consistent with the general policies governing master's degree students. Similar to the other master's degrees in music at UofSC, the MM Music History requires a final oral examination, which tests basic knowledge in music theory and detailed knowledge in the major area. The history degree requires a thesis demonstrating the ability to think independently and to write in depth about some aspect of music history.

### 4. Graduate aspects, specific

#### a. specific application requirements

- i. Submission of at least two college-level term papers in music
- ii. Results of the Graduate Music Diagnostic Examination
- iii. Keyboard skills (demonstrated to music history faculty at the time of audition/interview or before matriculation)

#### b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

#### c. \*Comprehensive review near study conclusion (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

#### d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

### 5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above. The current MM Music History enrollment of 4 students is near average but does not meet the South Carolina Commission on Higher Education standards for productivity. Although there are applicants each year, many do not evidence the requisite skills and knowledge, and these students are not admitted. Unless enrollments improve or this program is combined with others, it is likely that the South Carolina Commission on Higher Education will require the School of Music terminate this degree in the near future.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The six major area faculty have different musicological, performance, and ethnomusicological specialties. This program has doubled its faculty over the last 6 years and the depth and diverse of expertise is a major strength of the program. A challenge for this program, due to the lack of assistantships, is the enrollment. Additional positions and higher funding of existing assistantships would make recruiting to the program more attractive to prospective students (See Section I. C.). Finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The MM Music History, similar to most master's degrees in music at UofSC, represents a collection of individual courses offered by the School routinely for other degree programs that, when combined in a distinct manner, make possible a unique set of objectives for potential graduate students and future and current professionals in music desiring advanced training. It represents no additional costs to the School or the University beyond revenue to sustain this degree.

8. Plans for addressing weaknesses and improving results

This program does meet institutional aspirations, and strengths and weaknesses are identified and addressed in an ongoing program assessment process. The major area faculty are actively involved in the assessment of the program and meet regularly. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study.

## **Master of Music in Opera Theatre**

### 1. Purpose:

This is an entry-level professional graduate degree program designed to equip operatic artists with the skills and training requisite for career entry. The program endeavors to attain its objectives through a professional curriculum that provides each candidate the opportunity to develop the necessary skills expected of professionals in the field of opera.

### 2. Curricular Table:

#### **Program Title: MASTER OF MUSIC IN OPERA THEATRE**

**2-year program**      **Program supervisors:** Professors Ellen Schlaefer, Cliff Leaman

**Current semester's enrollment:** 5   **Program submitted for** Renewal of Final Approval

Major Area	Other Studies in Music	Electives	Total # of Units
12-15	8	9-12	32
40-50%	27%	30%	107%

#### Major Area

##### *Performance Track*

MUSC 711—Graduate Applied Music	6 units
MUSC 780—Opera Theater	2 units
MUSC 545—Survey of Opera	3 units
MUSC 781—Role Preparation	2 units
MUSC 778—Advanced Diction	2 units

##### *Directing Track*

MUSC 511 or 711—Graduate Applied Music	3 units
MUSC 780—Opera Theater	2 units
MUSC 545—Survey of Opera	3 units
MUSC 782—Opera Production	4 units

**Total Major Area** 12-15 units

#### Other Studies in Music

MUSC 707—Music Bibliography and Research	2 units
Advisor-approved Music History course	3 units
Advisor-approved 700-level analytical Music Theory course	3 units

**Total Other Studies in Music** 8 units

#### Electives

Advisor-approved courses selected from MUSC 581—Alexander Technique, THEA 572—Advanced Makeup, THEA 730—Stage Management, THEA 770—Problems in Acting, Rehearsal and Performance, DANC 573—Dancer's Workshop	9-12 units
<b>Total Electives</b>	<u>9-12 units</u>

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. The degree has two tracks: one for the singer/actor (two major opera roles and one minor one are

required) and one for the stage director (assistance with all opera productions and the direction of an opera are required). Students in the performance (singer/actor) track are expected to demonstrate advanced competencies in voice and opera performance, including integration of the vocal, musical, theatrical and diction skills required. They must also develop advanced theatre skills. Students pursuing the stage direction track must be provided opportunities for directing in workshops and full productions of opera/musical theatre in a variety of formal and informal settings. Students in either track are expected to obtain knowledge and skills in one or more fields of music outside the major such as theory and analysis, history and literature, and sight-singing and must develop advanced competence in English, Italian, French, and German diction, and general phonetic knowledge and skills that can be applied to other languages. All students pursue language competencies sufficient to understand texts in the repertory and are experienced with auditioning techniques.

b. any required levels of achievement

A bachelor's degree in music (or the equivalent) is required for admission. Applicants must demonstrate experience and promise as a singer or stage director through the audition and submission of appropriate materials. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and music history/literature test. Procedures for remediation are consistent with the general policies governing master's degree students. Similar to the other master's degrees in music at UofSC, the MM Opera Theatre requires a final oral examination, which tests basic knowledge in music history and music theory as well as detailed knowledge in the major area. Academic work is geared to the individual student, within stated limits, through cooperation with a faculty advisor and consideration of performance on diagnostic examinations.

4. Graduate aspects, specific

a. specific application requirements

- i. For opera performance: admission into the Master of Music degree in voice performance (see items "a" and "b" under "Master of Music in Performance"); *note* : The three required letters of recommendation should address qualifications for admission to *both* the voice-performance and opera-theater programs
- ii. For opera stage directing: audition before the voice faculty (see items "a" and "b" under "Master of Music in Performance")
- iii. A typed summary of previous musical/theatrical study and experience as well as previous professional performing experience
- iv. On-campus audition:
  - \*For singers, two contrasting arias or solo scenes, one of which may be staged
  - \*For stage directors, an analytical presentation of an opera for production that includes information on the composer and librettist, with period and historical references, character analysis, set and costume concepts, and comments on the musical style; presentation of an impromptu movement audition.



- b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above. Current enrollment is at the 10-year average. Admission to the program is carefully monitored to insure that all students receive the appropriate experiences; generally, only one directing track student is in residence at any time. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The strength of this degree is that the opera productions are high quality, award-winning performances. The Opera Theatre program features the School's only named fellowship for a graduate student, the Taussig Fellowship. An ability to allocate sufficient fellowship and assistantship funding to attract a critical mass of performing graduate students for lead roles is a weakness. The lack of adequate opera performance hall is a continual challenge to the future development of the School in all its degrees and programs and a main weakness of the Opera Theatre program. Currently, adequate acoustical treatments in Music 016 are highly problematic for students in this program, especially for the rehearsals of the opera orchestra. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The MM Opera Theatre also actualizes a central part of the School's mission and strategic plan and is consistently viable and high quality.

8. Plans for addressing weaknesses and improving results: This program meets institutional aspirations and identifying and addressing weaknesses is an ongoing part of the program assessment process. For instance, recent changes have improved the audition process and the diction assessment process. The director of opera and the voice faculty, most of whom have significant experiences in opera, are actively involved in the assessment of the program and meet regularly. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study.

## **Master of Music in Performance**

### 1. Purpose

This is a professional masters degree that, through a strong emphasis on applied studies, seeks to prepare the student for doctoral work or a primarily performance or teaching-oriented career in music. The degree is offered with emphasis in Multiple Woodwinds, Winds (Single Brass or Woodwind), Classical Guitar, Organ, Piano, Percussion, Strings, and Voice. There is also a concentration that can be added to any of the emphases in Community Engagement. Each of these is represented by its own curricular table below.

### 2. Curricular Table(s)

**Program Title:** **MASTER OF MUSIC IN PERFORMANCE-Multiple Woodwinds Emphasis**

**Number of Years to Complete the Program:** **2**

**Current Semester's Enrollment in Major:** **0.**

**Name of Program Supervisor(s):** Professors Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12	15	6	32
38%	47%	19%	104%

#### Major Area

MUSC 711	Applied Studies	9 units
Major Instrument—5 crs; Minor Instr(s)-4 crs		
MUSC 735	Chamber Music	2 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12 units</b>

#### Other Studies in Music

<b>MUSC 707**</b>	<b>Music Bibliography and Research</b>	<b>2 units</b>
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

#### Electives

MUSC 734/735	Ensembles	2 units
	Music Electives	<u>4 units</u>
<b>Total Electives</b>		<b>6 units</b>

**Program Title:**        **MASTER OF MUSIC IN PERFORMANCE-Winds Emphasis**

**Number of Years to Complete the Program:** **2**

**Current Semester's Enrollment in Major:** **9**

**Name of Program Supervisor(s):** Professors Joseph Eller, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12	15	6	32
38%	47%	19%	104%

Major Area

MUSC 711	Applied Studies	9units
MUSC 735	Chamber Music	2 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12 units</b>

Other Studies in Music

<b>MUSC 707**</b>	<b>Music Bibliography and Research</b>	<b>2 units</b>
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

Electives

MUSC 734/735	Ensembles	2 units
	Music Electives	<u>4 units</u>
<b>Total Electives</b>		<b>6 units</b>

**Program Title:** MASTER OF MUSIC IN PERFORMANCE-Classical Guitar Emphasis

**Number of Years to Complete the Program:** 2

**Current Semester's Enrollment in Major:** 0

**Name of Program Supervisor(s):** Professors Christopher Berg, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12-15	15	3-6	32
38-47%	47%	9-19%	103-104%

Major Area

MUSC 711	Applied Studies	8 units
MUSC xxx	Guitar Lit and/or Pedagogy	3-6 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12-15 units</b>

Other Studies in Music

<b>MUSC 707**</b>	<b>Music Bibliography and Research</b>	<b>2 units</b>
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

Electives

	Music Electives	<u>3-6 units</u>
<b>Total Electives</b>		<b>3-6 units</b>

Concerto/Chamber music requirement (no credit): Public performance of a concerto from the standard guitar repertory or a chamber music program featuring appropriate guitar literature

**Program Title:** MASTER OF MUSIC IN PERFORMANCE-Organ Emphasis

**Number of Years to Complete the Program:** 2

**Current Semester's Enrollment in Major:** 0.

**Name of Program Supervisor(s):** Professors Sara Ernst, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12-15	15	3-6	32
38-47%	47%	9-19%	103-104%

Major Area

MUSC 711	Applied Studies	8 units
MUSC xxx	Organ Lit and/or Pedagogy	3-6 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12-15 units</b>

Other Studies in Music

<b>MUSC 707**</b>	<b>Music Bibliography and Research</b>	<b>2 units</b>
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

Electives

	Music Electives	<u>3-6 units</u>
<b>Total Electives</b>		<b>3-6 units</b>

**Program Title:**        **MASTER OF MUSIC IN PERFORMANCE-Piano Emphasis**

**Number of Years to Complete the Program:** **2**

**Current Semester's Enrollment in Major:** **2**

**Name of Program Supervisor(s):** Professors Sara Ernst, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12-15	15	3-6	32
38-47%	47%	9-19%	103-104%

Major Area

MUSC 711	Applied Studies	8 units
MUSC xxx	Piano Lit and/or Pedagogy	3-6 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12-15 units</b>

Other Studies in Music

<b>MUSC 707**</b>	<b>Music Bibliography and Research</b>	<b>2 units</b>
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

Electives

	Music Electives	<u>3-6 units</u>
<b>Total Electives</b>		<b>3-6 units</b>

**Program Title:** MASTER OF MUSIC IN PERFORMANCE-Percussion Emphasis

**Number of Years to Complete the Program:** 2

**Current Semester's Enrollment in Major:** 1

**Name of Program Supervisor(s):** Professors Scott Herring, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12	15	6	32
38%	47%	19%	104%

Major Area

MUSC 711	Applied Studies	11 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12 units</b>

Other Studies in Music

MUSC 707**	Music Bibliography and Research	2 units
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

Electives

MUSC 734/735	Ensembles	2 units
	Music Electives	<u>4 units</u>
<b>Total Electives</b>		<b>6 units</b>

**Program Title:** MASTER OF MUSIC IN PERFORMANCE-Strings Emphasis

**Number of Years to Complete the Program:** 2

**Current Semester's Enrollment in Major:** 5

**Name of Program Supervisor(s):** Professors William Terwilliger, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12	15	6	32
38%	47%	19%	104%

Major Area

MUSC 711	Applied Studies	9units
MUSC 735	Chamber Music	2 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12 units</b>

Other Studies in Music

<b>MUSC 707**</b>	<b>Music Bibliography and Research</b>	<b>2 units</b>
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

Electives

MUSC 734/735	Ensembles	2 units
	Music Electives	<u>4 units</u>
<b>Total Electives</b>		<b>3-6 units</b>



**Program Title:** MASTER OF MUSIC IN PERFORMANCE-Voice Emphasis

**Number of Years to Complete the Program:** 2

**Current Semester's Enrollment in Major:** 7

**Name of Program Supervisor(s):** Professors Janet Hopkins, Cliff Leaman

Major Area	Other Studies in Music	Electives	Total Number of Units
12-15	15	3-6	32
38-47%	47%	9-19%	103-104%

Major Area

MUSC 711	Applied Studies	8 units
MUSC xxx	Opera or Song Lit, Vocal Pedagogy	3-6 units
MUSC 796	Solo Recital	<u>1 unit</u>
<b>Total Major Area</b>		<b>12-15 units</b>

Other Studies in Music

<b>MUSC 707**</b>	<b>Music Bibliography and Research</b>	<b>2 units</b>
	Music History (advisor-approved)	6 units
	Music Theory (advisor-approved)	<u>6 units</u>
<b>Total Other Studies in Music</b>		<b>15 units</b>

Electives

	Music Electives	<u>3-6 units</u>
<b>Total Electives</b>		<b>3-6 units</b>

## **MASTER OF MUSIC IN PERFORMANCE (Concentration in Community Engagement)**

**Number of Years to Complete the Program: 2**

**Current Semester's Enrollment in Major: 3**

**Name of Program Supervisor(s): Professor Cliff Leaman**

Major Area	Other Studies in Music	Electives	Total Number of Units
13-14	17	2-3	32
41-43%	53%	6-9%	100%

### **Major Area**

MUSC 711—Graduate Applied Music	8 units
MUSC 796—Solo Recital	1 unit
MUSC 795 – Chamber Recital	1 unit
Courses selected from Area: Pedagogy [MUSC 573,773,577, 777] or Literature [MUSC 543, 558, 559, 587, 775, 740] (2-3 credits)	2-3 units
MUSC 735—Chamber Music	1 unit
<b>Total Major Area</b>	<b>13-14 units</b>

### **Other Studies in Music**

Advisor-approved Music History course	3 units
Advisor-approved Music Theory course (must include one 700-level analytical course)	3 units
MUSC 734—Ensemble	2 units
MUSC 595 – Community Engagement Through Music	3 units
Music Entrepreneurship Electives to be selected from: MUSC 580 Entrepreneurship in Music (3 credits) MUSC 582 Music and Money (3 credits) MUSC 590 Seminar in Music Entrepreneurship (3 credits) MUSC 592 21st Century Musician (3 credits) MUSC 593 Arts Marketing (3 credits)	6 units
<b>Total Other Studies in Music</b>	<b>17 units</b>

### **Electives**

Advisor-approved music courses	2-3 units
<b>Total Electives</b>	<b>2-3 units</b>

### **3. Assessment of Compliance with NASM Standards**

#### **a. specific to degree**

All emphases and the concentration in this degree are compliant with NASM standards. Students are expected to demonstrate advanced competencies in performance and acquire knowledge and skills in one or more fields of music outside the major such as theory and analysis, history and literature, and pedagogy. Voice majors are expected to be proficient in English, German, French, and Italian diction and to have general phonetic knowledge and skills that can be applied to other languages. They should have language competencies

sufficient to understand texts in the repertory. Though there is no special track or concentration of the MM Performance in early music or historical performance, all performance students interested in these subjects develop advanced knowledge of music history and performance practice. Students enrolled in the concentration in Community Engagement acquire knowledge and skills related to developing community partners, engaging with various groups within communities, and managerial aspects of community projects and collaborations.

b. any required levels of achievement

A bachelor's degree in music (or the equivalent) is required for admission. Applicants must demonstrate appropriate skills and promise as a performer through the audition and the submission of appropriate materials. The Music Diagnostic Examination, taken by all entering graduate students, comprises a theory test, including aural skills, and a music history/literature test. Procedures for remediation are consistent with the general policies governing master's degree students. Similar to the other master's degrees in music at USC, the MM in Performance requires a final oral examination, which tests basic knowledge in music history and music theory as well as detailed knowledge in the major area. The performance degree requires a full solo recital (60 minutes) and, for those majoring in guitar or an orchestral instrument, a concerto performance. The Community Engagement concentration requires a chamber recital, performed in an off-campus venue, in addition to the solo recital. Academic work is geared to the individual student, within stated limits, through cooperation with a faculty advisor and consideration of performance on diagnostic examinations in music history and music theory (and for pianists, the examination in piano literature). For vocalists, two years of foreign language study (French, German or Italian) is required. There is an ensemble requirement for all students except guitarists and organists, and pianists, strings, and winds must also participate in chamber music. There are no additional application or admission requirements for the Community Engagement concentration. Students are admitted to the degree at the discretion of the primary faculty member based on stated interest in this particular concentration. Program expectations are similar to a traditional performance degree with fewer credits in history, theory and electives, but additional credits in two community engagement-related topics classes: Community Engagement Through Music (MUSC 595) and two of the following: Music and Arts Entrepreneurship (MUSC 580), MUSC 582, MUSC 590, MUSC 591, Arts Marketing (MUSC 593). The chamber recital is centrally important to the degree in both curriculum and assessment. Although not described in printed materials about the degree, this chamber recital is required to take place in an off-campus venue and to be a collaboration with a community partner. The recital is evaluated based on artistry of performance, innovative event design, and aspects of audience engagement.

c., d., e. Not applicable

4. Graduate aspects, specific

a. specific application requirements

Proficiencies in keyboard skills, aural skills, theory and history are assumed with the granting of undergraduate degrees from other accredited universities and are

not tested as part of the admissions process. Performance proficiency is tested through a 20-minute performance audition consisting of a 20-minute recital of contrasting works from varied musical periods. After matriculation, students are required to pass Music Diagnostic Exams in both theory and history. Students who do not receive passing scores on the exams are offered additional retakes of the exams OR they are required to take a remedial foundations class (theory) that does not count towards the degree.

- b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above. Current enrollment is at the 10-year average. Admission to the program is carefully monitored to insure that all students receive the appropriate experiences; generally, only one directing track student is in residence at any time. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

In addition to a lack of graduate student financial aid mentioned elsewhere in this report, funding necessary to supply accompanists for all student degree recitals is not sufficient. As also mentioned elsewhere, adequate acoustical treatments in Music 016 are highly problematic for students in this program, as is the lack of acoustical separation between the 2<sup>nd</sup> floor rooms, 201 and 220. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The MM Performance also actualizes a central part of the School's mission and strategic plan and is consistently viable and high quality.

8. Plans for addressing weaknesses and improving results:

This program meets institutional aspirations and identifying and addressing weaknesses is an ongoing part of the program assessment process. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study.



## Master of Music in Pedagogy (Concentration in Piano Pedagogy)

### 1. Purpose:

This is a professional graduate degree designed to prepare the student for a career in teaching private piano lessons at the pre-college level or applied piano at the college level.

### 2. Curricular Table:

## Program Title: MASTER OF MUSIC IN PEDAGOGY (Concentration in Piano Pedagogy)

### 2-year program

Program submitted for Renewal of Final Approval

Current semester's enrollment: 4 Program supervisors: Profs Scott Price, Clifford Leaman

Major Area	Other Studies In Music	Electives	Total #of Units
19 units	8 (Recital Track); 10 (Thesis Track)	5 units 3 units	32 units
63 %	27 % 33 %	17 % 10 %	107 % 106 %

### Major Area

MUSC 773 Seminar in Performance Pedagogy I 3 units

MUSC 774 Seminar in Performance Pedagogy II 3 units

*Two of the following:* 6 units

MUSC 767 Pedagogy of Group Piano 3 units

MUSC 775 Topics in Piano Pedagogy and Literature 3 units

MUSC 776 Topics in Piano Pedagogy 3 units

### *Recital Track:*

MUSC 771P Applied Piano 6 units

MUSC 796 Solo Recital 1 unit

-OR-

### *Thesis Track:*

MUSC 771P Applied Piano 4 units

MUSC 799 Thesis Preparation 3 units

**Total Major Area 19 units**

### Other Studies in Music

MUSC 707 Music Bibliography and Research 2 units

Advisor-approved Music History 3 units

Advisor-approved Music Theory 3 units

*In addition, for Thesis Track:*

MUSC 747 Advanced Music Research 2 units

**Total Other Studies in Music 8 or 10 units**

### Electives

### *Recital Track:*

Advisor-approved Music Courses 5 units

-OR-

### *Thesis Track:*

Advisor-approved Music Courses 3 units

**Total Electives 5 or 3 units**

3. assessment of compliance with NASM Standards

a. specific to degree

This degree is compliant with NASM standards. All students are expected to demonstrate advanced competencies in piano pedagogy and its repertory, as well as gain knowledge and skills in one or more fields of music outside the major such as theory, history, performance, and/or research. Students in the recital track develop focused skills in music performance through a degree recital, and those in the thesis track develop focused skills through additional coursework in research and a degree thesis. Electives provide additional studies in music, and are advisor-approved, which allows for tailoring the degree to the specific individual.

b. any required levels of achievement

A bachelor's degree in music (or the equivalent) is required for admission. Applicants must demonstrate experience and promise as a performer and pedagogue through the audition, interview, and submission of appropriate materials, including a repertoire list of past piano studies. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, a music history/literature test, and a piano literature exam. Procedures for remediation are consistent with the general policies governing master's degree students. Seminars and topic-based courses in piano pedagogy and literature include the study of concepts, techniques, and literature for elementary, intermediate, and advanced levels of instruction as well as directed teaching at the pre-college and collegiate levels. Jury examinations, at the end of each semester of applied piano study, document achievement in repertoire, technique, and sight-reading. The degree requirements include a recital or thesis (dependent upon track). The MM with a concentration in Piano Pedagogy requires a final oral examination, which tests detailed knowledge in the major area (pedagogy, research and/or literature), and basic knowledge in music history and music theory.

4. Graduate aspects, specific

a. specific application requirements

- i. Typed repertoire list (with works publicly performed clearly identified) and copies of recital programs
- ii. On-campus audition (if distance to the campus is a factor, an applicant may submit an audition recording for provisional admittance; the applicant will need to complete an on-campus audition, however, before initial registration)
- iii. Thesis track: submission of at least two college-level term papers in music or music education

b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above. Admission to the program is carefully monitored to insure that all students receive the appropriate experiences. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The greatest strength of this program is faculty expertise, with three faculty whose teaching loads include some applied instruction but mostly piano pedagogy coursework. It is also benefits from a highly developed teaching and learning partnership with the School's Center for Piano Studies (community piano program) and Carolina LifeSong Initiative (community piano program for students with special needs) and that unit's piano program. Weaknesses and challenges include the level of stipend funding for existing assistantships. Increases to these stipends beyond the one projected for Fall 2022 would facilitate recruiting the highest caliber of student to the program (see Section I. C.). Additionally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The MM Pedagogy (Concentration in Piano Pedagogy) actualizes a central part of the School's mission and its strategic plan, and is integral to the School's realization of its five core values. The program is consistently viable.

8. Plans for addressing weaknesses and improving results

The major area faculty are actively involved in the assessment of the program and meet regularly. This area serves the School's distinctive DMA program in Piano Pedagogy and has an enduring history of fine graduates with excellent placements in the profession. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study.



## **Master of Music Education (Online)**

### **1. Purpose:**

The degree is titled Master of Music Education (online) and is designed to deliver courses instructional delivery systems completely online in an effort to leverage and facilitate the schedules of pk–12 music teachers who are seeking an advanced degree while teaching in their current position.

The degree is intended to lead to advanced pedagogy, burgeoning skills in research, and additional knowledge of music and music teacher effectiveness. At the completion of the degree, students should have additional knowledge in pedagogy, music theory and history, educational research, assessment, curriculum development, and other areas of students' interests. Graduates should also have a clear sense of what a terminal degree in music education would look like.

As stated above, a traditional, in-person MME degree already exists at UofSC and can be accomplished through three differing tracks: recital track (32 credits), thesis track (32 credits), and non-thesis/non recital track (35 credits). This online MME is modeled after the non-thesis/non recital degree track of the existing in-person MME.

### **2. Curricular Table:**

#### **Program Title: MASTER OF MUSIC EDUCATION (online)**

**2-year program**

**Program submitted for Renewal of Plan Approval**

**Current semester's enrollment: 6**

**Program supervisors: Drs. Gail Barnes, Cliff Leaman**

Major Area	Other Studies in Music	Electives	Total Number of Units
Units: 18	Units: 11	Units: 6	Units: 35
51.4%	31.4%	17.2%	100%

#### **Major Area:**

MED 795	Research in Music Education and Pedagogy	3 units
MED 790	Foundations and Principles of Music Education	3 units
MUED 5/6/7	Electives in Music Education	12 units
<b>TOTAL MAJOR AREA</b>		<b>18 units</b>

#### **Other Studies in Music:**

MUSC 5	Music History and Literature Electives	3 units
MUS 6/7	Music Theory Electives	3 units
MUSC 5/6/7	MUSC elective	5 units
<b>TOTAL OTHER STUDIES in MUSIC (and education)</b>		<b>11 units</b>

#### **Electives:**

Electives (from outside music education)	6 units
<b>TOTAL ELECTIVES</b>	<b>6 units</b>

*A minimum of two semesters in an appropriate ensemble (MUSC 734) is required for choral and instrumental majors in all tracks. This requirement will be waived for students who enroll in the online track of the MME.*

	Excellent (3)	Acceptable (2)	Marginal (1)	Fail (0)
Professional Disposition and Delivery	Student portrays confidence in overall demeanor. Student communicates an appropriate sense of gravitas during the exam. Speaking reflects organization and flexibility of thought. Speech is clear. Pace of speech is appropriate. Body language reflects sense of ease and control. Conversational flow is maintained when responding.	Student communicates an appropriate sense of gravitas during the exam. Speaking reflects organization of thought. Speech is clear. Pace of speech is appropriate. Body language reflects sense of ease and control. Minimal interruption to conversational flow occurs when responding.	Student does not communicate an appropriate sense of gravitas during the exam. Speaking reflects inconsistent organization of thought. Speech is somewhat clear. Pace of speech is occasionally appropriate. Body language reflects lack of personal awareness. Interruptions to conversational flow occur when responding.	Student does not communicate an appropriate sense of gravitas during the exam. Speaking often reflects lack of organized thought. Speech is unclear. Pace of speech is inappropriate. Body language reflects lack of personal awareness. Several interruptions to conversational flow occur when responding.
Depth (Detail and accuracy of knowledge)	Conceptual principles are comprehensively discussed, accurate, and presented with detail. Specific terms and definitions are presented to support descriptions of general principles. Representative important figures are discussed. Exemplar research studies are discussed with accuracy and are appropriate to the topic at hand. Knowledge of authors and specific lines of research demonstrates deep internalization of knowledge. Implications of the topic for pedagogy are clearly presented.	Conceptual principles are accurate and presented with detail.  Representative important figures and current authors are discussed.  Exemplar research studies are discussed with accuracy and are appropriate to the topic at hand.  Implications of the topic for pedagogy are clearly presented.	Conceptual principles are inaccurate and/or lack detail. Knowledge of at least one representative figure and current author is lacking. Exemplar research studies discussed are not appropriate to the topic at hand and/or reflect lack of depth or inaccuracy.  Implications of the topic for pedagogy are poorly conceived and/or are not clearly presented.	Conceptual principles are inaccurate and lack detail. Knowledge of at least one representative figure and current author is lacking. Exemplar research studies are not discussed, are not appropriate to the topic at hand, and/or reflect lack of depth or inaccuracy. Implications of the topic for pedagogy are poorly conceived and/or are not clearly presented.
Breadth	Synthesis of coursework is clearly evident. Ideas from multiple courses are brought to bear on an important issue in the field. Synthesis reveals a critical perspective as well as organization. Knowledge bases from multiple courses are presented with depth and detail as well as breadth. Connections between course topics and issues demonstrate an understanding of how scholarship can inform professional problems. Personal perspectives are grounded in scholarly works and are clearly evident in the organization and synthesis of knowledge.	Synthesis of coursework is clearly evident. Ideas from multiple courses are brought to bear on an important issue in the field. Connections between course topics and issues demonstrate an understanding of how scholarship can inform professional problems.	Synthesis of coursework is unclear. Ideas from very few courses are brought to bear on an important issue in the field. Connections between course topic and issues do not demonstrate an understanding of how scholarship can inform professional problems.	Synthesis of coursework is unclear. Ideas from courses are not brought to bear on an important issue in the field. Connections between course topic and issues do not demonstrate an understanding of how scholarship can inform professional problems.

Verification is accomplished through technologies such as secure login, password protocols, and multi-factor authentication. All those who log into UofSC secure resources such as the library, Self-Service Carolina, and Blackboard, must verify their identity through the DuoMobile application. The students also must complete an interview with music education faculty which enables verification. Faculty will interact with students ONLY via their assigned UofSC email addresses. Many university-wide emails are sent to students via their UofSC email address.

#### 4. Graduate Aspects, specifics

##### a. specific application requirements

- i. For opera performance: admission into the Master of Music degree in voice performance (see items “a” and “b” under “Master of Music in Performance”); *note* : The three required letters of recommendation should address qualifications for admission to *both* the voice-performance and opera-theater programs
- ii. For opera stage directing: audition before the voice faculty (see items “a” and “b” under “Master of Music in Performance”)
- iii. A typed summary of previous musical/theatrical study and experience as well as previous professional performing experience
- iv. On-campus audition:
  - \*For singers, two contrasting arias or solo scenes, one of which may be staged
  - \*For stage directors, an analytical presentation of an opera for production that includes information on the composer and librettist, with period and historical references, character analysis, set and costume concepts, and comments on the musical style; presentation of an impromptu movement audition.

##### b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

##### c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

##### d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

#### 5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above. Admission to the program is carefully monitored to insure that all students receive the appropriate experiences. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

#### 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

Conversations with faculty and incoming students about the possibility of remote ensemble participation and applied music could help to differentiate students’ experiences and opportunities; Summer provides the best opportunities to recruit expert faculty that could help to diversify students’ musical and pedagogical skill sets, an aspiration that aligns with School of Music core principles.

#### 7. Rationale for Continuation: The MME actualizes a central part of the School’s mission and strategic plan and is consistently viable. There is an increased emphasis on campus to increase online course/degree offerings. The School’s online MME will enable facilitate the connection among music-teaching professionals from around the state, region, and country in a truly unique learning environment. Using various hardware and software, students interact with classmates and instructors with the material. The UofSC School of Music will be one of the only flagship, state-funded, R1 institutions to offer this degree through this delivery system.

8. Plans for addressing weaknesses and improving results

An exit survey will be administered to the member of each new cohort of MME online track students. Regular feedback and interactions with students will help the School measure their comprehension, satisfaction, and self-efficacy, find ways to have genuine ensemble and applied music, and leverage the teaching skills of graduate students in way that is mutually beneficial to them and to undergraduates.

## **Master of Music in Music Theory**

### 1. Purpose:

The Master of Music in Music Theory degree provides students with advanced training in music theory, analysis, history, and research that prepares them for study at the doctoral level. The degree culminates in a thesis project where students pursue a particular area of interest in music theory or analysis. Students also pursue elective coursework in related fields such as music composition, entrepreneurship, performance, and technology.

### 2. Curricular Table

#### **Program Title: Master of Music in Music Theory**

**Number of years to complete the program: 2      Current semester's enrollment: 2**

**Program submitted for: Renewal of Plan Approval**

**Name of program supervisor(s): Reginald Bain, J. Daniel Jenkins, Cliff Leaman**

<b>Major Area</b>	<b>Other Studies in Music</b>	<b>Electives</b>	<b>Total Number of Units</b>
15	10	7	32
47%	31%	22%	100%

#### Major Area

Music Theory courses	9 units
MUSC 799 - Thesis Preparation	3 units
Advisor-approved course in Music Theory	<u>3 units</u>
<b>Total</b>	<b>15 units</b>

#### Other Studies in Music

MUSC 747 - Advanced Music Research	2 units
MUSC 707 - Bibliography and Research	2 units
2 Advisor-approved courses in Music History	<u>6 units</u>
<b>Total</b>	<b>10 units</b>

#### Electives

Advisor-approved electives*	<u>7 units</u>
<b>Total</b>	<b>7 units</b>

\* - No more than 3 units of non-music electives

### 3. Assessment of Compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to demonstrate advanced competencies in music theory and obtain knowledge and skills in music history and one or more fields of music outside the major. Electives are typically drawn from areas including composition, entrepreneurship,

performance or technology.

b. required Levels of Achievement

A bachelor's degree in music (or the equivalent) is required for admission. Applicants must demonstrate expertise and scholarly promise at the graduate level through the submission of appropriate materials. The Graduate Music Diagnostic Examination, taken by all entering graduate students, tests knowledge and skills in the areas of music theory (including aural skills) and music history/literature. Procedures for remediation are consistent with the general policies governing graduate students. Students are also expected to attend area-sponsored lectures and concerts. A final oral examination tests detailed knowledge in the major area and in music history. The degree culminates in a thesis project where students pursue a particular area of interest in music theory or analysis.

c., d., e. Not applicable

4. Graduate aspects, specific

a. specific application requirements

The general requirements for admission include the completion of an undergraduate degree in music (or the equivalent) with a grade point average of 3.0 (4.0 scale) in relevant courses and fulfillment of the general requirements for admission to The Graduate School, including the submission of three recommendations. The Master of Music Theory Concentration requires submission of a satisfactory score on the Graduate Record Examination General Test or the Miller Analogies Test. Applicants whose native language is not English are also required to submit a satisfactory score on the TOEFL or the IELTS Intl. Academic Course Type 2 exam. Normally, the minimum acceptable score on the TOEFL is 80 (internet-based) or 570 (paper-based). The minimum acceptable overall band score on the IELTS Intl. Academic Course Type 2 exam is 6.5. Applicants for the Master of Music degree whose TOEFL/IELTS score is below the normal minimum standard will be considered on an individual basis for conditional admission. Such applicants must demonstrate exceptional abilities in the major area and evidence through past academic or professional activities strong promise for future professional success. Admission decisions are based upon the applicant's total application portfolio, including the submission of two college-level term papers in music.

b. See \*Research and Professional Tools, GENERAL (4.b.) The following research courses are required by the degree: MUSC 707 (2) Music Bibliography and Research; MUSC 747 (2) Advanced Music Research.

c. See \*Comprehensive review near conclusion of study--A final 1-hour oral comprehensive examination conducted by a 4-member faculty committee tests detailed knowledge in the major area and in music history/literature.

d. See \*Candidacy and final project requirements. The degree culminates in a thesis project where the student pursues a particular area of interest in music theory or analysis. In consultation with the student and the student's advisor, the Music Graduate Director appoints a three-member thesis committee, one of whom serves as the director of the thesis. The thesis director advises the student in the preparation of the thesis prospectus and final document as per general policies governing graduate students.

5. Results, Assessment Measures

Candidates will be able to demonstrate masters-level knowledge of music theory, music history, and compositional styles by identifying, describing, comparing, and contrasting musical works from the Antiquity through modern times. The means for evaluating these results is the final 1-hour oral comprehensive examination (see also 4c, above). Candidates will also demonstrate mastery of skills need to generate, write, and produce original research reflective of masters-level work in music theory. The means for evaluating these results is the final thesis (see also 4d, above).

6. Strengths, Weaknesses, Challenges, and Opportunities for Improvement

The greatest strengths of this program are faculty expertise and the diversity of its course offerings. A weakness is enrollment. A major challenge is that opportunities for funding students enrolled in this degree are extremely limited. Additional positions for first year students (i.e., students with fewer than 18 graduate credits hours) would make recruiting to the program more productive (see Section I. C.). Failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation

The Music Theory Concentration represents a collection of individual courses offered by the School of Music that are routinely required for other degree programs that, when combined in a distinct manner, make possible a unique set of objectives for potential graduate students and future and current professionals in the state of South Carolina who desire advanced training in music theory. The program has no additional costs to the School or the University beyond the revenue required to sustain the Master of Music degree.

8. Plans for Addressing Weaknesses and Improving Results

The major area faculty are actively involved in the assessment of the program. A new full-time theory faculty member with research expertise includes music cognition, hybridity, and popular music analysis was hired in 2019. This hire has greatly expanded the program's ability to conduct student research and has also helped diversify its course offerings. Program achievement will be evaluated by monitoring student admittance to graduate programs, student acceptance of fellowships and scholarships for further graduate study, student research and creative activity (presentations, publications, etc.),

### **Master of Music in Pedagogy (Concentration in Violin/Viola)**

#### **1. Purpose:**

The Master of Music in Pedagogy degree with a concentration in Violin/Viola Pedagogy and seeks to fill the need to develop a high standard of pedagogical training for university violin/viola students. This degree is intended not only for those students who have a strong interest in string pedagogy and teaching but who also have a high level of performance skills. The purpose of this degree is for students to acquire a breadth of pedagogical knowledge and to gain practical teaching skills. In addition, through electives and other studies in music, the student can experience a well-rounded curriculum that will provide various opportunities for further studies and potential career opportunities following graduation. It should be noted that this degree seeks to present a balance of pedagogical studies. As presented in the curricular plan, the major area of this degree includes eight units of Suzuki Method courses and eleven non-Suzuki Method courses with an emphasis on both historical and modern pedagogical techniques. Additional performance literature studies are offered in the electives.



## 2. Curricular Table:

### **Program Title: MASTER OF MUSIC IN PEDAGOGY (Concentration in Violin/Viola)**

#### **Number Years to Complete the Program: 2**

**Program submitted for Final Approval for Listing after Plan Approval** *(there are now more than 2 graduates from this program and so it is submitted for review for Final Approval for Listing).*

#### **Current Semester's Enrollment: 3**

**Program supervisors: Ari Streisfeld, Cliff Leaman**

Major Area	Other Studies in Music	Electives	Total Number of Units
19	10	3	32
(19/30) = <b>63%</b>	(10/30) = <b>33%</b>	(3/30) = <b>10%</b>	(63%+33%+13%)= <b>106%</b>

\*at least 50% of courses are at the 700 level or above

#### **Major Area (19 units)**

MUSC 573 Performance Pedagogy I	3 units
MUSC 770 Suzuki Pedagogy Seminar I	3 units
MUSC 771 Suzuki Pedagogy Seminar II	3 units
MUSC 784 Suzuki Practicum I	1 unit
MUSC 785 Suzuki Practicum II	1 unit
MUSC 505 Scales and Techniques	2 units
MUSC 711R Applied Music Studies (violin/viola) (repeatable)	1-4 units
(minimum total registered credits for this course=4)	
<u>MUSC 700 Independent Study (Final Project)</u>	<u>2 units</u>
<b>Total Major Area</b>	<b>19 units</b>

#### **Other Studies in Music (10 units)**

MUSC 707 Music Bibliography and Research	2 units
MUSC ___ Music History (advisor approved)	3 units
MUSC ___ Music History (advisor approved)	3 units
MUSC 734 Symphony Orchestra	1 unit
<u>MUSC 734 Symphony Orchestra</u>	<u>1 unit</u>
<b>Total Other Studies in Music</b>	<b>10 units</b>

#### **Electives (minimum of 3 units from the following)**

MUSC 581 Alexander Technique	2 units
MUED 554 Workshop in Music Education	2 units
MUSC 580 Entrepreneurship in Music	3 units
<u>MUSC 740 Performance &amp; Literature</u>	<u>1-3 units</u>
<b>Total Electives</b>	<b>3 units</b>

## 3. assessment of compliance with NASM Standards

### a. specific to degree

- 1) The specific content for the Master of Music in Violin Pedagogy degree coursework will be detailed in the course syllabi. Sample syllabi can be found in the Appendix.

2) The expectations for knowledge and skill development for the Master of Music in Violin/Viola Pedagogy degree will be detailed in the course syllabi. Sample syllabi can be found in the Appendix.

3) Levels of achievement for graduation as determined by the institution  
 a) As per the Master of Music Degree requirement at the University of South Carolina School of Music, students must complete a minimum of 32 credits. This same requirement applies for the Master of Music in Violin/Viola Pedagogy Degree.

b) According to the NASM Handbook, a Masters in Pedagogy Degree requires as much as two thirds and a minimum of one third of the curriculum to be in pedagogical course work as it relates to the specific performance area.<sup>1</sup> The following courses totaling 19 units is 63% of the curriculum and fulfills this requirement:

MUSC 573 Performance Pedagogy I	3 units
MUSC 770 Suzuki Pedagogy Seminar I	1 unit
MUSC 771 Suzuki Pedagogy Seminar II	3 units
MUSC 784 Suzuki Practicum I	1 unit
MUSC 785 Suzuki Practicum II	1 unit
MUSC 505 Scales and Techniques	2units
MUSC 711R Applied Music Studies	4 units (total min)
<u>TOTAL</u>	<u>19 units</u>

c) In addition to the major area of study, students are required to gain knowledge and skills in the area of music history, theory, research, and ensemble playing. These courses (“other studies in music”) music account for a minimum of at least one third of the curriculum.<sup>2</sup> The following courses totaling 10 units is 33% of the curriculum and fulfills this requirement:

MUSC 707 Music Bibliography and Research	2 units
MUSC __ Music History (advisor-approved)	3 units
MUSC __ Music Theory (advisor-approved)	3 units
MUSC 734 Symphony Orchestra	1 unit
MUSC 734 Symphony Orchestra	1 unit
<u>TOTAL</u>	<u>10 units</u>

d) Electives are offered in the areas of general music education, the Alexander Technique, and entrepreneurship to extend students’ knowledge in applicable areas to pedagogy. The latter units account for 10% of the curriculum.

e) As noted by the NASM handbook, “at least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.” As this pertains to the University of South Carolina’s School of Music Graduate Handbook, “at least one half of the total credit hours must be in courses numbered 700 or above, exclusive of the recital or thesis credit. The remaining hours may be taken from courses numbered 500 or above when registered as graduate credit.” The following courses at

the 700 level or above constitute 50% of the required minimum (or 16 credits), exclusive of MUSC 700 Independent Study (Final Project):

MUSC 770 Suzuki Pedagogy Seminar I	3 units
MUSC 771 Suzuki Pedagogy Seminar II	3 units
MUSC 784 Suzuki Practicum I	1 unit
MUSC 785 Suzuki Practicum II	1 unit
MUSC 711R Applied Music Studies	4 units (total min)
MUSC 734 Symphony Orchestra	2 units (total min)
<hr/> TOTAL	<hr/> 16 units

f) According to the University of South Carolina School of Music Graduate School Handbook, “the candidate must satisfactorily complete all courses and studies required by the School of Music. An average grade of B (3.0) is required for all courses taken in the major program, and a grade point average of not less than B for all graduate work is required for graduation.”

4) Means for evaluating student and program achievement

a) At the end of the student’s program, the student will be evaluated in the following ways:

- i. The Final Comprehensive Exam which will occur in the final semester of the students degree plan and will cover topics in the major area of the degree, music history and music theory. Details regarding the exam taking process can be found in the School of Music’s Graduate School Handbook
- ii. The Final Project or MUSC 700. As stated in the NASM Handbook for a Master’s Degree in Pedagogy, the student must present a final project, research paper, and/or recital as a culminating demonstration of professional capability. For the Master of Music in Violin Pedagogy Degree, the student may choose from one of the following projects:
  - Comprehensive Method Book/Treatise: a document created by the student demonstrating a culmination of pedagogical techniques including left hand, right hand, and two additional topics of the students choosing (i.e. sight reading, stage fright).
  - Lecture Document: This document is an in-depth study of one monumental violin technique and will present five approaches toward teaching this technique. The student will present this paper in a public lecture.
  - Lecture Recital: The student will perform several works on a recital with one common technique to thread the works together. A paper document will follow the recital detailing the pedagogical aspects of the works performed.

b. any required levels of achievement

Program Expectations

According to the Graduate Handbook at the UofSC School of Music, within the first twelve months of matriculation, all master’s students must submit to the

Music Graduate Director a Program of Study proposal that has been approved by the student's academic advisor.<sup>3</sup> The electronic form is found at [https://www.sc.edu/study/colleges\\_schools/graduate\\_school/documents/mastersprogramofstudy.pdf](https://www.sc.edu/study/colleges_schools/graduate_school/documents/mastersprogramofstudy.pdf). The master's oral examination cannot be scheduled until the Program of Study has been approved.

Course Syllabi--Please see the Appendix for sample course syllabi.

#### Graduation Regulations

- a) UofSC Graduation Regulations specify that the graduate is required to fill out the appropriate form at the beginning of the semester from which they anticipate graduating.
- b) In order to be eligible for graduation, students must meet all course requirements, be in good academic standing, and meet any departmental or program requirements
- c) According to the UofSC School of Music Graduate School Handbook, "the candidate must satisfactorily complete all courses and studies required by the School of Music. An average grade of B (3.0) is required for all courses taken in the major program, and a grade point average of not less than B for all graduate work is required for graduation."

#### Grade level requirements

- a) Specific grade level requirements for each course will be indicated in each course syllabus. Sample syllabi can be found in the Appendix.
- b) For specific grade level university requirements, please refer to page 4 of this document under "levels of achievement required for graduation as determined by the institution."

#### Comprehensive examination guidelines

- a) According to the UofSC School of Music Graduate Handbook, all candidates for a master's degree in music are required to pass an oral comprehensive examination, which usually occurs during the last semester of enrollment.
- b) The examination covers the major area (violin pedagogy and literature), music history/literature, and music theory. The examination consists of five members – three in the student's major area, one in music history, and one in music theory.
- c) A failed examination may be retaken only once. In extenuating circumstances, however, and with the approval of the Music Graduate Committee, the examination may be taken a third time. The examination must be passed at least 15 days but more than two calendar years before the degree is to be conferred.

#### 4. Graduate aspects, specific

##### a. specific application requirements

\*The minimum admission requirement for those applying for the Master of Music in Violin Pedagogy include a bachelor's degree in music or in music education.

\*Other admission requirements to the Master of Music in Violin Pedagogy Degree include the following. Further details are located online at the

School of Music's Graduate Handbook.

- Graduate application form and fee
- Official copies of transcripts from previous institutions
- Three recommendation forms
- Acceptable scores on the General Record Exam (GRE) or Miller Analogy Test (MAT)
- For those whose native language is not English, the applicant must achieve an acceptable score on either the TOEFL or the Cambridge IELTS Academic Course Type 2 Examination.

\*Before admission to the Master of Music in Pedagogy (Violin/Viola) program, students are required to take the Graduate Studies Diagnostic Examination and complete any music history or theory deficiencies early in their program.

\*All applicants for graduate music programs at the UofSC School of Music who require applied studies are to complete an on-campus audition in the major area as part of the application process. Details regarding the audition process can be found in the UofSC School of Music Graduate Handbook under Graduate Audition Requirements. The general requirements for string auditions include the following:

- At least four compositions from different style periods (Baroque, Classical, Romantic, 20th century) that demonstrate musical maturity and technique:
- One movement from a major concerto
- A major sonata • A work (or movement of work) composed before 1750
- One composition of the applicant's choice
- One of the works should be performed from memory, and one must be an unaccompanied work

\*Prior to the initial registration, all graduate student applicants for a Master of Music in Violin/Viola Pedagogy degree are required to take the graduate music diagnostic exams in the following areas:

- Music History: "The music history portion of the exam consists of at least one essay, an aural styles examination, and objective questions that deal with terms, names, dates, general music bibliography, and major works of all western music literature from the middle ages to the present." A study guide can be downloaded here:

[https://sc.edu/study/colleges\\_schools/music/apply/graduate\\_admissions/music\\_diagnostic\\_exam/study\\_guide.pdf](https://sc.edu/study/colleges_schools/music/apply/graduate_admissions/music_diagnostic_exam/study_guide.pdf)

- Music Theory: "The music theory portion of the examination tests aural skills (melodic, two-part, and harmonic dictation as well as harmonic recognition and sight-singing) and basic theoretical knowledge (acoustics, analysis, part-writing, instrumental transposition, counterpoint, form, orchestration, terminology)." A study guide can be found here:

[https://sc.edu/study/colleges\\_schools/music/apply/graduate\\_admissions/music\\_diagnostic\\_exam/theory.php](https://sc.edu/study/colleges_schools/music/apply/graduate_admissions/music_diagnostic_exam/theory.php)

- The results of the exam will determine admission status and whether or not certain courses will be required to fulfill proficiency in either music theory or music history.
- The diagnostic exam is available a few days before each semester (fall, spring, summer) begins and students can apply to take the exam on the School of Music website.

b. Research and Professional Tools

1) The Master of Music in Violin/Viola Pedagogy degree does not have a required language, statistics, or computer science proficiency. However, the degree itself does require that the student complete the following research course:

*MUSC707 Music and Bibliography course (2 credits):*

*Reference works, discographies, periodicals, thematic catalogs, and other sources. Research methods and materials.*

2) Credit for the degree is permitted for MUSC707. This course is taught by the head librarian and the course may be taken in either the first or second year of study but must be taken prior to MUSC700 Independent Study (Final Project). Transfer credit of a similar course is possible and may be awarded by the Graduate Music Director.

c. Comprehensive review near conclusion of study:

According to the UofSC School of Music Graduate Handbook:

“All candidates for a master’s degree in music or music education are required to pass an oral comprehensive examination, which usually occurs during the last semester of enrollment. The request for scheduling the examination should be submitted through the Music Graduate Office at least 60 days in advance of the requested examination date by way of this [downloadable form](#). The examination will cover the major area, music history/literature, and music theory. The examination committee will consist of five members — three from music education, performance or conducting (with at least one from music education), one in music history, and one in music theory. A failed examination may be retaken only once. In extenuating circumstances, however, and with the approval of the Music Graduate Committee, the examination may be taken a third time. Because some faculty may not be available, the student should consult the Music Graduate Director before planning to take the examination during the summer months. The examination must be passed at least 15 days but not more than two calendar years before the degree is to be conferred.

d. Candidacy and final project requirements:

The Master of Music in Violin Pedagogy does not have a candidacy requirement. The final project (MUSC 700) for the new degree provides a choice for the student so that the student may best present the learned pedagogical concepts in a format suitable to these concepts. This final project should incorporate a culmination of pedagogical ideas learned from the degree program and should represent the student’s skills and pedagogical knowledge to the fullest extent. In consultation with the student’s advisor, the student may choose from one of these three options:

- Comprehensive Method Book/Treatise: A document created by the student describing several pedagogical concepts including left hand technique, right hand technique, general body posture, and two additional topics of the students choosing (i.e. sight reading, stage fright).
  - Lecture Document: This document is an in-depth study of one monumental violin technique and will present five approaches toward teaching this technique. The student will present this paper in a public lecture.
  - Lecture Recital: The student performs several works on a recital with one common technique to thread the works together. A paper document will follow the recital detailing the pedagogical aspects of the works performed.
- \*In consultation with the student and the student's advisor, the Music Graduate director will appoint a committee to serve as the student's final project committee, one of which will serve as head of the committee. All written documents will follow the prospectus and thesis guidelines and timelines outlined in the School of Music Graduate Handbook to include<sup>4</sup>:

#### 5. Results, Assessment measures

Graduates of this program have developed skills in a variety of pedagogical methods. A strong emphasis in the proven Suzuki Method is balanced with intense study of many of the historical as well as modern pedagogical approaches to teaching violin and viola. As demonstrated in their final theses developed in MUSC 700, students have focused their degree's work on specific aspects of pedagogy, including but not limited to performance anxiety, ergonomic and fluid body mechanics, Alexander Technique (inspired by the student's experience in the elective MUSC 581 Alexander Technique), and the development of etudes and student repertoire for intermediate level violists. Following graduation, these students have been offered positions at the Northeast Arts Academy, The Suzuki Academy of Columbia, and Freeway Music. With a nearly 100% job placement within the field of string pedagogy, the degree program has a proven success rate in just 4 years of application and 3 years since its first graduate matriculated. In accordance with the expectations set forth in items 3 and 4, students have successfully developed skills in critical thinking and problem solving which directly correlate to pedagogical expectations. Each student has demonstrated these abilities in Suzuki Practicum as well as through lively debates and discussions during MUSC573 Performance Pedagogy I and MUSC 505 Violin Scales and Technique. The Comprehensive Exam is administered by a rotating group of faculty, all of whom can attest to the knowledge base, research and development of these students.

#### 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

\*Strengths: The coursework required in the Master of Music in Violin/Viola Pedagogy degree provides a balance of different pedagogical methods and philosophies. Though there is curricular emphasis on the Suzuki method, many other historical and modern approaches to violin/viola pedagogy are studied. This diversity creates well rounded teachers with the critical thinking skills to draw upon the best parts of each method and philosophy as needed.

\*Weaknesses: Although there are wonderful opportunities for students to work with young Suzuki students during MUSC 784 and 785 Suzuki Practicum I and II, more opportunities to teach older and more advanced students are necessary in order to implement the philosophies being studied.

\*Challenges and Opportunities for Improvement: Vast improvement would be achieved by the program's providing Suzuki certification upon completion. The School does not currently have a Suzuki teacher trainer on faculty to make this certification official. Students in the program who desire to be Suzuki certified must pursue this certification elsewhere. Additional positions and higher funding of existing assistantships would make recruiting to the program more attractive to prospective students (See Section I. C.). Adequate acoustical treatments in Music 016 are highly problematic for students in this program. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation:

N/A – the program has had graduates in the program in each of the past 3 years.

8. Plans for addressing weaknesses and improving results

Creating more teaching opportunities for students in the program while they are studying will give them a better understanding of how to apply the different methods and philosophies they are learning. It will also provide them the confidence they need to teach students of all levels and make them more marketable as teachers and pedagogues. An additional requirement of documented applied hours with students of more varied levels would help further the degree's success. Adding official Suzuki certification to the degree would certainly make the program more marketable and perhaps ease recruitment of future students. While hiring an official teacher trainer to provide certification is not possible at this time, applying for funds from the institution to help cover costs for the students to receive certification from an approved teacher trainer off campus should be pursued. While receiving certification is not necessary to be a great violin teacher, it does create further employment opportunities for students upon graduation. Thus, helping students financially in pursuing certification would make graduates of the program more marketable and continue the programs high job placement rate.

16. Provide two transcripts of graduates:

See MDP thumb drive, "Two 'Plan' to 'Final Approval' transcripts for MM in Pedagogy Concentration in Violin/Viola" for the transcripts.



## **Doctor of Musical Arts in Composition**

### 1. Purpose:

This is a professional graduate degree that provides advanced training in composition and related areas, and study in the corollary areas of theory and history.

### 2. Curricular Table:

#### **Program Title: DOCTOR OF MUSICAL ARTS IN COMPOSITION**

#### **3-year program**

**Program submitted for Renewal of Final Approval**

**Current semester's enrollment: 5**

**Program supervisors: John Fitz Rogers, Clifford Leaman**

Major Area	Other Studies in Music	Electives	Total Number of Credits
30 Credits	12	6	48
63%	25%	12%	100%

#### **Major Area**

MUSC 816—Doctoral Composition	12 credits
MUSC 717—Advanced Orchestration, MUSC 737—Advanced Projects in Computer Music, or MUSC 816—Doctoral Composition	6 credits
MUSC 899—Dissertation Composition	10 credits
MUSC 890—Composition Recital	1 credits
MUSC 897—Document Preparation	<u>1 credits</u>
<b>Total Major Area</b>	<b>30 credits</b>

#### **Minor Area**

Advisor-approved field in Music Theory, Music History, Technology, Performance, 700-level courses	<u>12 credits</u>
<b>Total Minor Area</b>	<b>12 credits</b>

#### **Other Studies**

Selected from 700-level courses	<u>6 credits</u>
<b>Total Other Studies</b>	<b>6 credits</b>

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to demonstrate creative activity emphasizing the development of a personal aesthetic expressible in sound. Students must also develop competencies from a study of a

broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these to the compositional process. DMA Composition students receive regular opportunities to hear their works performed, typically in an end-of-semester concert devoted to such works.

b. any required levels of achievement

A master's degree in music is required for admission. The composition portfolio is reviewed, and other admissions materials and information are examined by the area faculty and graduate director before an admission recommendation is made to the UofSC Graduate School. The Music Diagnostic Examination, taken by all entering graduate students, comprises a theory test, including aural skills, and a music history/literature test. Procedures for remediation are consistent with the general policies governing doctoral degree students. DMA-Composition students must demonstrate continued compositional and academic success throughout their studies and must attend a weekly Composition Seminar (no credit) while enrolled in MUSC 816—Composition during the academic year. In addition, composition students are expected to attend master classes, lectures, and performances sponsored by the composition faculty. Doctoral students must pass a written Candidacy Examination in their major area; a written Comprehensive Examination in their major area; and an oral Comprehensive Examination in music history/literature, music theory, and their major area; and an oral Dissertation Examination. All students in composition must complete a research or analysis project, which shows the ability to do research/analysis and to write at the doctoral level and pass a reading comprehension examination in one foreign language, usually German, French or Italian. These examinations are described in detail elsewhere in this document. The residency requirement for composition students is different from that of other doctoral students in music and requires a minimum of four semesters of full-time study and residence on the USC-Columbia campus. Three of the four semesters must be consecutive. The Comprehensive Examination may not be taken before the three consecutive semesters and all coursework (exclusive of the dissertation requirement) have been completed. DMA Composition candidates must present a public performance of at least 30 minutes of original work written during their course of study. These works should demonstrate compositional mastery in a variety of media. The recital may be scheduled after the comprehensive examinations have been successfully completed. The dissertation requirement for the DMA in Composition is fulfilled by the composition of a major work or group of compositions totaling at least 20 minutes for large forces; a public performance of at least 30 minutes of original work written during their course of study and demonstrating compositional mastery in a variety of media; and a 25-40 page analytical, historical, or theoretical paper developed in conjunction with the dissertation advisor.

4. Graduate aspects, specific
  - a. specific application requirements
    - i. Two or three compositions that display an understanding of different media; if possible, including complete recordings (CDs / DVDs, or links to online recordings or videos)
    - ii. Complete list of compositions that includes the following information: date of composition, duration, instrumentation, and list of all performances
    - iii. A sample of writing in the form of a term paper or published article
    - iv. A brief (1-2 page) essay outlining goals, ambitions, and interests as a composer as well as goals for graduate study at UofSC
  - b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
  - c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
  - d. \*Candidacy and final project requirements, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above). The current DMA Composition enrollment of 5 meets the South Carolina Commission on Higher Education standards for productivity. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The strength of this degree is derived from the quality and diversity of the major area faculty members who include expertise in traditional composition practices as well as electronic/digital processes. Admission is carefully monitored and the students who are admitted demonstrate good compositional skills. The degree also provides ample opportunities for performances and readings of student compositions for a variety of media, as well as opportunities to interact with professional guest artists and speakers. A weakness and challenge to the further development of the program is the inadequate and uncompetitive funding of existing assistantships and fellowships. Additional positions and higher funding of existing assistantships would make recruiting to the program more attractive to prospective students (See Section I. C.). Adequate acoustical treatments in Music 016 are problematic for students in this program. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: the School of Music's DMA in Composition has produced some of the School's most notable alumni and remains one the region's strongest such degrees. The DMA Composition program plays a central part of the School's mission and strategic plan and is consistently viable.
8. Plans for addressing weaknesses and improving results  
This program meets institutional aspirations--identifying and addressing weaknesses is an ongoing part of the program assessment process. The major area faculty are actively involved in the assessment of the program and meet on a regular basis. Plans for increased assistantship and fellowship funding are indicated in SECTION I. C. of this self-study.

## **Doctor of Musical Arts in Conducting**

### 1. Purpose:

The specific purpose of this program is to foster the development of persons highly qualified in the art and science of conducting and teaching, and to expand the musical background of these students in areas such as music theory, music history, and general research.

### 2. Curricular Table:

**Program Title: DOCTOR OF MUSICAL ARTS IN CONDUCTING**

### **3-year program**

**Program submitted for Renewal of Final Approval**

**Current semester's enrollment: 14**

**Program supervisors: Professors Cormac Cannon, Alicia Walker, Scott Weiss, Cliff Leaman**

Major Area	Other Studies in Music	Electives	Total Number of Units
26 units	19	3	48
54%	40%	6%	100%

### Major Area

MUSC 811—Doctoral Applied Music, MUSC 733—Advanced Conducting	6 units
Courses selected from MUSC 728—Score reading, MUSC 740—Music Literature (area), MUSC 746—Choral Literature, MUED 784—Band Literature, MUSC 801—Advanced Performance Pedagogy	8 units
MUSC 891—Recital Preparation	6 units
MUSC 892-896—Recital	3 units
MUSC 897—Document Preparation	<u>3 units</u>
<b>Total Major Area</b>	<b>26 units</b>

### Other Studies in Music

MUSC 747—Advanced Music Research	2 units
MUSC 734—Ensemble	2 units
Advisor-approved 700-level Music Theory courses	9 units
Advisor-approved 700-level Music History courses	<u>6 units</u>
<b>Total Other Studies in Music</b>	<b>19 units</b>

### Electives

Selected from 700-level music courses (not major area)	<u>3 units</u>
<b>Total Electives</b>	<b>3 units</b>

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to demonstrate the full range of capabilities for leading ensembles at the highest musical levels. Students must be able to conceptualize and realize artistic aspirations for the performance of musical works. This includes a demonstration of advanced knowledge and skills in musicianship, instrumental and/or vocal competence, theoretical and historical analysis, repertory, rehearsal and baton technique, performance practices, and languages. Students are provided the opportunity regularly to conduct rehearsals and performances under faculty supervision in settings that replicate collegiate-level and/or professional preparation and presentation.

#### b. any required levels of achievement

A master's degree in music is required for admission. The audition and other admissions materials and information are examined by the area faculty and graduate director before an admission recommendation is made to the UofSC Graduate School. The Music Diagnostic Examination, taken by all entering graduate students, comprises a theory test, including aural skills, and a music history/literature test. Weakness in tonal theory or aural skills is remediated through successful completion of MUSC 523, which cannot be used for elective credit in the degree and must occur before other graduate theory courses are undertaken. Students with weaknesses in 20<sup>th</sup> century theory are advised into appropriate graduate courses (MUSC 724, or 725) for degree credit. Music history proficiency is reported by period and remediation is accomplished through self-study followed by reexamination, and judicious course recommendations. Remediation in periods where knowledge is weak must occur before graduate courses in the period may be undertaken. All doctoral students except those in composition and music education are required to complete MUSC 747—Advanced Music Research. All conducting students must complete a doctoral document, which shows the ability to do research and to write at the doctoral level and pass a reading comprehensive examination in one foreign language, usually German, French or Italian (for choral and orchestral conductors, the language must be different from the one used to satisfy the master's-level requirement). Alternatively, students may take an additional course in research to satisfy the foreign language requirement. In addition, choral conductors must demonstrate diction proficiency in two foreign languages (French, German, Italian, with the chosen languages differing from the one used to satisfy the master's-level proficiency) before admission to doctoral candidacy. Doctoral students must pass a written Candidacy Examination in their major area; a written Comprehensive Examination in their major area; an oral Comprehensive Examination in music history/literature, music theory, and their major area; and an oral Dissertation Examination (defense). These are described elsewhere. The dissertation requirement for the DMA in Conducting is fulfilled by the presentation of three public recitals and defense of a doctoral document. One of the recitals must be a lecture recital.

### 4. Graduate aspects, specific

- a. specific application requirements
  - i. Repertory list of works publicly conducted as well as copies of representative programs
  - ii. Video recording for initial screening; on-campus audition and interview (by invitation) for acceptance; applicants in choral conducting must also demonstrate diction proficiencies detailed under degree prerequisites
  - iii. Evidence of at least two years of successful teaching or professional experience (applicants of exceptional ability who do not have prerequisite experience may be admitted on the condition that such experience be completed before the final degree recital is presented)
  - iv. Submission of at least two graduate-level term papers
- b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- d. Candidacy-- In addition to the audition required for admission to graduate study, a doctoral student in conducting or performance is required to give a candidacy hearing that is adjudged satisfactory by the area music faculty. The literature, which should reflect the breadth of styles appropriate to the given performance medium, may include part or all of that learned for some other performance (e.g., a master's recital) or it may include works from the applicant's performing repertory. The candidacy hearing, which will not be recorded, should be approved and scheduled according to the regulations that govern degree recitals.

Final Project Requirements-- Two of the three degree recitals must be solo recitals (MUSC 896). The other recital is to be a lecture recital. One of the solo recitals may be in rehearsal format, with the following stipulations: 1) the rehearsal recital is to consist of a rehearsal period or periods totaling approximately 1 1/4 hours in length; and 2) the literature learned (but not necessarily rehearsed) is to comprise a concert program of approximately 1 1/4 hours in length. With the approval of the conducting faculty, up to two solo recitals may consist of the combination of works conducted with University ensembles over the course of four Fall or Spring semesters. If a conducting recital is to be given outside the Columbia metropolitan area, the student may submit two video recordings (one of a rehearsal and the other of the performance) to the Music Graduate Office for consideration by the conducting faculty; one member of the student's recital committee should be present for one of the video-tapings.

- 5. Results, Assessment measures--Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above). The current enrollment of 13 is slightly below the 10-year average of 16. Admission is carefully monitored so that each student can receive appropriate podium time. The major area faculty are actively involved in the assessment of the program and meet regularly. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

The School provides (1) specialized faculty appropriate to the scope and level of the program; (2) a complete choral ensemble, symphony orchestra, and/or wind ensemble or band available and accessible for DMA conducting student rehearsals and concerts; and (3) library resources for the study of scores, recordings, and analytical texts. Weaknesses and challenges to the degree include: (1) the number of graduate assistantships in the orchestral conducting area (two)--additional positions and higher funding of existing assistantships would make recruiting to the program more attractive to prospective students (See Section I. C.); (2) in the choral area, inconsistency in the capability of accompanists is a challenge--while the better accompanists (graduate piano students) are assigned to Concert Choir, the other ensembles often have inexperienced people at the keyboard; this is especially problematic in the Graduate Vocal Ensemble, which is the recital choir for graduate conducting students; (3) an additional challenge for the choral graduate conducting program is maintaining balanced voicing/quality in the recital choir. There is no ensemble requirement for the graduate voice students, and no funding in place to assure that enough singers are present; (4) Adequate acoustical treatments in Music 016 are problematic for students in this program; and (5) failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The DMA Conducting has been a stalwart of the graduate offerings at UofSC for many years. Graduates of this program are placed in a variety of professional ensembles and university positions across the nation and throughout the world. As a result, this degree continues to actualize a central part of the School's mission and strategic plan, and is consistently viable

8. Plans for addressing weaknesses and improving results

This program meets institutional aspirations. Identifying and addressing weaknesses is an ongoing part of the program assessment process.



### **Doctor of Musical Arts in Pedagogy (Piano)**

#### **1. Purpose:**

This program is designed to provide for the special study and research into the art and science of piano teaching at all levels of aptitude, and to expand the musical background of degree students in areas such as music history, music theory, and research. It emphasizes the preparation of diversely skilled music teachers and researchers who conduct inquiries and develop methodologies and repertoires for music study. Emphasis is placed on the development of teachers in group and private instructional settings, entrepreneurial thinking and practice in the college teaching and independent music teaching professions, with additional advanced instruction and training in the pedagogy of creative music making and adaptive teaching for students with autism and other special needs. Students receive supervised and evaluated teaching experience in the Center for Piano Studies (pre-college and adult non-university student learner program), Group Piano Program (college level non-keyboard music major and non-music major program), and in the Carolina LifeSong Initiative (piano study and creative music making program for students with autism and other special needs).

2. Curricular Table:

**Program Title:** DOCTOR OF MUSICAL ARTS IN PEDAGOGY (PIANO)

**3-year program**                      **Program submitted for Renewal of Final Approval**

**Current semester's enrollment:**    20 (13 in residence, 7 completing AY 21/22)

**Program supervisors:** Scott Price, Professor Clifford Leaman

Major Area	Other Studies in Music	Electives	Total # of Units
28 units	17	3	48
58%	40%	2%	100%

Major Area

MUSC 773,774—Seminar in Performance Pedagogy I, II	6 units
MUSC 767—Pedagogy of Group Piano or MUSC 776—Special Topics in Piano Pedagogy	3 units
MUSC 775—Topics in Piano Pedagogy and Literature	3-6 units
MUSC 811—Doctoral Applied Music	4 units
<i>Dissertation Track</i>	
MUSC 899—Dissertation Preparation	12 units
<i>Recital/Treatise Track</i>	
MUSC 891—Recital Preparation	4 units
MUSC 892-896—Recital	2 units
MUSC 898—Treatise Preparation	<u>6 units</u>
<b>Total Major Area</b>	<b>28 units</b>

Other Studies in Music

MUSC 747—Advanced Music Research	2 units
Approved 700-level Music Theory courses	9 units
Approved 700-level Music History courses	<u>6 units</u>
<b>Total Other Studies in Music</b>	<b>17 units</b>

Electives

Selected from 700-level music courses (not major area)	<u>3 units</u>
<b>Total Electives</b>	<b>3 units</b>

3. assessment of compliance with NASM Standards

a. specific to degree

This degree is compliant with NASM standards. Students are expected to be conversant with comparative methodologies, research in music and music education, and function at the highest level of professional preparation in performance and educational evaluation. Students receive a rigorous 2-semester sequence of instruction in piano pedagogy including research and methodology, writing and creation of current outlets for research (training in adjudication, creation of blogs, educational videos, educational music composition, research posters, lightning talks, public workshops for piano teachers.) Students engage in supervised teaching and are rigorously observed. Special topics courses are

routinely offered in subjects including the pedagogy of keyboard improvisation at the beginning to advanced levels, adaptive pedagogy for students with autism and other special needs, research specific to piano pedagogy, and musician wellness. Additional studies are available in such areas as music theory, music history, and music education.

Programs with dual objectives in performance and pedagogy must require demonstration of a high level of professional competency in performance as a requirement for graduation. Teaching activities of students are rigorously observed, and most students are supervised in a variety of settings including group classes at the beginning and intermediate levels, private lessons at the beginning to advanced and adult hobby levels, lessons for students with special needs, and collegiate non-keyboard music major and non-music major classes. Music performance activities are carefully monitored by the piano faculty. Students are strongly encouraged to participate in local State, national, and international presentation opportunities (conferences, etc.) and work closely with mentors to develop research topics and proposals. Students in this program regularly are accepted to present at top-tier events and have had publications accepted in top-tier journals.

b. any required levels of achievement

Coursework: A master's degree in music is required for admission. The Music Diagnostic Examination taken by all entering graduate students comprises a theory test, including aural skills, a music history/literature test, and a piano literature test. Weakness in tonal theory or aural skills is remediated through successful completion of MUSC 523 which cannot be used for elective credit in the degree and must occur before other graduate theory courses are undertaken. Students with weakness in 20<sup>th</sup> century theory are advised into appropriate graduate courses (MUSC 724, or 725) for degree credit. Music history proficiency is reported by period and remediation is accomplished through completion of undergraduate coursework (no degree credit offered), or self-study followed by reexamination, and judicious course requirements or recommendations. Remediation in periods where knowledge is weak must occur before graduate courses in the period may be undertaken. Weakness in piano literature is remediated through successful completion of MUSC 558 and/or MUSC 559 which cannot be used for elective credit in the degree and must occur before other graduate piano literature courses are undertaken.

Research and Writing: All doctoral students are required to complete MUSC 747-Advanced Music Research. All students in piano pedagogy must complete a written doctoral document which shows the ability to do research and to write at the doctoral level and pass a reading comprehensive level for one foreign language, usually German, French or Italian. International students may petition to have English meet their foreign language requirement.

Measurements: Doctoral students must pass a written Candidacy Examination in their major area and perform a Candidacy Hearing for the piano faculty; a written Comprehensive Examination in their major area and in music history and music theory and piano literature; and an oral Comprehensive Examination in music history/literature, music theory, and piano pedagogy and piano literature; and an

oral Dissertation/Treatise Examination (defense). These are described in detail elsewhere. The dissertation requirement for the DMA in Piano Pedagogy is fulfilled in two ways: 1) completion of a dissertation demonstrating a level of scholarship appropriate for the doctoral level; or 2) completion of a treatise concerning some aspect of the theory or practice of teaching piano plus two public recitals, of which one may be a chamber-music recital, concerto recital, or lecture-recital.

4. Graduate aspects, specific

a. specific application requirements

- i. Typed repertory list (with works publicly performed clearly identified) and copies of recital programs
- ii. On-campus audition (if distance to the campus is a factor, a student may submit an audition recording for provisional admittance; the student will need to complete an on-campus audition, however, before initial registration)
- iii. Evidence of at least two years of successful teaching or professional experience (applicants of exceptional ability who do not have prerequisite experience may be admitted on the condition that such experience be completed before the Oral Dissertation Examination)
- iv. Recital/Treatise track: submission of at least two graduate-level term papers, or submission of a master's thesis

v. Dissertation track: submission of at least two graduate-level term papers, or submission of a master's thesis

b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

d. Candidacy--A doctoral student in piano pedagogy must pass a written candidacy examination in piano pedagogy and piano literature and perform a candidacy hearing for the piano faculty. The written examination must be completed during the first year of study after admittance but before doctoral candidacy is approved. The hearing is performed during the first year of study after admittance but before doctoral candidacy is approved. The hearing, which is in addition to the audition for admission to graduate study, will consist of the following according to the approved degree track:

\*recital/treatise track - a thirty-minute memorized program containing works from at least three contrasting style periods;

\*dissertation track - a thirty-minute memorized program from at least three contrasting style periods.

The level of difficulty of music may vary for the two tracks, but a student is expected to demonstrate musical and technical maturity commensurate with doctoral level applied study and performance.

Final Project Requirements-- For the DMA in Piano Pedagogy

(performance track), one of the 2 required must be a solo recital, and the other recital may consist of a concerto, chamber music, or lecture recital.

5. Results, Assessment measures--Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above. The current enrollment of 20 is above the 10-year average, with 6 students expected to graduate during the 2021-2022 Academic Year. This program meets institutional aspirations and identifying and addressing weaknesses is an ongoing part of the program assessment process. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.
6. Strengths, Weaknesses, Challenges, Opportunities for improvement  
 The greatest strength of this program is faculty expertise. It is also benefits from a highly developed teaching and learning partnership with the School's Center for Piano Studies (pre-college and adult non-university student learner program), Carolina LifeSong Initiative (piano study and creative music-making program for students with autism and other special needs), and Group Piano Program (college non-keyboard music majors, and non-music elective study program). The degree also enrolls a diverse student population—among the most diverse on the entire UofSC campus. Currently enrolled students are from the USA, China, Nicaragua, Philippines, Russia, South Korea, Taiwan. Past enrolled students from the USA, Bolivia, Brazil, Bulgaria, China, Colombia, Japan, Malaysia, Singapore, Spain, Taiwan. Weaknesses and challenges to the degree stem from a lack of: 1) Sufficient fellowship and assistantship funding; and 2) With the growth in size and national prestige of the DMA and in the Center for Piano Studies (CPS) that supports it, there is an emerging need for additional group piano teaching space for degree students teaching in the CPS. This second group piano laboratory and teaching space would be ideal and also serve as a small second group lab (8 stations). 3) Failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:
  - \*inconsistent heat and cooling in every room in the facility,
  - \*leaks in office and studio ceilings in various floors that come and go,
  - \*and, most especially, highly problematic humidity issues that cause:
    - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
    - deterioration of all painted walls and doors, and
    - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.
7. Rationale for Continuation: The DMA in Piano Pedagogy is one of the School's most notable degree programs nationally and internationally. As it represents one of the top two such programs in the country year in and year out and the only comprehensive program in the nation, it actualizes a deep tenet of the School's mission and strategic plan and is consistently viable. It is also the only program in the nation offering teacher training through the doctoral level in working with students who have autism and other special needs.
8. Plans for addressing weaknesses and improving results: This program meets institutional aspirations. Identifying and addressing weaknesses is an ongoing part of the program assessment process. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study.

## **Doctor of Musical Arts in Performance**

### 1. Purpose:

This program is designed to develop at an advanced level, persons qualified in the art and science of musical performance and teaching, and to expand the musical background of the students in areas such as music theory and music history as well as in general research. The DMA degree is designed to prepare students to be college-level teachers. Students are encouraged to engage in teaching throughout their degree program, not just in the semester when they register for their pedagogy course.

### 2. Curricular Table:

#### **Program Title: DOCTOR OF MUSICAL ARTS IN PERFORMANCE**

#### **3-year program**

#### **Program submitted for Renewal of Final Approval**

**Current semester's enrollment: 61**

**Program supervisors: Professors Janet Hopkins, James Ackley, Christopher Berg, Joseph Eller, Scott Herring, Charles Fugo, and Clifford Leaman**

Major Area	Other Studies in Music	Electives	Total # of Units
26 units	19	3	48
54%	40%	6%	100%

#### **Major Area**

MUSC 811—Doctoral Applied Music	6 units
MUSC 740—Music Literature (area)	2-4 units
MUSC 801—Advanced Performance Pedagogy	2 units
MUSC 891—Recital Preparation	6 units
MUSC 892-896—Recital	4 units
MUSC 897—Document Preparation	2 units
MUSC 735—Chamber Music	0-2 units
<b>Total Major Area</b>	<b>26 units</b>

#### **Other Studies in Music**

MUSC 747—Advanced Music Research	2 units
MUSC 734—Ensemble	2 units
Advisor-approved 700-level Music Theory courses	9 units
Advisor-approved 700-level Music History courses	6 units
<b>Total Other Studies in Music</b>	<b>19 units</b>

#### **Electives**

Selected from 700-level music courses (not major area)	3 units
<b>Total Electives</b>	<b>3 units</b>

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to attain performance competence at the highest professional level with historical and theoretical knowledge supportive of the development of individualized interpretations. Students must also attain a broad knowledge of repertory and literature and studies in pedagogy are required.

#### b. any required levels of achievement

A master's degree in music is required for admission. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and a music history/literature test. Weaknesses in tonal theory or aural skills is remediated through successful completion of MUSC 523, which cannot be used for elective credit in the degree and must occur before other graduate theory courses are undertaken. Students with weaknesses in 20<sup>th</sup> century theory are advised into appropriate graduate courses (MUSC 724, or 725) for degree credit. Music history proficiency is reported by period and remediation is accomplished through completion of undergraduate coursework (no degree credit offered), self-study followed by reexamination, and judicious course recommendations. Remediation in periods where knowledge is weak must occur before graduate courses in the period may be undertaken. All doctoral students except those in composition are required to complete MUSC 747 (Advanced Music Research). All students in performance must complete a doctoral document, which shows the ability to do research and to write at the doctoral level and pass a reading comprehensive level for one foreign language, usually German, French or Italian. Doctoral students must pass a written Candidacy Examination in their major area; a written Comprehensive Examination in their major area; and an oral Comprehensive Examination in music history/literature, music theory, and their major area; and an oral Dissertation Examination. These are described in the GENERAL information section of the Graduate Curricula above. The dissertation requirement for the DMA in Performance is fulfilled by the presentation of three (conducting) or four public recitals (all other areas) and the defense of the doctoral document. One of the recitals must be a chamber-music recital, concerto recital, lecture recital, or major opera role.

### 4. Graduate aspects, specific

#### a. specific application requirements

- i. Typed repertory list (with works publicly performed clearly identified) and copies of recital programs
- ii. On-campus audition (if distance to the campus is a factor, a student may submit an audition recording for provisional admittance; the student will need to complete an on-campus audition, however, before initial registration)
- iii. Submission of at least two graduate-level term papers
- iv. For voice majors, demonstration of diction proficiency in English, French, German, and Italian (demonstrated to voice faculty at the time of audition/interview or before matriculation)

- b. \*Research and Professional Tools... AND
- c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)
- d. Candidacy-- In addition to the audition required for admission to graduate study, a doctoral student in conducting or performance is required to give a candidacy hearing that is adjudged satisfactory by the area music faculty. The literature, which should reflect the breadth of styles appropriate to the given performance medium, may include part or all of that learned for some other performance (e.g., a master's recital) or it may include works from the applicant's performing repertory. The candidacy hearing, which will not be recorded, should be approved and scheduled according to the regulations that govern degree recitals.

Final Project Requirements—All degree recitals but one must be solo recitals.

One recital must be a lecture, concerto, chamber music recital, or a major opera role (see below). One recital may be given outside the Columbia metropolitan area.

Lecture Recital (MUSC 892) - A lecture recital should demonstrate the candidate's ability to communicate to an audience in-depth understanding, based on research, of some facet of the literature, performance, or pedagogy of the major area. The amount of performance time for the lecture recital is not specified, the principal consideration being that performance should illustrate the content of the lecture. The entire presentation, however, should be between 50 and 75 minutes in length. At the end of the presentation the candidate may be questioned by committee members or by other members of the audience. The subject of the lecture recital may be related to some aspect of the candidate's research project, but the latter will be substantially larger in scope.

Concerto Recital (MUSC 894) - The work chosen for the concerto recital is to be performed in its entirety and should come from the standard concerto repertory of the student's performance medium. Public performance with an orchestra (or the appropriate original "accompanying" instrumentation) is required. With the permission of the Music Graduate Committee, the concerto recital may be presented outside the Columbia metropolitan area if at least three members of the area faculty are present or if the performance is video recorded (one member of the area faculty should be present for the video recording).

Chamber Music Recital (MUSC 895) - The works should be chosen from the standard chamber music repertory of the student's performance medium, though one recently composed work that is perhaps not a "standard" repertory item may be included.

Opera/Oratorio Role (MUSC 893) - An approved opera role, which is to be presented and adjudicated in a public performance, must be considered a major (not supporting) role in a fully mounted opera. An approved oratorio (or mass) must be performed in a professional setting that uses chorus and orchestra and must be of sufficient length and difficulty to equal aspects of either a full-length solo recital or a major opera role. With the approval of the Music Graduate Committee, the opera or oratorio role may be presented outside the Columbia metropolitan area if at least three members of the area faculty are present or if the performance is recorded and one member of the area faculty is present (a video recording is required for an opera performance and an audio recording of an oratorio presentation).



## 5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above). This program meets institutional aspirations and identifying and addressing weaknesses is an ongoing part of the program assessment process. The South Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

## 6. Strengths, Weaknesses, Challenges, Opportunities for improvement

All students are taught by experienced tenure-track faculty who are specialists on the instrument/voice. The standard of performance continues to rise and increasing numbers of graduates have secured employment in academia in recent years. A mid-sized concert hall was added several years ago (Johnson Hall, 2014), and provides many additional opportunities for large chamber and solo performances. Weaknesses and challenges to the degree stem from a lack of: 1) a performance hall of sufficient size adequate for choral and opera performances; 2) additional positions and higher funding of existing assistantships that would make recruiting to the program more attractive to prospective students (see Section I. C.); 3) adequate acoustical treatments in Music 016, 201 and 220 are problematic; and 4) failures in the heating, cooling, and ventilation are numerous, resulting in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

## 7. Rationale for Continuation: The DMA Performance actualizes a central part of the

School's mission and strategic plan and is consistently viable. Many graduates of the DMA program in performance have secured employment in academia and other musical institutions, which points strongly to the viability of the program.

## 8. Plans for addressing weaknesses and improving results

This program meets institutional aspirations and identifying and addressing weaknesses is an ongoing part of the program assessment process. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study. Additional Graduate Assistantship positions have been created since 2019, increases in stipends are coming in fall 2022, and plans for the creation of new assistantship positions continue. Currently every applied area has an assistantship available, with several having multiple assistantships. Additionally, five (5) new assistantship positions began in the Fall 2021 semester for The Collective graduate ensemble. Plans for further increased assistantship funding are indicated in SECTION I. C. of this self-study. Current plans for creating a performance and instructional venue near the School of Music facility for jazz, musical theater and other musical performances are outlined in SECTION 1. F. of this self-study.

## Doctor of Philosophy in Music Education

### 1. Purpose:

The specific purposes of this program are to develop the knowledge and skills of persons concerned with improvement of music teaching in schools and colleges, to encourage research in the area of music education, and to expand the musical background of degree students in areas such as music history, music theory, and research. The degree emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form.

### 2. Curricular Table:

**Program Title:** DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION

**3-year program** **Program submitted for Renewal of Final Approval**

**Current semester's enrollment: 3** **Program supervisors: Gail Barnes, Cliff Leaman**

Major Area	Other Studies in Music	Electives	Total Number of Units
25-31	12	5-11	48
52-65%	25%	10-23%	100%

### Major Area

MUSC 796—Research in Music Education and Pedagogy	3 units
Courses selected from: MUED 700—Independent Study, MUED 752—Psychology of Music, MUED 753—Instrumental Development and related Materials, MUED 754—Music Administration and Curriculum, MUED 756— Choral Development and Related Materials, MUED 757—Seminar in Elementary Music, MUED 785—Measurement and Evaluation of Music Learning, MUED 784—Band Literature, MUED 792—Music Learning Theory MUED 793--Topics in Music Education	9-15 units
MUED 890—Research Project	1 unit
EDRM 710—Educational Statistics I	3 units
EDRM 711—Educational Statistics II or EDRM 740—Qualitative Research in Education	3 units
MUSC 899—Dissertation Preparation	12 units
<b>Total Major Area</b>	<b>25-31 units</b>

### Other Studies in Music

Two approved 700-level courses in Music Theory	6 units
Two approved 700-level courses in Music History	6 units
<b>Total Other Studies in Music</b>	<b>12 units</b>

### Music Electives

Selected from 700-level MUSC courses	0-5 units
<b>Total Electives</b>	<b>0-5 units</b>

### 3. assessment of compliance with NASM Standards

#### a. specific to degree

This degree is compliant with NASM standards. Students are expected to pursue the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are provided in such areas as performance, aesthetics, ethnomusicology, history of the other arts, education, anthropology, and sociology.

#### b. any required levels of achievement

A master's degree in music, teacher certification, and successful teaching experience is required for admission. The Music Diagnostic Examination, taken by all entering graduate students comprises a theory test, including aural skills, and a music history/literature test. Weaknesses in tonal theory or aural skills is remediated through successful completion of MUSC 523, which cannot be used for elective credit in the degree and must occur before other graduate theory courses are undertaken. Students with weaknesses in 20<sup>th</sup> century theory are advised into appropriate graduate courses (MUSC 724, or 725) for degree credit. Music history proficiency is reported by period and remediation is accomplished through completion of undergraduate coursework (no degree credit offered), self-study followed by reexamination, and judicious course recommendations. Remediation in periods where knowledge is weak must occur before graduate courses in the period may be undertaken. Doctoral students in music education are required to complete MUED 796--Seminar in Music Education Research and at least six credits of 700-level educational statistics. In addition, they must pass a reading comprehensive level for one foreign language, usually German, French or Italian. The substitution of additional statistics/research coursework in the place of the foreign language requirement is possible. Doctoral students must pass a written Candidacy Examination in their major area; a written Comprehensive Examination in their major area; and an oral Comprehensive Examination in music history/literature, music theory, and their major area; and an oral Dissertation Examination (defense). These are described in detail elsewhere. Candidates for the PhD in music education must complete, defend, and submit a dissertation.

### 4. Graduate aspects, specific

#### a. specific application requirements

- i. Documentation of appropriate education, certification and teaching experience (*minimum of three years and an expectation of five years successful teaching experience*)
- ii. On-campus interview
- iii. Submission of a master's thesis or equivalent demonstration of the ability to undertake and complete significant, original scholarly work

#### b. \*Research and Professional Tools, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

#### c. \*Comprehensive review near conclusion of study, (see Section II.A. Certain Curriculum Categories, Graduate Programs above)

#### d. Candidacy-- A doctoral student in music education must submit at least two

scholarly papers that offer significant evidence of doctoral-level research and writing abilities in music education.

Final Project Requirements-- Dissertation in Music Education: No later than five years after completion of the Comprehensive Examination, a PhD candidate in music education must present a dissertation that has been approved by the student's dissertation committee, the Dean of the School of Music, and the Dean of the Graduate School. The dissertation should demonstrate a level of scholarship appropriate for the doctoral level. Guidelines for preparing both the prospectus and the actual dissertation are available online. *Prospectus* — Prerequisite to submitting a dissertation prospectus are the following: 1) appointment of the dissertation committee; 2) completion of at least one semester of statistics; and 3) completion of the special research project in music education (MUED 890). With the help of the project's director, the candidate must prepare a prospectus for approval by the student's dissertation committee. Once the prospectus is approved by the committee and the Music Graduate Director, a corrected copy of the prospectus is to be filed in that office within one month of approval. The prospectus should include a clear statement of the purpose(s) of the study, an outline of chapter headings or their equivalents, specific procedures and methods to be followed, and a basic bibliography. *Dissertation* — When the project director has fully approved the dissertation, the student will submit a copy to each committee member. The director will collect the corrections and suggestions from the committee members and give them to the student for preparation of a revised copy. Upon the approval of the project's director and no fewer than seven weeks before the degree is to be conferred, the student will submit one revised copy (along with a list of available dates for the oral defense examination) to the Music Graduate Office for format check. After making all necessary changes resulting from the oral dissertation examination or the format check—and no later than 30 days before the degree is to be conferred—the student should submit the corrected version to the Music Graduate Office for final approval by the dissertation/research committee and the Dean of Music. The approved document may then be presented to the Graduate School through electronic submission. Oral Dissertation Examination (defense)-- Each doctoral candidate must successfully defend a dissertation or document before the appointed doctoral committee. For candidates in conducting, performance, or piano pedagogy (recital track), this may also include questions concerning any historical, stylistic, or technical aspect of the works performed in recital. The examination, which will be arranged through the Music Graduate Office, may not be scheduled until the Comprehensive Examination and all recitals have been completed. The Oral Dissertation Examination must be passed at least 30 days before the date at which the candidate expects to receive the degree. An approved copy of the doctoral research project must be submitted to the Graduate School Office by the published deadline.

## 5. Results, Assessment measures

Most of the results and assessment measures for this degree are outlined in the Section II.A. Certain Curriculum Categories, Graduate Programs above. This program meets institutional aspirations and identifying and addressing weaknesses is an ongoing part of the program assessment process. The South

Carolina Commission on Higher Education requires a formal assessment of all programs on a regular basis.

6. Strengths, Weaknesses, Challenges, Opportunities for improvement

A strength of the program is that the music education faculty includes specialists in band, choral, early childhood, and strings and all are active in research. A weakness and challenge is the enrollment. Additional positions and higher funding of existing assistantships would make recruiting to the program more productive. Additionally, adequate acoustical treatments in Music 016 are highly problematic for students in this program. And finally, failures in the heating, cooling, and ventilation in the School's main home are numerous and result regularly in:

- \*inconsistent heat and cooling in every room in the facility,
- \*leaks in office and studio ceilings in various floors that come and go,
- \*and, most especially, highly problematic humidity issues that cause:
  - carpet decays and loosening in all hallways and classrooms of the building and that become a health hazard damage,
  - deterioration of all painted walls and doors, and
  - damage to wooden instruments, especially the School's inventory of 125 or so pianos worth over \$6M total.

7. Rationale for Continuation: The PhD in Music Education actualizes an important principle of the School's mission and strategic plan, and is usually viable

8. Plans for addressing weaknesses and improving results

This program meets institutional aspirations. Identifying and addressing weaknesses is an ongoing part of the program assessment process. Plans for increased assistantship funding are indicated in SECTION I. C. of this self-study.

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

### **Music Studies in General Education**

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

The UofSC School of Music endeavors to provide musical exposure to non-music students through appropriate courses, participation in musical ensembles, and attendance at recitals, concerts, and other musical performances. Those students majoring in other fields who bring with them a strong background and commitment to music study and performance find a warm welcome in the applied studios and ensembles.

Presently there is a fine arts requirement of three credits included in most undergraduate degrees across the campus, and a variety of music courses for the non-music major are offered through the School of Music. In addition, a wide range of recitals and concerts are available to the student. In some courses for the non-music major, attendance at a number of concerts is a requirement. Reports from students in these classes indicate a high degree of satisfaction overall. All non-major music classes, whether taught by regular faculty or taught by a teaching assistant (under faculty supervision), participate in student evaluations of the course/instructor. The results have been most helpful in providing guidance to the faculty and to those involved in the teaching, so as to insure the most positive experience for these students. Musical ensembles are open to all students by audition. Some groups, particularly the concert and marching bands and the University Chorus, involve large numbers of non-music majors. Courses intended primarily for music majors also are open to non-music majors with the permission of the instructor. Private lessons are also available through audition to the non-music student if space in studios is available. Non-majors who receive music scholarships are required to enroll in private instruction. The increasing popularity of the minor in music also brings more non-music majors into the School of Music environment. In addition, the School of Music provides the UofSC Honors College with special courses to serve that portion of the general student population.

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

The School of Music seeks to provide opportunities for the music student to realize the broader context of musical activity and study, particularly in relation to music and the general public. Consistent with the School's Five Core Values (see Section I. A. above), it is the School's aim to develop broadly trained musicians who combine the highest possible level of professional accomplishment with a broad understanding of the liberal arts and humanities and a desire for engagement with the community as musical leaders. The UofSC School of Music supports the NASM statement: "The combined influence of musicianship and general studies is profound and far reaching in establishing a foundation for artistic and intellectual development. Ideally, this foundation enables students to acquire: (1) an awareness of differences and commonalties regarding work in artistic, scientific, and humanistic domains; (2) a personal/artistic mission; and (3) a sense of individual responsibility for cultural development as a whole and musical development in particular."

#### **3. Faculty and Administrative Involvement**

Though the School has no faculty position devoted to the instruction of music studies for the general public, there is, obviously, a great deal of faculty involvement in such study. A portion

of the load a full-time tenured faculty positions in Music History are dedicated to the supervision of graduate assistants whose assistantships are for the teaching of music appreciation courses (MUSC 110). Further, faculty teach other courses for non-majors at the university as well as throughout the programs of the *Music For Your Life* Initiative. With respect to administration, the School has allocated a large portion of the Director of the Spark Music Leadership Laboratory (*Rachel Calloway*) to observing a focus on not-purely-musical studies and experiences for all music students, and for the population of music entrepreneurship minors who are NOT music majors. As indicated in other parts of this self-study, the faculty and administrative involvement in community engagement goes well beyond supplying music listening encounters for the general public or non-music majors, into an executed principle of providing music-making opportunities for the purpose of deeper musical understanding for constituents through experience.

#### 4. The Local Community

Public performances and teaching represent significant vehicles for the music student's involvement in the larger community. Students take part in concerts and tours, both on and off campus, and regularly perform at venues such as the Faculty House and area retirement homes. The School's encouragement of participation in chamber music has increased the opportunities for community performance. The UofSC String Project, Children's Music Development Center, and Carolina Music Studios, Center for Piano Studies, and other *Music For Your Life* programs (see section I. L. above) programs offer rich teaching opportunities. Some students become involved in arts management and audience development through their work in promoting concerts of ensembles and chamber music groups. Others participate as church musicians and perform in community semi-professional groups. Most faculty performers are likewise active in performances throughout the community (South Carolina Philharmonic Orchestra, Palmetto Opera, and the Palmetto Mastersingers, etc.), and provide leadership for such organizations as the South Carolina Music Educators Association, South Carolina Music Teachers Association, School Carolina Independent School Associate (homeschoolers). Several faculty serve as adjudicators of musical events and present workshops for area teachers or the general public

#### 5. The Media

In general, the School of enjoys a positive relationship with the media. Currently one member (vacant) of the School of Music advancement staff works in conjunction with the UofSC Marketing and Media Relations to provide adequate coverage for School of Music events and activities. Unfortunately, due to the extraordinary number of performances offered by the unit, it is difficult to obtain good coverage on a regular basis through print and other media. Yet, the orchestra and opera productions are regularly reviewed, and the guest artist, faculty artist, and Southern Exposure (new music) programs also receive good exposure. Unfortunately, a reduction in staff at the local newspaper has resulted in diminished publicity in that journal. Recognizing the importance to the School and to the University of adequately showcasing the multitude of high-quality events that are produced each year, a recent exploration of the issues of satisfactory promotion of events and activities and has been conducted in conjunction with its component Koger Center for the Arts staff. As a result, the School articulated a plan to staff three marketing/communications professionals to help address the School's presence with local and national media.

## 6. Arts and Arts Education Policy Development

Music faculty provide leadership for the arts within the community and state and seek to influence policy development regarding arts education. There is regular faculty involvement with organizations such as the South Carolina Philharmonic Orchestra, Palmetto Opera, Palmetto Mastersingers, South Carolina Music Educators Association, South Carolina Music Teachers Association, and the South Carolina Independent School Association (Homeschool). There are continuing efforts to influence the State Department of Education and the Commission on Higher Education regarding the significance of K-12 fine arts study for all and the desirability of including arts study as an admission requirement for state colleges and universities.

A major part of the School's focus on the preparation of music leaders is its commitment to instruction in and experiences with advocacy, at the interpersonal, neighborhood, and local/state/national policy levels. Two classes--one at the freshman level team-taught by the dean (*Tayloe Harding*) and the professor-of-practice in music leadership (*Mary Luehrsen*) for zero-credit as a requirement of all undergraduate majors; and a senior level course, slashed for graduate student credit as well, taught by the professor-of-practice, form the basis of an introductory curriculum in music advocacy where students acquire knowledge of and experience with the principles of arts and arts education policy development at all levels.

## Performance

The School of Music is committed to the premise that students in all music degree programs must demonstrate each semester an acceptable standard of performance in their major performing medium. Students are graded each semester in their applied study by a jury of faculty in that particular area (piano, strings, woodwinds, voice, etc.). The standard for grading is dependent on the degree program of the student. The most stringent standard is applied to students in the performance degree and the performer's certificate program. (The latter was instituted by the School of Music to accommodate outstanding student performers who are not pursuing a music performance degree). Other degree programs are graded on a less demanding scale.

Students in performance degree programs must complete four semesters of 211 (lower division), four semesters at the 411 level (upper division) of study and accumulate 32 credit hours. The other B.M. degree programs require completion of four semesters of 111 (lower division) and at least two semesters at the 311 level (upper division) with music education accumulating a minimum of 14 credit hours and in composition and theory, accumulating a minimum of 12 credit hours. Students in the Bachelor of Arts in Music degree are required to complete 12 credits of applied study and at least six semesters at the 111 or 211 level (lower division). Music majors in the B.A. degree may study at the 101 level (remedial) for a maximum of two semesters. Students must perform at the 111 or 211 level to be admitted to any B.M. degree program.

In addition to jury examinations at the end of each semester, each degree program requires a certain number of public solo performances, generally satisfied by performing in either the seminar (recital class) or the individual teacher's studio class. Performance majors usually



perform as soloists twice each semester, and other degree programs require solo performances once or twice per year.

Performance majors and performer's certificate students must receive permission from the jury each semester in order to continue in their programs. A public half recital is required for performance major students in the junior year, and in the senior year a public full recital is required. Undergraduate Performance certificate students have the option of a public half public recital in the junior and senior years or a full public recital in the senior year. All B.M. students will perform an extended jury examination at the end of the sophomore year to demonstrate their fitness to move to the upper division.

Students in the BM in Performance degree who choose a concentration in that degree from the choices of Concentration in Entrepreneurship, Chamber Music, or Technology (what are collectively known colloquially as the BM “Performance Plus” concentrations) are required to complete several special performance-related requirements beyond those established for the standard BM in Performance. A semester of “Supplemental Applied” is required where students enrolled in any of the three concentrations register for a 1 credit supplemental applied course with a member of the faculty who specializes in a supplemental area associated with performance skill (improvisation, advanced breathing, mindfulness, performance technology, new music ensemble management, etc...). Faculty interested in making themselves available for such study, and their specialties, are listed on a School Compendium of such supplemental applied instruction and are advised by the School’s undergraduate advisor to consult a faculty member for their interest for that supplemental instruction from the compendium, similar to how students pursue independent studies with music faculty. The faculty who serve as supplemental applied instructors are granted additional load credit for these students. In some cases, if there are multiple students interested in the same supplemental specialty in the same term, the faculty member will engage them in groups rather than just in one-on-one instructional sessions.

A second “applied feature” in these three Performance Plus concentrations is the *Innovation Recital* where students in an annual cohort of the concentrations are challenged to work together to produce every aspect a single evening recital, including the programming, venue, marketing, logistics, and where each student transforms one piece of music that they will perform in some way into a unique artistic statement. In lieu of one traditional jury, a third applied feature, the *jury project*, involves making three studio-quality audio recordings and transforming one into a music video. And finally, the senior recital of the degree must address an element beyond performance such as marketing, interdisciplinary collaboration, or writing an interactive script for an innovative performance design.

Graduate certificate students must present two public recitals, and MM- Performance majors must perform a full recital and (for guitar or orchestral instruments) a concerto (major work for their medium with orchestra). MM-Conducting and MM-Piano Pedagogy (recital track) students are required to present one public recital. Graduate music education students have the option of (1) performing a graduate solo recital, (2) writing a thesis, or 3) taking an additional three-hour academic course.

A new and innovative MM in Performance with a Community Engagement Concentration provides students enrolled the opportunity to acquire knowledge and skills related to developing community partners, engaging with various groups within communities, and managerial aspects of community projects and collaborations. This degree option is reflective of the School's core value, to *Prepare Music Leaders*, as are two new pre-formed graduate ensembles, The Fuse Ensemble woodwind quintet who have created a new concert series ("Ears Wide Open") upon which they both perform and curate, designed to bring classical chamber music to areas of the expansive UofSC campus unaware of the power of such music to impact lives and communities; and The Collective, a non-fixed instrumentation group of five DMA students who will stay together as this group for their three-year residency requirement in the DMA in Performance program and whose mission is to discover, arrange, compose, and otherwise produce their own music for their own audiences in their own sought-out venues and collaborations, all in an effort to model a future chamber music ensemble for their possible careers in the real world. Both of these groups manifest the performance principle important in the School to engage community in new ways for the benefit of all, as do many other chamber ensembles formed by students at all levels.

Students pursuing the Doctor of Music Arts in Performance or Conducting must present a qualifying recital as well as four dissertation recitals, and those pursuing the recital/treatise track of the DMA-Piano Pedagogy degree must present two dissertation recitals. Recitals are graded by three or more faculty from the major area. Undergraduate recitals are assigned letter grades, while all graduate recitals are graded on a satisfactory-unsatisfactory basis. Literature for juries is left to the judgment of the teacher. Contents of all graduate recitals require prior approval of the area faculty.

Undergraduate performance majors are expected to develop abilities in their applied skills that should earn them acceptance into major graduate schools or possibly performance employment opportunities. Other students taking applied instruction are expected to conform to NASM standards of proficiency in tonal concepts, technical proficiency, and musicianship. Graduate performance students are expected to perform well enough to be competitive with other students and professionals across the country for teaching and performing opportunities.

Graduate performance students are expected to perform at a level that will make them competitive with other students and professionals across the country for teaching and performing opportunities.

Students, especially undergraduates, are expected to perform in School of Music ensembles. Each degree program has a specific number of credit hours required in major and minor ensembles. Large ensemble membership is related to the degree program or the performance medium (vocalists in a major choral ensemble, string players in the orchestra, music education instrumental majors in the marching band, guitar majors in the guitar ensemble, etc.), while other expectations are attached to scholarship monies offered to students.

At present, the School of Music has a teacher/performer for every course offered in applied study. The applied faculty give public performances regularly. Despite restrictions on travel and

public activities due to the COVID pandemic, faculty have maintained an active performance schedule, replacing certain public appearances with recordings and live virtual performances.

Performance opportunities for faculty and students alike are regularly offered at the School of Music and on concert series within the City of Columbia (Southern Exposure New Music Series, Chamber Music on Main, ColaJazz, Freeman @3 Series, Music for Your Life Concerts), through exchange concerts with faculty at other colleges, in collaboration with the South Carolina Arts Commission and through music clubs or music teacher organizations. Faculty members also perform in chamber ensembles ranging from piano trios and jazz combos to early music ensembles. Some members of the faculty are under management, accepting numerous professional engagements each year. In cases where there is no formal mechanism for booking, publicizing, or administering professional solo or chamber performances, faculty and students regularly assume the role of freelance artist, negotiating fees directly with presenters and performance venues.

Applied instrumental faculty also enjoy regular engagements with regional orchestras including the Charlotte Symphony, the Columbia Philharmonic, the Greenville Symphony, the Charleston Symphony, and the Aiken Symphony. Local ballet orchestras, church and civic orchestras rely on School of Music faculty to function as principal players.

National and International appearances by large student ensembles are primarily financed by student fees, grants, donations and the School of Music dean. General university financial support for touring ensembles has not been consistent. Despite this fact, over the past ten years, choral and instrumental groups have traveled regularly to Europe and Asia. The chorus, band and orchestra have performed at a number of conventions organized by national music organizations. Individual faculty and chamber groups have also arranged tours both in this country and abroad through personal contacts and other resources. While there is no formal mechanism within the School of Music to facilitate such touring arrangements, some off-campus performance opportunities for students and faculty are coordinated by the School of Music Entrepreneurship Program. An important aspect of this program is the SPARK Music Leadership Laboratory which seeks to create an entrepreneurial culture throughout and beyond the School of Music. It is anticipated that training provided by the leadership laboratory will result in an increased awareness of the role of personal enterprise and result in additional performance opportunities, supplementing those arranged informally through the aid of personal contacts or employee rosters kept by the professional ensembles in the city and state.

### **Other Programmatic Activities**

As the UofSC School of Music delivers on its mission and pursues its vision, the work of the School has become increasingly connected to the most seminal aspect of that vision: the realization of its five core values. School stakeholders feel strongly that the unit's new initiatives and programmatic activities—even those that are not altogether new but instead represent advancements of already high-achieving aspects of the School—must align with the principles of the *Vision2025 Strategic Plan* currently in force for the period 2015-2025. The School also expects to assure that all such initiatives and activities should support not only the goals and objectives of that plan but must also be conceived and attributable to the pursuit of the core

values. In this way, the School's "other programmatic activities" and its evaluation, planning and projections (see Section III. below) overlap.

In an effort to best indicate other programmatic activities and related priorities, the list below is developed. It indicates each of the five core values, and then below the heading of each value it summarizes some other programmatic activities of the School that have not already been covered elsewhere in the self-study in any detail. The below lists are not to be considered complete.

#### The Pursuit and Achievement of **Excellence**

- \***Bridging Our Distances Initiative** of 2020-21 and 2021-22

- ([https://sc.edu/study/colleges\\_schools/music/about/bridging\\_our\\_distances/index.php](https://sc.edu/study/colleges_schools/music/about/bridging_our_distances/index.php))

- \*Production of the three school-wide 2018 performances of the Bernstein MASS involving opera, orchestra, jazz, choirs, music industry, bands, marching band and the accompanying national conference "Public Music Discourse in Honor of the Bernstein Centenary" produced by Associate Professor of Music Theory Danny Jenkins [https://sc.edu/study/colleges\\_schools/music/concerts\\_and\\_events/bernstein\\_mass/bernstein\\_public\\_music\\_discourse/index.php](https://sc.edu/study/colleges_schools/music/concerts_and_events/bernstein_mass/bernstein_public_music_discourse/index.php)

#### Defining, Re-defining, and Supporting **Student Success**

- \*The School provides greater flexibility in curricular content and experience now so that its students can exercise their desires for success through being able to make decisions themselves regarding their study. The faculty and staff of the School are also expected to not only work to help students reach the full level of their potential as professionals, but also to focus on getting all enrolled students to and beyond academic and musical standards of achievement. No student recruited is expected to fail.

- \*BS in Music Industry Studies

#### The Preparation of **Music Leaders**

- \* Spark: Music Leadership at Carolina prepares music leaders by providing instruction in and experience with community initiatives, entrepreneurial skill building, and creative support. The goal is to assist the next generation of professional musicians develop the multitude of skills required to be productive artist citizens.
- \*Savvy Arts Venture Challenge and its associated International Chamber Music Competition/Residency Program for ensembles with Innovative Event Design
- \*Professor-of-Practice in Music Leadership teaches and supervises advocacy coursework expansion, participation in music advocacy policy experiential learning activities presence on the Spark Team
- \*A growing expertise and emphasis on public music history and public music theory in teaching and learning and in RSP activity among music faculty and students.
- \*Numerous important national and international productions/presentations regarding unique of School of Music programming, including: Spark's hosting of two Summits in conjunction with the College Music Society on the design of the 21<sup>st</sup> century music school (2016, 2019); the pre-conference seminar on modern marketing the arts at the 2016 Chamber Music America conference in NYC: <https://www.chamber-music.org/2016-national-conference/pre-conference>; a major webinar produced from the School's recital hall for the NAMM *Believe in Music Week (2021)*: [https://www.sc.edu/study/colleges\\_schools/music/about/news/2021/NAMM\\_conference.php](https://www.sc.edu/study/colleges_schools/music/about/news/2021/NAMM_conference.php); MASS and the "Public Music Discourse in Honor of the Bernstein Centenary"

- \*Ears Wide Open graduate student ensemble (the FUSE Ensemble) curated concert series across the UofSC campus in alternative venues
- \*BoD Unite Communities, Celebrate Heroes, and Spur Our Futures distances  
[https://sc.edu/study/colleges\\_schools/music/about/bridging\\_our\\_distances/index.php](https://sc.edu/study/colleges_schools/music/about/bridging_our_distances/index.php)
- \*BS in Music Industry Studies

#### The Preparation of **Musicians as Educators & Educators as Musicians**

- \*Pedagogy investment (piano, violin/viola)
- \**Music For Your Life* programming comprehension
- \*Online Masters in Music Education
- \*Teaching Artistry course(s) and possibly a certificate program

#### The Preparation of **Diversely Skilled Musicians**

- \*Jazz Studies investment
- \*Musical Theatre Concentration Investment
- \*BoD Amplify Voices  
[https://sc.edu/study/colleges\\_schools/music/about/bridging\\_our\\_distances/amplify\\_voices.php](https://sc.edu/study/colleges_schools/music/about/bridging_our_distances/amplify_voices.php)
- \*Mahogany Music Festival and partnership with the Colour of Music Orchestra and the local Auntie Karen Foundation  
[https://sc.edu/study/colleges\\_schools/music/concerts\\_and\\_events/mahogany\\_music\\_festival.php](https://sc.edu/study/colleges_schools/music/concerts_and_events/mahogany_music_festival.php)
- \*2021 appointment of a Director of the Center for Southern African-American Music (CSAM) and the establishment of an annual budget for new CSAM activity
- \*All School policies, procedures, and activities led by the Associate Dean for Equity, Diversity and Inclusion (*Birgitta Johnson*)  
[https://www.sc.edu/study/colleges\\_schools/music/about/diversity\\_and\\_inclusion/index.php](https://www.sc.edu/study/colleges_schools/music/about/diversity_and_inclusion/index.php)

#### Spark Activities:

##### Wellness

- \*Wellness Wednesday weekly programming designed to foster physical and emotional well-being. Activities include yoga, sound meditation, 5-minute video segments, community drum circles, and more.
- \*Student Wellness Committee - founded to integrate students' needs into the School of Music support system.
- \*Stress-Free Finals Week - Daily events and virtual offerings dedicated to alleviating student pressure during finals.

##### Grant Programs

- \*Creativity in Music Awards support music students who pursue inventive projects while offering a framework for expanding boundaries, taking chances and discovering their personal voice. Mentorship and distinction prizes complement this process.
- \*Creativity in Teaching grants are designed to aid the implementation of creative elements in teaching. Projects should encourage a creative musical culture, encourage collaboration between faculty, staff and students, and encourage activities and initiatives that support School of Music Distinct Values.
- \*Spark Mini-Grants are designed to enable full time faculty, stand and students to request funds for Spark-related goals within the School of Music. Projects and requests should fall in line with the Spark mission to prepare students for vibrant and sustainable futures through creative learning, skill development, and personal exploration.
- \*Technology support to School of Music instructional efforts.

#### Guest Artist Residencies & Support

\*Spark supports guests each semester who interact with many different departments and areas within the School of Music. 2021 - 2022 guests include:

\*Nadia Sirota - Up Close & Personal event, podcast session, creative thinking with The Collective

\*John Fitzgerald - Rhythm in Residence community building, rhythm facilitation, community work

\*The Founders - Winners of the 2020 SAVVY Chamber Competition teaching, performing, and creative process

#### Individualized Professional Preparation

\*Students have access to individual sessions on resume building, biography preparation, and subsidized headshots

\*Gig Office - virtual hub for students to seek paid performance opportunity. Professional training seminar also included.

#### Summer Camps for the Community and for the Purposes of Student Recruitment

Please refer to the left navigation bar on this page:

[https://www.sc.edu/study/colleges\\_schools/music/community/summer\\_programs/index.php](https://www.sc.edu/study/colleges_schools/music/community/summer_programs/index.php)

## SECTION III. EVALUATION, PLANNING, PROJECTIONS

### A. Music Unit

1. The UofSC School of Music engages a variety of planning exercises, and reviews of on-going exercises annually. Planning that involves advancement, specifically philanthropy and marketing/communications, as well as specific fiscal planning and associated timelines is described in Section I. C. of the Self-study. The Office of the Provost requires the submission of an annual *Blueprint for Academic Excellence* from every college/school on campus each spring. This document contains information that informs the School's financial planning (both revenue and expenses), programmatic planning, academic and research/scholarship performance (RSP) planning for faculty and students, and an overall alignment with the unit's strategic plan. The 2022 Blueprint is attached in pdf form on the MDP thumb drive.
2. The Blueprint exercise assures that all planning in the School is not only aligned with university priorities, goals, and objectives, but that all aspects of the unit's strategic plan are observed as well. The Blueprint process ensures that the School connects its purposes and core values to the size and scope of its programming and resources required to fulfill those features, and that there is an academic relationship between the various planning procedures employed by the School for the different aspects of its enterprise.
3. All university and School of Music priorities, goals, objectives, and values are observed in planned School actions. The Blueprint process requires that any and all School goals and objectives be defended in the context of the university's strategic plan—a review of the 2022 Blueprint for the School and its articulation of curricular and programmatic purposes will reveal this. (see attached pdf from the MDP thumb drive or consult [https://sc.edu/about/offices\\_and\\_divisions/provost/docs/blueprints/2022\\_musc.pdf](https://sc.edu/about/offices_and_divisions/provost/docs/blueprints/2022_musc.pdf)). School standing and elected committees are charged each fall with considering all of the agenda items that come their way throughout the year within the context of given planning documents and current priorities, goals, and objectives. All faculty, staff, and student requests through both formal and informal granting means to the dean for funding professional development, new initiatives, or other ideas, are vetted by the dean and associate deans and--when applicable--other standing, elected or specifically-created ad hoc committees for adherence to strategic objectives and concurrence. An annual review of the progress on actions the School identified in that year's Blueprint is conducted by the School administration and reported to the Executive Committee and to the faculty in an effort to not only inform, but also to impact decisions regarding necessary adjustments to any of the current plan's components.

### B. Students

The School of Music's Assessment Committee, working in tandem with areas of the faculty and their coordinators, lead the process of evaluating the achievements of students whose majors or primary applied studies are in those areas. This review process occurs after juries in each semester, and once at the end of the academic year when an Assessment report is due to the Office of the Provost from the School's Assessment Committee, chaired by School's Associate Dean for Administration (*Jacob Will*). Along

with the findings of alumni surveys of School of Music curricula, experiences, faculty, facilities, and other resources conducted every third year, the annual assessment reports form the basis of decisions that are intended to improve student learning and/or the student experience in the School.

### **C. Projected Improvements and Changes**

Currently, the School of Music is pleased with the planning processes described above and is not considering any changes to the policies or procedures utilized.

### **D. Futures Issues**

#### Opportunities:

- \*Sustaining the School as a campus leader on university priorities as they emerge and evolve. This requires the School to be proactive and a leader of institutional change rather than being reactive and following it. It also requires that the School deliver on its promises to serve the institution well—the new campus-wide entrepreneurship minor must be managed by the School with a high degree of efficiency, for example. Spark’s sustenance of excellence in leadership training and provisions must continue to be a model for other UofSC academic units.
- \*External giving. The new advancement model and the resources that can be devoted to philanthropic giving positions the School well for a bright future in this realm, growing ever more important in the modern higher education landscape.
- \*A new Vision and Strategic plan to be developed over the next 3 years, 2022-2025 for 2025 and beyond.

#### Challenges:

The School’s most significant challenges to its planning and fulfilling the promises of that planning, are:

1. The applicability, reliability, and sustainability of the new responsibility-based budget model currently in place at UofSC (see Section I.C.). The model has what appears to be an effective governance structure, and the dean of the School of Music is a member of important committees in that structure, looking out for the interests of all colleges/schools on the campus who are “net consumers” among a body of those and “net contributors.” Yet, subvention levels key to managing the balance between ‘contributors’ and ‘consumers’ is at the discretion of the provost, and that position will see its fifth different person in it in the last five years. Additionally, the revenue side of the model is adapted annually, making fiscal planning from one year to the next difficult for the academic colleges and schools.
2. The pool of available traditionally-aged undergraduate students beginning in 2025, and our ability to recruit them to a music major, auditioned and conventional, or otherwise.



## SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

### MDP I—PURPOSES AND OPERATIONS

#### A. PURPOSES

1. *Institutional catalogs (undergraduate, graduate, community education, etc., as applicable).*

<https://academicbulletins.sc.edu>

2. *Statement of purposes and specific aims—usually, mission, goals, and objectives for the music unit, and if applicable, for the entire institution.*

Below are the UofSC Mission (2019), UofSC Strategic Plan (2020): *A Path to Excellence*, School of Music Mission (2015), School of Music Vision and Five Core Values and *Vision2025* Strategic Plan (2015-2025), and a link to the School's [Blueprint for Academic Excellence \(2021-22\)](#) which is the document that interprets the School's Strategic Plan through university's framework.

#### \*UofSC Mission (2019)

The primary mission of the University of South Carolina Columbia is the education of the state's citizens through teaching, research, creative activity, and community engagement. Among America's oldest and most comprehensive public universities, the University of South Carolina Columbia is the major research institution of the university system and its largest campus. At the heart of its mission lies the university's responsibility to state and society to promote the dissemination of knowledge, cultural enrichment, and an enhanced quality of life.

The University of South Carolina Columbia serves a diverse population of students with widely varying backgrounds, career goals, and levels of aspiration. The university offers over 320 degrees at the bachelor's, master's, doctoral, and professional program levels, affording students the most comprehensive array of educational programs in the state. Opportunities for personal and career development are provided to the citizens of South Carolina through outreach and continuing education activities. The university provides additional opportunities for associate degrees through Fort Jackson and through the oversight of regional Palmetto College campuses (Lancaster, Salkehatchie, Sumter, and Union).

Through classroom and laboratory instruction delivered in a variety of face-to-face and distance learning formats and modalities, degree programs are offered in the following areas: arts and sciences; business; education; engineering and computing; hospitality, retail, and sport management; information and communications; law; medicine; music; nursing; pharmacy; public health; and social work. The depth and breadth of its graduate programs distinguishes the University of South Carolina Columbia from all other institutions of higher learning in South Carolina.

Recognized by the Carnegie Foundation as a top research and community engaged institution, nationally ranked in start-up businesses, and conferring over 30% of all bachelor's and graduate degrees awarded at public institutions in South Carolina, the university has a profound relevance, reach, and impact on the people of the state. As the flagship institution of the university system, the University of South Carolina Columbia leads the way in providing all students with the highest-quality education, including the knowledge, skills, and values necessary for success and responsible citizenship in a complex and changing world through engagement in nationally and internationally ranked research, scholarship, community outreach, and artistic creation.

\*UofSC Strategic Plan (2020) : A Path to Excellence

Priority 1. Attract, inspire, challenge and enable our students to become innovative thinkers and transformative leaders.

Priority 2. Assemble and cultivate a world-class faculty and staff.

Priority 3. Create new pathways to research excellence in order to become Association of American Universities eligible.

Priority 4. Cultivate a more diverse, equitable and inclusive campus culture where every individual, regardless of background, has the full opportunity to flourish and thrive.

Priority 5. Harness the power, attributes and institutional diversity of an integrated and interoperative university system that enhances access, success and affordability for every eligible S.C. student.

Priority 6. Spur innovation and economic development through impactful community partnerships

Priority 7. Provide a sustainable campus infrastructure — physical, virtual, fundraising and administrative — that supports academic excellence and preeminent student life.

\*School of Music Mission (2015)

Music is an essential component of the human experience. The University of South Carolina School of Music exists to transform lives through excellence in music teaching, performance, creative activities, research, and service. Toward these ends, the school endeavors to meet five tenets:

- prepare musicians for professional careers and leadership in music teaching, performance, composition, research and related fields
- serve as a cultural and educational center of excellence for the State of South Carolina and the nation
- generate research and other creative activities in music that have local, national and international impact
- provide meaningful music experiences for all University students through courses designed to foster an awareness of the role of music in society
- enhance the University of South Carolina's commitment to become one of the finest public universities in America

\*School of Music Vision, Five Core Values (2015):

*The UofSC School of Music seeks to be a model public higher education music school for America.*

To be a model public music school our unit must:

- Be the music school that our students and our university require;
- Be the music school that our state requires;
- Be the music school that our art and our society require.

To achieve this vision, the School of Music has articulated its core values and initiated a planning process to fully embrace these values by recognizing goals and actions that manifest the values, and to do so over the next ten years, 2015–2025.

*Our core values:*

1. **Excellence** - A School of Music cannot be a model without being musically, academically, and artistically excellent. We observe this value by hiring only excellent faculty; recruiting and admitting only excellent students; conducting our work in excellent facilities; creating, delivering, and partnering with excellent programs at our exceptional university; and by expecting excellence in student achievement.
2. **Student success** - At the UofSC School of Music, we invest in the success of every student. We do not assume that some students will fail—we instead commit ourselves to assisting every enrolled student to achieve success. We realize this value by seeking to bring each and every student to our standards in all that we do and all that we expect of them, and by offering students choices and opportunities to realize success that our competitors do not.

The following three values distinguish us and combine with the two traditional ones above to make *our five core values* that propel us toward our vision.

3. The Preparation of **Music Leaders** - The UofSC School of Music acknowledges that for our budding professional musicians, should they wish to make their lives and careers in music, they will need to be prepared with more than just purely musical and traditional academic skills and dispositions. Our students must be skilled music leaders to ensure that they advance the quality of life in the communities where they live by helping to make others happier, healthier, more hopeful, and more fulfilled through the power of music. A School of Music-wide culture fostered since 2008 by the work of the nation's first public university music leadership institute, Spark: Carolina's Music Leadership Laboratory, makes possible the preparation of tomorrow's music leaders by assuring their participation and learning in four distinct but interdependent sub--disciplines: 1. Community Engagement experiences; 2. Leadership training; 3. Entrepreneurship activities; and 4. Advocacy education. We observe this value by insuring that in their degree programs professional music students gain: documented and assessed community engagement experience through either the school's award--winning *Music For Your Life* programs or in other community endeavors; training in the principles and ethics of music leadership; participation in and creation of entrepreneurial projects in music that expand their imaginations, require deep collaboration, and help them create new personal and professional behaviors; and instruction in and experience with the necessity of making a case for the value of music and music-making in society through music advocacy coursework.
4. The Preparation of **Musicians as Educators & Educators as Musicians** - The UofSC School of Music has long been a leader in music education, realized in

effective teacher training programs, specific elite instrumental and vocal pedagogy programs at all levels, and by renowned research and scholarship on music teaching and learning. We value the role that all of our professional music students ultimately play during their careers as teachers and educators in music and we have designed courses and programs to maximize these roles.

We also value the proposition that all teachers and pedagogues must be excellent musicians and able to demonstrate that excellence as a part of their teaching—we actualize our commitment to this proposition by advancing choices for realizing musical skills through teaching activities in applied music, large ensembles, chamber music, and through academic coursework in music. In addition, a faculty member hired in 2021 is an expert on Teaching Artistry and will be leading an effort with colleague faculty in music education and in pedagogy to develop a 12 cr certificate for undergraduates in teaching artistry to supplement the tenets of this core value and more fully realize it in our work.

5. The Preparation of **Diversely Skilled Musicians** - The UofSC School of Music recognizes the changing world and marketplace for professional musicians who wish to make music their life's work and we value the necessary skills we feel our graduates will need to improve and sustain, in music, their own lives and the vitality and fulfillment of persons in their communities. We observe this value by offering our students both instruction in and experiences with making music in diverse ways; opportunities to utilize a variety of musical skills beyond performance, composition, writing, and teaching; work with persons from diverse populations in their community engagement activities; and by offering programs that contain such features.

#### \*School of Music Vision2025 Strategic Plan Goals

1. More fully realize the five core values in the work of the School, most especially emphasizing the *three distinctive values*.
2. More fully integrate the five core values and the evidence of their school observance into the School of Music's messaging, most especially emphasizing the *three distinctive values*.
3. More fully leverage the five core values into the development plan for the School, most especially emphasizing the *three distinctive values*.

#### Objectives

1. More fully realize the five core values in the work of the School, most especially emphasizing the *three distinctive values*.
  - A. Devise pathways for observing the values in School curricula
  - B. Devise pathways for observing the values in School programming
  - C. Devise pathways for observing the values in School operations
2. More fully integrate the five core values and the evidence of their school observance into the School of Music's messaging, most especially emphasizing the *three distinctive values*.
  - A. Develop a student recruitment plan that features a description and examples of each of the five values, with an emphasis on the *three distinctive values*
  - B. Develop a School integrated marketing plan that features a description and examples of each of the five values, with an emphasis on the *three distinctive values*

3. More fully leverage the five core values into the development plan for the School, most especially emphasizing the *three distinctive values*.

#### Actions

1. More fully realize the five core values in the work of the School, most especially emphasizing the *three distinctive values*.
  - A. Devise pathways for observing the values in School curricula
    - i. name and charge faculty committees to develop new curricula that manifest one or more of the *three distinct values*
    - ii. name and charge faculty committees and incentive programs to help faculty adapt or re-imagine existing coursework to embrace or more fully embrace one or more of the *three distinct values*
    - iii. name and charge faculty committees to review current existing curricula to manifest one or more of the *three distinct values* (
    - iv. continue to depend upon Spark and the faculty to sustain and sponsor non-curricular activities that actualize all core values Devise pathways for observing the values in School programming
  - B. Devise pathways for observing the values in School operations
2. More fully integrate the five core values and the evidence of their school observance into the School of Music's messaging, most especially emphasizing the *three distinctive values*.
  - A. Develop a student recruitment plan that
  - B. Devise pathways for observing the values in School
3. More fully leverage the five core values into the development plan for the School, most especially emphasizing the *three distinctive values*.

#### Blueprint for Academic Excellence (2021-22)

[https://sc.edu/about/offices\\_and\\_divisions/provost/docs/blueprints/2022\\_musc.pdf](https://sc.edu/about/offices_and_divisions/provost/docs/blueprints/2022_musc.pdf).

3. *Definitions of the institution's terminology for designating wholes and parts of curricula such as: major, minor, concentration, track, emphasis, etc.*

The UofSC and its School of Music use the term *major* to describe that portion of a degree program that constitutes at least 35% of the degree for liberal arts degrees and 50% of the degree for professional degrees. In the title for the degree, the major is indicated as the first sub-discipline after the heading of "music" or "arts" and following the word "in," i.e. *Bachelor of Music in Performance*, where 'performance' is the major. Majors are indicated specifically in all curricular tables.

The term *minor* refers to an additional but secondary curricular pursuit beyond a major and is usually comprised of 18 credit hours in both liberal arts and professional degree programs. Minors do not appear in any degree titles. As minors are not required to obtain NASM Plan Approval to be offered, they are not described in detail in the self-study. Minors are not indicated in curricular tables.

*Concentration* is not a term that has consistent or common use across the UofSC campus but is used strategically by the School of Music to denote a component part of an elected degree, liberal arts or professional. A concentration in the UofSC School of Music differs from a minor not only in the amount of credits ascribed for each, but also as it relates to the role those credits play in the cumulative title of the degree—minors are seen as secondary areas of academic

interest, while concentrations are seen as important component parts of a degree, albeit smaller than the major itself, and are therefore usually included in the title for the degree AFTER the indication in of the degree's major, i.e. Bachelor of Music in Performance with a Concentration in Chamber Music. As concentrations require NASM Plan Approval, courses and credits assigned to specific concentrations are indicated in applicable curricular tables.

The term *track* is used to indicate a particular single collection of a few courses that may be slightly different in one approach to a degree plan that students may choose from another, but where the pedagogical approach to those few different credits constitutes the difference...i.e. Master of Music in Pedagogy (Concentration in Piano Pedagogy), Recital Track from the Master of Music in Pedagogy (Concentration in Piano Pedagogy), Thesis Track. Degree programs with more than one track reveal those differences on a single curricular table for the applicable degree.

The term *emphasis* is used to indicate a particular single collection of a few courses that may be slightly different in one approach to a degree plan that students may choose from another, but where the content of the actual courses may be significantly different... i.e. Bachelor of Music in Performance, Emphasis in Winds is just slightly different in some of the similar credit/course requirements from the Bachelor of Music in Performance, Emphasis in Strings but the difference in content among those courses are significant. Degree programs with more than one emphasis are typically indicated with separate curricular tables.

## **B. SIZE & SCOPE and C. FINANCES**

*HEADS Data Survey(s) containing factual information on enrollment and finances. First-time applicants must provide a completed Data Survey current to the year of self-study. See MSEXcel documents "2019-2020 NASM HEADS.Survey..." and "2020-2021 NASM HEADS.Survey..." on the MDP thumb drive.*

## **C. FINANCES**

*Financial statements or data providing a composite picture of music unit finances for the past three years. Free-standing/independent music schools of all types must also provide audited financial statements with opinion for the past three years. See MSEXcel documents "FY 19-20 & 18-19 Old Budget model.xlsx" and "FY 19, 20, 21 Budget to Actual" on the MDP thumb drive.*

## **D. GOVERNANCE & ADMINISTRATION**

### *1. Organizational chart*

See pdf document "Organizational Chart.2021.cth" on the MDP thumb drive.

### *2. Free-standing schools: NA*

3. *Duties and description of Music Executive.*

Dean (*Tayloe Harding*)- The dean is the chief administrative officer for the School of Music devoting 100% of effort to administrative duties. The dean provides leadership in matters related to program development, personnel, workload, annual review, resource management, support services, public relations, and external funding. The dean acts as the School's liaison with the University Administration and is a member of the University Council of Deans.

4. The responsibilities and relationships among faculty, staff and administration of the School of Music are governed by and described in the UofSC Faculty Manual:

[https://www.sc.edu/about/offices\\_and\\_divisions/provost/docs/faculty\\_manual/faculty\\_manual\\_columbia\\_6\\_25\\_2021.pdf](https://www.sc.edu/about/offices_and_divisions/provost/docs/faculty_manual/faculty_manual_columbia_6_25_2021.pdf)

5. The dean is reviewed annually by the provost based upon a 2-page report of activities submitted by the dean. The dean is formally reviewed by policy every five years for the purposes of renewal or non-renewal. Faculty, staff, students and other stakeholders participate in that formal review conducted by the provost's office that includes a dean's statement of 5 pages and numerous surveys for stakeholder groups developed by a committee of School faculty and staff.

6. *Communication policies and patterns within the music unit.*

Committees: [https://www.sc.edu/study/colleges\\_schools/music/internal/faculty\\_staff/facultyhandbook/fsc4.00.php](https://www.sc.edu/study/colleges_schools/music/internal/faculty_staff/facultyhandbook/fsc4.00.php)

7. The following are the administrative and staff positions and their duties in the School. With the exception of its Director (*Nate Terracio*) and Marketing chief (*Chip Wade*), Koger Center staff are omitted from this list (colors correspond to the Organizational Chart).

**Associate Dean for Administration (*Jacob Will*)**

Jacob Will advises the Dean on all academic and administrative matters in the School of Music. He facilitates executive-level communication between faculty, staff, and students and the School's administration; participates in curriculum development, and also serves as the Dean's proxy in his absence. Prof. Will serves as an ex-officio member of the Music Executive Committee and is a member of the USC Assistant and Associate Deans Council.

**Associate Dean and Director of Undergraduate Studies (*Tina Stallard*)**

Tina Stallard is responsible for the coordination, implementation, and administration of all undergraduate programs. She serves as the chair of the School of Music Undergraduate Committee, produces the School of Music Undergraduate Handbook, and edits School of Music information for the USC Undergraduate Studies Bulletin. She prepares senior checks for graduating BA and BM students and certifies the graduation of undergraduate students. She is the director of advisement, supervising the School of Music undergraduate advisor. In addition, she coordinates academic scheduling, makes classroom assignments, and participates in curriculum development and serves as an ex-officio member of the Music Executive Committee.

**Associate Dean and Director of Graduate Studies (*Clifford Leaman*)**

Dr. Leaman is responsible for the coordination, implementation, and administration of all graduate programs, appointment of graduate assistants (in consultation with the dean and appropriate faculty); review and evaluation of admission applications; administration of diagnostic, oral and comprehensive examinations; the formulation of audition, master's and doctoral committees; and the scheduling of graduate classes. In addition, Dr. Leaman edits the School portion of the USC Graduate Bulletin and serves as the School's liaison with the Graduate School and Chair of the

School of Music Graduate Committee. He also serves as an ex-officio member of the Music Executive Committee.

**Associate Dean of Diversity and Inclusion (*Birgitta Johnson*)**

Dr. Johnson chairs the School of Music Diversity Committee, consisting of faculty, staff, and student representatives and serves on the University's Council of Academic Diversity Officers. She works to ensure that acceptance and understanding is widespread in the School of Music and to foster a greater sense of community among our students.

**Assistant Dean for Finance (*Mary Peak*)**

Mary coordinates all business operations for the School of Music. She directs, coordinates and implements the practices needed to manage all funds. She manages the approval of fiscal transactions pertaining to procurement, expenditure requests, budget formulation and management, to ensure compliance with USC, State, and Federal regulations. She communicates School of Music financial information on a timely basis to the Dean and other personnel, where appropriate.

**Music / Koger Program Assistant (*Zachary Harris*)**

Zachary assists the Assistant Dean for Finance, Mary Peak, and the Director of Business Operation of the Koger Center, Julie Carter, with processing Travel, Purchasing, and Accounts Payable and Receivable. He serves as Purchasing Card liaison for the Koger Center, in addition to assisting with hiring Koger Center temporary employees. He also assists Wendy Valerio with the administration of Student Interns.

**Director, Koger Center (*Nate Terracio*)**

**Assistant Dean for Enrollment Management (*Jennifer Jablonski*)**

Jennifer Jablonski is responsible for all aspects of undergraduate admissions in the School of Music. Jennifer oversees all recruiting initiatives; coordinates recruitment and admission of students in each performing discipline with the faculty in the respective areas; is the principal School of Music liaison with prospective students/families; is the principal School of Music liaison with the University Office of Admissions; represents the School of Music at state and national music conferences, performing arts high schools, and arts recruitment fairs. Jennifer coordinates all aspects of Scholarship Auditions.

**Assistant Director for Admissions (*Jennifer Mitchell*)**

Jennifer serves as Assistant Director of Admissions and serves as the liaison in her absence. She assists with the planning and implementation of School of Music Audition Days, correspondence with prospective students, tours of the School of Music to interested students and families, and handling phone calls and emails from prospects. She plans and assists with USC recruiting events, manages the admissions database, and assists with the Music Community. She is responsible for ordering office supplies.

**Assistant Dean for Advancement and Senior Director of Development (*Audra Vaz*)**

Audra oversees the coordination and management of effective, comprehensive, and ongoing development and marketing programs for the School of Music and the Koger Center for the Arts. Her responsibilities include the oversight of annual, major, planned, corporate/foundation, and campaign fundraising strategies and implementation, as well as the administration of marketing for both entities. Audra's fundraising portfolio is a focus on the identification, qualification, solicitation, and stewardship of major gifts of \$25,000 and more.

**Assistant Director of Development (vacant)**

**Director of Alumni and Donor Engagement (*Carolina Earp*)**

Caroline supports the Director of Development with administrative and project support. She provides analysis and support with prospect management, written materials, designing and distributing electronic and written communications to donors and prospects, and performs prospect research. She assists with planning and staffing special donor events, deposits of donations, donor thank you letters, and giving reports. She assists with the Friends of the School of Music.

**Administrative Assistant for Development (vacant)**

**Director of Marketing (vacant)**

Develops and updates the School of Music's content strategy and maintains the website content. She promotes the outstanding achievements by School of Music faculty and students through press releases and entries in various publications and websites; creates graphic design for brochures and



flyers; serves as the School of Music media coordinator and is the liaison with USC Media. She creates the e-calendar and is editor of the DaCapo magazine

**Marketing, Koger Center (*Chip Wade*)**

**Administrative Assistant for Marketing (*vacant*)**

**Information Technology Director (*Jason Trenary*)**

Jason directs the development, design, and operation of data processing systems and computer labs for the School of Music. He plans, configures, and provides maintenance for all server implementations; directs support and maintenance for workstations; and provides network troubleshooting when necessary. He develops and implements database systems, web systems and applications, file-sharing systems, computer security systems and future solutions for the school. He manages the IT budget and is liaison to DoIT. He telecommutes but can be reached through email and phone

**Technical Support Specialist (*Michael LaRoche*)**

Mike assists faculty, staff and students with technical support on basic issues related to desktop computers, applications, the MTC, and the School of Music online resources. He provides technical support through installation, testing, and troubleshooting of computer systems. In addition, Mike is invaluable as production assistant/tech director to Opera at USC.

**Executive Assistant to the Dean/Human Resources (*Laveta Gibson*)**

Laveta manages the administrative office of the School of Music and serves as administrative assistant to the Dean. She is responsible for the scheduling of space in all Music facilities, including recital reservations. She is responsible for all Human Resources activities in the School of Music and is responsible for the administration of the annual Tenure and Promotion process.

**Director of Piano Services (*Paul Williams*)**

Paul is responsible for the piano inventory in the School of Music. He maintains Recital Hall pianos, piano and voice faculty studio pianos, and piano major practice room pianos. Supervises the rebuilding of piano action and keyboards and supervises the work of any piano technicians working in the School of Music.

**Recording Engineer (*Jeff Francis*)**

Jeff is the chief audio recording technician for the School of Music and is responsible for supervising and maintaining the School's Recording Control Center, Recital Hall Control Room, and classroom audio-video systems. He develops policies and procedures for audio technology and designs and implements the installation of audio equipment. He develops and teaches the School of Music courses in audio technology and assists in the development of recorded archives of musical performances. This position, as of July 1, 2021, became a professional track Instructor on the faculty.

**Facilities Supervisor (*Michael Gibson*)**

Mike is responsible for the coordination and supervision of the purchasing, inventory, repair and supply of equipment for the School of Music. He plans and supervises logistics for performances and special events, maintains the inventory of instruments (coordinating rentals and lockers), and provides equipment to ensembles and classes. He oversees the operation of facilities to include the main building, String Project building, and Copenhagen Band Hall, liaising with USC Facilities. He issues keys and supervises student workers for recitals and events.

**Undergraduate Student Advisor (*Jillian Carey Bigony*)**

Jillian advises undergraduate music majors at the School of Music, providing information about degree requirements and major changes. She can provide referrals for students as needed and information to campus resources. She assists students with registration issues, overrides, college petitions, and graduation applications. She runs Music Freshman Orientation during the summer, assisting incoming freshmen and transfer students with registering for classes.

**Undergraduate Studies Program Coordinator (*Margee Zeigler*)**

Margee works with the Associate Dean/Undergraduate Director to administer all undergraduate services, including the maintenance of student records, implementation of University and School of Music policies and procedures, and undergraduate registration processes. She processes all undergraduate scholarship recommendations, implements and processes faculty teaching evaluations, and oversees all correspondence and communication related to undergraduate academics

**Graduate Studies Program Coordinator (*Traci Hair*)**

Traci works with the Associate Dean and Director of Graduate Studies to administer all graduate student services, including the maintenance of current graduate student records, fielding inquiries from prospective graduate students, and processing new applicants. She processes all graduate assistant applications, hiring and financial awards; prepares faculty reminders and ballots for degree recitals; coordinates and administers candidacy exams, written comprehensive exams and history proficiency exams. She coordinates the diagnostic exams, graduate student orientation meeting, graduate student advisement, and schedules oral comprehensive exams and dissertation defenses. She is responsible for entering the School of Music's master schedule each semester.

**Director of Spark (*Rachel Calloway*)**

Prof. Calloway coordinates Spark's programming and offerings at UofSC and beyond, including community initiatives, entrepreneurial skill building, wellness programming, and creative support. Spark aims to assist the next generation of professional musicians develop the multitude of skills required to be productive artist citizens.

**Assistant Director of Spark (*Dottie Allen*)**

Dottie is Assistant Director of Spark and assists with all aspects of the Music Leadership Laboratory and Entrepreneurship program, including event design and management, marketing, grant writing, constituency building, website and social media content creation, and guest artist coordination. She assists with community engagement activities and the creation of programs and activities that benefit faculty, staff, and students.

**Coordinator of Community Engagement (*Claire Bryant*)**

Prof. Bryant is responsible for the oversight and coordination of the community engagement and activities in the School of Music.

**Administrative Assistant for Choral Activities and Opera at USC (*Lisa Smith*)**

Lisa serves as administrative assistant for the choral and opera faculty. She develops and coordinates publicity for the choral and opera programs, supervises choral graduate assistants, assists with vocal/choral/conducting recruitment and admissions. She coordinates national and international concert tours and coordinates annual choral events such as Honors Chorus and Summer Chorus.

**Administrative Coordinator for Band/Orchestra (*Alex Fife*)**

Alexandra serves as the office and business manager for UofSC Bands and Orchestra. She is responsible for planning the annual budgets, account receivable, accounts payable, billing and procurement and related activities. She coordinates travel for the Band faculty and Band/Orchestra guest artists.

**Administrative Assistant to Bands (*Connor Burney*)**

Connor serves as assistant to the Band faculty, preparing materials, schedules, and registration for special projects: UofSC Band Clinic, Summer Clinics, and the Carolina Band Camp. He coordinates band recruitment efforts, maintains the band membership file, and tracks enrollment of all band courses.

**Director of Student Teaching (*Wendy Valerio*)**

Wendy Valerio is responsible for coordinating the advisement of all undergraduate and MAT music education students, program assessment data related to music education for NASM or other accreditation agencies, instructor of record for MUED 477, and serves as liaison between the School of Music and the College of Education, coordinating placement of student teachers and representing the School of Music on the CITEP committee.

8. Joint programs—NA

## E. FACULTY & STAFF

1. Policies and procedures: (a) for calculating faculty loads, including credit for the

*direction of graduate dissertations, projects, ensembles, etc.; (b) for evaluating teaching effectiveness of music faculty; (c) regarding faculty development; (d) regarding the number of technical and support staff.*

All materials and narrative required for questions 1. a., c., and d. is provided in Section I. E. of the self-study. Information regarding 1.b. above is provided in the documents titled “FPP 1.00” – “FPP 7.00” and are covered in the School’s

Faculty Handbook at the following url:

[https://www.sc.edu/study/colleges\\_schools/music/internal/faculty\\_staff/facultyhandbook/index.php](https://www.sc.edu/study/colleges_schools/music/internal/faculty_staff/facultyhandbook/index.php)

2. *A chart or other format providing the following for each faculty member: (a) name; (b) year hired; (c) rank; (d) tenure status; (e) degrees or credentials earned with institution, majors, and emphases; (f) a short biographical summary – if this information is published in the catalog or on the institution’s Web site, please provide a citation here; and (g) if music education faculty, Pre-K–12 teaching experience. Please separate and indicate full-time and part-time faculty. Curriculum vitae for each full-time and part-time member of the music faculty may be included in the institution’s Management Documents Portfolio (see attached MSEXcel Document “NASM Faculty Information” on the MDP thumb drive)*
3. *A list of current faculty teaching assignments, including, if applicable, the number of classroom/lecture, applied lessons, and/or ensembles per week per semester. (see attached MSEXcel Document “NASM MDP\_Full\_Time Faculty Teaching Assignments” on the MDP thumb drive)*
4. *Duties performed by graduate assistants.*  
GA duties at the University of South Carolina School of Music vary greatly by position. Duties may include administrative responsibilities to faculty, research assistance, teaching applied lessons, coaching chamber music, teaching classes such as Music Appreciation and Freshman Theory and Aural Skills, Voice Class, Group Piano and Guitar. In order to be the teacher of record a GA must have a minimum of 18 credits beyond the Bachelor’s degree.  
(see attached MSEXcel Document “GADuties.xlsx” on the MDP thumb drive for specific duties listed by position.)

## **F. FACILITIES, EQUIPMENT, TECHNOLOGY, HEALTH, AND SAFETY**

1. *A list of facilities for music and related activities.*  
These are described in full in Section I. F. of the Self-study.
2. *An inventory of equipment for music as required by the institution.*  
(see attached MSEXcel Document “2020 Instrument Inventory” on the MDP thumb drive)
3. *An inventory of technology for music as required by the institution.*  
For personal computer and device digital technology, see attached MS.csv files

“All Computers (Dec 11, 2021)” and “All Mobile Devices (Dec 11, 2021)” on the MDP thumb drive. For all recording and audio/visual equipment, see attached pdf files “Recording Inventory” and “KogerTEchPkg” on the MDP thumb drive.

4. *Plans and/or schedules for maintenance and replacement of facilities, equipment, and technology.*  
(see attached MSEXcel Document “Piano Replacement Plan” (2021) and .csv file “Computers Replacements.numbers on the MDP thumb drive)
5. *Policies and means for informing students and others regarding health and safety issues, hazards, and procedures inherent to practice, performance, teaching, and listening both in general and as applicable to their specialization, including but not limited to hearing, vocal, and musculoskeletal health and injury prevention.*  
...and...
6. *In addition to item 5., with regard to injury prevention, (a) music unit policies, protocols, and daily operational expectations and (b) their relationships to (1) promoting musicians’ health, (2) maintaining the fitness and safety of equipment and technology, and (3) addressing the acoustic and other health-related conditions present in practice, rehearsal, and performance facilities.*  
...and...
7. *As applicable: documentation regarding (a) health and safety certifications or approvals, (b) relationships with health professionals for students and the music unit, (c) operational policies establishing clear distinctions between general health information from the music unit and professional medical advice.*

As it relates to items 5., 6., and 7., the School has no set policies or certificate agreements associated with informing its stakeholders regarding issues of health, wellness, safety, and injury prevention. But the School does execute regular plans for the distribution of information and does so in concert with health care professionals on and off campus (see Sections I. F. and Section II. C. Programmatic Areas, Other Programmatic Activities). Further, great care is taken by both School of Music presenters and partner health care professionals to draw distinctions for stakeholders between general health information and professional medical advice.

## **G. LIBRARY AND LEARNING RESOURCES**

All materials and narrative required is provided in section I. G. of the self-study.

## **H. RECRUITMENT, ADMISSION–RETENTION, RECORD KEEPING, ADVISEMENT, AND STUDENT COMPLAINTS –**

1. *Policies, procedures, and music unit standards used for recruitment and admissions at*

*each applicable program level (i.e., non-degree-granting, associate, baccalaureate, graduate). The information must provide proficiency expectations for admission to candidacy for the program or the degree.*

2. *Policies, procedures, and music unit standards regarding retention at each applicable program level.*
3. *Policies and procedures used for the advisement and counseling system at various program levels, including those employed to address (a) program content; (b) program completion; (c) music -specific student services associated with individual students' programs.*
4. *Policies concerning the submission, processing, and consideration of student complaints offered in substantial number over an extended period of time with regard to a specific issue, including communication of the outcome of consideration and any action taken.*

All materials and narrative required for questions 1, 2, 3, and 4 above is provided in Section I. H. of the self-study.

5. *Information concerning counseling for students (a) preparing to be elementary/secondary specialist music teachers, (b) preparing for careers, and (c) anticipating continuation of studies.*

All materials and narrative required for question 5. a. above is provided in Section II. A. Teacher Preparation (Music Education) Programs of the self-study.

All materials and narrative required for questions 5. b. and c. above is provided in Section I. H. of the self-study.

6. *Student record-keeping policies and procedures at various program levels, including issues such as courses taken, grades, repertory studied, performance, and special evaluations.*

All materials and narrative required is provided in section I. H. of the self-study.

7. *Policies concerning maintenance of final project documentation for graduate degrees.*

All materials and narrative required is provided in Section I. H and/or Section II. A. Graduate Programs of the self-study.

## **I. PUBLISHED MATERIALS AND WEB SITES**

All materials and narrative required is provided in Section I. I. of the self-study.

## **J. COMMUNITY INVOLVEMENT**

All materials and narrative required is provided in Section I. J. of the self-study.

## **L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY**

All materials and narrative required is provided in Section I. L. of the self-study.

## MDP II—INSTRUCTIONAL PROGRAMS

### A. Credit and Time Requirements

All materials and narrative required is provided in Section II. A. of the self-study.

### B. Evaluation of the Development of Competencies

All student evaluation policies and procedures such as juries, recitals, comprehensive examinations, the screening process for admission to upper division or degree candidacy, of the development of competencies in particular, etc... are described in detail for each degree program throughout Section II. B.

### C. Distance Learning Programs & Courses

<https://academicbulletins.sc.edu/graduate/policies-regulations/graduate-academic-regulations/#text>

Many academic programs offer courses and degree programs via distance education using multiple delivery methods, both in synchronous and asynchronous modes. Courses are offered during fall, spring, and summer terms. All courses delivered through distance education are approved by the appropriate academic authority as suitable for distance delivery, are subject to the same academic policies and regulations, and meet the same University standards of rigor, prerequisites, sequence, etc., that are required in residence course work. Students should consult with the individual academic programs for courses and degrees offered via distance education. USC has secure logins for all students through UofSC Central Authentication Service (CAS) Students must login with Network Username/VIP ID and self-created password.

1. For distance learning classes, professors are individually responsible for proctoring and other protocols. Blackboard is used for secure communication with students, with UofSC IT support for this platform. All syllabi are required to include an academic integrity statement for university approval.
2. Student privacy is protected per FERPA regulations. All faculty are required to complete a FERPA quiz on a regular basis in order to be permitted to use the CAS system to enter grades, check class rolls, etc. Blackboard is used for secure communication with students.

### D. Teacher Preparation (Music Education) Programs

All materials and narrative required is provided in Sections II. A. and II. B. Music Education programs of the self-study.

### E. Graduate Programs

*1. Rules concerning the curricular percentage of number of credits in courses intended for graduate students only that are required for each graduate degree program.*

[https://sc.edu/study/colleges\\_schools/music/internal/current\\_students/gradhandbook.php#MASTERScourseREOS](https://sc.edu/study/colleges_schools/music/internal/current_students/gradhandbook.php#MASTERScourseREOS)

#### **Course Requirements, Masters level**

Both the Master of Music and the Master of Music Education degrees require the successful completion of an approved program of study that provides a minimum of

thirty-two (32) semester hours of graduate study. At least one half of the total credit hours must be in courses numbered 700 or above, exclusive of recital or thesis credit. The remaining hours may be taken from courses numbered 500 or above when registered as graduate credit.

[https://sc.edu/study/colleges\\_schools/music/internal/current\\_students/gradhandbook.php#DOCTORALcourseREQUIREMENTS](https://sc.edu/study/colleges_schools/music/internal/current_students/gradhandbook.php#DOCTORALcourseREQUIREMENTS)

### **Course Requirements, Doctoral Level**

The DMA requires the successful completion of an approved program of graduate-level study (minimum of 48 credits beyond the master's degree), including twelve (12) hours of dissertation credit or the equivalent. The PhD requires the successful completion of an approved program of graduate-level study (minimum of 60 credits beyond the master's degree), including twelve (12) hours of dissertation credit or the equivalent. Unless approved by the student's doctoral committee and the Music Graduate Director, all credits taken beyond the master's degree must be at the 700 level or higher. Transfer of appropriate post-master's credits from another institution (maximum of 12 credits) may be permitted as long as the final 36 credits of doctoral work (including all credit for the dissertation or dissertation requirement) are taken on the Columbia campus.

### ***2. Rules concerning independent study applicable to graduate degrees in music.***

<https://academicbulletins.sc.edu/graduate/degree-requirements/masters-degree-requirements/#text>

### **Independent Study**

The purpose of an independent study is to allow the student to pursue an area of academic interest not adequately covered by the regular course structure. Therefore, an independent study course cannot be used to fulfill a core requirement. Prior to enrolling in a graduate independent study course, a student must complete a graduate Independent Study Contract form (G-ISC). The approval of the instructor, advisor, and the graduate director of the program is required. Students send an approved copy of the G-ISC to the Office of the University Registrar before registering for the course. **Note:** *Not more than 6 hours of independent study may be used on a master's program of study. Not more than 9 hours of independent study may be used on a doctoral program of study.*

## **F. Music Studies in General Education**

*1. A list of all music courses offered specifically for students not majoring in music, with figures or other descriptive information that provide a picture of overall enrollment patterns.*

Course	Title	Crs	F21	SU21	S21	F20	SU20	S20	F19	SU19	S19
MUSC 103 <sup>+</sup>	Basic Guitar	2	33	N/A	33	25	N/A	34	30	N/A	34
MUSC 104 <sup>+</sup>	Intro to Piano	2	15	N/A	10	8	N/A	N/A	N/A	N/A	N/A
MUSC 105 <sup>+</sup>	Intro to Singing	2	12	N/A	9	7	N/A	N/A	N/A	N/A	N/A
MUSC 110	Intro to Music	3	468	14	457	446	18	412	456	3	379
MUSC 113 <sup>*</sup>	Special Topics in Pop Music	3	179	N/A	212	237	N/A	74	209	N/A	53
MUSC 140 <sup>*</sup>	Jazz & American Pop Music	3	94	N/A	150	147	N/A	151	229	N/A	219
MUSC 203 <sup>+</sup>	Basic Guitar II	2	2	N/A	5	3	N/A	8	3	N/A	2

- C. <sup>†</sup>MUSC 103, 104, 105 and 203 have traditionally been restricted to non-majors. The new BS in Music Industry Studies includes these courses to fulfill the degree requirements for applied music.
- D. <sup>\*</sup>MUSC 113 and MUSC 140 have traditionally been restricted to non-majors. The new BS in Music Industry Studies includes MUSC 113 or MUSC 140 as a degree requirement.

2. *The institution's practices for assigning teachers to general studies courses in music.*

The Dean of the School of Music assigns instructors for all courses in the School, including music in general studies courses. Many of these will be staffed with qualified graduate assistants, but some music theory and music history faculty are contracted to teach some of these courses as well.

3. *The institution's policies with respect to enrollment of non-majors in (a) private studio instruction, (b) ensembles, and (c) courses intended primarily for music majors.*

Private Studio Instruction

Non-majors must audition for placement into an applied studio. If accepted, the non-major is placed with a full-time faculty member, adjunct faculty member, or graduate assistant, depending upon studio availability. Non-majors typically enroll in MUSC 101 (Secondary Applied Music) for two credits. Students enrolled in MUSC 101 are not required to perform a jury at the end of the semester.

Ensembles

All students must audition for placement into most large ensembles. These include MUSC 123 (Marching Band), MUSC 124 (Symphonic Winds), MUSC 125 (Concert Choir), MUSC 126/001 (University Orchestra), and MUSC 133 (Wind Ensemble). Most chamber ensembles (MUSC 130A-Z) require either an audition or instructor permission. Ensembles with open enrollment for non-majors include: MUSC 122 (University Band), MUSC 126/002 (Campus Orchestra), MUSC 129 (University Chorus), MUSC 130H (Men's Chorus), MUSC 130X (Women's Chorus), MUSC 135C (Steel Band).

Courses primarily for majors

Some undergraduate courses intended for music majors may be taken by non-majors. With the exception of MUSC 114 (Introduction to Music Theory), all theory and aural skills courses are initially restricted to music majors during the registration period. Non-majors who would like to enroll complete a Microsoft Form to be placed on a waiting list. Once all music majors have registered, remaining seats are released to those on the waiting list, with priority given to music minors. Non-majors may enroll in other academic courses with instructor permission.



### MDP III—EVALUATION, PLANNING, PROJECTIONS

All materials and narrative required is provided in section III. of the self-study.

It should be noted that the School's current strategic plan, *Vision2025*, will expire at the same time as the School celebrates its 100th birthday in 2024-25. This has inspired the administration of the School to consider a series of upcoming retreats over the course of the next several years to review the progress made towards the priorities and goals of *Vision2025* as the plan completes, and to help define a new vision and strategic plan to begin the School of Music's second century in 2025.

As a part of this 2022-2025 series of retreats, the School faculty and staff will also endeavor to create a new mission statement. The current statement is a good one and has reflected the School's activity and purposes very well for many years. But, stakeholders of the modern UofSC School of Music feel that the School's influence is now not only mostly about the education of tomorrow's professional musicians and music lovers, but also deeply embraces the impact the everyday work of the faculty, students, and alumni of the School has and will have on the happiness, health, safety, fulfillment, and hopefulness of citizens at the university and in the communities where it is located and which it serves. This belief, now significantly embedded into the culture and function of the 2022 School, must be more appropriately observed in its published mission.