Section A: Historical Context

The School of Music has its largest enrollment, greatest diversity of students, and highest academic and musical quality since its beginnings in 1948, when it occupied the top floor of Kell Hall. That year Hugh Hodgson, the head of the Department of Music at the University of Georgia, appointed Michael McDowell as the first chairman of Georgia College’s music department. Two years later, in 1950, Tom Brumby succeeded him (retired 1975). In those 25 years the unit’s enrollment increased, faculty expanded, and the department gained regional prominence. Mr. Brumby was responsible for designing the Arts and Humanities building in 1970. In 1961 the Department of Music became a fully accredited member of the National Association of Schools of Music (NASM) and has been renewed periodically, most recently in 2001. The Department changed its name to the School of Music in 1987 in recognition of its diverse areas of concentration, now including performance/conducting, music education, composition/technology, jazz studies, and music management. The Department of Commercial Music was transferred to the School from the College of Public and Urban Affairs in 1990. Three additional programs have been established within the School: The Neighborhood Music School (1989), the Community Music Programs (1995), and the Center for Educational Partnerships (1997). There have been five chairs/directors and two interim chairs since the unit’s inception including the current director John Haberlen and associate director David Myers, who are both in their eighth year of service.

Section B: Current Context

The School of Music fulfills a unique role in Georgia State University’s aspirations to achieve national distinction as an urban research institution (University Strategic Plan 2000-2005). Music in an urban university is indelibly linked with the centrality of the arts in creative/expressive dimensions of human existence; with the diverse traditional, ethnic, and contemporary music found in urban centers; with the host of prominent resident and visiting artists and arts organizations in cities; with the wealth of knowledgeable arts audiences and benefactors in urban settings; and with the presence of commercial music interests in major urban areas.

The Center for Educational Partnerships in Music (CEPM) (See Appendix E) has been a catalyst for the School’s increasing recognition, as demonstrated by grants from the National Endowment for the Arts, the Texaco Foundation, the American Symphony Orchestra League, the United States Department of Education, and the Fund for the Improvement of Post-Secondary Education (FIPSE). As a participant in a consortium of music schools (Music-in-Education National Consortium, see below), Georgia State is engaged in a national dialogue on development and research that link music schools integrally with urban cultural development and arts education. These initiatives represent significant curricular considerations for music in higher education and the preparation of professional musicians in the twenty-first century (See Music-In-Education under Music Education Division, below; and Center for Educational Partnerships in Music, Appendix C).

In the Atlanta community, the School of Music serves as a cultural gathering-place for the University community and brings large audiences to the campus for concerts, recitals, and other events. Through performance and teaching, students and faculty serve as ambassadors for the university at-large. The School collaborates with the Atlanta Symphony Orchestra, the Atlanta Opera, public/private P-12 schools, and surrounding universities to provide leading-edge courses, internships, and outreach experiences. The voice area’s growing reputation, both locally and nationally, has linked it with the Goldovsky Foundation and major artists such as Marni Nixon and Sherrill Milnes; and the school regularly hosts composers, conductors, performers, and teachers of national stature. Composition and performance faculty are gaining critical acclaim locally for their contributions to avant garde music, and
the school’s student performers and ensembles are increasingly recognized through competitive performance opportunities and awards.

Enrollment and Faculty

The School of Music has recently achieved enrollment that ranks it among the 45 largest university schools of music in the country (over 400 students) that report to the National Association of Schools of Music (NASM). Since Fall 2001 enrollment of majors has risen from 441 to 458 (Fall 2003). This increase subsumes a decline of about one-third in Bachelor of Science (music management) students when the admission standards in that program were raised in 2002. Semester enrollments in core music classes increased between Fall 2001 and Fall 2003 from 480 to 747 (56%), yielding an AY total of over 1500 non-majors in music core classes. Overall departmental credit hour generation for the same semesters increased from 4595 to 5378 (17%).

Undergraduate applications to the School of Music have increased from 225 in 2001-2002 to 289 in 2003-2004, a 28% increase, with a similar upturn in graduate applications. Between August 2002 and August 2003, 873 individuals requested undergraduate application information. 125 new undergraduates were admitted for Fall 2003; of these, 90 (72%) enrolled. The School has witnessed noticeable improvement in the musical and academic quality of auditioning students. Retention and graduation rates have improved, the number of graduate assistants has increased, and new courses and ensembles have been established in response to the quality of majors and growing interest from the general student body.

The School of Music currently has 29 full-time positions, one .5 position, two .38 positions, and 33 part-time instructor positions (Fall 2003). The 21 tenured/tenure-track faculty includes three full professors, six associate professors, and twelve assistant professors. Additional full-time positions include two full-time Lecturers, one Instructor, and five Visiting Lecturers. (See Table B1 and Appendix D)

Performance is a music school’s most visible evidence of its achievement to the community, prospective students and parents, and academic peers. Performance is at the core of a music school’s pedagogical viability and its ability to recruit excellent students and faculty. A city such as Atlanta, which boasts a world-class symphony orchestra and chamber music ensembles, suffers a compromise of its national prestige if its leading academic institutions do not include at least one major school of music. Georgia State University’s School of Music is the only comprehensive, nationally recognized school in the city, and in recent years its quality is widely perceived as having set a new standard of statewide excellence.

In view of the School’s increasingly competitive stature, the growing reputation of its faculty and graduates, the capacity of its physical facilities, current application trends, appropriate admissions selectivity, and the enrollment/faculty profiles of comparably large and excellent university schools of music, it is logical to project a stabilized target enrollment at approximately 375 undergraduate and 125 graduate students (366 undergraduates and 92 graduates in Fall 03). Through proactive recruitment and enrollment management, the School seeks to stabilize this optimal number of strategically selected students for two primary reasons: 1) to ensure the highest level of musical experiences across performing ensembles; and 2) to effect program enrollments consistent with high standards of learning. This enrollment will ensure balanced instrumental and choral ensembles allowing the performance of
representative repertoire consistent with the expectations of career musicians. In addition, chamber ensembles and accompanying resources will be consistent with the standards of a major university school of music. To achieve this standard, the music major enrollment must be strategically divided among voice parts (soprano, alto, tenor, and bass) and a sufficient complement of orchestral performers (strings, woodwinds, brass and percussion), jazz, and keyboard players to mount the range of performance activities central to a university education in music. A full-time tenure-track faculty of 37, supplemented by approximately 25 part-time faculty, is projected to support this enrollment.

Comparison to Peer Institutions

The School’s degrees and range of programs/concentrations are consistent with those of most NASM-accredited state universities of similar size, particularly institutions that offer master’s degrees but not a full complement of doctoral programs. Previous program review resulted in deactivation of some non-viable concentrations (see Section C) within Georgia State’s specific profile of enrollments and resources, as well as several targeted improvements, including quality of ensembles, curricular focus, and enhanced distinctiveness associated with an urban setting. This distinctiveness is documented in those sections of the report that describe curricular efforts, notably the work in relating urban community engagement directly with career preparation. These changes were upheld in the NASM re-accreditation review of 2000. In terms of student and faculty quality, success of graduates, and programmatic excellence, the SOM compares very well nationally. Less positive comparisons with peer institutions (Appendix A) exist in the areas of facilities (Sections C; G; I), resources (Sections C and G), staff support (Section G) and student-faculty ratios (Appendix P).

The targeted baseline of thirty-seven full-time tenure-track faculty lines to support an enrollment of 500 students (see above) would yield a student-faculty ratio of 13.5:1. Even this student-faculty ratio is somewhat higher than comparable schools of music. Texas Tech, for example, is similar to our school in enrollment and has 40 FT faculty. Kansas State University, with 23,000 students, has a total enrollment of 160 bachelor’s and master’s music majors served by a full-time faculty of 27 (5.9:1). The University of Houston (UH), like Georgia State, can draw on professionals in an urban center to support instruction and has over 80 percent of its graduates pursue careers locally. With about 600 majors, UH employs a faculty of 80, 50 of whom are full-time (12:1). The University of Nebraska at Lincoln has 350 music students, yet has more than 40 full-time faculty. Oklahoma Central University, a regional school that enrolls less than half our number of music majors, employs 25 full-time faculty and 25 PTIs. (Source: College Music Society Directory)

Section C: Progress Toward Goals and Objectives
Since the Last Academic Review

The trajectory toward excellence in the School of Music is evidenced by the growth in the number and quality of students, increased productivity (quality and quantity) in published research and creative activities, increased peer and public recognition of performance and compositional excellence, and expanding extramural financial support, both competitive and solicited. This progress is tracked in a decade of departmental self-studies (APACE report, 1995; Action Plans of 1998, 1999 update, and 2002 revision; NASM accreditation renewal, 2001; three NCATE/PSC reviews; and a SACS study). Although the 1998 Action Plan was not forwarded from the College of Arts and Sciences to the Provost until 2002, the School used the plan as a blueprint to continue its development, undertaking progressive change, advancing curricular innovation, and implementing rigorous standards consistent with national professional norms. This revised action plan was approved by the Provost in 2003, at which time the School received a commendation from the Dean and the Provost for its recent achievements.
The school’s achievements based on the 1998 action plan goals include the following:

**GOAL 1   Deliver undergraduate and graduate programs that meet or exceed NASM accreditation standards, are nationally competitive, and demonstrate increasing excellence in the knowledge and practice of music. Improve and reorganize undergraduate and graduate curricula.**

- Reorganized the School’s academic programs into four divisions with appointed heads who form the Academic Affairs Committee chaired by the Associate Director
- Comprehensively revised three concentrations (music management; recording technology; and composition) in accordance with NASM standards and guidelines and COAS mandates for viability. The School’s accreditation has been renewed with many programs noted for quality; select undergraduate and graduate concentrations have been consolidated relative to student demand, future professional opportunities, and concurrence with the School’s urban location and mission

**GOAL 2   Strengthen the size and quality of the student body and improve recruitment/retention/graduation rates**

- Increased masters graduate stipends from $3,000 per annual award to $4,000 (one award was $6,000) and doctoral awards to $12,000. Increased the number of graduate assistantships from 30 MM in FY 2000 to 42, including 3 Writing Across the Curriculum assistantships, 2 doctoral assistantships, and a doctoral fellowship in music education ($5000 on top of assistantship stipend)
- Instituted three annual recruiting telethons, upgraded all information for prospective students, and utilized a redesigned website and view book to disseminate information
- Increased faculty visits to local schools
- Improved student retention and graduation rates; master’s degree 2-year graduation rates are among the highest in the COAS
- Improved and implemented student advising procedures by faculty and instituted systems for accurate academic record keeping
- Established three endowed scholarships: music management ($60,000), voice/opera ($60,000), and music education ($30,000)

**GOAL 3   Sustain excellence in music foundation studies and ensure continuity of the traditionally viable concentrations of music education and performance.**

- Implemented improvisation, technology, and world music requirements for all music majors
- Provided innovative music education learning and research/development opportunities sponsored by over $500,000 of competitive extramural grants (FIPSE, Texaco, NEA, and the American Symphony Orchestra League; See Appendix E) administered by the Center for Educational Partnerships in Music.
- Through SOM-initiated consultation/professional development with a Carnegie Foundation scholar, revised and implemented three courses for non-majors on a Web-aided, hybrid model encompassing synchronous and asynchronous options and enlarged student choice; Expanded non-major
opportunities to include world music and ethnic pop music, and retitled/redesigned “Understanding Great Music” as “Music, Society, and Culture”

- Created new non-major performance courses in piano, voice, and guitar that are fully enrolled (nearly 100 students) despite the fact that they do not count for core credit
- Established three new ensembles: a women’s chorus, a basketball band, and a second symphonic band, and increased percentage of participating non-majors in ensembles
- Opened a new ($600K) media center with technology access/support and two multi-media classrooms
- Achieved recognition of ensembles through competitive acceptances at state and regional conferences
- Realized student awards in performance, including a Metropolitan Opera national finalist
- Began stabilization of performance faculty positions with tenure-track lines in brass and percussion
- Established first international institutional connections through orchestra and jazz programs and the Center for Educational Partnerships in Music
- Developed articulated sequential assessment standards for performance majors
- Initiated improved linkages among performance, composition, and music education through participation in Music-in-Education National Consortium

GOAL 4 Improve operational efficiency and facilities in the School of Music.

- Completed $400K elevator upgrade as recommended by the NASM accreditation study
- Completed in part sound proofing/acoustical treatments of most crucial music studios and classrooms
- Renovated the fourth floor of the Haas Howell building for a media center, supported by $250,000 of external gifts combined with $300,000 of internal grants
- Included the Cherry and Mary Emerson Music Suite in the Aderhold Learning Center (state-of-the-art orchestra/wind ensemble rehearsal room with storage and a choral rehearsal room)
- Rehabilitated the first floor Haas-Howell recording studios with a $150k student technology fee grant for recording equipment
- Renovated the lobby entrance and guard station in Standard Building as well as fifth floor entrance into School of Music administrative offices in the Haas Howell building. At SOM initiative and urging, security cameras have been placed in both buildings
- Equipped group piano classroom with a new controller and 13 new electronic pianos
- Upgraded AV equipment in some classrooms; each faculty member has a computer station, and a Local Area Network is in place with its own server; provided technology support by a professional technology staff member

Nearly all objectives of Goal 4 have been achieved, with the exception of having safe drinking water throughout the buildings, working commercial plumbing systems in Standard Building bathrooms, and HVAC systems that can be regulated for proper temperature control. The extremes of temperature in the Standard Building negatively affect the School’s pianos and string and woodwind instruments, as well as classroom/studio teaching environments, especially when outdoor temperatures are extremely cold or when air conditioning makes rooms intolerably hot or cold. Toilets have overflowed on audition days, when the School is hosting prospective students and parents, severely affecting perceptions of the university’s commitment to building code standards.

GOAL 5 Increase and support faculty development.

- Faculty have written proposals for internal and external grants that support research, program development, travel, course releases, and supplies.
- Completed School’s P&T Manual in 1999, revised Fall 2004, aligning the School of Music with COAS/university/Regents’ standards and containing guidelines for a junior faculty mentoring system and peer review of instruction.
Accomplished the ‘most critical faculty needs’ cited in the 2001 NASM report: Brass and Woodwind are now full-time (one is tenure track, the other is visiting); Jazz Guitar is now full-time; a choral music education faculty member has been hired; and the voice area is finally at its former status of three full-time faculty members.

Increased national and international visibility through creative activities and research efforts by faculty.

Brought leading national consultants, including James Undercofler, Dean of the Eastman School of Music (University of Rochester) and Elizabeth Barkley, Carnegie Scholar on Teaching, for advice and faculty workshops on curriculum and program development.

Established three endowed professorships: music industry ($200,000); instrumental music ($400,000); and, choral music ($500,000).

A forthcoming estate gift will provide an endowment for vocal/choral programming.

GOAL 6 Develop and implement systematic university and community outreach.

Raised $125,000 to produce the first Atlanta International Piano Competition.

Developed a SOM advisory board of community arts leaders.

Community Programs Office has expanded dramatically, bringing hundreds of prospective students, parents, and lifelong learners to the university for workshops, symposia, and festivals.

Center for Educational Partnerships in Music (See Appendix E) has generated rich and sustained relationships with Atlanta Symphony Orchestra and 12 local schools, gaining national and international recognition for its role in advancing excellence in urban education.

Neighborhood Music Schools serves over 1000 students of all ages through lessons and classes.

Faculty actively perform in the community through service in Atlanta Symphony Orchestra, chamber groups, the contemporary music ensemble Bent Frequency, and provide services in a host of other community organizations and churches.

Faculty conduct in-service workshops for teachers in local schools, perform/present statewide in other colleges and universities, and represent the SOM and the university through ASO pre-concert lectures and other community events.

Adopted high-level professional production values and consistent “branding” for website design that includes streamed audio, an upgraded newsletter (Sounds), a contemporary viewbook/folder, compact-disc recording for dissemination, and (with support of COAS) a video to present the SOM to the community, academic peers, and prospective students and parents.

Section D: Quality of the Curriculum
Individual Program Areas of the School of Music

The School of Music currently offers these degrees:
Bachelor of Music in Jazz Studies
Bachelor of Music in Music Education
Bachelor of Music in Performance
Bachelor of Music in Composition
Bachelor of Music with Emphasis in Sound Recording/Technology
Bachelor of Science in Music Management
Specialist in Education (Ed.S.) in Music Education
Master of Music in Conducting
Master of Music in Music Education
Master of Music in Performance
Master of Music in Piano Pedagogy
Foundation Studies
Music Education/Community Music Programs
Performance and Pedagogy
Music Composition, Technology, and Management

FOUNDATION STUDIES DIVISION

The foundation studies division encompasses course offerings in music theory, music history, the university core, and improvisation. The strength of the foundations program is evident among graduates who routinely pass placement exams in music history and theory in top graduate schools, such as New York University and the University of Michigan. Foundations faculty are active scholars, publishing books with internationally recognized academic presses, including Oxford University Press, the University of Illinois Press, Scholars Press, Abingdon Press, Joint Projects of the American Musicological Society and the Society for American Music, as well as numerous peer-reviewed journals. Two members recently received Research Initiation Grants from the university.

Music Theory. The four-semester theory/aural skills sequence builds understanding of the materials and structure of music and is required of all undergraduates. All incoming students take a placement exam in theory to ensure proper placement in the sequence of classes. In addition all B. Mus. Students (except recording and management) must complete courses in Orchestration and Arranging, as well as one in Basic Improvisation. All master’s programs require a graduate-level theory course in accord with NASM standards.

Repertory and History. All B. Mus. students are required to complete three music history courses: Music History from Antiquity through the Baroque Period; Music History from the Classical Period to the Present and World Music. Depending on concentration, students may also complete courses in orchestral, voice, chamber, or keyboard literature; jazz history; and popular music. All students are required to attend a minimum of twenty musical ‘events’ each semester, including a diverse range of concerts and performances. All MM students are required to pass a proficiency exam in music history and take one period course in music history.

Technology. All B. Mus, students are required to complete Computer Applications in Music. Graduate entering students who do not have a computer music background are advised to take a computer applications course as part of their program.

Music for the General College Student. The School of Music actively participates in education of the general student through core classes, service courses, enrollment of non-majors in music courses, performance opportunities, two prescribed minors, and continuing education opportunities. Core Classes include classes in Area B, Perspectives in Comparative Music Cultures and courses on Carnival and on Ethno-pop music. Classes in Area C - Humanities, Fine Arts, and Foreign Language – include: Jazz: Its Origins, Styles, and Influence; Music Society and Culture; and Dramatic Music. Other courses open to Non-Majors are: Introduction to World Music, History of Popular Music, History of African-American Music, Piano Class for Non-Majors, Guitar Class for Non-Majors, Voice Class I and Voice Class II, and History of Rock Music. The School has developed two Writing Across the Curriculum courses “World
Music” and “Ethno-Pop.” which involve intensive writing throughout the course, at least 40% of the assignments.

A supplementary outgrowth of these courses has been the creation of The World Music Concert by Professor Oliver Greene, Artistic Director. The concerts presented each Spring in the Rialto to standing-room only crowds have featured Japanese fusion music and Kodo drumming; West African drumming and dance; South Indian classical music and dance; Chinese folk music, dance, and song; dance and music; Native American powwow music; and traditional music/dance from Greece, Turkey, and Nigeria.

The School developed hybrid approaches for three courses through consultation with Carnegie Teaching Scholar Dr. Elizabeth Barclay: “Ethno Pop: Perspectives in Popular World Music”; “Music, Society, and Culture” and “Multi-Cultural Popular Music of America.” These are among the first blended delivery courses offered by the College of Arts and Sciences and appear to be among the first arts online courses in the university system. The student response to these courses has been very strong, with an increase in credit hour production by nearly 25 percent since their inception. All assignments are submitted via WebCT/Vista, which allows for an expansion in course content and work. Test results are available immediately after the due dates.

MUSIC EDUCATION AND COMMUNITY MUSIC DIVISION

The Music Education and Community Music Division encompasses programs in four areas: a) initial teacher certification in music; b) graduate-level preparation for teaching and research; c) research, leadership, and model program development that fosters collaborative education networks among universities, community arts, and schools; and d) lifespan community engagement and continuing education. In keeping with its progressive philosophy, the division anticipates a name change to the Division of Music Teaching and Learning.

The division grounds its preparation of music educators in supervised field experiences, balancing rigorous instruction in music teaching and learning with programs that engage university students in innovative and constructive community enterprise. This dynamic, symbiotic relationship among university preparation, program development in schools, and arts in the urban community is a hallmark of the division and an important component of its national visibility. Historically one of the strongest divisions of the School, continuing national presence is sustained through the leadership of faculty and the acknowledged expertise of graduates. Faculty publish regularly in leading journals and books, serve on editorial boards, and present at national and international meetings.

After many years of faculty stability, the division experienced a period of transition following several retirements in the mid 1990s. The division is now again at full faculty strength. These faculty represent a continuum of expertise in research and practice that includes specializations in general music, choral music, instrumental music (winds), strings, and community engagement. Current research interests include the development of creativity in elementary music students, optimal instructional techniques for teachers of adolescents, pedagogical sequence for instrumental students, and school-community collaborations. The Coordinator of Community Programs is a lecturer in the division, and several part-time faculty assist with service courses for the College of Education and student teaching supervision.

The division’s forward thinking relative to lifespan learning and community engagement has allowed it to be a catalyst for the School of Music’s growing recognition of its need to prepare graduates holistically as artists, teachers, and scholars. As part of a national consortium (see Center for Educational Partnerships in Music, below, and Appendix E) of institutions revising curricula to reflect the multiple roles and
functions of career music professionals, the division is central in support the School’s broadened vision of the preparation of musicians for the twenty-first century.

**Degree Programs and Placement of Graduates**

Baccalaureate graduates (Bachelor of Music/Bachelor of Science) are routinely hired at nearly a one hundred percent rate by P-12 schools in Atlanta, across the state, and nationally. Graduate programs (Master of Music; Specialist in Education; and Ph.D.) produce advanced practice school and community music educators, public school music and arts supervisors, college and university professors, and leaders of education programs for arts organizations. The division’s first Ph.D. graduate (2003) is an assistant professor at Baldwin-Wallace College Conservatory. Ninety-five students were enrolled as majors in music education as of the Fall 2003 semester (57 undergraduate, 33 master’s, and 5 Ph.D.).

**Leadership and Research in University-School-Community Collaboration**

The Center for Educational Partnerships in Music (CEPM) (Full report, Appendix E), was founded in 1997 as an expression of the division’s interest in collaborative music teaching and learning and serves as a leadership training, consultation, and research/resource center for music education. Fostering mutual initiatives for excellence among the university, community arts organizations, and schools, the Center has attracted both local and national attention for its initiatives, including: a) an innovative urban partnership (called *Sound Learning*) for music education that includes the university, the Atlanta Symphony Orchestra, and 12 local elementary and middle schools, uniquely merging research and curricular excellence; b) a field-leading program (*Music-in-Education*) that inducts pre-service undergraduate and graduate students into *Sound Learning*; c) a model urban professional development partnership (*Music Education Leadership Institute*) that unites Atlanta-area schools with the division’s faculty for symposia led by national figures in the arts, education, and arts education; and d) consultancies and evaluations for organizations such as the American Symphony Orchestra League, the National Guild of Community Schools of the Arts, the New York Philharmonic, the Milwaukee Symphony, and the Atlanta Symphony Orchestra.

**Community Engagement**

The Community Music Programs (CMP) office serves as an education and service center connecting the School and the University to the greater Atlanta region. Since 2001, annual events offered by the CMP have doubled from 10 to 23, and enrollments have increased by over 350%. [See Appendix R-1] Though CMP found its initial organizational home as a complimentary extension of the music education division, CMP now functions as an extension for all School of Music divisions. CMP offerings bring over 2000 student musicians to campus annually. A new partnership with the 200-member Metropolitan Youth Symphony Orchestra furthers the division’s service to the Atlanta community. In addition, over 800 P-12 music teachers from across the state participate in CMP-sponsored or co-sponsored professional development offerings. Demand for CMP offerings continues to expand as more SOM faculty become involved, and more members of the community look to Georgia State University as a resource. There is increasing evidence to support that these programs are raising the profile of the SOM and the university in a positive way.

The Neighborhood Music Schools (NMS) serves as a community outreach program for the School of Music, offering instruction to students without regard for age, ability, income, or ethnic origin. [See Appendix R-2 for full report.] NMS serves approximately 1060 students, ages 2 to seniors, in schools, churches, and other neighborhood centers in metropolitan Atlanta. The faculty consists of 41 music instructors representing all instruments, voice, and music theory. Like CMP, NMS has developed in
important ways over the past three years, including a growing faculty and student body, an increasing number of program offerings, and a greater number of locations and institutional partners. In addition, the amount of scholarship money offered to NMS students has risen from approximately $14,000 in 2001 to approximately $35,000 in 2004, due to increased fundraising efforts and the receipt of several important grants.

**Music-In-Education – New Curricular Initiative**

Music-In-Education (MIE) has been taught through elective community engagement seminars since Spring 2002. Its purpose is to develop skills, information, and experiences that will assist music majors in presenting and teaching music in a variety of settings. As part of the course, students put in practice what they have learned by preparing and executing educational performance programs in local schools. This nationally innovative program (see Center for Educational Partnerships in Music, Appendix E) is now being adopted by SOM faculty as a model for all students in performance, composition, and music education – partially in recognition of emerging career opportunities and the fact that nearly 100 percent of all music majors will teach as part of their livelihoods. Music majors must be prepared to bring together the artistry and scholarship that they have learned in their performance and foundation studies courses with knowledge of effective teaching if they are to be competitive in career placement. In addition, MIE represents a leading-edge approach to career preparation that, despite national recognition of its importance, has been integrated into the curricula of only a few music schools nationally. MIE’s genesis at Georgia State is supported in part by the Music-In-Education National Consortium, which brings financial support from the United States Department of Education’s Fund for the Improvement of Post-Secondary Education (FIPSE) through 2007.

**PERFORMANCE AND PEDAGOGY DIVISION**

**Jazz Studies**

The jazz studies program includes applied lessons, academic courses, and participation in the Jazz Band, the Vocal Jazz Ensemble, and Jazz Combos, all of which are open to all university students. Students can study jazz on the following instruments: guitar, bass, drums, trumpet, saxophone, and voice. Other jazz courses include improvisation, history, pedagogy, theory, keyboard, and arranging. There are 29 (19 undergraduate/10 graduate) Jazz Studies concentrators in the SOM. The faculty consists of two full-time faculty, one shared keyboard faculty member, and five part-time instructors on various instruments. The program is one of the most visible in the metro area and has a growing reputation as evidenced by the quality of its ensemble performances, and the professional successes of its graduates.

The enrollment in jazz studies has remained constant in recent years even though applications to the jazz program have risen by nearly 60% since FY01; acceptance rates into the program are under 60%. Some areas such as jazz guitar continue to prosper while enrollment in other jazz instruments is low, such as jazz piano and jazz saxophone. Jazz guitar, however, averages between 15-20 students, largely as a result of the efforts of a full-time faculty member, who averages 6-10 recruitment activities per month. Graduates of the jazz program have entered graduate schools such as Rutgers, Juilliard, New England Conservatory, and Manhattan School of Music. One graduate is the jazz studies coordinator at Emory University and another teaches at Perimeter College, while others have professional careers with companies such as Motown Records. The Jazz Band has hosted visits by such notable artists as Kenny Garrett, Marcus Roberts, Kenny Werner, Joe Lovano, and others. The Jazz Band draws large crowds for its local performances and has toured in the state and recently recorded two CDs. The faculty jazztet has made numerous visits to metro area schools to recruit students.
Applied Instruction

Voice and Opera

The voice and opera studies area has undergone significant growth in recent years with the increased enrollment of quality students. The 2001 report by the NASM reviewers lauded the voice area as an outstanding program with increasing visibility. This success results largely from faculty reputation and leadership as well as the positive collaboration among the voice faculty, the director of choral activities, and the choral music education faculty.

Recruitment efforts that average 20-25 contacts and activities per month have produced successful results. Voice applications have risen 60% over the last three years and the undergraduate voice major enrollment in Fall 03 was up 30%, from 39 to 56 students. Seventeen students are enrolled at the master’s level. The voice acceptance rate was about 40% for Fall 03.

In 2002, a junior voice major competed with thousands of singers to become one of ten national finalists in the Metropolitan Opera National Council auditions; other students have placed in the national semi-finals of the MacAllister Awards Competition, the Mobile Opera Guild Scholarship Competition (1st place), and the Georgia Chapter and Southeastern Regional National Association of Teachers of Singing competitions. Voice graduates are developing professional singing careers in performances with the San Francisco Opera (Merola Young Artists Program/Western Opera Theatre), La Musica Lirica, and the St. Louis Opera Theatre. Bachelor’s graduates have been accepted by prestigious graduate schools, including Yale and the Cincinnati College Conservatory.

Productions of full-scale operas [Cendrillon by Massenet, Merry Wives of Windsor by Nicolai, The Crucible by Robert Ward, and The Tender Land by Copland] with orchestral accompaniment and opera scenes are produced each year. These productions and an emphasis on American opera and new commissioned works [Zabette by Curtis Bryant and The Bronze Mirror and Test Tube by Milton Granger] have also increased the regional reputation of the School. The annual Harrower Summer Opera Workshop enjoys national prominence, involving international clinicians for a three-week event that serves promising singers and directors.

Keyboard Area

The keyboard area has 36 students enrolled in applied lessons (7 graduate). Concentrations include: 11 performance, 6 music technology, 5 composition, 5 music education, 4 piano pedagogy, 2 jazz piano, and 3 music management. Enrollment has remained constant for the past several years with acceptance rates at around 60%. Enrollment in piano pedagogy (MM) is about 5 students per year. Organ enrollment has decreased to one or two students. The keyboard faculty has fluctuated over the past several years due to retirements and resignations. Currently there is only one tenure-track faculty member, one full-time visiting piano pedagogy member, one half-time visiting assistant professor, and two part-time instructors.

In 1990 there were four full-time faculty. With the recent retirement of a senior pianist, the School needs an additional performer in piano. Strategic planning is essential in consideration of the following issues: the relationship between piano performance and pedagogy; the question of continuing an organ performance program; complementary expertise among the faculty; the accompanying needs of the school; and the recruitment of high-calibre students.

Percussion Area

The percussion area has 19 students (1 graduate), which meets the School’s target enrollment goal. The quality of the School’s percussion students is at its highest level; the retention rate remains high, and the
acceptance rate by Fall 2003 has decreased to 76%. In an era when collegiate ensembles rarely receive newspaper performance reviews, the number of positive reviews in the Atlanta Journal Constitution attests to the excellence within the percussion area. The percussion ensembles and its instructor have received 8 laudatory reviews. Recent graduates have entered graduate programs at the Cincinnati College-Conservatory and are employed as instructors at Agnes Scott College and Perimeter College, and one is a member of the Atlanta Opera Orchestra. Faculty incentive and support are essential to maintain the current level of excellence, which is likely to achieve national recognition in the near future.

Brass Area

Between Fall 2001 and Fall 2003, the brass area increased from 19 students to 28 (7 graduate), with a significant improvement in quality of entering students (e.g., one sophomore trombonist is regarded as the finest young trombonist in the state). The annual Brass Fest features world-renown artists and collaboration with ASO members and attracts about 400 attendees. The recent hiring of a new part-time trumpet instructor has resulted in the recruitment of four outstanding trumpet students whom were offered full scholarships to attend out-of-state institutions. Recent graduates have entered graduate programs at the University of Michigan, Eastman, Indiana University, the Cleveland Institute of Music, and the US Navy Jazz Band.

Woodwind Area

The woodwinds area has a total of 21 students: 6 flutes; 4 clarinets; 7 saxophones; 2 oboes; and, 2 bassoons. The ideal numbers needed to support instrumental ensembles are: 8-10 flutes, 10-12 clarinets, 8-10 saxophones, 6-8 oboes, and 4-6 bassoons. In part the wind area has been weak due to the lack of a full-time tenure track faculty member (the position has been filled as a visiting position for the past four years) and the fact the School has relied on part-time faculty, many of whom have demonstrated limited interest in, and commitment to, recruitment.

String Area

String instruments are the obvious mainstay of a successful orchestra program. The string area has a total enrollment of forty-nine students: 22 violins, 10 violas, 10 cellos, 6 basses and 1 harp. The target numbers to support the orchestra are: 24-26 violins, 12-14 violas, 12 cellos, 8 basses, and 2 harps. Strategic recruiting can be noted in the viola studio with a steady increase from 7 to 10 students. String students consistently win honors in various competitions, including prizes/scholarships from the following: Atlanta Music Club, American String Teachers Association, National Federation of Music Clubs, and the Naumberg Competition. Recent graduates of School of Music (string performance majors) have gone on to assume faculty positions at the following institutions: Conservatory of Spain (cello), University of Georgia, Spelman College, and Morehouse College. String graduates have become members of the North Carolina Symphony, the Atlanta Ballet Orchestra, and the Atlanta Opera Orchestra. They are members of the many regional orchestras: Atlanta Community Orchestra, the Southern Crescent Symphony, the Ludwig Symphony Orchestra, and the Greenville (SC), Jackson (TN), Murfreesboro (TN), Gainesville, Macon, and Columbus symphony orchestras.

Conducting Programs [Choral and Instrumental - Master’s level only]

The Choral Conducting Program

The graduate choral conducting program continues to build upon its former strength, with acceptance rates for master’s candidates now at about 30%. Graduates of the master’s choral program have obtained highly visible professional and academic positions: Illinois State University, Texas Tech University,
Kennesaw University, Baldwin-Wallace College, as well as many large high schools and churches throughout the Southeast. The program admits a limited number of full-time students (3-5 at any given time), consistent with SOM resources and the ability of faculty to supervise the individual work required in a conducting degree program.

**The Instrumental Conducting Program**

The Master of Music in Instrumental Conducting consists of two tracks: orchestra and wind band. Given the need for conducting experience and individual supervision, enrollments are kept intentionally low. At present there are four students (3 wind, 1 orchestra) enrolled in the programs. The wind band program has a 50 percent acceptance rate each year. With the addition this year of Mr. Michael Palmer, Director of Orchestral Studies, it is projected that the orchestral track will grow to three students.

**ENSEMBLES**

The School of Music has exceeded its goal in the 1998 Action Plan (Section 1-A, 5-7) to “Develop excellent instrumental and choral/vocal organizations as a centerpiece of the School’s programs.” Large ensembles include the Symphonic Wind Ensemble, a Symphonic Band (new), the University Orchestra, the University Singers, the Choral Society, the Women’s Chorus (new), and the Jazz Band. In the past three years the number of student musicians auditioning for the large ensembles has increased, resulting in a higher level of performance excellence; the ensembles are a primary gauge of excellence in teaching and learning and function well to both motivate and inspire current students as well as to recruit new students. They provide the University with academic and artistic quality and provide visibility, potential recruitment, and goodwill for the university at-large. Small ensembles include the Brass Ensemble, Percussion Ensemble, jazz combos and the Vocal Jazz Ensemble. The School’s ensembles serve as a logical outreach arm drawing audiences to campus providing visibility for the University within the metropolitan area and region. Recent ensemble tours have been made to Chile, China, England, Estonia and Russia.

From 2000 to 2003, the majority of the ensemble concerts and chamber music and solo recitals took place on campus in two primary venues: the Recital Hall (113 events) and the Rialto Center for the Performing Arts (25 concerts). These productions included student recitals, faculty/guest artist concerts, ensemble concerts, community concerts, “Always on Friday” convocations, master-classes, and Neighborhood Music Schools recitals. Approximately 85% of performance activity on-campus is held in the Recital Hall; the other fifteen percent is presented in the Rialto Center for the Performing Arts (RCPA) theater. While the RCPA operates independently of the School of Music, both cooperate in outreach activities to the community. Since 1999 the School has presented a Collegiate Concert Series (supported in part by the College), in the RCPA.

**Choral Ensembles**

The choral program has demonstrated strong professional growth in recent years, and has become one of the finest programs in the region. There are 136 students enrolled in School of Music choruses. A third group, the Women’s Chorus, was established last year. Nearly half of the members of the choral groups are from general university students. Audition numbers for the three choruses has grown to about 80%; acceptance rates are about 50%. The University Singers, the premiere group, gave successful regional, national, and international performances, including juried invitations to the Georgia Music Education National Conference in Savannah, the American Choral Director’s Association Regional Conference in Nashville. The Director of Choral Activities founded the High School Honor Chorus in 2000; it now attracts up to 400 high school singers to campus.
**Wind Ensembles**

The Symphonic Wind Ensemble has become one of the finest collegiate wind ensembles in the state, as affirmed by recent juried performances at the Georgia Music Educators’ Conference in Savannah and at the Southeastern conference of the College Band Directors National Association. This ensemble hosts nationally-recognized guest conductors and soloists who perform with the group each semester. Interest in the band program is such that a second ensemble, the Symphonic Band, was established in FY03 with members from the general student population. The Basketball Band performs for GSU basketball games and has increased in quality this Fall; over 50 students auditioned for membership. There are ca. 100 students enrolled in the Band program.

Much of this success is the result of extensive recruitment activity by the Director who has strengthened relationships with many metro high-school band directors with on-site rehearsals and workshops (25 per semester). The Director has established recruitment events on-campus, such as the Honor Band (140 high school students) and Double Reed Day (100 high school double reed players).

**University Symphony Orchestra**

The University Symphony Orchestra has an enrollment of 62 students. The recruitment goal is to increase the membership to 85 students. Recent achievements include excellent performances at the Georgia Music Educators State conference in AY 2003 and the Woodruff Arts Center’s Symphony Hall. The recent appointment of a former associate conductor of the Atlanta Symphony Orchestra anticipates the return of the ensemble to its previous level of excellence.

**The neoPhonia New Music Ensemble**

The neoPhonia New Music Ensemble is the most successful and visible contemporary music ensemble in the region. It generally gives four concerts per academic year, two of which recently received positive reviews in the Atlanta Journal Constitution (AJC). The AJC music critic cited the group’s fall recital as one of Atlanta’s best-of-performances in 2002. This is unusual since the local media rarely review collegiate performances. In April 2004 Gramophone magazine this group was cited as an up and coming contemporary music ensemble.

**Affiliate Ensemble Organizations**

Three local music organizations are affiliated with the School and have achieved local and national in reputations.

**The Atlanta Chamber Players** is a thirty-year old ensemble affiliated with the SOM. It has earned a national reputation among chamber ensembles. The group serves as an excellent microcosm of the School of Music’s function as an arts institution, as the musicians are all prominent members of the Atlanta Symphony Orchestra with the exception of artistic director pianist Paula Peace, who is Visiting Assistant Professor of Piano and Chamber Music. To date the group has performed in more than 200 cities across the country.

**The New Trinity Baroque** is an affiliated SOM ensemble and specializes in performances of music from the opposite historical end of the arts-music spectrum. Hailed by the Atlanta Journal Constitution as “one of Atlanta’s most prized ensembles” the group is recognized as one of the country’s better baroque orchestras and early music ensembles. Founded in London in 1998, the group was initially established as an ensemble of international musicians before moving to Atlanta four years ago under the leadership of
Pedrag Gosta, a graduate of the School of Music. The ensemble presents over 25 concerts a year, specializing in music of the seventeenth and eighteenth centuries.

The Metropolitan Youth Symphony Orchestra of Atlanta (MYSO) is a performing ensemble serving 85-90 talented instrumental music students in the metropolitan Atlanta area. The orchestra gives 4-5 concerts per year and meets on Sunday afternoons in the Aderhold Learning Center. The group has developed a national reputation through performances in Carnegie Hall, Chicago, and other places. Recently the organization has expanded to include a string orchestra for 8th grade, a chamber music program, and a theory program. During next year's season, the orchestra has been invited to perform for the US-China Cultural Program in Beijing, China. MYSO recently received a $10,000 grant from the National Endowment for the Arts.

MUSIC COMPOSITION, TECHNOLOGY, AND MANAGEMENT DIVISION

Music Composition

The composition area of the School continues to develop a strong regional reputation, averaging nearly 20 majors for the past three years in undergraduate and graduate study with two professors. Universities throughout the South such as Valdosta State and Western Kentucky recommend their students, and the program continues to deny an increasing number of applicants due to faculty workloads. The acceptance rate averages about 60% of the applicants. Graduates of the program go on to graduate study in places such as the College Conservatory of Music at the University of Cincinnati, the University of Wisconsin, the Cleveland Institute of Music, and the University of Illinois. Other graduates have taken faculty positions in schools such as Stetson University, the College of Charleston, New England Conservatory, Georgia Perimeter College, and the University of Alabama.

Music Technology

Today the metro region ranks sixth in employment of music industry professionals in the country and fourth in size in the country (Taylor, MEIEA Journal, Spring 2000). The more than 300 recording facilities throughout the state support the artists and labels that record in Georgia, from first class studios that regularly record projects for major labels to smaller production studios. These recording studios provide employment for an estimated 1,193 Georgians and generate an estimated $107.5 million in sales. Recent research estimates the total net annual economic impact of the music industry in the state of Georgia to be $989.5 million, with approximately $1.9 billion in gross sales, 8,943 jobs created and $94.7 million tax revenues generated. (The Commercial Music Industry in Atlanta and the State of Georgia. Thomas, GSU School of Music. For the Georgia Film, Video, and Music Office, March 2003).

The music technology program holds bright promise in the School. Our culture is often defined by the technology of recorded sound and this program trains students to work as professionals in this field. It is also one of the areas identified by the Board of Regents for increased support throughout the University System. The recording program in the School of Music is currently the strongest in the Southeast between the University of Miami and the Middle Tennessee State, both of which have considerable resources. The program is the only serious program in the region and is ideally situated to become an important center of technology training and development. There are more than 100 inquiries about the technology program each year. Successful grant applications have resulted in the construction of six state-of-the-art recording studios. At this point it is difficult for one faculty member to maintain the program and course offerings. Sixty percent of the applicants are accepted each year, averaging an acceptance rate of 12-14 students. Most of these students graduate to careers in the local recording industry or in other cities like Nashville.
and even some as far away as England. Some graduates have continued their study at New York University.

Music Management

The economic impact of Atlanta’s music industry was the rationale for a “commercial music” program at Georgia State in the 70’s. The School’s concentration in music management, following the recent NASM review in 2001, was revised and the standards were raised for admission. Initially the result was a drop in student enrollment but a rise in the quality. Faculty issues have caused the program to become static and in need of direction, energy, and focus. Proper leadership and dynamic faculty involvement would cause the music management program to become significant in the School as well as the region. Investment in this program by the university administration would result in a stronger program enhancing the involvement of the School and the university with the local music industry community.

FACULTY AND STUDENT SURVEY RESPONSES

The concerns voiced by the faculty in the OIR Survey fall into four general categories: a) Faculty Positions and Programs; b) Enrollment and Scholarship Support; c) Supply Budget Funding; and d) Facilities. The first three are prioritized and intersect to define the quality and profile of the School of Music while the fourth addresses the physical plant. There is a broad consensus that these four areas need support from the university.

Faculty and Program

Faculty comments on the faculty and program center around two main issues: faculty retention; and, the need for additional positions in order to reduce workload assignments that are not consistent with the COAS work load policy. Another major concern among faculty respondents is the importance of retaining junior faculty. University support for valued faculty members needs to offset employment offers from peer institutions.

Concomitant with this is the need for additional faculty, especially in the area of applied instruction and recording technology. Historically, the SOM has relied in a large part on part-time instructors from the music community; many of these musicians have been excellent, but their lack of interest and efforts in recruitment has resulted in too few students in critical areas of need. e.g. clarinets, oboes, and horns.

Undergraduate Student Survey Responses

The comments from the undergraduates express consistent thoughts about the importance of a strong faculty. Under the question of why did you attend GSU, most of the respondents credited it to the strong reputation of the School, for example, “After researching the music programs at other schools, I have concluded that Georgia State has one of the largest and best music programs in the state of Georgia.” And another, “Frankly, it is the best program in our region.” The respondents consistently comment on the quality of the choral and wind ensembles—“top notch,” “superior” appear—and repeatedly single out the ensemble directors for commendation. In fact, the School’s faculty in general are lauded by the student respondents. Many also state the reason they chose Georgia State was the Music Industry Program, especially the Technology Area, and the School’s urban location.

Areas that need improvement are consistent. First and stated by virtually every student, is an immediate need for more practice rooms and better pianos. Many of the students request that more variety be offered in class scheduling, especially by offering more evening classes. “There needs to be more faculty.” They point out that if they miss a required history or theory course, they may have to wait an entire year to
A number of students also expressed concern about faculty turnover, “The administration needs to work harder at keeping quality teachers at the school.”

**Graduate Student Survey Responses**

Comments from the graduate students in general mirror many of those by the undergraduates. Graduate students are more specific about the location of the School as contributing to their decision to attend. They also tend to single out some individual professors as reasons they chose Georgia State. Most praise the ensembles as well, frequently lauding their conductors. Like the undergraduates, the graduate students virtually all express a need for more and better practice rooms and higher quality pianos for practice and instruction. There are frequent comments about scheduling, which is tied to availability of faculty for regular offerings, and requests for more variety in course offerings.

**Section E: Quality of the Students in the Academic Programs Under Review**

Enrollment in 2003-2004 was approximately 360 undergraduate and 90 graduate students. The student body represented 21 states and 15 foreign countries. Gender distribution was evenly divided between males and females. The student body included six different ethnicities. The average Freshman Index of entering students was 2631. GREs, which are only required for music education and composition concentrations, averaged 1068. As evidenced by audition documentation, entering students manifest increasingly strong musical backgrounds/proficiencies and represent wider geographic distribution. They include high school all-state instrumental and choral ensemble participants, competition winners, graduates of excellent foreign conservatories, and individuals who have already established themselves in teaching and performance careers. Despite the School’s limited scholarship resources and graduate assistantships, our faculty have been able to recruit excellent students who have been offered higher awards by other institutions.

It is likely that the diversity of the SOM’s student body ranks high among music schools nationally, many of which enroll large numbers of Caucasian and/or Asian students. This rich panoply should be exploited by the university in promoting the School’s potential for advancing diversity initiatives among career musicians – a priority concern among the nation’s orchestras, opera companies, and other arts institutions. The dramatic overall musical depth among current and entering students over the past seven years has been aided in part by the stipulation of stronger musical standards for students applying to the bachelor of science degree in music management. This tightening was essential in achieving accreditation for this program following the NASM review of 2000-2001, and it was consistent with the university’s increase in admission requirements.

Between 7/1/01 and 6/30/02, the SOM awarded 46 bachelor’s degrees and 18 master’s degrees. Between 7/1/02 and 6/30/03, that number increased to 48 bachelor’s and 33 master’s. As a point of reference, during the same period in 1997-1998, the SOM graduated 12 baccalaureate students and 12 master’s students. GPAs of 19 graduating bachelor’s recipients in Spring 2003 ranged from 2.59 to 3.95 with a median of 3.34. Master’s level two-year graduation rates are among the highest in COAS.

**Section F: Quality of the Program Faculty**

The School of Music has experienced significant faculty turnover due to retirements and competitive offers. Search approvals have occurred primarily for entry-level positions, and by FY03, individuals with five or fewer years of service comprised over 60 percent of the full-time faculty. These new hires in general represent outstanding training, high levels of musicianship, ambition for national recognition,
active recruitment effort, and enthusiasm for the institution. Promising junior members are assigned faculty mentors to assist their orientation and development. In addition to the stable core of 37 tenure-track positions, it is essential that the School establish a balance of senior and junior positions, which can be achieved with university support for competitive salaries and workloads, as well as consideration for senior-level hires in selected areas. To retain faculty, the university must support the School’s ability to balance professional development, teaching, and service assignments for all faculty. It is crucial to be able to adjust loads for junior faculty who are required to establish lines of professional development, and to support senior faculty whose research or service activities justify course releases.

Faculty Productivity

The faculty in the School of Music fall into two large groups: Performance and Academic. Performance faculty include applied music teachers, conductors, and composers. Academic faculty include those in music theory, music history, music education, and music management. A challenge for the SOM is to articulate the relationship of applied/creative music activities, i.e., performance, composition, and conducting, to the more standard academic criteria in research and publications for purposes of promotion and tenure. Between 2001 and 2003, SOM faculty performed approximately 170 local, regional, national, and international concerts and gave over 100 scholarly presentations. They created 65 music compositions, 19 published recordings, 10 film scores, 30 published monographs, 8 books, 11 book chapters, 7 reviews, and 15 encyclopedia entries. In addition, they received four book contracts, served on 12 editorial boards, and participated on 14 professional juries. (Table B-2)

Promotion and Tenure

During the review period, two faculty were promoted to Associate Professor with tenure and one to Full Professor. Two Associate Professors and one Full Professor had successful post-tenure reviews.

Faculty Honors

Between 2001 and 2003, the faculty received one regional award, seven national awards, and seven international awards. Several faculty have conducted national and international choral and instrumental festivals, as well as opera productions. Faculty composers received five commissions, and creative works were reviewed 60 times in various publications. One professor received the COAS Outstanding Senior Faculty Award and another received the COAS Outstanding Teacher Award.

Sponsored Research/Creative Activities

See Section C: Progress Toward Goals and Objectives

Service and Outreach

The typical faculty member served an average of 7.76 service units per year during the study period (1 service unit = 1 significant assignment, e.g., committee membership, and service units may range from 1-30 in a given year). They participated in 119 regional and national professional service activities, which included 19 review and advisory boards.
Section G: The Adequacy of Resources

The base operational budget of the School had risen comparatively little over the past ten years in relation to increased costs in areas of telecommunication, the purchase and maintenance of instruments, and support for public relations and recruitment activities until AY04. As a result of the Provost’s response to the School’s program review $20,000 was added to the School’s AY04 operational budget and an additional $40,000 in AY05. The Dean increased the PTI budget in AY04 and maintained that level in AY05; the PTI budget is currently adequate to meet instructional needs not covered by full-time faculty. The Graduate Assistant budget will need to increase in the future by ca. 15% to support an optimum of 48 GA positions. Current budget support is somewhat adequate for the most basic needs. e.g. telecommunications, copy/fax machines, paper, office supplies; however, there are several areas within the School’s operational budget that are still woefully in need of increased financial support: equipment/large music instruments, recruiting/marketing/public relations, concert productions, and funds for the renovation/upgrade of facilities.

Faculty Resources

Faculty Positions and Salaries: The Dean of the College brought all initial beginning music salaries to a floor of $44,000 in AY05. Now additional “merit raise” funds are necessary to offset the resulting compression in the salaries of other junior faculty members. The University’s positive response to the compression issue is one way to maintain the retention of our most talented professors. There is need to establish a central core of music faculty (a minimum of 37 full-time faculty and 12 staff positions) within the current and projected size and scope of the School. The additional faculty positions would bring current faculty workloads in conformance with the College’s workload policy. [For student/faculty ratio data see Table G-1.]

Administrative Resources

Equipment-Large Music Instruments: A School of Music must own and provide maintenance for a core of large instruments. e.g. The School does not own a harp (it’s rented), a celesta, or, a five-octave marimba. There is a need to add large string bass orchestral instruments as well as tubas to the School’s inventory. There is also a need to purchase pianos that range in cost from $10,000 to $50,000 on an annual basis. The School currently participates in a loan plan from a local dealer that provides an inventory of pianos worth $450,000 each year. If this program was not available the SOM would be severely hampered in providing basic music instruction to our students. The former college Dean requested a multi-year plan in May 1998 for the equipment needs of the School but little action has been taken; as a result no pianos have been purchased by the School since AY01. Above 80% of student survey responses noted the need for pianos as a major deficiency of the School. [See Appendix K-1 and K-2] The current budget line item of $15,000 for equipment added to the operational budget in AY01 for faculty/staff needs (instructional needs, computers, desks, etc.) and instruments is very inadequate.

Recruiting/Marketing/Public Relations: Recruitment is a central activity for any successful School of Music and the competition for talented students in Georgia is often intense. We compete with Kennesaw and Columbus whose higher administration strongly support the recruiting and marketing needs of those music departments as evidenced by slick ads and recruiting materials. Georgia State’s music school has to market itself through advertising in music magazines, creating brochures and posters targeting prospective students, the production of videos and compact disc recordings of SOM ensembles, and the maintenance of a web-site. Funds are needed for promotional materials as well as support for faculty and student ensembles to tour locally and regionally to recruit and increase the visibility of the School and University. It is a sad commentary when the School’s chorus and wind ensemble were invited (by juried
invitation) to two major regional music conferences in the Spring of 2004 but lacked support from the college for their travel costs that totaled $15,000. Moreover, the School of Music has had to reduce mileage reimbursements to .15 cents for student teacher supervision or faculty recruitment travel due to an inadequate budget. The School currently allocates ca. $18,000 for this area and allocates support for travel on a per need basis.

**Student Activity Funds:** The School is overly dependent on SA funds (ca. $47,000) to support the operation and concert productions of all SOM student ensembles. These funds used for music purchases, ensemble travel, and guest performers have not substantially increased for the past ten years. Other music departments in Georgia receive much more SA ensemble support than Georgia State’s music program. e.g. The State University of West Georgia’s choral program receives $27,500 compared to $10,000 for our choral program; and, Georgia Southern University’s choral program receives $45,000. There is a need for additional funding from the University to support the ensemble and opera activities that represent the core of the School’s performance activities.

**Music Scholarships:** The SOM currently provides $33,000 per year of scholarship aid from private sources in the GSU foundation. The Provost’s and Dean’s offices have generously provided University Scholar support that averages ca. $120,000 per year. Given the competitive environment within the State of Georgia, the SOM would be seriously handicapped without this financial aid assistance. The challenge is to raise more private funds to enable the school to provide a total of ca. $300,000 annually to recruit talented students. In addition there is a need for room and board financial grants that will increase the school’s ability to attract prospective students.

**Technological Resources**

Technology resources for instruction in the School of Music reside in four areas: 3 School servers (which serve 125 computers); a group piano classroom with a controller and 13 stations; a technology classroom with 18 computer stations and electronic keyboards; and six recording studios. The six recording studios support instruction for approximately 20 recording technology majors. Two of these studios are state-of-the-art and have programs such as Protools, HD3 which provide high resolution capabilities for manipulating sound in all digitalized formats. One of the studios has midi capabilities with the MXP program, a computer language that synthesizes sound. Faculty technology support consists of office computers. While rehearsal space in the ALC is equipped with state-of-the-art instructional technology, music classrooms in Standard and Haas Howell do not have contemporary technology support for instruction.

**Space Resources**

**Facilities:** Each year the school allocates a small amount from its supply budget to soundproof classrooms, practice studios, and faculty offices in accordance with this major deficiency as noted by the NASM reviewers in 2001. The University is currently seeking funding to bring the Recital Hall Lobby restrooms (built in 1970) into compliance with ADA regulations. Those restrooms in the Standard are also non-ADA compliant and do not contain commercial plumbing fixtures or proper ventilation. In addition, the faculty has noted that the configuration of certain faculty studios and practice rooms in the Standard building and room 150 in the Haas Howell building could be modified to improve the delivery of instruction. The faculty has also indicated the need for more storage of opera sets and equipment. Currently the School is seeking a combination of private and university funds to renovate the Recital Hall. This project, when completed, will provide students and faculty with a refurbished hall and lobby comparable to other new university halls in the metro area. The School needs more prioritized access and dedicated time in the Rialto Center for the Performing Art for large ensemble rehearsals/performances and outreach activities that must take place in the center due to their scale.
Laboratory Resources

The media center, which will soon have wireless capability, consists of four areas:
· an open computing area which consists of 12 computer workstations, 8 of which include midi-keyboards for playing music, and 8 of which are listening stations.
· a computer classroom (also used for instruction) which has 18 computers and keyboards, as well as a LCD projector and sound system.
· a seminar room with surround sound, large format projection screen and high-end audio playback equipment.
· a reference desk with computer resources enabling the staff to digitalize recitals and analog media for storage.

GSU Foundation Resources

The School must plan strategies to increase the solicitation of extramural grants and private sources of funding. As of June 2004, the School has 23 endowed scholarship funds and two endowed professorships that total $1,006,233. Additional funds from the operating accounts for scholarships and restricted monies for special projects (e.g. Recital Hall Renovation) total $189,065. The School will need to raise an additional $3,000,000 endowed dollars for scholarships to be competitive with other major music schools in the State and region.

Library Resources

The Music Collection of the William Russell Pullen Library constitutes an impressive holding of major books, scores, and media materials that adequately support the research areas of the faculty and students. The music collection has received and continues to receive strong support from the library administration, which is evident in the depth of the collection. Today the library holdings contain 95% of the titles identified as outstanding in Choice reviews of library materials published by the American Libraries Association, for the years 1991-2000. The University Library also subscribes to 102 music journals, which constitutes 76% of the music journal titles identified as core titles in a study that examined holdings in the area of musicology, music theory, music education, and applied music. The library needs to further strengthen the music journal collection in these areas.

In 1997 Wayne D. Shirley, music specialist from the Library of Congress, provided the School of Music and Library with an analysis of the library’s music holdings (see Appendix Q). Mr. Shirley found the library’s collection of books, journals, scores, and sound recordings adequate to meet the needs of the students and faculty. Since then, the collection of sound recordings has fallen behind and needs to be strengthened. There is also a lack of materials related to applied vocal studies: diction, literature and pedagogy.

The major challenge for the music collection today is to maintain the current funding levels in the face of tight budgets since critical new printed and media materials increase in cost each year.
Section H: The Strengths and Weaknesses of the Program

Strengths

1. Faculty Quality and Productivity

The greatest strength of the School of Music is the large percentage of committed and talented faculty. In recent years, the School has recruited an impressive group of extremely able young faculty, maintained strong administrative leadership, witnessed advancing research productivity and leadership among senior faculty, and concurrently demonstrated its ability to mature toward national stature through energized high-quality programs. Recently hired performance faculty have demonstrated exceptional initiative and success in attracting high-quality students.

The pressing challenge of the next period of growth is for the University to ensure the stability of core faculty positions through competitive salaries, program support levels, and student financial aid that offer incentives for faculty to experience Georgia State as a place for career development rather than career transition. Faculty must achieve workload levels comparable to their colleagues in other institutions. This commitment will leverage the potential of the School of Music as a major player in the university’s aspirations for excellence and recognition, attract outstanding faculty and students, build on the School’s innovative curricular initiatives, and lay a foundation for a continuing standard of excellence consistent with a leading urban research university.

2. Curriculum and Instruction

- Programs. Areas of documented viability and excellence include the following: Music Education, Jazz Studies, Music Technology and Composition, Foundation Studies, Voice/Choral, Brass, and Percussion.

- Ensembles. Performing ensembles define a music school. The Symphonic Wind Ensemble and University Singers have progressed rapidly toward a level of excellence that is regionally and nationally competitive. Conductors have demonstrated a consistent quality of performance with an excellent selection of repertoire that brings distinction to the School. Further, these ensembles offer a valuable creative outlet for participation by non-music students and aesthetic experiences for their audiences. Among small ensembles, the Percussion Ensemble has advanced in musical excellence and innovation, recognized by a recent invitation to perform at the state music educators’ convention.

- Opera. The voice and opera area has been recognized as one of the most outstanding programs in the school. The School’s annual production of operas accompanied by the University Symphony orchestra makes this program distinct in the state of Georgia.

- Library Collection. The music collection in Pullen Library, one of the strongest in the region constitutes an impressive teaching and research resource.

3. Community Engagement

- The School’s initiatives to advance lifespan music learning and appreciation in the community are a hallmark of its success in gaining the respect of the community, the interest of local teachers in recommending Georgia State to prospective music majors, and collaboration with career musicians and arts organizations in Atlanta. Integrally connected with the School’s academic mission, the
Community Music Programs office and Neighborhood Music Schools have advanced the School’s demonstrated interest in both professional and avocational continuing education, engendering a level of enthusiasm and positive perception that has exceeded the expectations of the previous Action Plan. The value of these activities cannot be underestimated for the benefit of the School or the university at-large.

- The Center for Educational Partnerships in Music fosters the School’s leadership in program development and research related to effective, curriculum-based relationships among universities, arts organizations, schools, and communities. Its success in grant production, publications, and national recognition (documented in Appendix E and elsewhere in this report) are evidence of its effectiveness and catalytic role in moving the School forward.

**Weaknesses**

The faculty has identified four weak areas within the School of Music:

**Lack of Operational and Personnel Budget Resources.** Financial resources are not adequate, particularly in relation to peer Schools of Music, for maintenance of a high-quality, professional School of Music in a leading university. Limited funds undermine crucial needs that must be addressed if the School is to maintain its trajectory toward sustained national stature and competitiveness. Long-term, strategically allocated funds need to be provided for faculty lines, purchase and maintenance of large musical instruments, recruiting support, concert/opera production, facilities improvement, university advancement through the School of Music, and technology support. Most importantly, the operating budget and faculty lines need to be improved in order to stabilize the remarkable progress of the past seven years.

**Faculty Positions/Replacements.** The nature of a School of Music, which involves significant individual teaching/supervision and high levels of specialization, requires a core of stable faculty positions. Currently, there is a lack of sufficient faculty relative to schools that are comparable to the size and scope of Georgia State. Music students often select a given university because of a particular instructor in their performance specialization. When a vacancy occurs, a program may immediately be impacted negatively, which in turn compromises the entire School. This is especially crucial in the performing ensembles that are the School’s most visible evidence of its work. It is essential that key positions that become vacant be searched as soon as possible to maintain and advance programs. The projected 37 faculty lines will stabilize a core faculty not only permits workloads consistent with COAS guidelines, but also ensures the continuation of quality teaching and learning.

Excessive reliance on part-time applied music faculty, especially in brass and woodwinds, compromises recruitment of students and the integrity of programs. Notably, it is essential to address needs in oboe, trumpet, and bassoon in support of the school’s performance programs. Combination of these areas with other teaching assignments will lay a foundation for ensuring appropriately distributed enrollments among instruments.

**Programs.** Three program areas need to be strengthened: music management, keyboard, and the string area.

- The music management program needs sustained faculty leadership and energy. Recent enrollments are increasing in quality, there is community financial support, and the program serves a viable need in Atlanta’s growing music industry. The resignation of a current faculty member provides the opportunity to search for a committed and focused faculty member who can provide the leadership necessary to bring this program to its full potential.
• The strings area has diminished from two full-time and two part-time faculty members to one full-time faculty member (violin), two half-time faculty (viola/violin and cello) and one part-time instructor (bass). These resources are inadequate for current and projected enrollments. The lack of collegiality in the area impacts its full potential and the School’s chamber music program. Given the centrality of the strings to a successful orchestra program, it is essential to strengthen faculty resources and collegiality among instructors.

• The keyboard area has declined from three full-time faculty members to two full-time (one visiting), one visiting half-time, and two part-time instructors. Enrollment in the keyboard area has been steady for several years; however, the number of performance majors has declined. There is a need for the development of a strategic plan for recruitment and focused leadership. The lack of full-time faculty strength has hindered the area from reaching its full potential even though instruction remains at a high level. The replacement of a senior faculty member who retired in December 2002 would provide an opportunity to hire an artist performer and recruit keyboard performance majors to the area.

Facilities/Equipment. The two renovated office buildings that house the School of Music were constructed as business offices. Despite renovations, these buildings present enormous challenges to the delivery of high-quality instruction; and they compromise the School’s growing reputation. The number of classrooms for large-group instruction is inadequate, and those that exist are cramped and poorly equipped. Short of new facilities, it is essential that the university address the basic learning environment, which includes updated plumbing, safe drinking water, consistently operational elevators, appropriate acoustical treatment, and the reconfiguration/updating of classrooms. The best solution would be to build a new facility that is designed and constructed as a music school.

Section I: Program Goals and Objectives for the Next APR Cycle

(Note: ** indicates objectives requiring additional funds)

The following goals and objectives build on progress from the previous planning cycle (Section C):

GOAL 1 Achieve the COAS-mandated workload policy, thereby improving faculty productivity and retention, through an established core of full-time tenure-track faculty lines and complimentary NTT positions consistent with the delivery of high-quality, nationally accredited programs.

a. Convert the following positions that currently exist in the AY05 School of Music Personnel budget (c. $90,000 additional cost)**

• .38 visiting lecturer viola/violin string position to a FT position
• FT visiting woodwind lecturer to a tenure-track assistant professor position
• FT jazz guitar instructor position to a lecturer position
• .38 visiting assistant professor of chamber music/piano supported with private funds to a .38 assistant professor position supported with state funds

b. Establish four tenure-track lines to achieve COAS-mandated workload policy for the following faculty members: (c. $240,000 additional cost)**

• Bobby Bailey Professorship (fully funded in 2003) in the technology/recording area (Dr. Robert Thompson)
• Senior position in music education to administer the Center for Educational Partnerships in Music and oversee the instructional and research needs of the Ph.D. in music education (Dr. David Myers)
• Junior position in composition given Dr. Nick Demos’ new responsibilities as director of the Hellenic Center
• Junior position in applied oboe/theory position that would reduce overloads among the three professors in the theory area

c. Establish three tenure-track lines to stabilize faculty (c. $180,000 additional cost). **

• TT position in piano (lost to retirement in 2000)
• TT junior position in trumpet performance/conducting consistent with growing enrollment and expansion of the Band program
• TT voice line consistent with growing enrollment

The above positions will provide support for junior faculty to have reduced workload assignments and incremental service in first three years, as mandated by COAS, including reduced committee assignments in COE and COAS for music education faculty**

GOAL 2 Establish a student enrollment level, within the size and scope of the School, of approximately 500 students (375 undergraduates and 125 graduate students)

a. Implement a recruitment and enrollment management plan targeting high-quality diverse prospects and focused on: attaining a balance among instruments and voice parts to ensure the pedagogical/performance viability of ensembles; maintaining adequate enrollments for rigorous teaching and learning across programs and matriculation levels; and, solidifying the School’s current enrollment trends for stable management of faculty, staff, and material resources**

b. Increase music education (K-12 teacher preparation) enrollments in line with university system’s commitment to teacher supply for the state of Georgia

c. Enlist COAS and university efforts in developing public-private funding support to offer competitive financial awards that will attract highly qualified students, keep a talent pool within the state of GA, and attract out-of-state students; maintain university scholar allocation to the School and develop a standard allocation of out-of-state tuition waivers**

d. Continue increase of quality students by recruiting a pool of competitive applicants across performance areas to yield at least 35% enrollment

GOAL 3 Maintain programmatic, curricular, and instructional advances begun in last strategic planning cycle consistent with or exceeding NASM and discipline-specific professional standards.

a. Advance instructional innovation, increasing student choice/empowerment, technology training, and faculty technology support/webpages that include mobile/wireless and/or hard-wired support for classrooms in Standard and Haas Howell**

b. Implement learning outcomes assessment plan
c. Emphasize student access to instruction through quality faculty advising, expanded use of available class hours for scheduling, and curricular focus

d. Integrate music-in-education into chamber music, composition, and teacher education to advance national leadership in curricular innovation and reform (see CEPM report, Appendix E)

e. Continue to develop a coordinated chamber music area that encompasses both homogeneous (i.e., strings) and heterogeneous (e.g., piano trios; woodwind quintet, etc.) chamber music ensembles and explicate the relationship of chamber music to the overall curriculum of the School

f. Strengthen instruction and coaching in keyboard accompanying, with the consideration of a concentration in this area**

g. Develop needs/resource analysis and plan for development of Doctor of Musical Arts in voice performance/choral conducting and a post-Master’s certificate program in voice, including internships with the Atlanta Opera**

GOAL 4 Provide administrative/staff support consistent with peer schools of music to support instruction/research and to improve staff efficiency and productivity.

a. Employ following FT staff consistent with the size and scope of the SOM and comparable institutions nationally (ca. $150,000 additional cost)**

- staff person for media center oversight and operations
- staff accompanist to serve the accompanying needs of the school
- administrative assistant to oversee coordination/scheduling of performance spaces, recording of performances, and management of student and faculty rehearsals and performances (realignment of a current position)
- development grants specialist
- ensembles manager/instrument technician to administer rehearsal and performance details, manage ensemble libraries, oversee student assistants who work with ensembles, and manage the acquisition, maintenance, and repair of SOM instruments

b. Enhance staff support for faculty, particularly in relation to COE/certification/ accreditation/student teaching functions in music education**

c. Develop a plan for administrative reorganization of Community Music Programs and Neighborhood Music Schools as one unit that relates with the school’s performance and academic areas for outreach, community engagement, and recruitment

GOAL 5 Continue progress toward facility upgrades consistent with instructional/ research/performance needs and critical amenities of instructional/public spaces.**

a. Renovate the School’s Recital Hall with the assistance of the College and University. Renovation plans include: A new stage floor with elevated sections; refurbished wooden panels, a new digital lighting system, a multi-channel surround sound reinforcement system, and a screen for multi-media musical productions for acoustical curtains; tonal reworking of the pipe-work on the 1971 Moeller Pipe Organ; remodeling of the ceiling, lighting fixtures, carpet, and wall covering for the lobby; and renovating the lobby entrance canopy and door/glass system
b. Provide for strategic, incremental acquisition of instruments, including pianos, for practice and performance

c. Assess and upgrade acoustical fitness of classrooms, studios, and offices consistent with standardized norms for music instruction

d. Provide fully functioning and sanitary restroom facilities and filtered drinking water on all floors of Standard and Haas Howell Buildings and install HVAC systems that can be regulated for proper temperature control to enhance learning environments and instrument protection against extreme temperatures

GOAL 6  Coordinate development activities between the University and the School of Music, and increase university support for the school’s strategic role in: a) advancing the university’s community relations goals; b) aiding downtown redevelopment; c) attracting prospective students and faculty to the university; and d) demonstrating the role of the arts in the university’s mission as a leading urban research institution.**

a. Increase current endowment for scholarships and professorships, and cultivate donors for whom the school could be named

b. Establish ongoing support for statewide and regional tours and performances by student/faculty groups, as well as periodic support for national and international tours/performances

c. Strengthen internal university support for CEPM in order to strengthen the ties between community engagement and rigorous instruction and research in music

d. Increase university-level support for high-quality print, media, and website resources for School of Music advancement and recruitment

e. Pursue opportunities for international faculty and student exchanges as well as increased recruitment/support of international students
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