Academic Program Review
Self-Study Report

The School of Music
Georgia State University

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and Associate Dean of Music and Fine Arts

Review Period: Fall 2012 to Summer 2015
Approved by The School of Music Faculty,
December 3, 2015

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Note: Throughout this report, peer music departments are from: Rudi E. Scheidt School of Music, University of Memphis; Department of Music in the College of Arts and Humanities, University of Central Florida; Moores School of Music, University of Houston; Department of Music, Virginia Commonwealth; and the aspirational College Conservatory of Music, University of Cincinnati. (See Appendix A for peer institutional information)
SECTION 1: WHERE IS YOUR UNIT NOW?

1.a: UNDERGRADUATE EDUCATION

1.a.1: Quality of Undergraduate Student Attracted to the Unit’s Program
The School of Music offers a Bachelor of Music degree in five concentrations: Performance (brass, percussion, strings, woodwinds, keyboard, guitar, voice), Music Education, Composition, Jazz Studies, and Recording Technology. A Bachelor of Science degree in also offered in Music Management.

The quality of students in the School of Music has remained consistent over the review period, with only slight deviations. Average high school GPA scores rose .04 points, while SAT scores fell 9 points and Freshman Indices fell by 1 point. When divided by gender, the metrics indicate an increase in GPA and Freshmen Index (FI) among female students, and a decrease in FI and SAT among male students.

The percentage of students we admit versus those who apply has been in flux over the last few years, with 77% admitted in Fall 2012, 70% in Fall 2013 and 81% in Fall 2014. These numbers are tied to the needs of our individual applied studios, which are in turn tied to the needs of our ensembles.

While academic quality is quantifiable, an equally important indicator for us in the School is musical ability, which is more subjective and difficult to quantify. An indicator of student quality is the level of the performances given by large ensembles. While these music groups do include graduate students, most have a larger percentage of undergraduate students. During the evaluative period, many of our large ensembles received prestigious invitations to perform:

University Singers
- with Andrea Bocelli and the Atlanta Symphony Orchestra (2012)
- with the Atlanta Ballet, Carl Orff’s Carmina Burana (2013)
- at La Florilége Vocal de Tour in France, International Choral Competition - (2013) - where they won second place
- at the American Choral Directors Association – performed Walton’s Belshazzar’s Feast with the Jacksonville Symphony in the culminating concert (2014)

Symphonic Wind Ensemble
- Georgia Music Educators Association In-Service Conference (2013)

Marching Band
- Macy’s Thanksgiving Day Parade in New York City (2014)

1.a.2: Scholarship Support for Undergraduates
The School of Music Scholarship Committee awards about $25,000 annually through 21 endowed (named) scholarships to undergraduate students. Financial assistance is awarded in non-specific areas of music to outstanding students through five endowed scholarships: The Aileen and Chris Valianos Music Scholarship, Haywood Family Endowed Scholarship, Bradford and Patricia Ferrer Scholarship in Music, Arthur L. Montgomery Music Scholarship, and the Charles Thomas Wurm Music Scholarship. In addition, there are 16 endowed scholarships given in areas of specialization: String Area
- Alfredo Barili String Scholarship; Music Technology/Management - Sam Wallace Memorial Scholarship, Bill Lowery Music Industry Scholarship, and Bobbie Bailey Music Industry Scholarship; Voice - Helen Riley Smith Vocal Scholarship, Florence Kopleff Vocal Scholarship, and William G. Densmore Scholarship for Singers (two awarded annually); Choral - Hoover Choral Scholarships; Charles and Rosemary Hall Choral Scholarship; Music Education - Donald S. Gingrich Scholarship in Music Education (undergraduate or graduate studies); and Mabel and Haskell Boyte Choral Music Scholarship; Keyboard - Thomas M. Brumby Keyboard Memorial Scholarship; Percussion – Robert F. Clayton, Jr. Percussion Scholarship; Composition – Lucile Allen Memorial Scholarship; Brass – Steven Winick Memorial Scholarship. These scholarships all provide at least $1,000 per student for the academic year. In addition, the School administers the prestigious Theodore Presser Foundation Music Scholarship to the most outstanding music student in his/her senior year. Additional funding of $20,633 is awarded to new music majors each year. The number of scholarships available to undergraduate students indicates the School’s ongoing commitment to the University Strategic Plan with its emphasis on the importance of financial support to student success. There is a need, however, for additional scholarship funding. Toward that end, our Goal 3 is an endeavor to create more merit-based scholarships which will increase the School’s ability to compete for the most promising musical talent.

1.a.3: Student Success and Satisfaction
1.a.3.1: Learning Outcomes
The School of Music has made many strides in student assessment, centered on the six areas identified by the National Association of Schools of Music (NASM), our national accrediting agency, as those needed to demonstrate competency: performance, musicianship skills and analysis, composition, history and repertory, conducting, and improvisation. We believe that the assessment process has resulted in an increase in student learning in the following ways:

- Grading rubrics were created for several courses both academic and performance-based. A sample of these rubrics can be seen in Appendix B. This is particularly encouraging in the performance area where assessment can be more subjective than in the academic music subjects. We believe that the creation of rubrics, especially in performance courses, has improved student learning by providing specific goals for them to attain. It takes the abstract (music) and makes it quantifiable through a rubric.

- The Wind Orchestra has assumed the lead in assessing students in the large ensemble setting. Student achievement in the ensemble is assessed through a playing evaluation that happens midway in the performance cycle. Beginning in Spring 2016, both the Wind Orchestra and Symphonic Wind Ensemble will give pre-tests and post-tests to evaluate learning over the course of the rehearsal cycle. We believe this is a strong step forward in assessment.

- Large ensemble programs are reviewed to ensure that students are performing music from a variety of eras. This has led, in some areas, to meetings to systematically select repertoire to ensure diversity in terms of musical eras, gender and ethnicity of composers.
1.a.3.2: Recruitment Rates, Input Quality Metrics and Advisement

Recruitment rates within the School of Music have fallen slightly over the past five years. This has prompted the need for Goal 2 – an enrollment management plan. Below is the number of students admitted (undergraduate and graduate) for each Fall Semester: 2011 – 189; 2012 – 182; 2013 – 178; 2014 – 148; and 2015 – 163. To address this matter, the School recently created a new position, Director of Recruitment, with the goal of organizing its efforts and strategizing ways of increasing its recruitment yield.

The School of Music has established target numbers for each applied studio, which can be seen in Appendix C. These numbers are dictated by the needs of the large ensembles. For example, we require 14 French horns in order to fill the positions in our three large ensembles.

During AY 2014-2015, a School-wide systemized recruitment plan was initiated. Early indications are that the plan is working, as many applied studios saw significant increases in numbers of students. Of particular note are the violin and trombone studios, which grew from 8 to 18 and from 9 to 13 students respectively. The perceived lack of safety of our downtown campus, our relatively small merit-based scholarships and the poor condition of our facilities compared to our peers remain our largest hurdles in recruiting top-tier students consistently. For these reasons we need to acquire additional revenue streams for scholarship support (Goal 3) and a new facility (Goal 1).

Many of our applied studios are taught by part time instructors. With the recent implementation of the Affordable Care Act, these instructors are only allowed to teach 9 students per semester. In some cases this number is less than the target enrollment for that area, requiring the department to hire additional faculty.

The School of Music has its own admissions process, requiring the applicant to complete an application and audition on his/her principal instrument. The quality of the audition is assessed based on several metrics, which are on the sample audition form (Appendix D). All newly admitted music majors receive initial advisement within the department from the Admissions and Enrollment Coordinator. Students are then encouraged to seek academic advice through the University Advisement Center for the remainder of their undergraduate programs. Music education majors in particular have received inadequate or incorrect advisement from their advisors, which has prompted the need for an enrollment management plan (Goal 2) that addresses all aspects of a student’s education as a music major – from the initial inquiry about GSU through graduation.

1.a.3.3: Retention Rates and Graduation Rates

The average six-year graduation rate in the School of Music for first-time freshmen has ranged between 40-42% over the course of the evaluative period. Looking individually at our two programs, the BS Music Management program has trended slightly upward (43% in 2012, 43% in 2013, and 48% in 2014) and the BM in Music downward (54% in 2012, 45% in 2013, and 37% in 2014). However, most of these rates are well below the University rate of 54% and therefore in need of improvement. Especially alarming are the declining graduation rates for the BM in Music. These statistics prompted the need for an effective enrollment management plan (Goal 2) and for infrastructure upgrades that would make the quality of life for students better (Goal 1). We anticipate improvements in the advising program (Goal 5) which will also address this issue. An analysis of the movement of students out of the music program to other degree programs at Georgia
State was inconclusive. This study revealed that students transfer to a variety of other majors both within and beyond the School of Music.

**1.a.3.4: Output Quality Metrics: Acceptances Into Advanced Degree Programs**

Our students have continued their studies in advanced degree programs at Atlanta’s John Marshall Law School; Juilliard; Manhattan School of Music; New York University; CUNY Brooklyn College; Indiana University (Bloomington); Bowling Green State University; University of Illinois; University of Hartford; Temple University; University of Hawaii at Manoa; University of Colorado at Boulder; University of Minnesota; University of Texas at Austin; Texas Tech; University of Florida; and University of Georgia.

We seek to continue to make improvements to the School of Music infrastructure (Goal 1) and to elevate the arts at Georgia State University (Goal 6); both of these actions should have a positive effect on our ability to recruit top-tier students. Likewise, these initiatives should increase the quality of future placement rates.

**1.a.3.5: Race and Gender Diversity**

Over the evaluative period, on average, 66% of undergraduate Music majors are male, while 34% are female. The ethnic diversity across all undergraduate concentrations is: White 58%; Black 27%; Multi-racial 5%; Asian 5%; American Indian or Alaska Native .003%; Native Hawaiian or other Pacific Islander 0%; and “not reported” 4%. Music majors form a slightly less ethnically diverse group than the undergraduate student body of GSU as a whole. Our choral ensembles, which include non-majors, are quite diverse.

**1.a.3.6: Level of Financial Need**

The number of students in financial need has declined from 61 in 2012, to 59 in 2013, and 54 in 2014. However, there are still unmet needs. The unmet need in 2012 was $5,107, and in 2013 it was $5,421.

**1.a.3.7: Student Surveys**

Survey results reveal that Music majors and alumni are generally quite satisfied with the undergraduate programs offered by the School of Music. When identifying the strengths of our programs, respondents first mention faculty who “genuinely care about our education and want to see us be as successful as we can [be]….” One student candidly acknowledged that: “The School of Music is great, the teachers are experts, the programs are rigorous and comprehensive, the atmosphere is friendly, but the one problem is the facilities and the biggest problem there is the practice rooms. I don’t understand how a music school doesn’t have soundproofed practice rooms. It’s really aggravating to try and practice when I can hear at least 5 other musicians plus the sonic turbojet hand dryers in the bathrooms.” One respondent revealed: “We are proud to be among the top music schools in Georgia, yet one of our distinguishing features is our lack of facilities. One of the biggest differences between our school and the other top music schools in Georgia is our practice rooms. The Standard building, where the practice rooms are, is not a nice place to look at or be in. The elevators are too small, especially for students with instruments larger than a trumpet.…. In addition, the elevators are known to get stuck between floors, and we do not feel completely safe entering them.” These infrastructure inadequacies prompted us to establish as our number one goal the acquisition of a new facility that meets the needs of the School of Music.
When evaluating the curriculum, one undergraduate indicated that: “The School of Music is challenging, but the end result will be very rewarding. I will be very well prepared for my career.” Some respondents offered suggestions for curricular changes – for example: “Fundamentals of Music Theory class needs to be offered more often. The course is online….There is no reason why it can’t be offered every fall, spring, and summer semester.” This matter is being examined by the Executive Committee, particularly as it pertains to graduation schedules. Another respondent noted that: “All music majors should be required to take at least one music business course.” Regarding music theory requirements, one student noted: “As a whole the School of Music needs to be restructured to fit a musician of the 21st century. While it is useful to learn music of the classical/baroque era, we should not spend four semesters on solely this subject. We should be taught popular music structure in at least one semester, possibly two. This will allow us to be on par with other musicians from other institutions, such as Berklee.... The general change should be from a classical school to a modern school pushing the envelop [sic] and including more popular music. The music industry has changed and the school needs to change in order to keep student enrollment and to produce better graduates equipped to deal with the modern industry.” This issue will also be addressed through the Music Management initiative in Goal 2. (See Appendix E for surveys.)

1.a.3.8: Curriculum Quality

1.a.3.8.a: Syllabi, Degree Requirements, Advisement Procedures

There is variety in the School of Music’s offerings. (See Appendix F for course listings.) Additionally, majors take writing intensive courses in keeping with the University’s Critical Thinking Through Writing (CTW) initiative in MUS 4810 Music History II and in MUS 4820 World Music courses. We have found that the writing skills of our students have been greatly enhanced by these intensive courses. (See Appendix P for outcomes and success measures.)

Our degree requirements and course offerings are consistent with the accrediting body of NASM. (See Appendices H and I for course syllabi and degree requirements.)

All incoming undergraduate Music majors are initially advised by the School of Music’s Admissions and Enrollment Coordinator, at which time they receive an attribute code in Banner without which they are unable to register for music major courses. They are then encouraged to meet with their University advisors each semester, which is problematic as described in 1.a.3.2 above (Goal 5).

1.a.3.8.b: List of Courses (Appendix I)

1.a.3.9: Contribution to the Core Curriculum

The School of Music enriches the University’s core curriculum through three courses in the Fine Arts Option C: MUA 1500 – Jazz: Its Origins, Styles, and Influence; MUA 1900 – Dramatic Music from the Renaissance through the Twentieth Century; MUA 1930/3930 – Music, Society, and Culture. The single Student Learning Outcome for core courses indicates that students will be able to provide critical evaluation of a specific
musical performance. (Appendix J - Goals, Outcomes/Objectives and Measures for core courses)

1.a.4: Signature Experiences
The School of Music offers 19 signature experience courses – 13 in the Arts category and six in the Professional category. Music majors receive a signature experience through one of these courses.

1. Music Technology and management courses with a supervised field experience
   • MTM 3040 – Practicum (2-credit hours of independent study)
   • MTM 3080 – Internship (6-credit hours and 120 clock hours of service)

2. Large Ensemble courses that involve a signature experience in a variety of ways:
   (1) collaboration with world-renowned artists in joint performances; (2)
   collaboration with Pulitzer Prize-winning composers; (3) performance of a large-scale work, the magnitude, scope and/or size of which the student had never performed before. Large ensembles typically fulfill the role of coalescing the knowledge learned in the other classes (i.e. applied lessons, theory, history).
   MUS 1070/3070 – Orchestra; MUS 1060/3060 – Symphonic Wind Ensemble;
   MUS 1061/3061 – Wind Orchestra; MUS 1062/3062 – University Band;
   MUS 1080A/3080A – University Singers; MUS 1081/3081 – Choral Union;
   MUS 1083/3083 – Master Singers; MUS 1090/3090 – Jazz Band; MUS 3160-
   Jazz Combos; MUS 3110—Brass Ensemble; MUS 3100 Opera Workshop

3. Recital courses in which the recital itself would be considered a signature experience due to the amount of repertoire studied and the anticipated level of achievement: MUS 3000 – Recital I; MUS 4000 – Recital II

4. Music education courses that involve intensive field experiences.
   MUS 4260 – Practicum in Music Education; MUS 4270 – Student Teaching;
   MUS 4210 – Internship in Music Ed I; MUS 4830 – Internship in Music Ed II

1.a.4.1: Research Practicums  (See 1.5.3 for specific research projects)

1.a.4.2: Urban Service Learning Programs
See our music education courses in 1.a.4 which require student teaching and internships in the field. The jazz students engage in about 75 community performances a year in homes for seniors and jazz venues.

1.a.4.3: Internships
There are internship opportunities provided through the Music Technology Program wherein students are placed into media companies and recording studios in metropolitan Atlanta and beyond. Students seek internships in the audio, broadcast, media, concert production and related fields as audio engineering specialists. Those students in Music Management seek internships in publishing companies, record labels, performance rights organizations, concert promoters, booking agencies, artist management companies, business management firms, digital content aggregators, recording studios, and concert venues, among others. There are two course offerings that provide internship experiences for students (See 1.a.4). Our students are well situated to compete with the very best from other institutions around the region and nationally.
1.a.4.4: Study Abroad

The School of Music has six active programs that provide exchanges of both students and faculty. The cooperating universities and program directors are:

- National Chiayi University; Chiayi City, Taiwan (Robert Ambrose)
- Shih Chien University; Taipei, Taiwan (Robert Ambrose)
- Universidade Sagrado Coracao; Bauru, Brazil (Kathryn Hartgrove)
- University of Macedonia; Thessaloniki, Greece (Dwight Coleman)
- Aristotle University, Greece (Patrick Freer)
- Universidade do Sagrado Coraço, Brazil (Patrick Freer)

In addition, an exchange program is being finalized with Hong Kong Baptist University, led by Dwight Coleman. There are currently two students at GSU from National Chiayi University and one from Shih Chien University. Although we do not offer traditional Study Abroad programs, in the AY 2014, eight music students participated in these programs through other units. Our exchange agreements are predicated on the assumption that students from Georgia State University will matriculate abroad; however, this has been difficult to implement largely due to students’ lack of funding for their share of the experience. This problem supports the need for Goal 3.

1.a.4.5: Domestic Field Schools (N/A)

1.a.5: Honors College

The School of Music offers one course each Fall Semester for Honors College students – “Jazz: Its Origins, Styles, and Influence.” This course examines in depth the important events and musical figures in the evolution of jazz. Students are required to attend live concert performances or nightclub engagements and write reviews as part of the course. The enrollment over the past three years has averaged 15 students and typically includes a blend of music and non-music majors.

1.a.5.1: Honors Courses and Honors Add-ons Taught by Faculty

Three courses provide the option for an honors add-on for students in the School of Music: “Music History from Antiquity through Baroque,” “World Music,” and Directed Study. Every semester, approximately two honors college music students enroll in these courses. Students are required to write an extra paper or complete additional essays throughout the semester. Depending on enrollment, Honors College students meet as a group with the instructor to discuss the supplemental readings and research, which provides a seminar-like experience in an otherwise lecture-format class. We have an average of 48 students enrolled in honors per year.

1.a.5.2: Honors Faculty Fellows (N/A)

1.a.5.3: Honors Theses Produced by Students in the Major

There were four honors theses written by music majors during the review period. Connor Way wrote on “Klangfarbenmelodie: The Systematic Use of Timbre in Music” (2013); Aikaterini Grigoridadou’s subject was “The Artistic Contributions of Women in Antiquity: Sappho and Hildegard of Bingen” (2015); Teddy Mack’s thesis was “Uranus from Holst’s The Planets arranged for Brass” (2015); and Zach Marino created a “Brahms Arrangement Recording Project” (2015).
1.a.5.4: Student Participation in the GSU Undergraduate Research Conference
The following students were chosen to represent the School of Music in the 2015 Undergraduate Research Conference: Aikaterini Grigoriadou presented the above named honors paper. Percussion students Dillon Tanksley, Michael Skillern, Lowell Fuchs and Adam Gresham presented a lecture performance: “An Exploration of Phasing and Process Music in Steve Reich’s Drumming,” and composition student Lowell Fuchs presented a talk and performance of an original composition entitled Oil Stained America: The Search for Creative Freedom in Music.

1.a.6: Undergraduate Programs Within the GSU Context

1.a.6.1: Programs Undertaken Jointly with Other Units at GSU
The music education area jointly offers the Teacher Certification program in music education with the College of Education and Human Development. We also jointly offer a History of African-American Music course with the African-American Studies Department.

1.a.6.2: Areas of Substantial Overlap/Redundancy with Other Units at GSU (N/A)

1.a.7: Number of Students Enrolled in Fully Online and Hybrid Courses
The fully online course MUA 1930/3930 Music, Society, and Culture was offered FA 2012 with 139 students registered; FA 2013 with 160; and FA 2014 with 160 students. The Director has encouraged more faculty to consider online offerings and has facilitated faculty involvement in the Center for Instructional Innovation.

1.b. GRADUATE EDUCATION

1.b.1: Quality of Student Attracted to the Department’s Programs
The School of Music offers master’s degree programs in the areas of Conducting; Jazz Studies; Composition; Music Education; Orchestral, Piano, or Vocal Performance; and Piano Pedagogy; as well as two doctoral degrees in Music Education (Doctor of Education and Doctor of Philosophy) through the College of Education. These latter two programs will not formally be included in this report, but will be reviewed when the Middle and Secondary Education Department of the CEHD is evaluated. In FA 2012, there were 24 newly enrolled in the graduate programs. In the following year, enrollment increased to 30. In FA 2014, the figures slightly fell to 27. The programs attracting the largest enrollments were Jazz (13), Orchestral Instrumental Performance (13), and Vocal Performance (14). Goal 2 was established, in part, to bring a better sense of order to the process of awarding graduate student funding which is tied to enrollment.

1.b.2: Expanding Support for Graduate Programs
The School of Music has proposed an interdisciplinary doctoral program that builds on the strengths of the University. This program will develop persons interested in entertainment industry production, emerging media, graphic arts, music technology production, business and entrepreneurship. Our department will partner with the Creative Media Industries Institute (CMII) in establishing the curriculum for this innovative
endeavor. We recognize the need for more graduate students (Goal 2), and feel additional support for graduate students (Goal 3) will help us accomplish this.

1.b.2.1: Total Number of Graduate Students
In AY 2012, there were 90; in AY 2013, there were 81; and in AY 2014, there were 77. The largest numbers of graduate students were enrolled in Vocal Performance, Jazz, and Orchestral Instrumental Performance. This enrollment figure includes Artist’s Certificates and Undeclared Majors. (See Table 1 for the departmental breakdown.)

1.b.2.2: Percentage of Graduate Students to Total Students in Department
In AY 2012, the graduate students represented 18.50% of the total departmental enrollment; in AY 2013, their ratio fell to 17.50%; and in AY 2014, it increased slightly to 17.80%. Our enrollment management plan will need to account for this ratio, which is below the university average and therefore in need of attention (Goal 2).

1.b.2.3: Graduate Student Financial Support
During AY 2012, there was one GRA and 46 GLAs; in AY 2013, there were five GRAs and 34 GLAs; and in AY 2014, there was one GRA, 41 GLAs, and one GTA.

1.b.2.4: Ratio of Graduate Students to TT Faculty
The number of tenure-track faculty in FA 2012 was 29 with a student/faculty ratio of 3.1. In FA 2013, the number of faculty fell slightly to 27 and the student/faculty ratio was 3.0. The following year, the number of faculty remained at 27 and the student/faculty ratio fell to 2.9.

1.b.2.5: Internships, Service Learning Programs, Research Practica, etc.
The academic course MUS 8120 Graduate Supervised Internship enables internships, field placements, and service learning programs to occur. Opportunities are provided for students through arts organizations such as the Atlanta Symphony and the Atlanta Opera, as well as non-profit organizations, such as the Atlanta Music Project. The Sound Learning Program utilizes teaching artists in school settings. Undergraduate and graduate students are welcome to observe this service learning program. MUS 8950 Practicum in Music Education enables graduate students who have Music Education concentrations to engage in research in the field, provided they have received ethical permission from the University and school setting(s). This research practica experience can take place in MUS 7300 Directed Study in Music Education as well as MUS 8900 Non-Thesis Research in Music courses.

1.b.3: National Reputation in Professional Degree Programs (N/A)
1.b.3.1: Number of Graduate Students in Professional Degree Programs
In the professional degree programs, the following numbers of new students were enrolled in the M.M. degree programs: During AY 2012-2013 there were 29; in AY 2013-2014 there were 32; in the following academic year there were 29; and in AY 2015-2016 there was our largest number of 34 newly enrolled students.

1.b.3.2: Pass Rates on National Credentialing Examinations (N/A)
1.b.4: Student Success and Satisfaction

1.b.4.1: Learning Outcomes
Foundation Studies faculty members have addressed curricular concerns relative to students in the M.M. program in performance (instrumental, vocal) and conducting (orchestral, winds, and choral) since Fall 2012. Music 8000, “Introduction to Graduate Studies,” has served as the primary WEAVE assessment tool during this period. Students are required to summarize significant scholarly articles about music, assigned by the instructor, several times during the semester. They demonstrate comprehension of the article’s main argument, identify the scholar’s evidence used in making that argument, and assess the impact of the research on musical knowledge and practice. Student performance on this written assignment and in the discussion that follows has improved over the course of the semester. In Fall 2013, 29 of 33 students (88%) met or exceeded expectations by the end of the semester; in Fall 2014, 24 of 27 students met or exceeded expectations (89%). The Music Theory faculty made a curricular change after assessing student performance on graduate entrance exams and in the remedial music theory class (Music 6160, Review of Harmony, Form, and Analysis). Finding that students with minimal backgrounds in music theory or those who had been out of school for a significant time period required a more thorough review of the material, the faculty proposed an alternative path to remediation. By adding a graduate-level course number to the current undergraduate course listing, we are able to offer students who need more time with the material the option of taking two or three of those classes to fulfill their music theory requirement, in lieu of the one-semester course. We are awaiting a final decision on the implementation of this alternative from the COAS Academic Affairs Committee by Fall 2016.

1.b.4.2: Recruitment Rates, Admission Requirements, Procedures and Advisement
The School of Music Graduate Director worked extensively during the 2014-2015 academic year with area coordinators to pinpoint key markets for recruiting students. For example: Faculty networked with academic peers from undergraduate-only institutions to refer their students to the GSU graduate programs. Area coordinators were also encouraged to bring undergraduate students to campus for visits and to experience graduate classes and rehearsals.
In 2012, the Hobsons online system was created for use by COAS Graduate Directors and faculty. The system provides real-time data that enables the Graduate Director to maintain contact with applicants. The admission process has become more streamlined with applicants being able to upload documents to their application. The GSU Graduate Catalog (available online) details degree requirements for each concentration of the M.M. degree. In addition, policies and procedures are in the GSU School of Music Graduate Handbook. The Director works with area coordinators regarding course advisement and monitors course enrollment to identify and resolve potential obstacles to graduation.

1.b.4.3: Retention Rates, Graduation Rates, and Output Quality Metrics
In 2012-2013, 31 Master of Music students were enrolled and attending classes. The retention rate was not available.
In 2013-2014, 32 Master of Music students were enrolled and attending classes. Two MM students left the program after one semester of study.
In 2014-2015, 29 Master of Music students were enrolled and attending classes. The retention rate was 100%.
The majority of students complete their degree programs after four semesters (two academic years). In Fall 2013, 11 Master of Music students graduated, of whom nine were enrolled Spring 2011.
In Spring 2014, 26 Master of Music students graduated (of whom 24 were enrolled Fall 2012). The additional two graduates were Master of Music students who matriculated prior to Fall 2012.
In Fall 2014, two Master of Music students graduated; four students were enrolled in Spring 2012.
In Spring 2015, 21 Master of Music students graduated (26 students were enrolled Fall 2013).
During the FY 2012-2014 time period, the Master of Music program enrolled an average of 31 students per year with an average of 30 degrees conferred each year.

1.b.4.4: Placement Rates
Below is the number of applicants and the number accepted into the MM programs Fall 2012, 52 applied and 33 were accepted; Spring 2013, 9 applied and 8 were accepted; Fall 2013, 84 applied and 58 were accepted; Spring 2014, 12 applied and 7 were accepted; Fall 2014, 68 applied and 49 were accepted; Spring 2015, 8 applied and 6 were accepted.

1.b.4.5: Race and Gender Diversity
The graduate student population averaged 43% White; 24.66% Black; 10% Asians; 0% American Indian and Hawaiian Pacific Islander; 1.66% Multi-racial; and 3% Not Reported. There were 35.33% females and 47.33% males in the student population.

1.b.4.6: Level of Financial Need
In AY 2012, the average unmet need was $5,500. In the following year, the average unmet need increased to $8,234.

1.b.4.7: Student Surveys
Graduate respondents cited the “choral program” and “excellent instructors” as the most valuable aspects of their School of Music experience. One graduate revealed that: “The high level of teaching and focus on individual instruction has made a big impact on me.”
A music educator admitted that: “The discussions during class have assisted me in my professional career. I have been able to reflect on many of the discussion[s] to draw from them and apply the strategies… to resolve an issue or situation.” Regarding performance opportunities, another student wrote: “The most valuable experiences at Georgia State were being able to learn and perform opera roles and other music with highly skilled musicians. The environment of my graduate program felt almost like an internship for a singer because of its rigorous schedule and multiple performing responsibilities and experiences.” Other respondents indicated their appreciation for: “The opportunities to conduct ensembles on a regular basis. Podium time helped develop my leadership skills. The opportunity to sing and travel around the world with a fine choir; and the opportunity
to take history, theory and music education electives with a fine faculty.” (See Appendix M – Graduate Student Survey.)

1. b. 8: Student Publications and Presentations
Recent publications by Master of Music students include:
Recent presentations by Master of Music students:
January 2015 National Opera Association National Convention-Cleyton PulziSoares: Finalist Division II
2013 Georgia Music Educators Conference. Pedagogy Workshop by three Master of Music students (Kathryn Bane, Erin Layton, and Justin Mercavich) with GSU music educator Dr. Joanna Carlisle.
2013 North American Saxophone Alliance Conference
Brandyn Taylor (saxophone) peer-reviewed soloist conference.
Most Ph.D. students in music education have recently presented their research findings at national and/or state conferences and symposia. They are required to submit manuscripts to journals for review prior to comprehensive examinations.

1. b. 9: Student Accomplishments
Alumna Erin Layton’s curriculum unit developed for MUS 8950 Practicum in Music Education in Fall 2012 has been implemented by the New Jersey Performing Arts Center since January 2013 at 13 New Jersey middle and high schools with a cumulative operating budget of $79,000.
During Fall 2012, Lauren Wright won the State award for the National Vocal Arts Competition for Emerging Artists; Jadrian Tarver was the First Runner Up; and Xavier Joseph was a Finalist in the same competition. Nina Ray was awarded a fellowship to Aspen Music Festival for the summer of 2013.
Baritone John Tibbetts, student of Richard Clement, was a Studio Artist for the Central City Opera for summer 2014; Mezzo-soprano Samantha Puckett, student of Kay Paschal, was an Apprentice Artist for the Des Moines Metro Opera for summer 2014. At the 2014 Southeastern Regional NATS Auditions in Columbus, Georgia, the following honors were earned: Meling Jim, Chelsea Smith and Julie Trammel placed First in their categories. Jessica Luffey and Melissa Joseph placed Third, and Allison Mion and Julie Metry were finalists. Allison Mion is from the studio of W. Dwight Coleman. Others are from Kay Paschal’s studio. Maria Valdes is an Adler Fellow with the San Francisco Opera. Lauren Wright was also in the Sarasota Opera’s Apprentice Artists program and won their Young Artist Award.
From Geoffrey Haydon’s piano studio: Jessica Sheehan was awarded First Place, Convention Recitalist (Outstanding Performer) in the Georgia Music Teachers Association Middle College Level Spring Auditions; Heejin Park was awarded Second Place in the Upper Level; Jessica Sheehan and Bethany Sewall were given the Outstanding Performer Award; Insook Jung took First Place (Outstanding Performer);
Heejin Park awarded First Place (Outstanding Performer); Insook Jung and Heejin Park both performed in the College Division Winners Recital.

1.b.4.10: Doctoral Student time-to-degree
Not applicable since our department within the COAS currently does not offer a doctoral degree. Though it is under the auspices of the College of Education and Human Development, the music education Ph.D. boasts a time-to-degree of 4.5 years with a 100% completion rate which are among the most positive metrics in the University.

1.b.4.11: Student Outcomes After Graduation
Michele Ripley was hired by The Children’s School (Atlanta) to direct their music program for children aged two-six. From clarinetist Kenneth Long’s studio: Andrew Brin (MM ’13) is attending the State University of New York in the Artist Certificate Program; and Krista Fleming (MM ’12) was appointed Assistant Director of Bands at Harrison High School in Marietta, Georgia. Emmitt Goods received a (DMA ’13) from the University of West Virginia.; and Mike Krajewski, (MM ’12) is Director of Guitar Studies at Minnesota State.

1.b.5: Graduate Programs within the GSU Context
1.b.5.1: Programs undertaken jointly with other GSU Units
There are no graduate courses that are undertaken jointly with other GSU units, with cross-listed courses. Though individual courses are not cross-listed, our M.M., Ed.D., and Ph.D. degrees are jointly offered with the College of Education and Human Development.

1.b.5.2: Areas of Overlap/Redundancy with Other GSU Units (N/A)

1.b.6: Number of Students Enrolled in Fully Online and Hybrid Courses
There are no fully online graduate courses; however, there is a hybrid theory course, MUS 6160. Music education also offers hybrid Ph.D. for courses: EDCI 9900 (Critique of Educational Research) and EDCI 9850 (Research Seminar).

1.c: RESEARCH
1.c.1: Success of the Department’s Research Culture
1.c.1.1: Endowed Professors, Regents Professors, 2CI Hires
The School of Music currently has two endowed professorships – the Charles Thomas Wurm Distinguished Professor of Instrumental Music held by Michael Palmer and the Valerie Adams Professorship in Opera held by Carroll Freeman. These are full professors who direct or conduct ensembles in the School of Music that are quite visible in the university community and beyond. They contribute greatly to the effort to recruit
students into the program. There are no Regents Professors in the School of Music. We did, however, have one 2C1 faculty hire – Dr. Tae Hong Park who came in Fall of 2011 and left in Spring of 2012 to take a position at New York University in the Steinhardt School of Culture, Education, and Human Development.

1.c.1.2a: Levels of External and Internal Funding
Although the bulk of humanities faculty research is unsponsored, there are music faculty members who have acquired significant external and internal funding for research projects. Joanna Carlisle has been a contributor to the Race to the Top STEM Federal Grant, partnered with Georgia Tech, Charles Drew Charter School, and Westminster Schools (2011-2014) $1,000,000; Cousins Family Foundation (2012-2015) $483,450; and GSU Special Collections and Archives/Johnny Mercer Foundation (2011-2013) $38,000. Jan Baker and Stuart Gerber have been very successful in achieving external funding as co-artistic directors for the contemporary music group and GSU Ensemble in Residence Bent Frequency. They have received over $130,000 in funding from foundational and governmental (at the international, national, state and local levels) arts agencies for acclaimed programming in Atlanta and abroad. They have received highly competitive grant funding from such agencies as: the Fondo Internacional para la Cultura y las Arts (Mexico), French American Cultural Exchange, the Festival Internacional Cervantino, Culture Ireland/Imagine Ireland, Mid-American Arts Foundation, the Georgia Council for the Arts, the Mayor’s Office of Cultural Affairs, and the Fulton County Arts Council, among others. Marie Sumner Lott received a GSU Special Funding Initiative to Support Time for Professional Work. Martin Norgaard was the recipient of a Brains and Behavior Seed Grant, Co-PI ($29,000). Internal funding was also secured from Community Music Programs, Research Initiation Grants by Professors Marie Sumner Lott, Martin Norgaard, Jan Baker, and Robert Thompson, as well as Center for Collaborative and International Arts grantees during AY 2012 funded for $122,027; in AY 2013 for $86,461; and in AY 2014 for $84,738.

Mark McFarland secured a GSU Technology Fee Award of $5780 for Computer Hardware to Host Music Theory Entrance Exam Tutorials; likewise, he received a GSU Center for Instructional Innovation Grant for $3,000 for the hybridization of MUS 6160. External funding was secured for the Charles Drew School from Bill and Melinda Gates for $182,150.00 in 2012-2013; $185,650.00 in 2013-2014; and $190,650.00 in 2014-2015. Faculty are also taking the initiative to solicit funding from able individuals in partnership with the College Development Office as did Kathryn Hartgrove who secured $250,000 for an endowed chair in opera.

1.c.1.2b: Ratio of Grants Submitted to Grants Awarded
During FY 2014, proposals received a 100% success rate. In FY 2015, the success rate was 50%.

1.c.1.3: National/International Rankings of the Department (N/A)

1.c.1.4: Research Productivity that Furthers the Strategic Goals of the University
The following summary includes publications in refereed journals, scholarly books and edited volumes, as well as conference presentations where proposals were accepted
through a refereed process. Joanna Carlisle presented a research paper at the 31st ISME World Conference on Music Education in Porto Alegre, Brazil. During academic year 2012-13, faculty members published two books, eight articles in refereed journals, two book chapters, and one peer reviewed conference paper. There were 84 performance-related engagements. During academic year 2013-2014, faculty members published one book, seven articles in refereed journals, and two book chapters. There were 74 performance-related engagements. During academic year 2014-2015, faculty published one book, two articles in refereed journals, one article in a non-peer-reviewed journal, and four book chapters. There were 192 performance-related engagements. (See Appendix M – Faculty Curriculum Vitae.)

1.c.1.4.a: Quantity and Quality of Disseminated Research

Music educator Martin Norgaard has examined improvisation from a quantitative analytical angle and shown how jazz great, Charlie Parker, uses auditory and motor patterns extensively throughout his improvisations. He programmed a Matlab algorithm to analyze 48 solos for recurring interval and rhythm patterns. The study was published in the most prestigious journal in the field of music cognition, Music Perception. This led to a collaboration with Mariana Montiel (GSU, Department of Mathematics and Statistics) and the development of a computer algorithm. Musicologist Marie Sumner Lott has published a pioneering work The Social Worlds of Nineteenth-Century Chamber Music: Composers, Consumers, Communities. (University of Illinois, 2015). This social history places the chamber music of canonic composers such as Schubert, Brahms, and Dvořák in relation to lesser-known but influential peers. During the review period, book chapters were published by the University of Rochester Press, Cambridge University Press, and Ut Orpheus (Bologna) Press. There were 35 presentations at international conferences; 27 national conference presentations; 7 invited lectures; and 1 international workshop. The global venues were Italy, Scotland, Mexico, England, Austria, Canada, Greece, Spain, Estonia, Belgium, Singapore, Sweden, St. Vincent and the Grenadines.

Below is a sample of articles published from a global perspective:

1.c.1.4.b: Impact of Research on Relevant Disciplines

In the area of music education, a better understanding of the cognitive processes underlying musical improvisation could help teachers design more effective exercises and curricular in the teaching of improvisation. Martin Norgaard’s research may illuminate
decision-making processes in other domains that require real-time execution. He is also collaborating with Mukesh Dhamala in physics using EEG and fMRI to investigate the neural underpinnings of musical improvisation. See above 1.c.1.4.a.

1.c.1.5: Success in Recruitment and Retention of Top Faculty in the Field
The School of Music has been highly successful in recruiting top faculty since our last review cycle. We have hired stellar teachers as well as scholar/performers. Carroll Freeman, The Valerie Adams Distinguished Professor of Opera, was recruited from the University of Tennessee, and has had a storied career since being a child prodigy performing with the New York City Opera and the New York Philharmonic with Leonard Bernstein. Chester Phillips, Band Director, a University of Georgia graduate, has developed a 200-membered band from its inception in 2010 to performing at prestigious venues. Musicologist Marie Sumner Lott, an Eastman graduate, came to GSU from Penn State. She has won two American Musicological Society publication awards (2014) and the coveted American Society of Composers, Authors, and Publishers Deems Taylor Award for an outstanding article on concert music (2013). Choral conductor Deanna Joseph, likewise, an Eastman graduate, came to us from Smith College and has won first place in an international conducting competition in France where the University Singers took second prize. Classical saxophonist Jan Baker, a Northwestern graduate, has given more than 200 local to international performances since her arrival at GSU. Music educator Martin Norgaard, a graduate of the University of Texas at Austin, is a multi-talented violinist, jazz improviser, and an expert on improvisation and the brain. The retention of these faculty members is very promising in that Freeman is now a Professor, Phillips is an Associate Professor, and the other named persons are candidates for promotion and tenure. We have established Goal 4 to improve faculty retention, morale, and satisfaction, which is in response to comments made on the faculty survey.

1.c.1.6 Faculty Development
The School of Music has been able to attract and retain an outstanding array of talent to its faculty and thirteen members among them have been advanced through the ranks to promotion and/or tenure over the past three academic years. During AY 2012-2013, one faculty member was promoted to Professor; one to Associate Professor; and three to Senior Lecturer. The following year marked a banner year with four faculty elevated to Professor and one to Associate Professor. In the 2014-2015 cycle there was one faculty member promoted to Professor and two who were advanced to Associate.

In Spring 2015 the number and ratio of faculty members across the various ranks was:
Full Professor: nine (20.9%); Associate Professor: 10 (23.2%); Assistant Professor: four (.93%); and Senior Lecturer: four (.93%). We currently have 43 full-time faculty (18 of whom are non-tenure-track). Additionally, we have 23 part-time instructors who generally provide private instruction on various musical instruments.

1.c.1.7: Faculty Participating in Exchanges
See 1.a.4.4 for Faculty Exchange Programs Abroad.
We hosted visiting scholar, Meiling Jin from Hungzhou University of China, Spring 2014. In Fall 2014, we hosted Kamal Kahn, Director of the Opera School at the South African College of Music, University of Cape Town for international collaboration/exchange possibilities.
The School of Music has benefitted from the participatory presence of several international guests including: Jean-Michel Goury, Conservatoire National de Musique de Boulogne-Billancourt, Paris; Athanasios Zervas, Thessaloniki Conservatory, Greece; Claude Delangle, Conservatoire National Superior de Musique de Paris; and Theofilos Sotiriadis of Greece. There is a direct and positive relationship between the international faculty exchanges and the international students the School of Music recruits. As such, our enrollment management plan (Goal 2) needs to include a commitment to strengthening our international faculty exchanges and Goal 3 will generate the resources to fund them.

Brazil: Universidade do Sagrado Coração: Exchange agreement established, Kathryn Hartgrove, program director.

Greece: University of Macedonia: The exchange agreement for faculty collaborations and student exchange has been completed. Dwight Coleman was the program director.

Lefkas July Music Festival: In summer 2015, Dwight Coleman also participated for the second year as lead voice teacher and opera stage director at the Lefkas July Music Festival. In 2014 he directed a production of Purcell’s *Dido and Aeneas* and this summer a production of Monteverdi’s *L’incornazione di Poppea*.

MusicAnatolaCollege Music Festival: During the summer of 2015, Christos Galileas was the Executive Director and Dwight Coleman was lead voice teacher and stage director for the first *MusicAnatolaCollege Music Festival* in Thessaloniki, Greece. The two professors performed on a faculty concert and Prof. Coleman directed an abridged version of *Le nozze di Figaro* by Mozart.

China: Renmin University – The exchange agreement ended in 2012. Dean Zhao Fang of the School of the Arts contacted Dwight Coleman with interest to reestablish the exchange program between our School of Music and Renmin University College of Arts.

Taiwan: Shih Chien University – Exchange agreement established – Robert Ambrose and Dwight Coleman did professional residencies and site visits to Taipei, Taiwan to finalize the exchange agreement. The first student from Shih Chien University matriculated at GSU in the Fall 2015.

National Chiayi University: Exchange agreement established, Robert Ambrose program director.

South Africa: South African College of Music, University of Cape Town – After the site visit by administrators from the College of Arts and Sciences from GSU in March 2014, Dwight Coleman communicated with Dr. Rebekka Sandmeier, Director of the College of Music in Cape Town. As a first step, GSU sponsored Kamal Khan for a site visit to our campus November 18-21, 2014. In addition to meeting with faculty and administrators in the School of Music, College of Arts and Sciences and Office of International Initiatives, he led sessions as coach for our voice students, clinician for masterclasses and worked with individual students. Prof. Coleman’s strategy is to continue to develop this relationship, write a general MOU between our Schools, travel to South Africa for signatures and discuss with the individual areas specific collaborations for our students and faculty.

1.c.2: Faculty Partnerships and Professional Service
A partnership was established with the Drew Charter School of Atlanta nine years ago. Its goal has been to maximize students’ potential for learning through the performing and visual arts and to improve student achievement in the arts and academic
areas through time. The components of the program are: **Sound Learning** – which in an interdisciplinary way makes authentic curricular connections between music and selected subject areas. It involves collaboration between resident musicians, music teachers, and classroom teachers at Drew Charter School; **Two-to-Four-Year-Old Music Classes** – take place for two- and three-year-old children at the East Lake YMCA and the prekindergarten classes at Drew Charter School. The music curriculum is developed to align with the curriculum used in these classroom settings; **Master Teachers** – are hired through a grant and they provide individual and small-group instruction to Drew students in the areas of dance, band, orchestra, and chorus; **Professional Development** – The partnership also provides support to performing and visual arts teachers to attend conferences in their areas of expertise, enabling them to develop instructional strategies.

1.c.2.1: Faculty Participation in Research Centers and Clusters at GSU

Martin Norgaard has been involved with the Brains & Behavior initiative in an experimental study investigating how experts improvise while consciously attending to a secondary unrelated task. The hypothesis, that one of the mechanisms underlying this remarkable ability is the use of stored motor and auditory patterns, was confirmed by the data. The paper was co-written with two PhD students from the Department of Psychology and is currently at press.

1.c.2.2: National and International Research Collaborations/Partnerships:

Music educator Patrick Freer was engaged in one-week graduate courses in choral music education in Turkey, Greece, Spain, and Brazil. He was also the thesis advisor for Antonis Veveris and Charkelia Katsochi, both of the Aristotle University in Thessaloniki, Greece. They wrote on the boy’s changing voice and self-perceptions of adolescent musicians. Acclaimed Italian clarinetist, Gianluca Campagnolo, has selected Robert Thompson’s work *Passage* for solo clarinet and electroacoustic sound to be featured in his solo recording “Atmospheres” (2015). This work received an award in the Musica Nova contemporary music competition (Prague, Czech Republic) in 2015. Nickitas Demos received an international premiere of his commissioned work *how grass speaks to fire* for mixed chamber ensemble in Ljubljana, Slovenia.

1.c.2.3: Evidence of Interdisciplinary Research  (See 1.c.1.4)

1.c.2.4: Significant Professional Service

Our faculty has rendered extraordinary service as participants on numerous editorial boards of peer-reviewed journals – such as *International Journal of Music Education, Jazz Educators Journal, The Journal for the Society for American Music, Music Educators Journal*, and *Ars Lyrica*, among others. We have persons who are grant review panelists for the Fulton County Arts Council and the Atlanta Bureau of Cultural Affairs. Some faculty members are leading officers (President and Secretary) of professional music organizations. Nickitas Demos is on the MacDowell Arts Colony Board; and Christos Galileas is on the State Orchestra of Thessaloniki Board. The School of Music faculty has hosted annual meetings of music societies on our campus. They have reviewed textbooks and monographs for Oxford University Press, The University of Illinois, and Prentice Hall. More than 200 masterclasses, adjudications, juries, and performance competitions have been
rendered from local to international venues by our music faculty. On the global front, these involvements have occurred in Canada, Japan, Germany, Greece, China, Finland, and Taiwan.

1.c.3: Recognition of Scholarly Excellence

1.c.3.1: Recipients of GSU Faculty Fellowship and Other Internal Awards
Deanna Joseph, Director of Choral Activities, received the 2015 Outstanding Teaching Award in the COAS. Chester Phillips received the Dean’s Early Career Award by the COAS in 2013 for his outstanding work in teaching, service and professional development. Jan Baker was the 2014 recipient of the same award.

1.c.3.2: External Awards, Honors, Prizes, and Fellowships
Deanna Joseph participated in La Florilège Vocal de Tours in France and was awarded the Chef de Coer conducting prize. She was also nominated for the 2014 Grammy Music Educator Award (one of top ten finalists out of over 30,000 nominees) for the College Excellence Award in Teaching. Chester Phillips has received a national top-ten honor by the 2013 College Band Directors National Association (CBDNA); and a top-five honor by the 2012 Southern Division of CBDNA. Other faculty members have received grants, see 1.c.1.2a and 1.c.5 for more discussion.

1.c.4: Unit Infrastructure for Supporting Research

1.c.4.1: Unit-Level Research and Travel Grants
The School of Music was allocated $48,000 for research and travel grants in AY 2012; $43,350 in AY 2013; and $37,200 in AY 2014. Each summer research grants of varying amounts are dispersed to tenure-track faculty on a competitive basis according to the quality of their proposals and the amount of available funds.

1.c.4.2: Grant Support: Writing, Administration
Support for grant writing in the School of Music occurs primarily within informal discussion among faculty members. More faculty have begun to avail themselves to grant-writing sessions offered through the University.

1.c.4.3: Facilities, Equipment, Technical and Other Administrative Support
The School of Music received $134,242 for facilities, equipment, technical and other administrative support in AY 2012; an increase to $180,623 in AY 2013; and a decrease to $110,000 in AY 2014. This decrease has prompted the need for Goal 3, which will enable us to maintain the technical and equipment needs. Examples here include our school-owned instruments, such as pianos, which in some cases are beyond their lifespan and in need of replacement. We have been successful in using student fees to purchase equipment for classrooms, and will continue, while recognizing the need for additional equipment beyond the scope of student fee purchases.

1.c.4.4: Research Information Resources - Pivot is used for grant-funding information

1.c.5: Contributions to Science and Health/Medical Education - See 1.c.
1.d: CONTRIBUTION TO CITIES

1.d.1: Activities with the Council for the Progress of Cities (N/A)

1.d.2: Contributions of the Arts and Media

1.d.2.1: Speakers’ Series
Faculty from the School of Music partnered with the Atlanta-Fulton Public Library System in a Speaker’s / Film Series on “America’s Music: A Film History of Our Popular Music From Blues to Bluegrass to Broadway” with six sessions sponsored by NEH. Marva Carter, Project Scholar, with other speakers including Oliver Greene and Gordon Vernick presented on Blues and Gospel Music; Tin Pan Alley and Broadway as well as Rock ‘n’ Roll and Swing Jazz to open forums with attendees from Georgia State faculty and student body, as well as representatives from the community (2012).

1.d.2.2: Creative Writers’ Reading Series (N/A)

1.d.2.3: Art Exhibitions -Our jazz faculty has performed at the High Museum of Art.

1.d.2.4: Performances
The School of Music’s faculty has engaged in more than 1,000 performances during the review period – their reach has been from local to international. The faculty and students have given prize-winning performances with the choral ensemble in France; operatic scenes and works in Italy and Brazil; collaborative performances with the Atlanta Symphony, the Atlanta Opera, the Atlanta Ballet, the Atlanta Pops Orchestra, and the like. Jan Baker and Stuart Gerber as the Bent Frequency Duo have commissioned 10 new works for saxophone and percussion. They have presented performances of these works and masterclasses at major universities, including Boston Conservatory, Boston University, Hartt School of Music, and Indiana University with a residency at Tage Aktueller Musik in Nuremberg, Germany. Robert Ambrose conducted the Navy Band in Finland and spent a week-long residency as an invited guest conductor in Singapore. Our faculty has performed in Japan, Mexico, Scotland, France, Greece, Slovenia, Italy, Brazil, Romania, Canada, Prague, Norway, Finland, Spain, and South Africa, among other locales. (See Appendices N-O for details of performances).

1.d.2.5: Radio and Television Broadcasts, Webcasts, and Films
Composer Robert Thompson’s commissioned work “Flora of Fynbos” was broadcast on Sao Paulo’s “classical” music radio station Cultura FM. Gordon Vernick’s website jazinsights.org features his jazz history podcasts. Marva Carter was interviewed for a documentary film “Look Away” – the myriad meanings and contexts of the song ‘Dixieland.’ The performing faculty has produced a significant number of compact disk recordings for Albany Records and other labels.

1.d.3: Field-Specific Contributions to Cities
Professor Gordon Vernick, Coordinator of Jazz Studies, and his musicians, including GSU music students, visit schools monthly and work with 1,500 students annually in an educational outreach program called Jazz for Kids through the Rialto Center for the Arts. Since 2004 this program has been providing an educational tool that sets the stage for a lifetime of creativity and critical thinking. Top performers become Jazz for Kids All-Stars and play at festivals, senior centers, and other venues. In June of 2010, Gordon
Vernick also formed the *Rialto Youth Jazz Orchestra*, which consists of one big band and five jazz combos. This ensemble exposes area high school and middle school students to the full spectrum of jazz and education. Participants are selected from Fulton, Cobb, DeKalb, Gwinnett, Clayton, and Fayette counties. They perform at Philips Arena, Churchill Grounds, Eddie’s Attic, the Atlanta Jazz Festival, the Jazz Education Network Conference, and at Georgia State University. Former band members now matriculate at such schools as Juilliard, New England Conservatory, Berklee College of Music, The New School, Columbia University, and Georgia State University.

Our department has a sub-division of Community Music Programs offered by our music faculty which sponsors: the Georgia American String Teachers Association Chamber Music Workshop (for middle and high-schoolers); the Atlanta Summer Conducting Institute; the Conductor’s Art; the Double Reed All-state Sightreading Clinic; the Harrower Summer Opera Workshop; the Improvising Brain Workshop; the Invitational Orchestra Festival; the MidSingFest (for middle school students); the North American Saxophone Alliance Regional Conference; the Summer Jazz Workshop (middle and high schoolers); and the Summer Leadership Institute (high school marching band). These activities provide excellent recruitment opportunities for the School of Music (See Appendix K for more details regarding these programs.

1.e: GLOBALIZING THE UNIVERSITY

1.e.1: Critical Issues for Global Cities  (See above 1.d.3)

1.e.2: Funded Research on Challenges Facing Emerging Nations (N/A)

1.e.3: Establishment of GSU as an International Center  (N/A)

1.e.3.1: Faculty International Exchanges  (See Appendix P for detailed engagements)

1.e.3.2: International Forums
There are international operatic summer programs that voice faculty members Kathryn Hartgrove, Carroll Freeman, and Dwight Coleman have established in Italy and Brazil.

1.e.3.3: Programs for Foreign Students (N/A)

1.e.3.4: Programs Coordinated with the University’s International Initiatives (N/A)

1.e.4: Enhancement of Global Competency
Marva Carter and Oliver Greene offer two sections of MUS 4810 World Music – a required course for music majors whose content modules are designed to coincide with the University’s Strategic focus on Turkey, China, Brazil, South Africa, and Korea.

1.e.4.1: Contribution to International Studies (N/A)

1.e.4.2: Number of Students Enrolled in Study Abroad Programs
The students enrolled in Study Abroad Programs ranged between 6 and 8, with the largest number 6 in China in AY 2013. Other countries with student representation were Costa Rica, France, Ireland, Panama, and the United Kingdom.
1.e.4.3: Global Leadership Certificate Programs for Undergraduates (N/A)

1.e.4.4: Language Programs with Learning Outcomes and Success Measures (N/A)

1.e.4.5: Courses with Learning Outcomes and Success Measures (Appendix Q)

1.e.4.6: Contribution of Global/Multicultural Perspectives to Core Courses

The School of Music has initiated four Perspectives courses that are among the core Humanities offerings: “Multicultural Popular Music in America” that explores the traditional music-cultures of Africa, Asia, and Latin America. An “Ethno-Pop” course which addresses Africa and the Middle East. The “Carnival in the Americas” focuses on Trinidad and Brazil. Lastly, “Rhythm ‘n’ Blues, Rock and Rap” examines these popular genres in North America.

1.e.4.7: Contribution to Global Competency for Staff (N/A)

1.e.4.8: Success in Recruiting Top International Faculty and Students

Brazilian pianist Sergio Gallos came to the SoM from the Conservatoire European de Musique de Paris, the Franz Liszt Academy and the University of California, among others, and has distinguished himself as a designated Steinway Artist. Greek violinist Christos Galileas, a Juilliard graduate, has facilitated our educational exchange program in Greece. Dwight Coleman has been successful in attracting Junbo Zhou from China who received the Atlanta Opera Guild Vocal Scholarship and was the winner of Senior Men in the Georgia NATS competition, as well as Aikaterini Grigoridou from Greece, who is an outstanding vocalist/scholar (see 1.a.5.4 for her research interest). Kathryn Hartgrove has recruited two Brazilian vocalists – Cleyton Pulzi and Thiago Soares. Cleyton won the Atlanta Music Club’s Award, the Atlanta Opera Guild Scholarship, and recently became a managed singer in Europe, the U.S., Canada and South America. Thiago has performed numerous operatic roles in Brazil and at the gala concert of the International Music Festival in Brazil (2012).

1.f: OVERALL ASSESSMENT OF THE UNIT

Strengths

The School of Music has been transforming its presence and educational impact since its inception in 1948 when it occupied the top floor of Kell Hall. Its status changed from a Department to a School of Music in 1987. At the time of our last review in 2004, there had only been five chairs/directors and two interim chairs since its founding more than a half-century earlier. In those years, the unit’s enrollment increased, its faculty expanded, and the School gained regional prominence. Since our last evaluative period, the faculty members have received international acclaim, its performing ensembles have been spotlighted in prestigious venues, and it continues to make a difference in the Atlanta environment through programs in the schools, student internships, community music programs, and hundreds of outstanding campus performances. Graduates from the School have made their mark in formidable advanced degree programs, on national and international operatic stages, in public and private schools, in recording studios, on radio stations, in jazz clubs, and the like.
Challenges
The School of Music faces several significant challenges. Of particular importance is the amount of scholarship support we are able to offer our students, which seems to make us less competitive than many of our in-state competitors.

Our facilities are of great concern. Rooms are not sound proofed, and there is a serious need for noise control. Two previous studies found that noise abatement was a major concern for our School (2010 NASM Self-Study Report, p. 63, and the 2004 APR SoM Report). Likewise, temperature control remains an issue for our delicate instruments in the Standard Building. Additionally, we have far too few practice rooms for the number of students. This has become such a source of frustration for students that a group met with the Associate Director of the School of Music to indicate that they could not meet the requirements of their classes due to the lack of an adequate number of practice rooms.

We also face staffing challenges. We do not have a full time faculty member in Music Management. In addition, we have Part Time Instructors on many of our applied instruments including flute, bassoon, French horn, euphonium, tuba, cello, double bass, and in many jazz areas. This problem has been exacerbated by the Affordable Care Act which now limits the number of students that our Part Time Instructors can teach.

The School of Music has also experienced more administrative turmoil and unrest during its last three years than possibly any other time in its history. During this latter period, it has had one director and two interim directors. Only since July of 2015 has the School acquired a permanent director, who is also the Associate Dean of Fine Arts. Two of the three above referenced administrators have returned to teaching positions within the department. Furthermore, there appears to be a lack of collegiality among faculty particularly with regard to gender. This is apparent by one faculty survey comment: “I am a tenured Associate Professor that has an international reputation. The majority of the Full Professors are jealous of the work (research and teaching) I and my younger colleagues produce. These “senior leadership” folks actually bully a number of my colleagues, PRIMARILY the women. It is really a shame. I do what I can to fight against it but until these ‘good ol’ boys’ leave, our department is not going to reach the level of excellence that it could.” Another survey respondent concluded that: “The School of Music needs more support from the upper administration of GSU. Their facility, faculty salaries, and scholarship support are not up to the same level as other state and national institutions.”

Even though the above challenges are real, the School is moving toward a stronger transformative position. With a more stable administrative presence, it is becoming well positioned to further develop its faculty, students, programs, and facilities.

2: HOW ADEQUATE ARE YOUR UNIT’S RESOURCES?

2.a: Faculty Resources
The School of Music’s faculty resources have been fairly consistent throughout the evaluative period. In both AY 2012 and 2014, the full-time faculty members numbered
In 2013, there were 36. The part-time instructors were 16 and 18 in 2012 and 2014. The 2013 year peaked at 19. There was one Academic Professional throughout the three-year period; and one Adjunct faculty member employed in each evaluative year. The total teaching resources over the review period have averaged 60 faculty members.

2.a.1: Student/Faculty Ratio Data
The ratio of undergraduate students to tenure-track faculty between AY 2013 and AY 2015 ranged from 13.1:1 to 14.1:1.

2.a.2: Credit Hour Generation Data, By Faculty, By Fiscal Year
The department has remained fairly consistent over the review period, from 13,209 in FY 2013, to 13,167.5 in FY 2014, to 13,247 in FY 2015. On average, we have generated 13,207 credit hours per year. Many music courses generate one-hour course credit, unlike other academic disciplines.

2.b: Administrative Resources
The daily operation of the School of Music depends upon the talents and skills of nine dedicated staff members: Allen Barrett (Business Manager), Julinda Norton (Senior Administrative Coordinator), David Smart (Admissions and Enrollment Coordinator), Pamela Leintz (Administrative Secretary), Bram Creighton (Production/Facilities Coordinator), Gail Rodriguez-Pinckney (Public Relations Coordinator), Amy Reid (Program Manager/Community Music Programs), Joseph Clanton (Technology Coordinator), and Fengsheng Chen (Piano Technician). We lost one staff person whose duties included scheduling and advisement, which has prompted the need for Goal 5. Those responsibilities have been partially re-assigned to our Senior Administrative Coordinator and usurped by the University Advisement Office. This arrangement, however, has not always been a satisfactory solution for the specialized needs of music majors.

2b.1: Staff Support Per FTE Faculty Member
Not applicable to the School of Music.

2.c: Technological Resources
Acoustical treatments and technical support throughout the buildings, offices and studios remain largely behind that of aspirational institutions. The faculty does not have playback systems of sufficient quality in their studios or offices and are less able to demonstrate for students from recordings – video and/or audio.

2.d: Space Resources
All full-time faculty members have their own offices or studios. Some of our part-time faculty share offices with other part-timers. More graduate assistant office space is needed. In some instances, five assistants share one office or there is no space to be shared. Students regularly complain about the lack of practice room space even though unsuccessful efforts have been made to accommodate them in other buildings. Similarly, students report problems with practicing in the dormitories and efforts to ameliorate that have also been largely unsuccessful. This lack of adequate space for part-time faculty, graduate students and student practice rooms has contributed to the need for Goal 1.
2.e: Laboratory Resources (Both Research and Non-Instruction Lab Space)

The student recording labs and teaching spaces (Standard Building 1100, 1112, 1113; Haas-Howell 100 and 409) are good, but not on par with peer institutions in the following ways:

Size – the small footprint of the labs makes teaching-learning difficult with larger groups of students;

Format – the nature of the design is now outdated in the following ways:

a. Physical spaces and set-up is for stereo only – now multi-channel is well established and is critical in teaching-learning for university-level students in music technology and advanced composition and electroacoustic music. 8-channel octophonic is the norm, but aspirational institutions move well beyond this channel configuration – for example Virginia Tech.

b. The noise floor criteria for the studios is inadequate. Due to the placement of the studios in the buildings, there is a large amount of noise injected into the spaces from the roof-installed air chiller for the building and other sources. The NC (noise co-efficiency) of the studios is high above 37dB (industry standard is 20 dB or lower). This makes critical listening assessments very difficult in the studios. Arguably, the single most important thing for a student of music technology to learn in our school is what “high-quality” audio sounds like. At present this is impossible.

c. The recording spaces themselves are too small to allow for elaborate teaching and learning contexts for the recording process. The recording rooms will only allow for two or three musicians at a time to be playing. Microphone placement is difficult to teach and learn as a result. Furthermore, the types of music that can be recorded in laboratory settings are limited to solos, duos, trios and very small groups – in addition to the largely multi-tracked popular music genres. Large ensemble recording training, for example, is not possible in the current student labs.

d. Integration of media – video, film and computer animation – is not adequately supported by the labs due to limitations of space and centrality of machine integration. There is no “machine room” which would normally house all of the used equipment in one central location and distribute the utility of this equipment to satellite locations. This is industry standard and also the way in which aspirational institutions are equipped for training in sound-design, film scoring and mastering.

e. We do not have a dedicated mastering studio. Similar technology programs have them and they are equipped to provide for stereo and all standardized, multi-channel output formats. This kind of addition would bring further distinctiveness to our music technology programs and would open the door to a certificate program and/or would support a future graduate degree track.

Likewise, the music technology teaching spaces in the School of Music Media Center are adequate, but could be improved. With large classes the rooms are uncomfortable and the technical supports are dated and at least 10 to 15 years out of currency – especially in terms of screen projection in Haas-Howell-409. Due to overcrowded space usage, the white board cannot easily be utilized. More concerning is that many students in class do not have good sightlines to the projection screen.

A configurable and extensible experimental space – a black box theater/technical space – is now standard for contemporary music schools at high-level research institutions. Such facilities are especially important to programs in music that offer an
emphasis in contemporary modern music. Should we wish to expand into this area – as some faculty would like to – we will need to consider the support of such a facility.

Storage spaces of quality are in short supply for the current technical and operational needs of the School. Good storage solutions are required for technical equipment, instruments and academic materials, including the School of Music archive.

2.f: GSU Foundation Resources and Other Gifts the Unit Has Received
Between 2009 and 2012, external contributions, bequests, annual donations and individual donations totaled, conservatively, $8,410,400, including a multi-million dollar bequest. This figure is not inclusive of internal grants, generated revenue or our participation with Georgia Tech and Drew Charter School in two “Race to the Top” grants ($1,000,000 and $750,000). The above figure is inclusive of two grants for $487,000 and $437,000, respectively, from the Cousins Foundation and East Lake Foundation for collaboration with the Drew Charter School through our Center for Educational Partnerships. New scholarship endowments include Chris and Aileen Valianos Undergraduate Music Scholarship; Louis Lawson Vocal Excellence Scholarship the Atlanta Opera Guild Vocal Scholarship and Bradford and Patricia Ferrer Scholarship Fund. Florence Kopleff contributed $20,000 to the choral scholarship in her name and she, along with John Haberlen and Betty Boone, established the Robert Shaw Choral Scholarship. Ms. Kopleff left most of her estate to the School of Music in the amount of $450,000. Once fully funded, the Harrower gift agreement will result in an endowment of $50,000; distributions will be used for voice scholarhsips. The Harrower Summer Opera Program also receives $10,000 annually from the Atlanta Community Music Fund and $5,000 from the Weber Foundation.

2.g: Library Resources
The University library generally supports the School of Music’s needs in the area of books, journals, musical scores, recordings, and films at levels comparable to peer institutions. In the most recent National Association of Schools of Music report of 2010, the Library received a very favorable review. (See Appendix Q for more details and a comparative Table of our holdings with that of peer institutions.)

3: WHERE DOES YOUR UNIT WANT TO GO?

3.a: Sustaining Innovations and Disruptive Innovations
Below Goals 1-5 are sustaining innovations and Goal 6 is a disruptive innovation.

4: WHAT DO YOU NEED TO DO OR CHANGE TO GET THERE?

4.a: Goals and Objectives for the Coming Cycle
The School of Music has formulated the following goals for the coming cycle:

1. Facility – a new music building is the number one goal for the School of Music. The current facilities lack adequate practice room space for students, which is very frustrating, sense practice is essential to the development of young musicians. The current facility is in poor condition – the elevator is unreliable; and there are broken windows that expose our large fleet of grand
and upright pianos to humidity, shortening their lifespan. Students and faculty often complain about the lack of proper housekeeping and maintenance, which compounds this problem.

2. Enrollment Management Plan – with sagging enrollment figures and the aforementioned downturns in our 6-year undergraduate graduation rates, it has become increasingly important for us to develop and maintain a more effective enrollment management plan. It will need to be a multi-pronged approach which considers studio target enrollment figures, recruitment and retention issues, as well as the awarding of merit-based funding.

3. Alternate Revenue Streams – with flat budgets and no immediate hope for any increases in operating budgets, it will be important for the School of Music to explore alternate funding streams to carry out its mission.

4. Improve faculty morale, retention, and satisfaction – results of the faculty survey suggest a strong need for attention to this area.

5. Effective Student Advising Model – the current advising model is problematic for our students, especially those enrolled in the music education area.

6. Elevate the Arts – The School of Music will focus its attention on assisting the University realize its Strategic Plan, with an emphasis on Goal 4, “Be a leader in understanding the complex challenges of cities and developing effective solutions,” and specifically, Initiative 2 of that Goal – “Highlight the arts and media.” We believe this could be transformative for the School in that it will assist in the realization of other goals, bring distinction to Georgia State University, and lay the groundwork for the formation of a new College of the Arts.

4.b: Identified New Resources

4.c: Implementation Plan for Achieving Goals By Next Self-Study

1. Facility
   - The School of Music will continue to lobby for a new facility that is adequately outfitted for our specialized needs and participate in campus-wide conversations about the campus master plan and our need for a new facility.
   - We will seek private funds to contract with an architect to provide a feasibility study, which will demonstrate the specifics of our complex needs.
   - We will continue to work with campus officials to locate additional practice room space for our students.
   - We will continue to work with campus officials to make our current facility more livable, safer, and cleaner.

2. Enrollment Management Plan
   - We will revise the process of awarding merit-based aid for our undergraduate students to better align it with our enrollment targets.
   - We will create an effective process of funding graduate students, taking into account our ensemble needs, enrollment growth areas, and personnel demands within the School of Music.
• We will strive to increase the percentage of graduate students in the School of Music, with the ratio of 70% undergraduate and 30% graduate as an aspirational goal.
• We will focus on increasing enrollment in the BS Music Management degree program and advocate for additional faculty resources to make this possible.
• We will strengthen our international faculty exchange program as a means to recruit more international students with an emphasis on exchanges in countries emphasized by the University Office of International Initiatives (currently Brazil, Turkey, China, Korea, and South Africa).
• We will identify the cause of student drop-outs and transfers out of music and formulate an intervention plan.
• We will work with the Office of Institutional Research and the College Office of Academic Assistance to make data-driven decisions with our recruitment activities.
• We will account for historic attrition figures in our future enrollment management planning activities, recognizing this will require an acceptance of more students into programs with higher attrition rates.

3. Alternate Revenue Streams
• We will increase federal grant support for faculty research and creative activity by 50%, using the Race to the Top STEM grant as a model for other proposals.
• We will increase local grant funding for faculty research and creative activity by 50%, using the GSU Special Collections and Archives/Johnny Mercer Foundation grant as a model for other proposals.
• We will increase the percentage of faculty who apply for external funding to support their research.
• The Director will expand the membership of the School of Music Advisory Board as a means to identify additional donors to support student scholarships, faculty professorships, touring funds, and support for other specialized needs.
• We will increase the number of mutually beneficial partnerships with local and regional organizations such as the Fulton County Library, Atlanta Symphony, Drew Charter School and others as a means to provide low-or no-cost ways for students to engage in experiential learning in the community.

4. Improve faculty morale, retention, and satisfaction
• A consultant will be brought in to help address faculty gender issues. A future faculty retreat agenda will devote a substantial amount of time and attention to this issue.
• The Director will stress the importance of shared governance and responsibility and work with the faculty to amend the bylaws as necessary in order to bring a better sense of order to the committee structure in the School of Music. This document will clearly define the roles and responsibilities of standing and ad hoc committees and allow faculty to participate in the decision-making processes.
• The faculty mentoring system in the School of Music will be revised and improved with input sought from members of the faculty.
• A faculty manual will be created in order to clearly define the roles and responsibilities of each member of the School of Music staff and the administration. This document will also explain important processes, policies and procedures specific to the School of Music with respect to faculty travel reimbursements, room reservations, calendar planning, and other important matters.

• The faculty will endeavor to communicate better with each other and to maintain professionalism in the workplace.

5. Effective Student Advising Model

• The music faculty and administration will work with the College Office of Academic Assistance to identify weaknesses in the current academic advising program and present recommendations for improvement.

• The applied faculty – who see our students on a weekly basis in private lessons – will be encouraged to identify students who are in academic jeopardy and communicate this to the appropriate administrator for follow-up and intervention. Similarly, faculty with students who self-identify to their private teacher that they are considering a change of major will be encouraged to communicate this information to the appropriate administrator for follow-up and intervention.

• The School of Music will make a 10% improvement in its 6-year undergraduate graduation rates by 2018.

6. Elevate the Arts

• The Public Relations Coordinator for the School of Music will work with her counterpart in the School of Art and Design and the staff of the College CENCIA office to produce a more visually stimulating arts calendar, which will be distributed in print and virtual formats to a wider audience.

• The School of Music, in consultation with the University Office of Facilities Management Services Division, will install television monitors in strategic locations throughout the School of Music’s three facilities in order to broadcast calendar events, videos of recent concerts, and other content of interest to the greater university community in an effort to develop audiences and to elevate the arts.

• Research and creative projects that engage faculty members and students with members of the community will be encouraged and supported with financial support from the Director’s fund. Examples include projects on the Atlanta Beltline and Streetcar, and in other high visibility locations throughout the Atlanta metropolitan area.