APPENDICES

for

THE ACADEMIC PROGRAM REVIEW

of the

SCHOOL OF MUSIC

GEORGIA STATE UNIVERSITY

FALL 2012 TO SUMMER 2015

Wade Weast Director of Music
and Associate Dean of Music and Fine Arts
APPENDICES

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TABLE

Table 1 -- Departmental Breakdown of Graduate Students
APPENDIX A. PEER INSTITUTIONAL MUSIC PROGRAMS
UNIVERSITY OF MEMPHIS ADDITIONAL INFORMATION

Ensembles:
  Jazz Orchestra
  Jazz Ensemble
  Jazz Singers
  Jazz Combos
  Opera (2-3 productions)
  University of Memphis Symphony Orchestra
  Wind Ensemble
  Symphonic Band
  University Band
  Marching Band
  Sound Fuzion (touring group of 15 singers and instrumentalists: jazz)

Staff:
  Director of Development
  Administrative Assistant: Graduate Studies
  Piano Technician
  Administrative Assistant: Marketing and Communication Manager
  Administrative Assistant: Office of SOM
  Music Librarian
  Administrative Assistant: Bands/Music Industry
  Administrative Assistant: Community Music Schools

Faculty:
  Guitar: One
  Jazz Guitar: One
  Violin: Two
  Songwriting: One
  Drum Set: One
  Theory/Composition: Three
  Flute: One
  Piano: Two
  Collaborative Piano: One
  Double Bass: One
  Recording and Technology: Two
  Voice: Five
  Jazz Studies: Three
  Choral Studies: One
  Opera: Two
  Ethnomusicology: One
  Music Education/Choral: One
  Bands: Three
  Bassoon: One
  Orchestra Conductor: One
  Clarinet: One
  Trombone: One
Music History: Two
Suzuki Strings: One
Orchestra Repertoire One
Horn: One
Oboe: One
Music Business: One
Saxophone: One
Cello: One
Tube/Euphonium: One
Viola: One
Percussion: One
Harp: One
Trumpet: One
Music Appreciation/Music Industry: One

Artist in Residence: Mignon Dunn

Capital Campaign for a new facility.
Housed in the W. E Singleton Center for Performing Arts
  500-seat concert hall
  James W. Black Music Center: 300-seat recital hall
Ensembles:
  Symphonic Wind Ensemble
  University Band
  Opera Orchestra
  2 Jazz Orchestras
  Chamber ensembles
  4 choral groups
  Guitar Ensemble
Degrees Offered: (No advanced degrees are offered at VCU)
  BM in Guitar
  BM in Jazz Studies
  BM in Music Education:
    Choral
    Instrumental
  BM in Piano Performance
  BM in Strings and Harp
  BM in Vocal Performance
  BM in Woodwind, Brass and Percussion
  BA is also offered
Faculty: Assumed Full-time unless indicated
  Six Voice
  One Opera
  Two Choral
  Four Music Education
  Two Music History
  Two Music Theory
  One Music Theory, Instructor
  One Collaborative Artist (Assistant Professor)
  Eight Piano
  One Piano/Instructor
  One Accompanist
  Two Percussion
  One Flute
  Two Trombone
  One Bassoon
  One Oboe/Instructor
  Two Clarinet
  One Saxophone
  Two Trumpet
  Six Affiliate Faculty members
  Fourteen Jazz
Staff:
  Financial Assistant
  Concert/Facilities Manager
  Administrative Assistant
  Director of Music Education/Assistant Chair
  Academic Advisor
  Music Department Chair
  Admission Assistant
  Additional Assistant Chair
  Director of Communications
SCHOLARSHIPS

There are a limited number of scholarships available to outstanding undergraduate theatre majors. These grants are awarded on the basis of talent and potential, not need. Competition for scholarships is based upon audition, portfolio review, interview, and recommendations. GPA and theatre participation. Scholarship Applications will be available to incoming students at their interview/audition and to continuing students in the Spring semester every year. The forms for both incoming and continuing students are available for download via the departmental guides and manuals page.

- Department Guides, Forms and Manuals

Departmental scholarship recipients are required to work four (4) hours weekly for a total of 60 hours per semester in addition to all class requirements. Failure to complete the required hours will result in revocation of the scholarship. Scholarship renewal is available for those who continue to meet the scholarship criteria, complete all required work hours, and receive a positive evaluation from the scholarship hours supervisor. Scholarships require you maintain a 3.0 Theatre GPA.

Financial aid recipients please note: awards and scholarships are considered a "resource" and must be included in a student’s financial aid budget. If you are awarded a scholarship that exceeds your financial aid cost, a reduction of payment of financial aid may occur.

DISNEY DIVERSITY SCHOLARSHIP

Most scholarship recipients will be first-year students who are enrolled full-time as Theatre UCF majors and are committed to pursuing professional careers in theatre or in a related segment of the entertainment industry. Scholarship applicants must demonstrate excellence in theatre and possess the necessary talent, dedication and maturity to excel in the Theatre program and workplace. Scholarship recipients will be chosen by Theatre UCF faculty based upon their experience, letters of recommendation, portfolio review and interview or audition and interview. Both Diversity and Non-Diversity Scholarships are available. Preference will be given to minority students for Diversity Scholarships and in all cases preference will be given to students who meet or exceed all of the above listed criteria.

DIANE AND LAWRENCE WINK THEATRE SCHOLARSHIP

Dedicated theatre patrons Diane and Lawrence Wink have established this scholarship to acknowledge the recipient's active involvement in Departmental productions coupled with high academic achievement. The criteria are:

- Junior or senior (at the time of the award) enrolled as a full-time undergraduate student as a theatre major at UCF.
- Minimum of 3.5 Theatre GPA
- Working towards first bachelor's degree
- Documented active involvement in multiple Theatre UCF productions via a resume submitted with the scholarship application.

A separate application, is required for this application.

TOM BEGLEY MEMORIAL SCHOLARSHIP

In honor of his many years of valued service, the Tom Begley Memorial Scholarship was created to assist those students who show interest and aptitude in work behind the scenes in the scene shop of Theatre UCF.

Please note that the Tom Begley Memorial Scholarship requires a separate application and essay.
PATRICK McMahan Memorial Scholarship

This scholarship is established to assist a BFA Musical Theatre Major who has a minimum 3.0 GPA and is enrolled full-time. Please note a separate application, essay and letter of recommendation are required for this application.

KAMELOT SCHOLARSHIP

Visit the Office of Student Financial Assistance for more information and to apply.

TALENT GRANT SCHOLARSHIP

Talent Grant Scholarships are awarded by the faculty every year based upon departmental contribution and talent. Talent Grant Scholarships are generally awarded to continuing rather than incoming students.

OUT-OF-STATE TUITION WAIVER SCHOLARSHIP

These scholarships are available to students paying out-of-state tuition costs and are credited against the out-of-state portion of tuition. They are available to both incoming and continuing students. Total out-of-state waiver money from all sources cannot exceed your actual out-of-state expenses. Multiple out-of-state awards from different offices will be reduced to match your actual costs.

UCF ALUMNI ASSOCIATION SCHOLARSHIPS

The UCF Alumni Association also offers a variety of scholarships and awards to both undergraduate and graduate students. For a list of scholarships offered, the eligibility requirements for each and the application forms for these scholarships please follow the link below.

- UCF Alumni Association Scholarships

UCF OFFICE OF FINANCIAL ASSISTANCE

The UCF Office of Financial Assistance maintains a large listing of scholarships awarded on the basis of academic criteria and/or any combination of academics, financial need, campus/community activities, leadership positions and work experience. For a full list of scholarships administered through this office follow the link below.

- Office of Student Financial Assistance
<table>
<thead>
<tr>
<th>Exit Critique Rubric</th>
<th>UNACCEPTABLE</th>
<th>BELOW PASSING</th>
<th>PASSING</th>
<th>OUTSTANDING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production Research / Historical Context</strong></td>
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<tr>
<td>Evidence of Research</td>
<td>Presentation of required research missing in one or more areas or unacceptable in both areas</td>
<td>Presentation of required research only acceptable in both areas</td>
<td>Presentation of required research outstanding in 1 area and adequate in the other</td>
<td>Presentation of required research outstanding in both: Relevant Theatrical / Playwright History Original Play Production into</td>
</tr>
<tr>
<td>Sources</td>
<td>Did not follow source guidelines—either only one source or more than one internet site for every book/journal</td>
<td>Followed source guidelines for books/internet sites but two or more sources are of questionable quality or relevance or fewer than 3 sources</td>
<td>Followed source guidelines for books/internet sites but one source is of questionable quality or relevance</td>
<td>At least 3 sources and either all primary sources or one primary source for every WEB source. All sources are quality sources that relate to the topic</td>
</tr>
<tr>
<td><strong>Analysis of Aesthetics:</strong></td>
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</tr>
<tr>
<td>Production Aesthetics: Acting</td>
<td>Acting not included in paper</td>
<td>Provides analysis with few to no strong supporting details</td>
<td>Provides analysis where details in support of opinion are sparse but strong</td>
<td>Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td>Production Aesthetics: Directing &amp; Choreography</td>
<td>Directing &amp; Choreography not included in paper</td>
<td>Provides analysis with few to no strong supporting details</td>
<td>Provides analysis where details in support of opinion are sparse but strong</td>
<td>Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td>Production Aesthetics: Costumes</td>
<td>Costumes not included in paper</td>
<td>Provides analysis with few to no strong supporting details</td>
<td>Provides analysis where details in support of opinion are sparse but strong</td>
<td>Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td>Production Aesthetics: Lighting</td>
<td>Lighting not included in paper</td>
<td>Provides analysis with few to no strong supporting details</td>
<td>Provides analysis where details in support of opinion are sparse but strong</td>
<td>Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td>Production Aesthetics: Scenery</td>
<td>Scenery not included in paper</td>
<td>Provides analysis with few to no strong supporting details</td>
<td>Provides analysis where details in support of opinion are sparse but strong</td>
<td>Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td>Production Aesthetics: Sound</td>
<td>Sound not included in paper</td>
<td>Provides analysis with few to no strong supporting details</td>
<td>Provides analysis where details in support of opinion are sparse but strong</td>
<td>Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td>Production Aesthetics: SM/TechCrew</td>
<td>SM/TechCrew not included in paper</td>
<td>Provides analysis with few to no strong supporting details</td>
<td>Provides analysis where details in support of opinion are sparse but strong</td>
<td>Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td><strong>Written Communication Skills:</strong></td>
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</tr>
<tr>
<td>Organization</td>
<td>Writing is disorganized and does not follow organizational guidelines</td>
<td>Paper is somewhat organized and partially follows organizational guidelines</td>
<td>Paper is mostly organized and mostly follows organizational guidelines</td>
<td>Paper is clearly organized and follows organizational guidelines</td>
</tr>
<tr>
<td>Introduction</td>
<td>Introduction and thesis statement not included in paper</td>
<td>Introduction included, but does not relate to rest of paper or does not contain effective thesis statement</td>
<td>Introduction and thesis statement included but could be more effective.</td>
<td>Effective Introduction to discussion items including thesis statement</td>
</tr>
<tr>
<td>Context</td>
<td>In addition to the specifics evaluated in other areas of the rubric, the paper also includes:</td>
<td>In addition to the specifics evaluated in other areas of the rubric, the paper also includes:</td>
<td>In addition to the specifics evaluated in other areas of the rubric, the paper also includes:</td>
<td>In addition to the specifics evaluated in other areas of the rubric, the paper also includes:</td>
</tr>
<tr>
<td></td>
<td>• ENVIRONMENT: Environment not included in paper</td>
<td>• ENVIRONMENT: Discussion of Environmental Factors with no or very few supporting details</td>
<td>• ENVIRONMENT: Discussion of Environmental Factors with acceptable supporting detail</td>
<td>• ENVIRONMENT: Discussion of Environmental Factors with strong supporting details</td>
</tr>
<tr>
<td></td>
<td>• THE PLAY: Synopsis not included or is overly lengthy</td>
<td>• THE PLAY: Missing two topics</td>
<td>• THE PLAY: Missing one topic or synopsis slightly too lengthy</td>
<td>• THE PLAY: Brief synopsis with brief explanation of main characters, major conflict within the play, and how resolution was gained. Should be within a few sentences.</td>
</tr>
<tr>
<td></td>
<td>• AUDIENCE: Audience not included in paper</td>
<td>• AUDIENCE: Provides analysis with few to no strong supporting details</td>
<td>• AUDIENCE: Provides analysis where details in support of opinion are sparse but strong</td>
<td>• AUDIENCE: Provides effective analysis with details supporting opinions</td>
</tr>
<tr>
<td>Conclusion</td>
<td>Conclusion not included in paper or has no connection to the body of the paper</td>
<td>Conclusion loosely connected to paper</td>
<td>Conclusion weakly summarizes paper</td>
<td>Strong Conclusion which summarizes paper</td>
</tr>
<tr>
<td><strong>Discipline Specific Vocabulary</strong></td>
<td></td>
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</tr>
<tr>
<td>Three instances either of discipline-specific terms not being used correctly or incorrect term being used in place of the correct discipline-specific term.</td>
<td>Two instances either of discipline-specific terms not being used correctly or incorrect term being used in place of the correct discipline-specific term.</td>
<td>One discipline-specific term is not used correctly or one incorrect term is used in place of the correct discipline-specific term.</td>
<td>Uses proper discipline-specific terminology throughout paper.</td>
<td></td>
</tr>
<tr>
<td><strong>Mechanics</strong></td>
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<tr>
<td>More than five sentence faults, grammatical errors, punctuation errors, and/or spelling errors</td>
<td>4-5 sentence faults, grammatical errors, punctuation errors, and/or spelling errors</td>
<td>1-3 sentence faults, grammatical errors, punctuation errors, and/or spelling errors</td>
<td>No sentence faults</td>
<td></td>
</tr>
<tr>
<td>MLA Formatting</td>
<td>2 or more missing in-text citations OR No Works Cited OR Major instances of improper use of MLA formatting throughout</td>
<td>1 missing citation OR Repeated major errors in citation format OR Works Cited does not attempt to follow MLA format</td>
<td>No missing citations All required info but slight errors in MLA format on Works Cited and/or in text citations</td>
<td>No missing citations or errors in MLA formatting or Works Cited</td>
</tr>
<tr>
<td><strong>Word Count</strong></td>
<td>Word Count not included or not within required range</td>
<td></td>
<td></td>
<td>Word Count included and within required range</td>
</tr>
</tbody>
</table>
University of Cincinnati College-Conservatory of Music

Number of classrooms 52
Number of practice rooms 100
Number of performing spaces (audience size)

Corbett Auditorium 740 seats
Patricia Corbett Theatre 380 seats
Cohen Studio Theatre 135-150 seats (flexible seating)
Werner Recital Hall 280 seats
Watson Recital Hall 144 seats
CCM Masterclass 100 seats

Number of faculty: full time and part-time (Music Only)

Full Time: 83
Part-Time: 61
Staff:
  Titles and job descriptions of necessary
Piano Technicians 2
Clerical (Music only) 4
CCM Business Office 3
CCM Development 4
CCM Staff Academic Advisors 2
CCM Academic Affairs 2

Number of students: (Music Only)
  Undergraduate 392
  Masters 275
  Doctoral 280
Degree programs:
Artist Diploma in Instrumental Music Performance (Graduate)
  Artist Diploma in Opera Vocal Performance (Graduate)
  Artist Diploma in Piano or Harpsichord Performance (Graduate)
Bachelor of Arts in Music
Bachelor of Fine Arts in Musical Theatre
Bachelor of Music in Composition
Bachelor of Music in Jazz Studies
Bachelor of Music in Music Education
Bachelor of Music in Music Education and Performance
Bachelor of Music in Music History
Bachelor of Music in Performance
Doctor of Musical Arts in Composition
Doctor of Musical Arts in Conducting
Doctor of Musical Arts in Literature and Performance
Doctor of Philosophy in Music
Master of Music in Collaborative Piano
Master of Music in Composition
Master of Music in Conducting
Master of Music in Jazz Studies
Master of Music in Music Education
Master of Music in Music History
Master of Music in Performance
Master of Music in Theory

Performance Certificate in Strings (Graduate)
APPENDIX B. SAMPLE GRADING RUBRICS FOR ACADEMICS
and
PERFORMANCES
<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preparatory beat</strong></td>
<td>Appropriately shows all three elements: style, tempo, and dynamics, in a way that instills the best sound possible from the ensemble.</td>
<td>Appropriately shows all three elements in a way that instills a good sound from the ensemble.</td>
<td>Preparatory beat is lacking one of the basic elements.</td>
<td>Preparatory beat is lacking two of the basic elements.</td>
<td>Preparatory beat is lacking all three basic elements.</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>Shows appropriate dynamics at all times.</td>
<td>Shows appropriate dynamics most times.</td>
<td>Shows appropriate dynamics occasionally.</td>
<td>Shows appropriate dynamics rarely.</td>
<td>Does not show appropriate dynamics.</td>
</tr>
<tr>
<td><strong>Pulse</strong></td>
<td>Sense of pulse and overall flow of the music is steady and musically appropriate at all times.</td>
<td>Sense of pulse and overall flow of the music is steady and musically appropriate at most times.</td>
<td>Sense of pulse and overall flow of the music is steadily and musically appropriate at some times.</td>
<td>Sense of pulse and overall flow of the music is rarely steady and musically appropriate.</td>
<td>The music has no sense of pulse and/or flow.</td>
</tr>
<tr>
<td><strong>Line/Phrasing</strong></td>
<td>Communicates the line/phrasing of the music at an exceptional level.</td>
<td>Communicates the line/phrasing of the music very well.</td>
<td>Adequately communicates the line/phrasing of the music.</td>
<td>Minimally communicates the line/phrasing of the music.</td>
<td>Does not communicate the line/phrasing of the music.</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>Shows appropriate style at all times. Appropriately shows accents and other specific style markings if they exist.</td>
<td>Shows appropriate style most of the time. Usually shows specific style markings in an appropriate manner if they exist.</td>
<td>Shows appropriate style some of the time. Occasionally shows specific style markings in an appropriate manner if they exist.</td>
<td>Shows appropriate style almost never. Does not show specific style markings if they exist.</td>
<td>Does not show appropriate style. Does not show specific style markings if they exist.</td>
</tr>
<tr>
<td><strong>Social Techniques</strong></td>
<td>Special techniques executed perfectly.</td>
<td>Special techniques executed well, but not perfectly.</td>
<td>Special techniques executed with some effect.</td>
<td>Special techniques executed ineffectively.</td>
<td>Special techniques not executed.</td>
</tr>
<tr>
<td><strong>Perceived level of preparation</strong></td>
<td>Extremely well prepared. Shows a highly refined understanding of the music.</td>
<td>Very well prepared. Shows a very good understanding of the music.</td>
<td>Somewhat prepared. Seems to know some sections better than others.</td>
<td>Shows very limited preparation. Does not have an understanding of the music.</td>
<td>Shows little to no preparation. Does not have any understanding of the music.</td>
</tr>
<tr>
<td><strong>Overall Musicality</strong></td>
<td>Extremely refined interpretation conveyed with the highest degree of musicality.</td>
<td>Very refined interpretation conveyed with very good musicality.</td>
<td>Somewhat refined interpretation conveyed with some musicality.</td>
<td>Unrefined interpretation conveyed with little musicality.</td>
<td>Interpretation not existent or inappropriate.</td>
</tr>
<tr>
<td>Criteria</td>
<td>Range</td>
<td>Grade</td>
<td>Notes</td>
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<tr>
<td>A. Musical performance with little or no flaws. Concert ready</td>
<td>98-100 - A+</td>
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<td></td>
<td>93-97.9 - A</td>
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<td>90-92.9 - A-</td>
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<tr>
<td>B. Musical performance with minor flaws. Style, articulation, expression are being displayed yet not mastered yet</td>
<td>87-89.9 - B+</td>
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<td></td>
<td>80-82.9 - B-</td>
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<td></td>
<td>83-86.9 - B</td>
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<td></td>
<td>80-82.9 - B-</td>
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<tr>
<td>C. Correct notes as rhythms are performed at tempo without significant development beyond</td>
<td>77-79.9 - C+</td>
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<td></td>
<td>73-76.9 - C</td>
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<td></td>
<td>70-72.9 - C-</td>
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<td>D. Correct notes and rhythms are not yet performed at tempo, but there is a clear start toward mastery</td>
<td>60-69.9 - D</td>
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<tr>
<td>F. Lacks preparation. Notes and rhythms and tempos are not apparent</td>
<td>&gt;60 - F</td>
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</tbody>
</table>
Mission / Purpose

The mission of the School of Music is to provide a comprehensive, rigorous, and innovative academic program that serves the pursuit of artistic, professional, and scholarly excellence for all students.

Goals

G 1: Humanities/Fine Arts Goal
Students will effectively analyze the meanings of texts and/or music, express ways that culture shapes values, and critically evaluate them.

Student Learning Outcomes/Objectives, with Any Associations and Related Measures, Targets, Findings, and Action Plans

SLO 1: Evaluation of Performance
Students will be able to provide critical evaluation of a specific musical performance including expression of musical insight into the pieces played.

Relevant Associations:

Strategic Plan Associations:
President, Georgia State University
1.5 Other efforts in support of Goal 1 (Undergraduate Education).

Related Measures:

M 1: Music Society and Culture
All students enrolled in Music, Society and Culture were required to write a report on a large ensemble concert they had attended. Eligible ensembles were limited to School of Music groups only giving the students seven ensembles from which to choose. The report is assessed on, among other items, grammar and sentence structure, accuracy of musical terminology, and musical insight. Please refer to the uploaded rubric.

Source of Evidence: Academic direct measure of learning - other

Target:
We expect 80% of the students enrolled in Music, Society and Culture to receive an acceptable rubric score on this single evaluation.

Findings (2014-2015) - Target: Met
The Spring 2015 sections of this class had 105 students enrolled. Of those 9 scored a 3 or 4 (unacceptable) on the rubric and 95 scored a 1 or 2 (acceptable). Thus 90% received an acceptable rubric.
**Related Action Plans (by Established cycle, then alpha):**

For full information, see the *Details of Action Plans* section of this report.

**Continued Refinement of Rubric**
*Established in Cycle: 2011-2012*
The instructors of Music, Society and Culture are being encouraged to refine the rubric to cover more points. As the target for...

**Assess the Same Way**
*Established in Cycle: 2012-2013*
Because we met the target in the previous cycle but did not in this cycle we would like more data before determining an action plan.

**Details of Action Plans for This Cycle (by Established cycle, then alpha)**

**Learning Outcomes**
Develop learning outcomes and a rubric for assessment to offer more particular data for ongoing tracking of student progress

Established in Cycle: 2008-2009
Implementation Status: Planned
Priority: Medium

Projected Completion Date: 04/30/2011
Responsible Person/Group: Faculty who teach core

**Continued Refinement of Rubric**
The instructors of Music, Society and Culture are being encouraged to refine the rubric to cover more points. As the target for this measure is being met consistently, we may consider adding a new or different measure in future cycles.

Established in Cycle: 2011-2012
Implementation Status: Planned
Priority: Medium

Relationships (Measure | Outcome/Objective):
Measure: Music Society and Culture | Outcome/Objective: Evaluation of Performance

Implementation Description: Meetings with the faculty who teach this course and the WEAVE Assessment Coordinator
Projected Completion Date: 09/01/2013
Responsible Person/Group: Lara Dahl, Javier Albo
Additional Resources Requested: None at this time.

**Assess the Same Way**
Because we met the target in the previous cycle but did not in this cycle we would like more data before determining an action plan. We will wait at least one more reporting cycle before making any changes.
Established in Cycle: 2012-2013
Implementation Status: Planned
Priority: High

Relationships (Measure | Outcome/Objective):
Measure: Music Society and Culture | Outcome/Objective: Evaluation of Performance

assessment process.
APPENDIX C. SCHOOL OF MUSIC TARGET NUMBERS FOR APPLIED STUDIOS
### School of Music
### Applied Enrollment Target Numbers

<table>
<thead>
<tr>
<th>Applied Area</th>
<th>Target Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>12</td>
</tr>
<tr>
<td>Oboe</td>
<td>8</td>
</tr>
<tr>
<td>Clarinet</td>
<td>18</td>
</tr>
<tr>
<td>Bassoon</td>
<td>7</td>
</tr>
<tr>
<td>Classical Saxophone</td>
<td>10</td>
</tr>
<tr>
<td>Trumpet</td>
<td>18</td>
</tr>
<tr>
<td>French Horn</td>
<td>14</td>
</tr>
<tr>
<td>Trombone</td>
<td>13</td>
</tr>
<tr>
<td>Euphonium</td>
<td>6</td>
</tr>
<tr>
<td>Tuba</td>
<td>7</td>
</tr>
<tr>
<td>Percussion</td>
<td>20</td>
</tr>
<tr>
<td>Violin</td>
<td>22</td>
</tr>
<tr>
<td>Viola</td>
<td>12</td>
</tr>
<tr>
<td>Cello</td>
<td>10</td>
</tr>
<tr>
<td>Double Bass</td>
<td>8</td>
</tr>
<tr>
<td>Classical Guitar</td>
<td>10</td>
</tr>
<tr>
<td>Harp</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Saxophone</td>
<td>9</td>
</tr>
<tr>
<td>Jazz Trumpet</td>
<td>5</td>
</tr>
<tr>
<td>Jazz Trombone</td>
<td>5</td>
</tr>
<tr>
<td>Jazz Bass</td>
<td>9</td>
</tr>
<tr>
<td>Jazz Drums</td>
<td>7</td>
</tr>
<tr>
<td>Jazz Guitar</td>
<td>12</td>
</tr>
<tr>
<td>Jazz Piano</td>
<td>10</td>
</tr>
<tr>
<td>Voice</td>
<td>80</td>
</tr>
<tr>
<td>Piano</td>
<td>40</td>
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</tbody>
</table>
GEORGIA STATE UNIVERSITY - SCHOOL OF MUSIC
UNDERGRADUATE AUDITION FORM

Auditionee's Name: ____________________________ Date: ____________

SSN: ____________________________ Preferred phone: ____________________________

Status: ____________________________ In person or recording?

Instrument/Performance Area: ____________________________ Proposed Concentration: ____________________________

Selections performed (titles/composers; scales; etc.) ____________________________________________________________

II. PERFORMANCE RATINGS (In view of intended concentration)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>Low</th>
<th>RATING</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Interpretation/Style</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Jazz Time Feel/Rhythm</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Musicality/Interpretation/Style</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Technical Proficiency</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Tone/Quality of Sound</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Accuracy of sight reading</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Appropriateness of repertoire</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>Low</th>
<th>RATING</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical Proficiency</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Tone/Quality of Sound</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Note Accuracy: Rhythm/Notes</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Intonation (non-pianists)</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Articulation (pianists only)</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Musicality/Interpretation/Style</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Accuracy of sight reading</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
<tr>
<td>Appropriateness of repertoire</td>
<td>2</td>
<td>4 6 8 10</td>
<td></td>
</tr>
</tbody>
</table>

Total Score: ____________________________

Below 36: Not admissible; does not have sufficient skills to be successful
(indicate specific reasons for denial in V., below)

36-44: Admissible for music management only; possible candidate for
class/group instruction in voice, guitar, or piano; admission to other concentrations
should be deferred pending completion of all auditions

46-52: Competitive for all concentrations; should be admitted pending
final studio projections

54-62: Highly competitive, all concentrations; priority admission

62 or above: Outstanding; highest priority for admission
III. COMMENTS
(Specific comments re: assessments in II (previous page); technical and musical proficiency, general musicianship, musicality/phrasing/interpretation/style; fingerings; tone quality; communication; etc.)

IV. PLACEMENT (If applicant is denied, circle n/a and complete Item V.)

<table>
<thead>
<tr>
<th>n/a</th>
<th>Freshman</th>
<th>Sophomore</th>
<th>Junior</th>
<th>Senior</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1  2</td>
<td>1  2</td>
<td>1  2</td>
<td></td>
</tr>
</tbody>
</table>

Recommended Applied Music Instructor: __________________________________________

V. SCHOLARSHIP POTENTIAL

1  2  3  4  5  6  7  8  9  10

V. DENY ADMISSION (specific reasons indicated below – elaborate as needed on comments in Section III, above):

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Audition juror (PRINT LEGIBLY AND SIGN): __________________________________

________________________________________________________________________

1/06
1. General Outcomes

Please indicate the extent to which you agree with the following statements:

1.1) My program of study has made a positive contribution to the quality of my life.

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=20</td>
<td></td>
</tr>
<tr>
<td>av.=4.25</td>
<td></td>
</tr>
<tr>
<td>dev.=1.45</td>
<td></td>
</tr>
</tbody>
</table>

1.2) I have applied the skills I learned in my program to help resolve issues I've faced in my professional life.

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=19</td>
<td></td>
</tr>
<tr>
<td>av.=3.79</td>
<td></td>
</tr>
<tr>
<td>dev.=1.69</td>
<td></td>
</tr>
</tbody>
</table>

1.3) Overall, I was satisfied with my degree program.

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Strongly disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=20</td>
<td></td>
</tr>
<tr>
<td>av.=3.75</td>
<td></td>
</tr>
<tr>
<td>dev.=1.65</td>
<td></td>
</tr>
</tbody>
</table>

2. Employment

2.1) Are you currently employed?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>85%</td>
<td>15%</td>
</tr>
<tr>
<td>n=20</td>
<td></td>
</tr>
</tbody>
</table>

2.2) Have you been employed at any time over the last year?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>66.7%</td>
<td>33.3%</td>
</tr>
<tr>
<td>n=3</td>
<td></td>
</tr>
</tbody>
</table>
### Please indicate the general area of employment.

<table>
<thead>
<tr>
<th>Area</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>26.3%</td>
</tr>
<tr>
<td>Business/Finance</td>
<td>5.3%</td>
</tr>
<tr>
<td>Education K-12</td>
<td>21.1%</td>
</tr>
<tr>
<td>Hospitality/Tourism</td>
<td>5.3%</td>
</tr>
<tr>
<td>Law</td>
<td>5.3%</td>
</tr>
<tr>
<td>Media/Communication</td>
<td>5.3%</td>
</tr>
<tr>
<td>Religious Organization</td>
<td>5.3%</td>
</tr>
<tr>
<td>Transportation</td>
<td>5.3%</td>
</tr>
<tr>
<td>Other</td>
<td>21.1%</td>
</tr>
</tbody>
</table>

n=19

### 3. Skills and Employment

**Did you list the following skills you may have acquired in your program on your resume?**

3.1) Research skills

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>31.6%</td>
<td>68.4%</td>
</tr>
</tbody>
</table>

n=19

3.2) Communication skills (writing and speaking)

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>78.9%</td>
<td>21.1%</td>
</tr>
</tbody>
</table>

n=19

3.3) Ability to interpret data/information in a critical manner

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>57.9%</td>
<td>42.1%</td>
</tr>
</tbody>
</table>

n=19

3.4) Ability to analyze problems from different perspectives

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>73.7%</td>
<td>26.3%</td>
</tr>
</tbody>
</table>

n=19

3.5) Ability to work with diverse populations

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>52.6%</td>
<td>47.4%</td>
</tr>
</tbody>
</table>

n=19

**Did you discuss the following skills during your job interview?**

3.6) Research skills

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>21.1%</td>
<td>78.9%</td>
</tr>
</tbody>
</table>

n=19

3.7) Communication skills (writing and speaking)

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>68.4%</td>
<td>31.6%</td>
</tr>
</tbody>
</table>

n=19
3.8) Ability to interpret data/information in a critical manner

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>47.4%</td>
<td>52.6%</td>
</tr>
<tr>
<td>n=19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.9) Ability to analyze problems from different perspectives

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>57.9%</td>
<td>42.1%</td>
</tr>
<tr>
<td>n=19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.10) Ability to work with diverse populations

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>52.6%</td>
<td>47.4%</td>
</tr>
<tr>
<td>n=19</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Do (did) you use the following skills in your job?

<table>
<thead>
<tr>
<th>3.11) Research skills</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>57.9%</td>
</tr>
<tr>
<td>n=19</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3.12) Communication skills (writing and speaking)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>89.5%</td>
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<tr>
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</table>

<table>
<thead>
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<th>3.13) Ability to interpret data/information in a critical manner</th>
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<tr>
<td></td>
<td>63.2%</td>
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<tr>
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</tr>
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</table>

<table>
<thead>
<tr>
<th>3.14) Ability to analyze problems from different perspectives</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>78.9%</td>
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<tr>
<td>n=19</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>3.15) Ability to work with diverse populations</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>73.7%</td>
</tr>
<tr>
<td>n=19</td>
<td></td>
</tr>
</tbody>
</table>

4. Further Education

<table>
<thead>
<tr>
<th>4.1) Are you currently enrolled in a graduate program?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>15%</td>
</tr>
<tr>
<td>n=20</td>
<td></td>
</tr>
</tbody>
</table>
4.3) What degree are you seeking?

```
<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ed.D.</td>
<td>33.3%</td>
</tr>
<tr>
<td>M.A.</td>
<td>66.7%</td>
</tr>
</tbody>
</table>
```

4.5) Since graduating from Georgia State, have you earned an additional degree(s)?

```
<table>
<thead>
<tr>
<th>Answer</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>20%</td>
</tr>
<tr>
<td>No</td>
<td>80%</td>
</tr>
</tbody>
</table>
```

5. These questions were developed by the School of Music.

5.1) My department prepared me adequately to pursue my chosen career.

```
<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td>80%</td>
</tr>
</tbody>
</table>
```

5.2) The musical experiences I had at GSU contributed to my later success.

```
<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>90%</td>
</tr>
</tbody>
</table>
```
Profile

Academic Program Review
School of Music
Undergraduate Alumni

Values used in the profile line: Mean

1. General Outcomes

Please indicate the extent to which you agree with the following statements:

1.1) My program of study has made a positive contribution to the quality of my life.

1.2) I have applied the skills I learned in my program to help resolve issues I've faced in my professional life.

1.3) Overall, I was satisfied with my degree program.

5. These questions were developed by the School of Music.

5.1) My department prepared me adequately to pursue my chosen career.

5.2) The musical experiences I had at GSU contributed to my later success.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly disagree</th>
<th></th>
<th></th>
<th></th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1) My program of study has made a positive contribution to the quality of my life.</td>
<td>Strongly disagree</td>
<td></td>
<td></td>
<td></td>
<td>Strongly agree</td>
</tr>
<tr>
<td>n=20 av.=4.25 dev.=1.45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2) I have applied the skills I learned in my program to help resolve issues I've faced in my professional life.</td>
<td>Strongly disagree</td>
<td></td>
<td></td>
<td></td>
<td>Strongly agree</td>
</tr>
<tr>
<td>n=19 av.=3.79 dev.=1.69</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3) Overall, I was satisfied with my degree program.</td>
<td>Strongly disagree</td>
<td></td>
<td></td>
<td></td>
<td>Strongly agree</td>
</tr>
<tr>
<td>n=20 av.=3.75 dev.=1.65</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1) My department prepared me adequately to pursue my chosen career.</td>
<td>Strongly disagree</td>
<td></td>
<td></td>
<td></td>
<td>Strongly agree</td>
</tr>
<tr>
<td>n=20 av.=3.50 dev.=1.76</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.2) The musical experiences I had at GSU contributed to my later success.</td>
<td>Strongly disagree</td>
<td></td>
<td></td>
<td></td>
<td>Strongly agree</td>
</tr>
<tr>
<td>n=20 av.=4.30 dev.=1.59</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. Employment

Other:
- Graduate School at Georgia State University
- Restaurant- Hostess
- Self employed musician and craftsmen
- Technology Consulting
4. Further Education

4.2) What is your program of study?

- Music education
- Piano Performance
- Wind Band Conducting
At what institution are you pursuing your degree?

- Georgia State University
- Hunter College
- The University of Georgia
4.6) Please tell us what additional degree you earned, the program of study, and the degree-granting institution.

- Master of Music in Conducting from Reinhardt University
- Master of Music - Instrumental Performance, NYU
- Masters of Music - Prefer not to list institution to remain anonymous
- Masters of music
6. Overall Evaluation

6.1) Looking back, what aspects of your program do you believe were the most valuable in contributing to your earning a degree at Georgia State?

- Any and all student teaching experiences in front of actual beginning level students. My teaching improved the most by getting the chance to try new things and learn from student response. I also loved having a whole semester part-time student teaching and a whole semester full-time student teaching - more time to get comfortable as a teacher and more time to see and understand student skill development.

- Great Faculty and fellow students

- My private instructor was the main reason I succeeded at GSU.

- Pushing through a busy schedule while producing excellent material.

- Recording in the GSU studios and getting hands on experience. Also my internship.

- The full year of student teaching in the School of Music. Having spent one part-time semester in a high school and one full-time semester in a middle school I truly feel that I am more prepared to be in the music education field than students from other colleges. I think it provides ample time for students to decide if band directing is truly what they want to do so they don't make the discovery when it's too late and they have 40-80 students staring at them. I felt as though I was a part of the band and fine arts team at the schools and was able to make many connections within the county, which will definitely help my chances of getting a job once I graduate with my masters degree. A full year of student teaching is important for education students because it helps us learn how to make long-term lesson plans rather than teaching small lessons here and there that fill in what the coordinating teacher already had planned.

- The grueling nature of the program prepared me for very heavy work loads and the ability to perform duties and tasks under pressure.

- The most valuable aspects of my program were research based classes--upper level music theory and music history classes namely. Those classes taught me so much and helped me acquire skills I use every day. I also believe aural skills was a very helpful series of classes, especially under the teachings of Dahl and Harper.

- The music business courses were valuable to me.

- The opportunities to perform in operas and the wonderful guidance of my voice teacher

- The promise of a career in music industry/management.

- The quality of teachers and their work is what attracted me to GSU. GSU has the best music program in the state of GA.

- The requirement to work on my own schedule and to figure out deadlines and what was required of me on my own helped me develop skills in work ethic and organization.

- This question is confusing. For me, music theory was the most valuable area of study, as well as ear training and history.
6.2 What kinds of improvements would you suggest the department make in order to enhance the educational experience of current students in the program?

- Allow for students to have more required academic advisory to make sure that they are not only on track, but also are not passing up other beneficial possibilities that the school or music, or even other schools in the university, can offer to further the preparedness for their future career.

- As a music educator in the band department, I would have loved to take a choral methods class. As a future band director, it was great to take the brass, woodwind and percussion methods classes, but we were also required to take two “how to teach strings” courses. In my opinion, if we have to take two strings methods courses even if we don’t intend to teach orchestra, we should either get to also take choral methods or choose between strings and chorus. Many smaller music programs require the band director to also teach chorus. If I end up with a job like that I will not be qualified or prepared.

- Better facilities and classrooms

- Better support for students deciphering how to use their degree, better equipped classrooms, focus on the student as an individual rather than someone who fits into the cookie cutter idea of what a musician is, better resources for students to create and research. When I arrived at the SOM, it was suggested to take all of my core classes in the summer and only take music classes during the regular semester, though I didn’t follow that advice, I saw my classmates having a deficit of skills outside of the School of Music. Furthermore, many of them failed these summer classes because they weren’t taking them seriously. Major improvements should be made to the curriculum and scheduling in order to make it a sustainable 4-5 years.

- Do not require students to take multiple unnecessary courses, such as concert attendance, especially if you’re a business/management degree. This does nothing to enhance learning. Have more networking events business/management students.

- Ensure that the work being done encourages them to still love music when they’re done. I’ve heard a lot of burn out stories.

- I think weekly studio/master classes with GSU faculty would benefit all the music majors. It would provide more performance opportunities in front of peers, which I believe is lacking at the school of music. I also noticed that there are hardly any performer majors there now, which is probably because of the lack of dedication towards that feels, which significantly hurts the quality of performances and the school as a whole.

- Making courses available for diverse schedules.

- More diverse class load. More business classes.

- More inner city observations and student teaching for student teachers

- More opportunities in front of beginning, grade-school age students. More information about administrative duties as a teacher.

- Re-assess the aural skills curriculum. Allow more time to be focused on your degree program than the performance group that you’re forced to be a part of (i.e. Choir). The studio time I had was critical and I wish I could have spent more time recording and learning the technical aspects because it’s extremely difficult to get a job in my field, especially when we are competing with full sail and SAE students who have everything and their disposal.

- Teachers should actually show up with a prepared curriculum to assist the student in developing performance mastery. The jazz piano program is in desperate need of this type of instructor. You do not become a great musician by osmosis. Sometimes my teacher was there and prepared and many other times, he was not. Also, they primarily teach through negative criticism in the jazz department. It would have been nice to have people available who were actual mentors and cared about my development as a musician and my career overall. It was a very personally acidic and toxic experience.

- The administration continually falls short in its duties. It is so atrociously run that nothing happens on time, communication is a joke, and the students suffer for it. In addition, the faculty cannot perform their jobs adequately when the administration isn’t up to par. The faculty needs to stop fighting, particularly within the voice area. Administration and many faculty members seem to care only for themselves and do not mind putting students in compromising positions like divorced parents making their child choose a favorite. The divide between choral activities and opera is utterly ridiculous. Within the choral program singers are given very little room to use their voices in a healthy way, while in opera theater we are encouraged to sing only in ways that will not hurt us, including the opportunity for marking rather than singing full in rehearsals.

Graduate students being required to take choir is also ridiculous, and no other grad school program in voice performance that I have seen has a choral requirement.

Agency needs to be given back to the students and the faculty and administration need to realize that when they squabble ultimately it is the students that suffer.

I was very lucky to have graduated when I did and I would not advise anyone to attend the GSU school of music right now given the state it appears to be in.

- The education program needs to focus less on the “theories” of teaching and learning and more on how to actually deal with classroom management, parents, and administration. I have learned more from my first three months of teaching than I ever did about those three things in college. I have used little to none of the information I learned about learning theories and such in EDUC classes.

- The university is constantly hindering the growth of the music school. I went to a big conservatory for grad school, it was so many things GSU wasn’t, which is why its students were more successful. The curriculum is dated and many of the requirements of the University do little to add to the quality of the degree program.
There needs to be a greater focus on preparing students for careers after college, as well as a greater focus in following up on alumni after they have graduated to assist them with their careers. I have felt extremely isolated from my program since graduating.
7. General Comments

7.1) You may use the following box to provide general comments or explanations related to your responses to any of the questionnaire items.

- By the end of my student teaching, I felt prepared to teach and help students learn, but I still felt left in the dark about a lot of the paperwork and other steps that teachers have to do behind the scenes to help their program function as a whole. My full-time cooperating teacher did a good job including me and allowing me to help with administrative tasks, but, for example, it's hard to learn how to run and develop a band booster program or things of that nature when you are only on-site for 6 months. I would have loved to have spent more time discussing program administration during the course where we discussed mission statements and program handbooks.

- I believe some of the professors at the SOM are one of a kind, namely Dr. McFarland, Sarah Ambrose, Dr. Dahl, and formerly Dr. Orr and Dr. Harper. These people are what kept me at the School of Music while other professors told me to quit and encouraged me to find something else. I was a dual degree candidate who also supported themselves through multiple jobs throughout my 5 years a GSU. In it's current model/mindset, the SOM does not support working students and is more adept at serving students with monetary privilege who do not have to work outside of school. By the end of my time at the GSU School of Music, my biggest motivation was to spite everyone who told me I couldn't. At that point, I was completely uninterested in my degree program, frustrated with the teacher I studied with and the hypocrisy of the school and of the university. Once I left, I was ready to leave music altogether, but, thankfully, my first job out of school was teaching arts integration, which I now do as a career. The School of Music needs to change and serve students on a deeper level whether it is supporting students who are graduating in finding unique ways to use their degrees or recognizing that not all students come from affluence. The SOM needs to realize that the hierarchy they've created is not conducive for feeling embraced, like you belong or that they want you there. Everything I've accomplished in life during and after college was largely because I worked hard to get it.

- Jazz music is not easier than classical and classical is not easier than jazz. They are two different genres with equally demanding requirements for mastery. Jazz piano performance is not taken seriously as a separate curriculum at your university. Jazz musicians are required to participate in classical piano requirements at the same time that they are trying to learn rigorous jazz technique, but classical students do not have to take on jazz technique at the same time they are learning classical. We jazz pianists do need classical training, but it should be placed in the context of a true jazz curriculum and not as an afterthought of the classical piano program. It currently does not work that way. Only a true jazz pianist could understand this divide, especially a student who is having to achieve it (just ask them and they will tell you - but make sure it's anonymous because they sure do hold grudges over there!) Jazz piano students are leaving the school unprepared for professional life because there is not enough time to do both curriculums well and realistically get better, especially when you have teachers who are not showing up for the job in the first place. Please help. Investigate and hire competent professionals who are not only great players, but also know how to mentor and teach.

- Make the focus the students; it's time to end the childish behavior of faculty and administration.

- Robert Dickson, Kevin Bales, Justin Varnes, and Robert Ambrose in particular along with the rest of the facility of the Jazz department are real music educators and go out of thier way to help musicians be better.

- The program is more designed for those persuing a career in teaching or performance. The Technology concentration was just not even close to equal to the other concentrations when it comes to preparedness for a career upon graduation. I would suggest more focus on speakers, specifically for the technology concentration, and much more emphasis on internship and career opportunities.

- While I value my education and the curriculum of my degree, the career opportunities are sparse. If I am wrong about that outlook, it's because I have been unable to receive personal job outplacement assistance from the University in this career field.
APPENDIX F. COURSE OFFERINGS BY FISCAL YEAR AND COURSE LEVEL
APPENDIX G. COURSE SYLLABI
Choral Methods & Techniques, MUS 7430
Mondays, January 14 – May 6 (5:45 – 8:15 PM); Room HH607
Plus attendance at the following:
A. “The Improvising Brain” Conference
   Sunday, April 7 (7-10 PM); Kopleff Recital Hall
   ~ OR ~
   Monday, April 8 (12-1 PM); Kopleff Recital Hall
B. “Alexander Technique” Workshop
   Saturday, February 23 (9 AM – 12 PM); Aderhold 405

Dr. Patrick K. Freer
Associate Professor of Choral Music Education
Office: Hass-Howell, Suite 620
Office Hours: Mondays & Wednesdays, 1:30-3:00 & 4:45-5:45 PM (appointment suggested)
Office Phone: 404-413-5949
Email: pfreer@gsu.edu

MUSIC EDUCATION PROGRAM THEME: Musical Growth through Artistic Teaching

TEACHER EDUCATION UNIT THEME: Preparing Informed, Empowered, Committed, and Engaged Educators

TEACHER EDUCATION UNIT MISSION: The GSU Professional Education Faculty represents a joint enterprise within an urban research university between the College of Arts and Sciences and the College of Education, working in collaboration with P-16 faculty from diverse metropolitan schools. Grounded in these collaborations, our mission is to prepare educators (i.e., teachers and other professional school personnel) who are: informed by research, knowledge and reflective practice; empowered to serve as change agents; committed to and respectful of all learners; and engaged with learners, their families, schools, and local and global communities.

COURSE DESCRIPTION:
Review of fundamental concepts of vocal production, choral conducting techniques, and rehearsal methodology. Repertory; administration and supervision of school choral programs, innovative teaching/learning methods, and applications of research in choral music education.

COURSE OUTCOMES:
1. 80 % of students will be able to implement sequential learning strategies based on the Georgia Performance Standards in Music.
2. 80% of students will be able to describe in detail the physical processes of singing and the relationship between those processes and the behaviors/gestures of the conductor.

3. 80% of students will successfully demonstrate techniques to build and administer choral ensembles at the elementary, middle school, high school, and college levels.

4. 80% of students will develop personal philosophies of choral music education applicable to teaching in public and private schools.

5. 100% of students will become aware of the opportunities and challenges that await choral directors who work with choirs of different ages, abilities, genders, and goals.

6. 90% of students will demonstrate a basic understanding of vocal development and tonal characteristics of the child, young adolescent and high school voice.

7. 80% of students will be able to describe basic parameters for college courses they might teach regarding introductory choral methods and introductory choral conducting.

**COURSE FORMAT:**
Each course meeting will be configured in two segments. The first will involve the presentation of the topics designated within the syllabus for each week. The second will involve consideration of the content from the assigned readings. Note that the readings listed within the syllabus do not constitute the entirety of readings that will be required. Because the content will develop during the semester as a reflection of student interest and learning, additional readings will likely be assigned.

**REQUIRED TEXT:**

**REQUIRED MEMBERSHIP:**
- ADURRANTA. The American Choral Directors Association.

**SYLLABUS LIMITATIONS:**
The course syllabus provides a general plan for the course; deviations may be necessary.

**COMPLETION OF ASSIGNMENTS:**
Planned readings and assignments are indicated on the attached “tentative course calendar.” Students are expected to be prepared accordingly. Additional assignments may be given, or changes to the schedule may be made to accommodate particular situations. Written assignments are due as indicated and/or announced. All work is to be neatly and professionally prepared. Only hard copies will be accepted (no emailed or faxed assignments). No late assignments will be accepted.

**ATTENDANCE:**
Students are expected to attend class, arriving on time and participating actively. Students are allowed one absence; each additional absence will decrease the final grade by one-half of one letter grade. Tardies and early departures will also affect the final grade.
**CELL PHONE USE:**
Cell phones are to be turned OFF (not on vibration) at the start of class and to remain OFF for the entire class time. Messages may be checked during breaks but no allowances will be made for the return of calls that overlap the resumption of class following the break.

**GRADING POLICY:**
Grades are based on the quality of class participation, written/oral presentations, knowledge of assigned readings, and the final project. Grades are not strictly quantitative — the instructor reserves the right to make qualitative judgments regarding attitude, promptness, level of preparation, and other relevant characteristics. This course will use plus and minus grades as follows: A+, A, A-, B+, B, B-, C+, C, C-, D and F. Attendance will be factored into the final grade.

*Categories of Letter Grades for Individual Assignments:*

- **A+, A, A-:** Assignment completed with detailed and specific content; carefully written and/or organized for creative oral presentation; appropriate format is followed; neatly presented; oral presentation includes relevant materials for class (including handouts, if appropriate); class discussion shows careful preparation of readings; representative of excellent work at the graduate level.

- **B+, B, B-:** Assignment is satisfactorily completed; content is sufficient but does not have level of detail for an evaluation of excellent; neatly and carefully prepared, but may lack precision in format or other aspects; writing is good; class discussion shows some knowledge of readings; representative of satisfactory work at the graduate level.

- **C+, C, C-:** Barely adequate for submission at the graduate level; content insufficiently detailed or specific; writing and format lack precision; oral presentation only covers material but does not generate interest or demonstrate creativity; class discussion shows limited knowledge of readings.

- **D:** Inadequate in virtually every respect; class discussion shows little knowledge of readings; indefensible for graduate submission.

- **F:** Failure to submit or complete disregard for criteria of the assignment.

Final grades will be determined as follows: micro-teaching demonstrations (25%), quality of class participation (15%), discussion leadership / ownership (20%), and a two-part research project consisting of a presentation (20%) and a paper (20%).

**COURSE EVALUATION:**
Your constructive assessment of this course plays an indispensable role in shaping education at GSU. Upon completing this course, please take time to fill out the online evaluation.

**OFFICE OF DISABILITY SERVICES:**
Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which an accommodation is sought.
## MUS 7430 – Choral Methods and Techniques

### Course Schedule and Readings

**Spring 2013**

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments</th>
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<tbody>
<tr>
<td><strong>January 21</strong></td>
<td><em>No Class – Martin Luther King, Jr. Day</em></td>
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<tr>
<td>Date</td>
<td>Subject: Current Research: Rehearsal Design and Instruction</td>
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<tr>
<td>February 11</td>
<td>Topic: Current Research: Rehearsal Design and Instruction</td>
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<td>Readings:</td>
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<tr>
<td></td>
<td>• DURRANT – Chapter 2 – Human Learning and Behavior</td>
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<td>• DURRANT – Chapter 7 – The Conductor’s Craft: Rehearsing</td>
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|            | WARMUP: Lead a carefully constructed, purposeful warm-up as defined on 1/28.  
|            | a. Include at least two vocalizes specifically designed to address the issues identified in your repertoire selection (from 2/4).  
|            | b. Include at least one vocalize derived from the musical content of the repertoire selection you have chosen (from 2/4).  
|            | c. Conclude with a series of vocalizes designed to warm-up the range as described on 1/28. |

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject: The Child Voice (grades PK-6)</th>
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<tbody>
<tr>
<td>February 18</td>
<td>Topic: The Child Voice (grades PK-6)</td>
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<td>Readings:</td>
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<tr>
<td></td>
<td>• DURRANT – Chapter 3 – Why Do People Sing?</td>
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<td>• Alpha Group:</td>
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<td>• Beta Group:</td>
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<td>CONDUCTING: Teach and conduct the phrase of choral repertoire assigned to you last week.</td>
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<thead>
<tr>
<th>Date</th>
<th>Subject: The Adolescent: The Person, The Voice, The Choir</th>
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<tbody>
<tr>
<td></td>
<td>Readings:</td>
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<td>• DURRANT – Chapter 4 – The Role of the Conductor</td>
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<td></td>
<td>REPERTOIRE: Analyze the piece of music distributed last week for a) potential vocal problems encountered by students and, b) potential pedagogical problems you may encounter while rehearsing.</td>
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<tr>
<th>Date</th>
<th>Subject: Lifelong Impacts of Choral Experience</th>
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<tbody>
<tr>
<td>March 4</td>
<td>Topic: Lifelong Impacts of Choral Experience</td>
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<tr>
<td></td>
<td>Readings:</td>
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<tr>
<td></td>
<td>• DURRANT – Chapter 5 – The Choral Conducting Phenomenon</td>
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<td>PREPARE -- REHEARSAL ANALYSIS: See description on the last page of this syllabus. Observe the rehearsal during this week.</td>
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<tr>
<td>Date</td>
<td>Topic</td>
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<tr>
<td>March 11</td>
<td>Topic: Current Issues in Women's Choirs</td>
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</table>
|           |                                     | DURRANT – Chapter 6 – Toward a Super-Model Choral Conductor  
DURRANT – Chapter 8 – Less is More: Conducting Gesture                                                                                   |                                                                                                                                                                                                           |
| March 18  | No Class -- Spring Break             |                                                                                                                                                                                                          |                                                                                                                                                                                                           |
| March 25  | Topic: Current Issues in Men’s Choirs | Readings:                                                                                                                                                                                                | **CONDUCTING: ALPHA GROUP -- Lead us in a 10-minute mini-rehearsal addressing a specific vocal issue in the choral selection of your choice. Bring enough copies of the section for the class to use.** |
| April 1   | Topic: The Aging Voice              | Readings:                                                                                                                                                                                                | **CONDUCTING: BETA GROUP -- Lead us in a 10-minute mini-rehearsal addressing a specific vocal issue in the choral selection of your choice. Bring enough copies of the section for the class to use.** |
| April 8   | Topic: Issues in Voice Categorization and Singer Placement |                                                                                                                                                                                                          | **REHEARSAL: ALPHA GROUP -- Lead us in a 20-minute rehearsal where you respond to what the singers do. Bring copies of the music for the class. Prepare a “4-Corners Lesson Plan” and bring a copy for Dr. Freer. You are your own pianist.** |
| April 15  | Topic: Concert Programming: Issues, Trends, Research |                                                                                                                                                                                                          | **REHEARSAL: BETA GROUP -- Lead us in a 20-minute rehearsal where you respond to what the singers do. Bring copies of the music for the class. Prepare a “4-Corners Lesson Plan” and bring a copy for Dr. Freer. You are your own pianist.** |
April 22  | Topic: Past & Present Leaders in Choral Music Education  
Readings:  
*TAG-TEAM REHEARSING:* You will conduct two-minute rehearsal segments in rapid succession. Repertoire will be distributed on April 15.

April 29  | Topic: To Be Determined – Content will be drawn from a current event, topic, or article in a recent issue of *Choral Journal, Music Educators Journal,* or other relevant journal.  
Prepare for final paper and presentation.

May 6    | Final Exam: Project Presentation & Discussion  
See below for a description of project options.  
If you wrote a paper, you will submit the completed paper at this time. You will not read the paper to the class, but you are to inform the class of how your paper differs from the presentation you gave earlier in the semester:  
A. What have you newly learned?  
B. How has your understanding changed?  
C. What remains for you to learn?  
D. What remains for “the field” to learn?  
You must prepare for this presentation. Your presentation will be 20 minutes in length and will preferably be organized by the use of presentation software (PowerPoint, Keynote, Prezi, etc.).

**Description of Assignments**

**REHEARSAL ANALYSIS**  
Observe a choral rehearsal of your choice. You must observe a conductor whom you have never before observed. Please discuss your choice of conductor with Dr. Freer before obtaining permission to attend that conductor’s rehearsal. Turn in a detailed analysis of how time was used in that rehearsal. This “project” is in two parts:  
- **Part 1 – Timeline:** A timeline of events in the rehearsal; you will want to use a digital clock or a watch with a second hand to get as precise a reading as possible. This will be a lengthy listing – it is likely that some students will list a hundred or more events. This listing MAY be handwritten. It only needs to be legible.  
- **Part 2 – Analysis:** A larger analysis of the timeline in Part 1. For this section, analyze how the conductor structured the rehearsal including how much time was spent on each section (introduction, warm-ups, piece 1, piece 2, sight-singing, sectionals, etc). This part of the assignment should be word-processed and spell-checked.

**FINAL PROJECTS**  
This final project will be largely determined by the interests of each individual student following consultation with Dr. Freer and classmates. The final project may take one of three forms:  
1. videotaped rehearsal segment with commentary about how it relates to the research (paper or multi-media presentation)  
2. research paper (recommended for music education majors)  
   a. 12 pages (minimum) of main text, plus cover page and references  
   b. 12-pt Times New Roman, 1-inch margins, headings/subheadings  
   c. Format according to the *APA Publication Manual 6th Edition*
3. research poster and 250-word abstract
   a. See poster format descriptions at www.posterpresentations.com
   b. See poster content descriptions by entering the following into a web search bar:
      10.1111/j.1475-6773.2006.00588.x
   c. See the abstract description at http://tinyurl.com/6rwcfluo

You Are:

   ALPHA GROUP
   BETA GROUP
GRADUATE SEMINAR IN CONDUCTING  
Wednesdays, 10:00-11:50 a.m.  
Monday/ Wednesday, 3:00-4:30pm  
Haas Howell 607  
Fall 2014

Dr. Deanna Joseph  
Haas Howell Building, 732  
Office Hours: Monday and Wednesday 12:00-1:00; Friday 2:30-3:30 or by apt.  
djoseph@gsu.edu  
404-413-5939

COURSE DESCRIPTION:  
The seminar in conducting is a course in score study, advanced aural skills, advanced keyboard skills, and conducting technique. In addition to these topics, this course is a place to review video of MM students in conducting in past rehearsals. During this time feedback will be provided from rehearsals for recital and concert preparation.

COURSE OBJECTIVES:  
Students who complete this course successfully will be able to:

1. Study any choral or choral-orchestral score.  
2. Sight-read tonal and atonal music.  
3. Transpose orchestral parts at the keyboard.  
4. Realize figured bass at the keyboard.  
5. Refine and improve basic conducting gestural issues posed by multiple styles of music.  
6. Broaden choral repertoire for the type of choir that you currently conduct.  
7. Expand knowledge of quality repertoire resources, publishers, editors, and composers, while developing and defining our own quality standards.  
8. Develop and improve score studying techniques while connecting them directly to efficient and effective rehearsal techniques.  
9. Research and explore techniques for defining and building beautiful, healthy vocal/choral tone.

MATERIALS AND OTHER REQUIREMENTS:  
• Conducting baton  
• Each student must join ACDA and GMEA to be a member of this class  
• Current scores  
• Standard graph paper
ISBN: 0-8464-4156-x

ISBN-10: 0901938165


Morris, R.O. *Figured Harmony at the Keyboard.* Oxford.

Daniel Moe: Problems in Conducting.

William Dehning: *Chorus Confidential.* Pavane Publishing.

**ADDITIONAL READING AND RESOURCES:**

William Dehning: *Chorus Confidential.* Pavane Publishing
Walter Ehret: *The Choral Conductor’s Handbook.* Hal Leonard
Emmons & Chase: *Prescriptions for Choral Excellence.* Oxford University Press
Carole Glenn: *In Quest of Answers: Interviews with American Choral Conductors.* Hinshaw Music Co.
Herford & Decker: *Choral Conducting Symposium.* Prentice Hall
Deral Johnson: *Choral Techniques: Beyond the Basics.* Neil Kjos Music Company
Donald Neuen: *Choral Concepts.* Wadsworth Publishing
Timothy Sharp: *Precision Conducting: Achieving Choral Bend and Balance.* Roger Dean Publishing
Royal Stanton: *The Dynamic Choral Conductor.* Shawnee Press.
GRADING:

• Excellent attendance and punctuality are considered minimum requirements for passing the class. This includes all class meetings, private meetings, rehearsals (M/W FROM 3:00-4:30), dress rehearsals, and performances. 50%

• Class participation in the form of preparation, (score study and knowledge of the music) insightful questions, evidence of progress and improvement, and professionalism are essential. Students in this course will be leading ensemble rehearsals of the GSU Master Singers. Student conductors will be graded on how they interact with that ensemble on a regular basis, their professionalism such as being punctual and being knowledgeable about the music they are conducting, and their overall progress both individually (as a conductor) and with the group (how the group sounds under their direction and their dynamic with the ensemble): 50%

COURSE SCHEDULE:

MM Choral Conducting Private Lessons
Fall 2014

August 27:
Khyle 10:00-10:40am
Emily 10:40-11:20am
Kaedron 11:20am-12:00pm

September 3:
Julie 10:00-10:40am
Joy 10:40-11:20am
Stephen 11:20am-12:00pm

September 10:
Khyle 10:00-10:40am
Emily 10:40-11:20am
Kaedron 11:20am-12:00pm

September 17:
Julie 10:00-10:40am
Joy 10:40-11:20am
Stephen 11:20am-12:00pm
September 24:
Khyle 10:00-10:40am
Emily 10:40-11:20am
Kaedron 11:20am-12:00pm

October 1:
Julie 10:00-10:40am
Joy 10:40-11:20am
Stephen 11:20am-12:00pm

October 8:
Khyle 10:00-10:40am
Emily 10:40-11:20am
Kaedron 11:20am-12:00pm

October 15:
Julie 10:00-10:40am
Joy 10:40-11:20am
Stephen 11:20am-12:00pm

October 22:
Khyle 10:00-10:40am
Emily 10:40-11:20am
Kaedron 11:20am-12:00pm

October 29:
Julie 10:00-10:40am
Joy 10:40-11:20am
Stephen 11:20am-12:00pm

November 5:
Khyle 10:00-10:40am
Emily 10:40-11:20am
Kaedron 11:20am-12:00pm

November 12:
Julie 10:00-10:40am
Joy          10:40-11:20am
Stephen      11:20am-12:00pm

November 19:
Khyle        10:00-10:40am
Emily        10:40-11:20am
Kaedron      11:20am-12:00pm

December 3:
Julie        10:00-10:40am
Joy          10:40-11:20am
Stephen      11:20am-12:00pm

PERFORMANCE SCHEDULE:

GSU FALL CHORAL CONCERT
Kopleff Recital Hall
Wednesday, October 22 Kopleff Recital Hall
Dress Rehearsal Call: 6:00 PM
Saturday, October 25 Kopleff Recital Hall
Concert (8 PM)

HOLIDAY GALA
Wednesday, December 3 Combined Choirs 3:00-4:30 PM ALC430
Friday, December 5 Dress Rehearsal 1:00-6:00 PM Rialto
Saturday, December 6 Concert (8PM) Call: 7:00PM Rialto
Sunday, December 7 Concert (3PM) Call: 2:30PM Rialto
OTHER:
Violations of the academic dishonesty rule – see the University’s Policy on Academic Honesty (Section 409)-are grounds for receiving an “F” in the course.”

Please advise the instructor if you have a documented disability that needs to be accommodated.

Please be advised that the last day to withdraw from a course with the possibility of receiving a ‘W’ is Oct. 5, 2011. If student withdraws by this date but is failing the course, he/she will receive a ‘WF’. All students who withdraw after this date will receive a ‘WF’.

Your constructive assessment of this course plays an important role in shaping education at Georgia State University. Upon completing the course, please take the time to fill out the online course evaluation.

This course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.
Choral Literature II: 1750-Modern Day

Dr. Deanna Joseph
Haas Howell Building, 732
Office Hours: Monday and Wednesday 11:50-12:50;
Friday 2:30-3:30, or by appointment.
djoseph@gsu.edu
404-413-5939

Required texts: Nick Strimple: Choral Music in the Nineteenth Century
Nick Strimple: Choral Music in the Twentieth Century

Additional Texts: Note: on reserve at the Georgia State University Library
Robbins Landon, Haydn: Chronicle and Works
Library North 4: ML410.H4 L26
Christopher H. Gibbs, The Cambridge Companion to Schubert
Ed. Denis Arnold and Nigel Fortune, The Beethoven Companion
Library North 4: ML410.B4 A75 1971b
Peter Bloom, The Cambridge Companion to Berlioz
Library North 4: ML410.B5 C27 2000
Eds. Musgrave and Sherman, Performing Brahms
Digital copy located through the GSU library database
Ed. Leon Botstein, The Compleat Brahms
Library North 4: ML410.B8 C64 1999
Mervin Cooke, The Britten War Requiem (Cambridge Companion)
Classical and Romantic Periods

1/14  1780-1802: Mozart and Haydn
Read: Strimple, N.C. Ch. 2 (11-20)

Mass in C minor
Editions: Schmitt (completion)
Robbins Landon (torso)
Maunder (torso)
Eder (torso)
Beyer (torso)
Levin (completion)

Requiem
Editions: Süßmeyer (also, ed. Robbins Landon)
Beyer (various improvements on S.)
Alternative completions:
Maunder
Druce
Levin

Presentations: Haydn Masses; The Creation; The Seasons

For these, refer to Robbins Landon, Haydn: Chronicle and Works for background, and prepare a handout for the piece or portion you are assigned: What is its overall structure? What forces are required? Please note other interesting facts about the work. Be prepared to talk about one or two movements in detail and play a recording of these movements for the class. Locate a recording and bring it with you for a 20-minute presentation.

Missa Cellensis in honorem B.V.M. in C (St. Cecelia Mass) (1766)
Missa St. Nicolae in G (1772)
Missa in angustiis in D minor (1798)
Theresienmesse in Bb (1799)
Schoepfungsmesse in Bb (1801)
Harmoniemesse in Bb (1802)
The Creation (1797)
The Seasons (1801)

12/21  NO CLASS: MLK Day
12/28  **1802-1828: Beethoven and Schubert**

Strimple, pp. 20-47.
Denis McCaldin, “The Choral Music” in *The Beethoven Companion* (pp. 387-410)

Listen to Beethoven Mass in C and Missa solemnis with score.

In 2-3 pages: a) summarize the background of how each piece came to be, and b) choose one movement to compare both works. (e.g., compare the two Kyries).

**Mass in C**
**Missa Solemnis**

2/4  **1828-1860: Mendelssohn; Schumann; Berlioz**

Ralph Locke, “The religious works” in *The Cambridge Companion to Berlioz*

Prepare a short presentation on one of these opuses (focus on one or two pieces in your assigned opus):

**Mendelssohn:** Part songs: Op. 48; Op. 59
Motets: Op. 69; Op. 78
Psalm Settings: Psalm 42, Psalm 98
Elijah; Christus; Paulus

**Schumann:** Op.55; Op. 141

**Berlioz:** Requiem
2/11  1860-1900: Brahms

Strimple, Nineteenth Century. (pp. 52-67); Works List.

James John, “Brahms and the ‘Clara Emblem’: Musical Allusion as a Key to Understanding the Thematic Sources at the Heart of Ein deutsches Requiem” Choral Journal Vol. 44/5 pp. 15-27.

Musgrave and Sherman (eds.) Performing Brahms (Cambridge, 2003) Chapters 5-6 (ML 410 .B81 P438 2003)—Also explore the companion CD 15, 627 on Reserve

Siegfried Kross, “The Choral Music of Brahms” American Choral Review (October 1983—whole issue)

Ein deutsches Requiem—trace through Siegfried Ochs’ discussion in Performing Brahms, Chapter 6. Take notes—what surprises does he offer? Be ready to discuss at least three.

Write 1-2 Pages detailing errors in Strimple’s Work List relating to Brahms.

Presentations: Read about your work or opus in The Complete Brahms (ed. Leon Botstein).

Alto Rhapsody
Ein deutsches Requiem
Nänie
Motets, Op. 29
Motets, Op. 74
Motets, Op. 109
Motets, Op. 110

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2/18  **1860-1900: Bruckner; Verdi; Fauré**

Strimple pp. 47-52; 67-80; 81-97; 171-193

**Bruckner**: Short presentation on assigned motet:
Ave Maria; Locus iste; Christus factus est; Os justi; Virga Jesse floruit

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**Fauré**: Requiem

Three Versions:
Nectoux/Delage chamber version:
Rutter chamber version:
Nectoux/Delage:

********

**Verdi**: Requiem

Two Editions:
“Standard” Edition- Ricordi, 1934
(Peters, Dover, etc. – all the same)
New Critical edition

**Twentieth and Twenty-first Centuries**

2/25  **Germany and Austria**

Strimple, Chapters 1-2

**Mahler**: Symphony No. 8
**Schoenberg**: Friede auf Erden, De Profundis
**Hindemith**: Six Chansons, Madrigals
**Distler**: Totentanz (Geistliche Chormusik), Wachet auf, Mörike Lieder, Weinachtsgeschichte
**Orff**: Carmina Burana
3/4 France, Switzerland, Italy, Spain

Strimple, Chapters 3 and 9

Debussy: Trois chansons
Poulenc: Gloria, Mass in G, Lenten motets, Christmas motets, Sept chansons
Duruflé: Requiem, Quatre motets
Ravel: Troi chansons
Honneger: Le roi David
Messiaen: Cinq Rechants
Martin: Messe

Dallapiccola: Canti di Prigionia
Pizzetti Tre Comp. corali

One-page handout: essentials about the piece in question: what, when, who, where, why?
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3/11 Britten War Requiem

-NOTE: Dr. Joseph is in Dallas for ACDA – NO CLASS-

Assignment in lieu of class: Britten War Requiem
Read Cooke, Britten War Requiem

Prepare a two-page paper on your assigned movement, detailing how Britten creates a musical relationship between the two texts.

Paper is due via email by Monday, March 11, 2013
3/18 **British Isles**

Read: Strimple, Ch. 4

**Vaughan Williams:** Dona Nobis Pacem  
Three Shakespeare Songs  
Mass in G minor

**Britten:** Five Flower Songs  
Hymn to Cecelia

**MacMillan:** Cantos Sagrados

**Michael Tippett:** A Child of Our Time

**William Walton:** Belshazzar’s Feast  
Set me as a seal

**John Tavener:** The Lamb  
Two Hymns to the Virgen  
The Whale  
Village Wedding

3/18 **NO CLASS – SPRING BREAK**

3/25 **Central Europe**

Read: Strimple, Ch. 5-6

**Hungary**

**Kodaly:** Jesus and the Traders, Esti dal, Tantum ergo  
**Bardos:** Libera me  
**Ligeti:** Lux aeterna

**Poland**

**Lutoslawski:** Trois poemes de Henri Michaux  
**Penderecki:** Agnus Dei (Polish Requiem), Song of Cherubim, Agnus Dei, Passion according to St. Luke
Gorecki: Totus Tuus, Amen, Miserere

3/8  Russia (Strimple, Chapter 6)

Stravinsky: Les Noces {Svadebka}, Symphony of Psalms, Mass, Pater noster, Ave Maria

Schnittke: Requiem (1977)
Choir Concerto (1984-5)

Shchedrin: The Sealed Angel {Zapechatlennyi angel} (1988)

3/15  Scandanavia and Baltics (Strimple Chapter 7)

Denmark
Norgard: Wie ein Kind

Norway
Nystedt: O Crux, Cry Out and Shout, De profundis

Sweden
Edlund: Gloria
Lidholm: A rivider le stelle, Canto LXXXI

Finland
Johansson: The Tomb at Akr Caar

Estonia
Tormis: Raue needmine (A curse upon Iron), Spring, Fall, Winter, and Summer Sketches
Pärt: I am the true vine, Which was the son of, Te Deum, Magnificat, de Profundis
3/22  North America

Read:    Strimple Ch. 12-15
Hanson:  Prayer of the Middle Ages, Lament for Beowulf, The Cherubic Hymn
Copland: In the Beginning, Lark, choruses from The Tenderland
Thompson: The Peaceable Kingdom, Frostiana, Testament of Freedom
Barber:  Reincarnations, Prayers of Kirkgaard, Sure on the Shining Night
Argento: I Hate and I Love, Gloria from the Masque of Angels
W. Schumann: Carols of Death, A Free Song
Persichetti: Mass, Celebrations
Bernstein: Mass, The Lark, Chichester Psalms
Irving Fine: The Hour Glass, Choruses from Alice in Wonderland

3/29  South America

Hector Villa-Lobos: Prominent Brazilian composer – uses folk-based melodies
                  Cantos V, Mass to St. Sebastian, Ave Maria
Albert Ginastera: Argentinian composer
                  Psalm 150, Lamentations of Jeremiah
L. A. Ramirez:   Puerto Rican: composed in a popular idiom
                  Missa criolla, Canto El Sol
Grading:
Grades will be based on weekly assignments, weekly presentations, and attendance and punctuality for each class meeting.

Weekly Assignments: 30%
(Includes weekly readings and assignments other than the weekly presentation)

Weekly Presentations: 40%

Attendance and Punctuality: 30%

Grading will be awarded on a +/- basis, as specified by the Georgia State University scale.

Late work will not be accepted. Late work will result in a zero for that assignment.

Attendance and Punctuality:
Attendance and punctuality are assumed and mandatory. In the event of an emergency, one tardy and one absence will be granted to each student. Additional tardies will lower the final grade by a + or – increment (for example two tardies transforms an A grade to an A-, three tardies transforms an A grade to a B+, etc.). Additional absences will lower the student’s final grade by a full letter increment (for example, two absences transforms an A grade to a B; three absences transform an A grade to a C, etc.).

Other:
Violations of the academic dishonesty rule – see the University’s Policy on Academic Honesty (Section 409)-are grounds for receiving an “F” in the course.”

Please advise the instructor if you have a documented disability that needs to be accommodated.

Please be advised that the last day to withdraw from a course with the possibility of receiving a ‘W’ is Oct. 8, 2010. If student withdraws by this date but is failing the course, he/she will receive a ‘WF’. All students who withdraw after this date will receive a ‘WF’.

The course syllabus provides a general plan for the course; deviations may be necessary.

Your constructive assessment of this course plays an important role in shaping education at Georgia State University. Upon completing the course, please take the time to fill out the online course evaluation.
ORCHESTRAL LITERATURE

Mus 4940 & 6940

SYLLABUS

Instructor: Michael Palmer
Office: Haas Howell 722
Office Hours: MWF 1:15 – 3:15

Orchestral Literature is intended as a survey course and is based upon my thirty-five years as a conductor of professional symphony orchestras. It is designed to acquaint the student with the standard symphonic repertoire from the years 1700 – 1911, likely to be programmed on professional symphony orchestra concerts. Though this course will concentrate, mainly, upon works that fall within the symphonic form, we will also touch very briefly upon other forms in the course of our studies.

As the structure of this course is listening intensive, grades will be based heavily upon attendance. As a learning assessment tool, testing will expect you to be able to recognize various aspects of orchestration and style that associate the examples in question with a specific period and/or nationality, as well as a likely composer. In addition, we will identify specific works that have had a major impact upon the evolution of the symphony orchestra as an instrument.

Testing will include a mid-term and a final exam, based largely upon your ability to identify recorded examples as noted in the paragraph above. Grading will be as follows:

   Attendance:  50%
   Mid-term:    15%
   Final:       35%

This course syllabus provides a general plan for the course. Deviations may be necessary.
GEORGIA STATE UNIVERSITY
MUS 4800-005. MUSIC HISTORY: ANTIQUITY THRU BAROQUE
Fall 2015
COURSE SYLLABUS (A)

Course logistics
Classes: Tuesdays Thursdays, 9.30 AM-10.45
Location: Aderhold 333
Instructor: Francisco J Albo
Office: School of Music, Haas-Howell 400
Office hours: by appointment
E-mail: falbo@gsu.edu
School of Music website: www.music.gsu.edu

Textbooks:
2. Oxford Anthology of Western Music, vol. 1: “Music Before 1750.” (Oxford University Press, 2012). The (printed) anthology must be brought to class, we’ll be using it in every class!! The anthology comes with the Oxford Recorded Anthology of Western Music, 3 CDs. You will need the recordings for your assignments and exams, but you do not bring it to class.

Classroom protocol: Eating is not allowed in class. Drinking is OK. Mobile phones must be turned off before entering the classroom. NO TEXTING under any circumstance. You may use your computer ONLY to take notes from my lectures.

Attendance: is mandatory; since most musical material in this course is presented in audio or video, it is crucial that you attend class regularly.

Important information about absences: you are entitled to miss four (4) classes with no repercussions on your final grade. If you miss more than four classes, your final grade will be adversely affected, as follows:

5 absences: 1/2 point will be deducted from your final grade. Thus, an A becomes A-, A- becomes B+, and so on.
6 absences: one full point will be deducted: A becomes B; B+ becomes C+, etc.
7 absences: 1 ½ points will be deducted: A becomes B-; B becomes C-, etc.
8 absences: 2 points will be deducted: A becomes C; B becomes D, etc.
9 or more absences: you will receive a failing grade.

Please keep in mind that these include absences due to illness, personal matters, car problems, work-related problems, traveling out of town, etc.

Missing class is not an excuse to be unprepared: it is your responsibility to catch up with the rest of the class when you miss a session or more. A good idea is to exchange e-mail addresses with a couple of classmates so, if you miss class, they can tell you what the next assignment is or what we covered in class. E-mails addressed to me requesting information about a particular assignment or material covered in class will not necessarily be answered.
Punctuality: directly associated with attendance. If you are 15 minutes late, it will count as an absence, no matter the reason. If you choose to leave early, your attendance will not count.

Participation: it is greatly encouraged and also associated with attendance and punctuality. Students who take part in class discussions, make questions about any issues related to the instructor’s lectures and musical examples, thus revealing some degree of critical thinking, will surely be remembered when the time of assigning final grades arrives. Finally, failure to attend classes during the first two weeks of the semester may result in your withdrawal by the instructor and a grade of W for the class.

Academic honesty: Any instances of suspected cases of cheating, plagiarism or copying of worksheets, etc. will be reported to the Office of the Vice President for Academic Affairs and dealt with accordingly. Again, please refer to the University Student Handbook for complete information. For complete information on rules of conduct, please refer to the University Student Handbook, http://www2.gsu.edu/wwwdos/codeofconduct.html

DESCRIPTION AND OBJECTIVES

The course also examines the historical and cultural environment of the Middle Ages, the Renaissance, and the Baroque periods, in which significant musical works by relevant composers were created, in an attempt to understand how society and culture affected music and helped it evolve. In this course, you will practice listening to music thoughtfully and discussing it in an informed and informative way. You can apply the listening and critical thinking skills we will practice to any kind of music. We will discuss music within the context of its time and place of creation, always asking questions such as:

- How do the musical elements (melody, rhythm, instruments, etc.) interact in this work? What does it sound like? How could I identify it or describe it for someone who has never heard it?
- What makes this work similar to others in its genre or historical period or by the same composer?
- What makes it distinct?
- In what ways does this work represent an innovation or change in approach?
- In what ways does this work respond to its unique social or cultural setting or expressive purpose?

REQUIREMENTS

There will be three examinations; one for each main period, or Units, discussed (Middle Ages, Renaissance, and Baroque). There will not be midterm or final examinations.

One-page writing assignment. Instructions at the end of this handout.

Regular assignments: Occasionally, there will be some written assignments every two classes or so. They will be short (usually two pages, TYPED, DOUBLE-SPACED), typically short analyses of pieces that we will discuss in class, or critiques and/or summaries from texts and handouts that I will distribute in class, or will be accessible online, or will be kept on reserve in the Media Center of the School of Music (Haas Howell, 4th floor; opening hours are very limited during the summer semester). Please make sure of the following:
1. They are handed ON THE DAY they are required: either right after the class or, if you miss class (and only if you miss class), by e-mail BEFORE 5 PM on the same day. Under no circumstances will assignments be accepted after that time. Failure to hand up to TWO assignments on time will not affect your final grade adversely.

2. They are well written, showing command of syntax, spelling, punctuation etc. This will be as important as the material discussed.

3. Nicely presented (typed, double-spaced, showing your name, the date, my name, the name of the course, and the title).

If you do all that, your assignment will receive automatically an A grade, and will count toward credit. These assignments will not be returned. By the end of the semester, I will count the number of assignments handed on time and the number of classes attended. If you have not missed more than two classes and have handed all assignments or all assignments but one on time, you will receive 20% of the final grade. The more assignments you hand late, not typed, badly written, etc., the more that percentage will diminish.

The texts will be announced in class at least one class day before they are due. Once again, if you’ve missed the class, find out what the assignment may be via a classmate.

**IMPORTANT DATES (subject to change!)**

Exam 1: September 22  
Exam 2: October 22  
Exam 3: last day of classes (December 3)  
One-page written assignment: November 19

**EVALUATION**

Examinations: 75% (25% each)  
One-page written assignment: 15 %  
Regular weekly assignments: 10%  
**Class participation and attitude DOES count on your final grade.**

**GRADES**

90-100: A  
80-89: B  
70-79: C  
60-69: D  
Below 60: F
One-page written assignment. Directions

You will have to write a one-page (plus a short bibliography), double spaced mini-research paper on a composer or work from the period before 1750, using and citing appropriate sources for music research.

The purpose of this assignment is to practice using the correct citation system for music research and writing. It must be typed, double-spaced, and in **12-point Times New Roman font**. The mini-paper will be divided in two parts.

Part I: compile a brief bibliography containing THREE sources of information about the composer/work you have chosen. You must include one of each of the following bibliographical entries:

1. Your textbook
2. An article from the online edition of the *New Grove Dictionary of Music and Musicians*
3. A printed source (i.e. not from a website or an online article, book, etc.)

The bibliography must be in correct bibliography form and in alphabetical order by the author’s last name.

Part II: write one page (double-spaced) piece on what you have learned from the three sources you used. In your piece, you must include three quotes—one short (a sentence or phrase no longer than one line), one long (3 or more lines), and one paraphrase.

Short quotation: use “…” and integrate it smoothly into your text.

Long quotation: do not use “…”. Instead, set the long quote apart from your own prose by indenting the entire block on both sides (half an inch on the ruler at the top of your screen in MS Word). This quotation would be single-spaced.

Paraphrase: this occurs when you’re rewording, not citing literally, the words of an author.

You will end up using three footnotes, one for each quotation.

A first draft of your assignment will be due on Wednesday, November 19. After my corrections and/or comments, the final draft will be due on the last day of classes (December 3)
Example on how to use the quotations (this would be a slightly short version of your one-page paper).

Chopin’s *Sonata for violoncello and piano in G minor*, op. 65 was his last published work, and one of the last he composed, having been finished just two years before his death. This sonata is the only one the composer wrote for that medium, and stands out in the composer’s oeuvre because it is one of the very few works he wrote for an instrument other than the piano. At its first performance, the piece received mostly negative responses. Critics complained that the violoncello part sounded artificial and unidiomatic, and that the work lacked meaningful melodies and a logic structure.¹ The singularity of the piece seems to baffle even modern scholars: Jim Samson and Kornel Michalowski have described it as “a piece of considerable accomplishment but hardly Chopinesque.”² Indeed, the sonata reflects a shift in the composer’s stylistic world, one that would remove him from his usual sources, those of Poland. In this respect, Jim Samson has remarked that

[T]he work moves somewhat in the direction of German models, Schumann and Mendelssohn in particular. This is apparent even in the general layout of its piano writing, which is at times oddly un-Chopinesque. It is hard to know if this was a conscious gesture of reprise on Chopin’s part, or an inevitable by-product of the chamber medium.³

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Bibliography


Albo—MUS 4800 TENTATIVE CALENDAR MUS 4800. FALL 2015

Unit 1: The Middle Ages. Weeks 1-4.
Unit 3: The Baroque. Weeks 10-14


WEEK 14. NO CLASS (Thanksgiving recess)


October 2 Humanism. Renaissance polyphony. The Reformation and the Counter-Reformation. Chapters 8 and 10

WEEK 7. October 7 and 9. The Madrigal. Chapters 9 (passim) and 11.


WEEK 10. October 28 and 30 Baroque instrumental music. Chapters 13 and 14 (end)


WEEK 14. NO CLASS (Thanksgiving recess)

WEEK 15. December 1. December 3. Exam 3 (Baroque)
JAZZ THEORY — MUS 4792
FALL SEMESTER 2015

Professor: Dr. Geoffrey Haydon  Office: Room 814, Standard
Phone: 404-413-5924  E-Mail: ghaydon@gsu.edu

COURSE INFORMATION
This course is designed to educate the student in the theories of jazz. Harmonic, melodic and rhythmic elements will be investigated. In addition, this course will endeavor to lead the student to a better understanding of the principles of chord progressions, modes, extension tones, chord substitution, advanced chord progressions, modes beyond the diatonic ones, advanced voicing principles and advanced harmonization.

TEXTBOOK:

REQUIREMENTS:
Class attendance and participation is required. This class meets Tuesday-Thursday 2:00-2:50 PM in Room 316, Standard Building; please be on time.
Two Papers:
1. A basic analysis of a standard tune
2. A basic analysis of a transcribed solo.
Two Harmonization Projects:
1. Reharmonize a given tune using principles of basic substitution.
2. Reharmonize a given tune using principles of advanced substitution.

GRADING:
Tests: 60%
Papers: 30%
Attendance and Worksheets: 10%

A = 93-100      A- = 90-92      B+ = 86-89      B = 83-85      B- = 80-82
C+ = 76-79      C = 73-75      C- = 70-72      D = 60-69

COURSE OUTLINE
8/25  Introduction: Course Outline & Goals
8/27  Intervals, Basic Chord Construction
9/1   Intervals, Basic Chord Construction
9/3   Intervals, Basic Chord Construction
9/8   Basic Chord Progressions
9/10  Altered Chords and Extension Tones
9/15  Basic Chord Progressions / Modes of the Major Scale
9/17  Modes of the Major Scale
The course outline is subject to revision as the semester progresses

Academic Honesty: All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

Accommodation for Students with Disabilities: Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.
Georgia State University - School of Music

Course Syllabus
Advanced Keyboard Harmony
MUS 4760/ 6760
Spring 2015

Classroom: Standard Building 500
Meeting Times: 4:00PM - 4:50PM MW
Instructor: Dr. Raffi Besalyan
Office: SB 800
Office Hours: by appointment
Office Phone: (404) 413-5954
Email: rbesalyan@gsu.edu

Course Description:
This course will refine your skills on the keyboard and allow you to become a more well-rounded and independent musician. Skills taught include: technique and theory (all major and harmonic minor scales and arpeggios in two octaves), harmonization, roman numeral analysis, open-score reading, sight-reading and transposition. Class time is typically divided between group and individual time.

Text Book:
Alfred's Group Piano for Adults: Book 2 by E.L. Lancaster and Kenon D. Renfrow (for sight-reading, open-score reading and harmonization)

Attendance Policy:
Excused absences from class may be granted for verified illness or emergencies. Other excused absences are at the discretion of the instructor. If the number of excused absences exceeds three (3) the student may be given additional assignments to make up for the absences.

Grading:
• Attendance, along with the success of each weekly practice - - - - - 50%
• Short Assignments - - - - - 25%
• Final Exam - - - - - 25%

Additional Information:
Regular practice is essential to your success in this course!
Instructor: Kathryn Hartgrove
Office: 708 Standard

Time: 2:00 – 3:15
Office Hours: Posted at office, appt.

Room: HH Computer Room
Office Phone: 3-5958

Prerequisites: Two years of study in principal performance area (voice); required of all performance majors.

Description and Objectives:
To study, in survey fashion, as much of the standard vocal literature as possible in one semester;
To understand the composer’s and the musical period’s vocal style through listening, class lectures, score study, analysis and class discussion;
To become acquainted with vocal resources and availability;
To compile music studied into a permanent resource collection;
To acquire skills in vocal recital program building.

Texts:

Materials:
Extra- large three ring notebook (4-inch) with dividers

Course Topics:
Art song as a genre, from Renaissance to contemporary time.
Opera/oratorio/cantata aria: styles of vocal writing in music history (Will be studied only as representative of major composer’s works, and/or to observe musical and vocal style periods)
Recital program building
Research of vocal literature of appropriate musical historical periods:
  Baroque
  Classical
  Romantic
  Post-Romanticism and Impressionistic
  Twentieth-century

Assignments:
(See schedule for due dates)
3 Tests: Format will include listening and short essay
Final Exam: Comprehensive listening
Project 1: You must choose a Bach Cantata for your voice type, listen to it and comment on the work
Project 2: Reference book comparison (See attached sheet)
**Project 3:** Song cycle research on one of the German composers  
(See attached sheet)

**Project 4:** Build two recital programs; criteria will be discussed during class, one must be traditional

**Other Assignments:**
- Daily listening and analysis assignments
- Text readings

**Evaluation:** Your evaluation will be as objective as possible, based on an average of the following:
  - 4 Tests (Each test is worth 10% of the grade)
  - Final exam
  - Project #1: Paper on Bach Cantata
  - Project #2: Textbook Comparison
  - Project #3 German Song Cycle Research
  - Project #4: Recital programs
  - Notebook, class participation and attendance

**Attendance:** Attendance is expected at all class meetings. Students should be prepared to participate in class discussion on listening, reading, and/or analysis assignments for each class. Excused absences include illness or other emergency as approved by instructor. Beyond two unexcused absences, your grade will be lowered based on the additional number of absences. There is a vast amount of literature to be covered in one semester and the course has to move rapidly. If you have to be absent you are required to make up any work missed. If you are unable to make a class, you will need to contact me prior to your absence.

This syllabus and schedule of topics for the semester provide a general plan for the course; deviations may be necessary. Any changes will be announced in advance.

**Academic Honesty:** All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State

**Accommodation for Students with Disabilities:** Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.
This course is designed to educate students in acquiring a basic yet comprehensive knowledge of literature written for the piano and other keyboard instruments. Keyboard genres and their development, technical concerns, the history of keyboard instruments themselves, and composers of the literature will be investigated. In addition, this course will lead students to a better understanding of the historic context of keyboard literature.

**Learning Outcomes:** Students will gain general overview of the composers and their works written for the piano and other keyboard instruments from Renaissance to Avant Garde.


**TEST DATES:**
1. October 19
2. TBD

The tests will be taken from class lectures, listening assignments and the text.

**COURSE REQUIREMENTS**

A. *(Mus 461)* A six to eight page typewritten, double-spaced, thoroughly proofread paper on an important topic or artist of the student's choice. Choose a topic or artist that is significant to piano literature. Discuss such aspects as style, important compositions, important innovations and significant contributions. Don't forget to include your sources. This must be completed and handed in on or before **November 9**.

The two test grades (40%), three listening test grades (30%), and term paper grade (30%) are combined for the final grade.

A = 93-100  A- = 90-92  B+ = 86-89  B = 83-85  B- = 80-82
C+ = 76-79  C = 73-75  C- = 70-72  D = 60-69
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Basic Course Description  The course explores the art of collaborative piano performance in a laboratory class, meeting once weekly. It is open to qualified undergraduate and graduate piano majors, and to other pianists with the consent of the instructor. Participants may be assigned accompanying projects within the School of Music to be critiqued in class by other students and by the instructor. In addition, assignments will be made in specialized areas that vary with each offering of the course. In the past, special topics have included: performing in large and small ensembles, oratorio and opera accompanying, recitative, figured bass realization, making sense of an orchestral reduction, rehearsal techniques, conducting from the keyboard, choral accompanying, the orchestral pianist, and four-hand piano. The course may be repeated for credit, as long as a different Special Topic is chosen each time.

Special Topic for Fall 2015: Choral Accompanying  Repertoire will be chosen from major choral works by such composers as J. S. Bach, Mozart, Brahms, Mendelssohn, Handel, and Verdi. Assignments will emphasize skills in score reading at the keyboard, performance techniques in rehearsal, following a conductor, conducting and cueing from the keyboard, and making sense of piano reductions.

Assignments  Assignments of repertoire to be performed are made according to students’ abilities and will be determined by the instructor no later than the third week of classes. Students at the graduate level can expect two major assignments to be performed in class or in privately scheduled meetings with the instructor. Undergraduate students will be expected to perform at least one assigned work. Criteria for evaluation of performance projects include: evidence of student preparation, accuracy of notes and rhythm, tempo, musicality, and ability to follow a conductor.

Grading  Students will be required also to submit one written observation paper, describing and critiquing a rehearsal or performance of an instrumental recital where a pianist is employed in a collaborative role (20%). The performance to be reviewed must be approved in advance by the instructor. The remainder of the semester grade is determined from attendance, preliminary assignments, and class participation and discussion (40%) and performance projects (40%).

Attendance policy  Students who wish to do well in this course should plan to attend class. More than two unexcused absences will result in automatic lowering of the semester grade by one letter.

Communication  All communications regarding this course are to be made in written form, preferably via email. All email communications WILL BE VIA OFFICIAL GSU EMAIL ACCOUNTS.
MUS 4530/6530
Meeting: F 10:00-10:50
ST 300

Accompanying Seminar
(Seminar in Collaborative Piano)

Peter Marshall
Office: ST 806; Phone 3-5921
Email: pmarshall4@gsu.edu

Fall 2015

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MUS 4500/6500: HISTORICAL COUNTERPOINT

Classroom: ST 316
Meeting Times: MWF 11:00 – 11:50 a.m.
Instructor: Dr. Steven A. Harper
Office: Standard 314
Office Hours: Monday: 9:00 – 9:50 a.m.
           Tuesday: 11:00 – 11:50 a.m.
           Wednesday: 9:00 – 9:50 a.m.
           Thursday: 11:00 – 11:50 a.m.
           and by appointment
Office Phone: 404-413-5943
E-mail: sharper@gsu.edu

COURSE DESCRIPTION AND OBJECTIVES

Exploration, through composition and analysis, of the style and contrapuntal techniques of the Baroque
(Bach-style harmonic counterpoint). At the end of this course, students will be able to write stylistically
correct short compositions in two and three voices.

PREREQUISITE

MUS 2450 with a grade of C or better (or equivalent).

REQUIRED TEXTS

Robert Gauldin, *A Practical Approach to Eighteenth-Century Counterpoint*

GRADING

MUS 4500:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homework Assignments</td>
<td>90%</td>
</tr>
<tr>
<td>Final Exam (Wed. April 25, 10:45-1:15)</td>
<td>10%</td>
</tr>
</tbody>
</table>

A  =  90-100%
B  =  80-89%
C  =  70-79%
D  =  60-69%
F  =  <59%
MUS 6500:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homework Assignments</td>
<td>80%</td>
</tr>
<tr>
<td>Final Project (Due: Mon., April 23)</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam (Wed. April 25, 10:45-1:15)</td>
<td>10%</td>
</tr>
</tbody>
</table>

A = 90-100%
B = 80-89%
C = 70-79%
D = 60-69%
F = <59%

ASSIGNMENTS AND EXAMS

Your semester grade will be determined mostly by your homework assignments; we will have an assignment due almost every class period. Assignments are graded on a 100-point scale. The primary criteria for grading is technical correctness; stylistic sensitivity is also considered.

If you miss a class period in which an assignment is made, it is your responsibility to find out if there is an assignment, of what it consists, and when it is due. If you miss a class period in which an assignment is due, you must arrange for the assignment to be submitted on time. Alternatives to handing in an assignment at the beginning of class are: 1) tacking it on the instructor’s door; 2) leaving it in the instructor’s mailbox (Haas-Howell, 5th Floor); 3) FAXing it (404-413-5910); or 4) mailing it (Steven A. Harper, School of Music, Georgia State University, 75 Poplar St., Atlanta, GA 30302). Assignments sent by mail must be postmarked the day they were due; assignments submitted by other methods must be received prior to class.

Assignments are due at the beginning of class (unless otherwise noted).

The final exam will be comprehensive.

FINAL PROJECT

Students enrolled in MUS 6500 must submit a final project. This will consist of a four-voice fugue for string quartet.

The final project is due on the final day of classes (April 23).

ATTENDANCE

Regular attendance is of the utmost importance; it is expected as a matter of course.
MAKE-UP EXAMS

Students will generally not be allowed to make up missed exams. This is because the student taking an exam later than his/her classmates may be at a competitive advantage. Exceptions will be made for exams missed because of official university events (e.g. ensemble tour) and major family crises.

A student who misses an exam is strongly encouraged to meet with the instructor to explain the circumstances surrounding the absence; he/she may be eligible for special consideration.

A student who has three final exams within a 24-hour period is eligible to have the second of the three rescheduled. Any student needing to reschedule the final exam for this class should notify the instructor as soon as possible and remind him the week prior to finals (at which time an alternative final exam time will be arranged). See your academic catalog for further details.

SPECIAL CIRCUMSTANCES

The instructor reserves the right to loosen restrictions for students with special circumstances. For example, a student who is hospitalized for some time may be given additional time to complete homework assignments, may be allowed to take missed quizzes, etc. Any such extensions will be given for a specifically defined period.

DROP DATE

The last day to withdraw from this course is FRIDAY, FEBRUARY 24. A student may apply for a hardship withdrawal through the Office of the Dean of Students.

Beginning in the Fall 2006 semester, students will be allowed to withdraw with a grade of W a maximum of 6 TIMES in their undergraduate careers at GSU. The following do not count against the limit:

- Hardship Withdrawals
- WF (withdrawal failing)
- WM (withdrawal military)
- Withdrawals prior to Fall 2006
- Withdrawals at other institutions

Students may DROP classes during the first week of the semester; drops are not withdrawals. Effective Fall 06, faculty may no longer give a WF if a student withdraws prior to the midpoint. Prior to the midpoint, students receive an automatic W, which counts against the 6 allowed. If they exceed the 6, they will receive an automatic WF.
INCOMPLETES

From the Georgia State University Faculty Handbook:

“The grade of ‘I’ (Incomplete) may be given to a student who for nonacademic reasons beyond his or her control is unable to meet the full requirements of a course. In order to qualify for an ‘I’, a student must (a) have completed most of the major assignments of the course (generally all but one); and (b) be passing the course (aside from the assignments not completed) in the judgment of the instructor.”

Some guidelines for implementing the policy:

“A. Student Responsibility to Notify Faculty: If the student does not contact the instructor regarding incomplete work, the student defaults on the assignment or examination. In that case, the instructor should grade the student accordingly, even if this results in a grade of ‘F’ for the course. If it is later determined that the student qualified for an ‘I’, the grade of ‘F’ can be changed to an ‘I’ in accordance with college and University policy.

B. ‘Limited Assignment’ Criterion: If for nonacademic reasons a student has not completed one of the following, the grade of ‘I’ may be appropriate: final examination, term paper, performance requirement, laboratory assignment. If a significant proportion of the course is incomplete, the grade of ‘I’ is inappropriate.

C. ‘Two-Week’ Criterion: An ‘I’ generally should be given only when the student fails to complete work at the very end of the term. Hence, if due dates for the assignment not completed were earlier than the last two weeks of class, or if the circumstances that caused the student not to complete the work occurred before the last two weeks of class, the student generally should not be given an ‘I’.

ACADEMIC HONESTY

Students are advised to acquaint themselves with Georgia State University’s policies concerning academic honesty. Acts of academic dishonesty are subject to penalties as outlined in On Campus (the Georgia State University student handbook). The Code of Conduct is available online at www.gsu.edu/~wwwcam/code/academicconduct/index.html.

NOTE: The course syllabus provides a general plan for the course; deviations may be necessary.
MUSIC THEORY HONOR CODE

No student will unfairly advance his or her own academic performance or in any way intentionally limit or impede the academic pursuits of other students of the GSU community.

The most common form of academic dishonesty is using another’s work and representing it as your own. This can be done in essays or research papers (by failing to adequately acknowledge your sources), in normal classwork (by copying answers from another’s paper), and in test situations (by copying or using an unauthorized source).

There are several different perspectives on why academic honesty is so important. Probably the most important (though the most abstract) is derived from the ethic of learning. In this course we are not breaking new ground in the history of music understanding; what you learn here is known to all professional music theorists. The important thing, therefore, is that you learn this material, and students learn very little by copying someone’s paper.

In essays, acknowledging and citing sources is important not so much for the reason often believed (that we have to give scholars credit for their original ideas), but, rather, so the reader can verify the information he/she is getting from the author at second hand.

Remember: You are not here to get good grades; you are here to improve your minds and souls. You can only do that if you are honest about what you understand and do not understand.

In a class like this one, collective work does not generally assist learning; it impedes it. Therefore, you should generally not work with your classmates while completing your assignments. The following guidelines should be followed when discussing course material with your classmates (or, indeed, with anyone other than your instructor):

You MAY
   * ask and answer general questions about course material
   * identify (but not correct) errors in another student’s homework.

You MAY NOT
   * supply any specific answer for any homework assignment
   * copy another student’s work or allow your work to be copied
   * work on an assignment with another student (or anyone other than your instructor) to generate answers collectively.

Failure to follow these guidelines will be considered academic dishonesty; acts of academic dishonesty are subject to penalties as outlined in On Campus (the Georgia State University student handbook). The Code of Conduct is available online at:

   www.gsu.edu/~wwwcam/code/academicconduct/index.html.
TENTATIVE SCHEDULE

Week 1 (1/9 – 1/13)
Syllabus
Chapter 1: Introduction

Week 2 (1/16 – 1/20)
NO CLASS MONDAY
Chapter 2: Melody

Week 3 (1/23 – 1/27)
Chapter 4: Two-Voice Note-Against-Note Counterpoint

Week 4 (1/30 – 2/3)
Chapter 5: Simple Diminution: 2:1 Elaboration of the Counterpointing Voice

Week 5 (2/6 – 2/10)
Chapter 11: Introduction to Three-Voice Texture; Note-Against-Note and Simple Diminution

Week 6 (2/13 – 2/17)
Chapter 6: Further Rhythmic Diminution; Two-Voice Chorale Preludes

Week 7 (2/20 – 2/24)
Chapter 12: Further Rhythmic Diminution; Three-Voice Chorale Preludes

SPRING BREAK (2/27 – 3/2)

Week 8 (3/5 – 3/9)
Chapter 8: Further Diminution Techniques in Two Voices

Week 9 (3/12 – 3/16)
Chapter 9: Real Imitation and Double Counterpoint

Week 10 (3/19 – 3/23)
Chapter 15: Tonal Imitation; Further Studies in Invertible Counterpoint

Week 11 (3/26 – 3/30)
Chapter 10: The Two-Part Canon and Invention

Week 12 (4/2 – 4/6)
Chapter 16: Additional Contrapuntal Devices; Further Study of Canon

Week 13 (4/9 – 4/13)
Chapter 17: The Three-Voice Fugue

Week 14 (4/16 – 4/20)
Chapter 17 (cont.)

Week 15 (4/23)
Review
ADDITIONAL REQUIRED MATERIALS

Please acquire the following scores. I suggest that you use the International Music Score Library Project (IMSLP) for any pieces that you do not currently own (imslp.org). IMSLP URLs are given.

**Johann Sebastian Bach**

*The Well-Tempered Clavier (Books I and II)*


**The “English” Suites**


**The “French” Suites**


**Das Orgelbüchlein**


**Arcangelo Corelli**

**Trio Sonatas, op. 2**

([http://erato.uvt.nl/files/imglnks/usimg/2/2a/IMSLP01672-Corelli_opus2.pdf](http://erato.uvt.nl/files/imglnks/usimg/2/2a/IMSLP01672-Corelli_opus2.pdf))

**Violin Sonatas, op. 5**

([http://216.129.110.22/files/imglnks/usimg/1/11/IMSLP111482-PMLP227731-Corelli_Arcangelo_Sonate_per_violino.pdf](http://216.129.110.22/files/imglnks/usimg/1/11/IMSLP111482-PMLP227731-Corelli_Arcangelo_Sonate_per_violino.pdf))
SCHOOL OF MUSIC  
GEORGIA STATE UNIVERSITY  
MUS 4410/6410: Piano Pedagogy I Syllabus (Fall 2014)  
Instructor: Dr. Sergio Gallo  
Office: 802 Standard  
E-mail: sgallo@gsu.edu  
(404) 413-5926

COURSE OBJECTIVES  
This course will deal primarily with elementary and lower intermediate level piano instruction. Various methods and approaches will be analyzed. Suitable solo and ensemble literature for the elementary and lower intermediate level student will be played and analyzed. The development of a teaching philosophy and practical ideas for creating and maintaining a private studio will be discussed.

REQUIRED TEXT  
The Art of Teaching Piano. Edited by Denes Agay

COURSE REQUIREMENTS  
1) Organize lecture notes, class presentations, and handouts into a neat notebook. This notebook will be checked at the conclusion of the course.
2) One book report in the field of elementary piano pedagogy.
3) Four magazine article reports chosen from Keyboard Companion, American Music Teacher, Clavier, and Piano Pedagogy Forum (an online pedagogy journal).
4) Weekly class projects dealing with some aspect of piano teaching.
5) Reading assignments (text and handouts).
6) Mid-term and Final examinations.

BASIS FOR FINAL GRADE  
1) Attendance, reading discussions, and class participation 10%
2) Notebook (complete and orderly) 5%
3) Reports and presentations 25%
4) Class projects 20%
5) Examinations (mid-term and final) 40%

A = 95-100  A- = 90-94  B+ = 86-89  B = 83-85  B- = 80-82
C+ = 76-79  C = 73-75  C- = 70-72  D = 60-69

ATTENDANCE POLICY  
Consistent attendance is required. Each absence after three will result in the attendance grade being dropped one letter. Students will be dropped from the course after more than six absences in the first half of the semester. More than nine unexcused absences will result in an F for the course. Excused absences for illness or other urgent reasons will be considered on a case-by-case basis. Except in cases of emergency, your absence should be cleared in advance of class time!

DUE DATES  
1) end of week 3 - first magazine report due  
2) end of week 6 - second magazine report due  
3) start of week 8 – mid-term exam  
4) end of week 8 – book report due  
5) end of week 10 – third magazine report due  
6) end of week 13 – fourth magazine report due  
7) end of week 14 – notebook due  
8) finals week – final exam
### SCHEDULE OF CLASSWORK

(This syllabus provides a general plan for the semester; some deviation may be necessary.)

| WEEK 1 | Orientation and overview of course, discussion of various requirements, discussion of reading list, traditional/European piano teaching versus modern American pedagogy with special emphasis on the legacy of Dr. Katinka Daniel. Be prepared to discuss, “The Very Young Beginner” (pp.247-252). Discussion of what makes a good piano teacher and corresponding class project. |
| WEEK 2 | Various approaches to elementary instruction (reading, rhythm, technique, musicianship). Be prepared to discuss class handout – “The Elementary Age Student,” (from The Well-Tempered Keyboard Teacher, 2nd ed.). Visit to Opus Winds music store. |
| WEEK 3 | First magazine report due. Continuation of criteria for evaluating a method. Discussion of how student, teacher, and parents are integral to progress and corresponding class project. Reading: “Parental Involvement.” (pp.487-489). |
| WEEK 4 | Be prepared to discuss “The Adult Beginner” (pp.253-263). Adult method evaluations. |
| WEEK 5 | Method evaluations |
| WEEK 6 | Method evaluations. Second magazine report due. |
| WEEK 7 | Method evaluations. |
| WEEK 8 | Mid-term examination. Book reports due. Be prepared to discuss “Memorization and Performing from Memory,” (pp. 219-226). Practice Techniques for the Elementary student. Be prepared to discuss “Teaching Rhythm” (pp. 45-50). |
| WEEK 9 | Technique materials for the elementary pianist. General ergonomic technical principles. Assigned reading. |
| WEEK 10 | Solo literature for the elementary pianist. Third magazine report due |
| WEEK 11 | Ensemble literature for the elementary pianist. Be prepared to discuss “Four-Way Piano Teaching,” (pp.457-462). Discussion of the initial student interviews and corresponding class project. Assigned reading. |
| WEEK 12 | Literature for the intermediate level pianist. Class project: Interview and lesson observation of Atlanta-based piano teachers and corresponding discussion. |
| WEEK 13 | Holiday materials for the young pianist. Be prepared to discuss “Phrasing and Articulation” (pp. 71-74). Fourth magazine report due. |

Please refer to the GSU policy regarding course withdrawal. Have a wonderful holiday season!!!
Learning Outcomes: The objective of this course is to develop advanced keyboard skills in the following areas: scale and arpeggio playing, chord progression realization, sight-reading, harmonization, basic improvisation, score reading, and transposition. **Note: successful completion of this course waives the GSU piano proficiency degree requirement.

Course Materials: No official text will be required. Sight-reading, transposition, and harmonization handouts/worksheets will be provided by the instructor. The student will be required to organize these handouts into a neat notebook. This notebook will be checked at the conclusion of the course (see Basis for Final Grade below).

Basis for Final Grade
1) attendance (see Attendance Policy) 20%
2) final notebook 10%
3) mid-term test 30%
4) final exam 40%
(Final exam is equivalent to Piano Proficiency Exam.)

A = 95-100 A- = 90-94 B+ = 86-89 B = 83-85 B- = 80-82
C+ = 76-79 C = 73-75 C- = 70-72 D = 60-69

Attendance Policy: Consistent attendance is required. Each absence after two will result in the attendance grade being dropped one letter. Students will be dropped from the course after more than six absences in the first half of the semester. More than seven unexcused absences will result in an F for the course. Excused absences for illness or other urgent reasons will be considered on a case-by-case basis. Except in cases of emergency, your absence should be cleared in advance of class time.

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Week 1
Chord progression in C Major and Minor;
Learning a work by Bach;
Scales and Arpeggios starting on D-Flat;
Sight-reading: duos and duets
Week 2  Chord progression in D-Flat Major and Minor;  
Scales and Arpeggios starting on D-Flat;  
Sight-reading: duos and duets.

Week 3  Chord progression in D Major and Minor;  
Learning a work by Mozart;  
Scales and Arpeggios starting on D;  
Sight-reading: art song accompaniment.

Week 4  Chord progression in E-Flat Major and Minor;  
Learning a work by Scarlatti;  
Scales and Arpeggios starting on E Flat;  
Sight-reading: art song accompaniment.

Week 5  Chord progression in E;  
Memorization Techniques;  
Scales and Arpeggios in E;  
Double thirds and sixths exercises (Brahms).

Week 6  Midterm Exam (occurs over two class periods)

Week 7  Chord progression in F;  
Practicing Isidor Philip Exercises;  
Scales and Arpeggios in F;  
Sight-reading and preparation for octaves (Starker Etude).

Week 8  Chord progression in F-Sharp;  
Learning a Beethoven movement;  
Scales and Arpeggios in F-Sharp;  
Open-score reading exercises.  
Scales in octaves.

Week 9  Chord progression in G;  
Learning a Romantic work;  
Scales and Arpeggios in G;  
Harmonization with chord symbols given.

Week 10  Chord progression in A-Flat;  
Practicing Etudes;  
Scales and arpeggios in A-Flat;  
More harmonization and score reading exercises.

Week 11  Chord progression in A;  
Learning an Impressionistic work;  
Scales and arpeggios in A;
Harmonization of single line melody without symbols.

**Week 12**  
Chord progression in B-Flat;  
Pedal Technique;  
Scales and arpeggios in B-Flat;  
More harmonization exercises.

**Week 13**  
Chord progression in B; Prepare for final exam.

**Week 14**  
Final exam (it occurs over two classes).
Georgia State University
School Of Music
Syllabus  Fall 2015

MUS 4220 Jazz Techniques

Instructor: Dr. Vernick  phone: 404 413 5922
Room: Rialto Center 002  time: T/Th 1:00-1:50
gvernick@gsu.edu

Course Objectives

- Knowledge of jazz history and jazz style
- Familiarize students with body of jazz pedagogy material that is available.
- Acquaint students with jazz phrasing and articulation and techniques for teaching them
- Understand the idiosyncrasies of each of the sections (trumpet, sax, trombone, rhythm)
- Understand the dynamics of the "rhythm section" (role of piano, bass, drums, guitar)
- Have an understanding of basic jazz improvisation and techniques/materials for teaching it.
- Jazz band score reading and marking.
- Understand the techniques of running a large and small jazz ensemble and the literature available.
- Know jazz band instrumentation, and setup
- Rehearsal psychology, problem solving and organization
- Basics of budgets and how to handle funds/funding
- Understand basics of sound reinforcement.

REQUIREMENTS

- Two classes per week
- Reading assignments
- Weekly written assignments

- One of following MAJOR projects
  a. jazz improvisation syllabus
  b. jazz history outline
  c. overview of pedagogical materials
  d. outline (objectives) for running a jazz ensemble rehearsal
COURSE OUTLINE

- Definition of jazz
- Justification for having jazz programs in the curriculum
- Basic overview/history of jazz styles and teaching materials
  - Jazz pedagogy materials (resources) -bibliographic material
  - Four sections of jazz ensemble--phrasing/articulation
  - functions/techniques/tuning
  - pedagogical materials
  - How to run a jazz ensemble--basic jazz conception
  - score reading and marking
  - rehearsal techniques/set up
- Jazz band literature
  - composers/publishers/levels/quality/sources
- Rhythm section
  - Piano/bass/guitar/drums
- Teaching jazz improvisation and review of materials/methods
- Teaching jazz combos
- Sound reinforcement
- How to set up a budget for program/alternative funding

Recommended: Dunscomb, Richard and Willie Hill. Jazz Pedagogy, WB Publishing
Bob Washut. Music Ed 6520 Jazz Pedagogy/Dr. Washut
(Compendium of Teaching Materials) cedarfalls@copyworks.com
2227 College Street, Cedar Falls, Iowa 50613. (319) 266-2306

Evaluation

- Class performance/participation 25%
- Weekly Assignments 25%
- Presentations 25%
- Final project 25%

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Syllabus

MUS 4110 / 6110

INSTRUMENTATION & ORCHESTRATION

SPRING 2015

Class Meetings: MW, 9:00 - 10:15 AM, Room 316-ST

Instructor: Dr. Nickitas J. Demos

Office: 414-ST
Phone: 404.413.5936
Email: ndemos@gsu.edu
Office Hours: Posted On Office Door and By Appointment

Prerequisites: MUS 2450, MUS 2550

COURSE DESCRIPTION:

This course is intended to familiarize students with the basic properties, ranges and idiomatic performance practices of the instruments commonly found in the modern orchestra and wind ensemble. The course also provides instruction in basic transcription and orchestration techniques and provides an opportunity for students to arrange music for a small mixed chamber ensemble. Additionally, the course will provide information regarding proper score and part preparation. Students are expected to have completed the theory sequence and have skills in proper part writing and harmonization.

COURSE GOALS:

- To give exposure (through recordings and/or live classroom demonstrations) to the properties of the following classifications of instruments (and their respective family sub-groupings) normally found in a modern orchestra and wind ensemble:

<table>
<thead>
<tr>
<th>Woodwinds</th>
<th>Percussion:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes</td>
<td>Definite Pitched</td>
</tr>
<tr>
<td>Oboe &amp; English Horn</td>
<td>Indefinite Pitched</td>
</tr>
<tr>
<td>Clarinets</td>
<td>Piano</td>
</tr>
<tr>
<td>Bassoons</td>
<td></td>
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<tr>
<td>Saxophones</td>
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<table>
<thead>
<tr>
<th>Brass:</th>
<th>Strings:</th>
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<tbody>
<tr>
<td>Horns</td>
<td>Violin</td>
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<tr>
<td>Trumpets</td>
<td>Viola</td>
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<tr>
<td>Trombones</td>
<td>Violoncello</td>
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<tr>
<td>Euphonium</td>
<td>Double Bass</td>
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<tr>
<td>Tuba</td>
<td>Harp</td>
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</tbody>
</table>

“Talking about music is like dancing about architecture.”

- Steve Martin
• To discuss and demonstrate basic transcription and orchestration techniques in conjunction with an exploration of sonority in general. Transcription/Orchestration techniques will be applied to the discussion of sonority in acoustic music.

• To provide an opportunity to demonstrate understanding of instrumentation, transcription, orchestration and over-all concept of sonority in acoustic music.

• To prepare scores and parts in accordance with professionally acceptable standards. To apply these standards to a project assigned in class.

COURSE OBJECTIVES:

• By the completion of the course, the student should be able to transcribe and/or orchestrate music for any number of practical applications. These applications may include (but are not limited to): orchestrations for middle school or high school orchestras and/or bands; orchestrations for standard or specialized chamber ensembles (useful for developing repertoire for weddings and other paying gigs); the effective presentations of original musical ideas; etc.

• Students should be able discern timbre, texture, dynamics and time as separate dimensions as well as understand how they combine in various ways to produce sonority in acoustic music.

• Students should be able to presentorchestrations (scores and individual parts) in a professional manner in accordance with accepted engraving practices.


EXAMINATIONS:  

There will be five examinations given during the semester. The exams will consist of short answer, “fill-in-the-blank” answers as well as possible long answer questions and brief essays. Attendance on exam days is essential to earn a good grade. Missed examinations will be made up only if the absence was due to a medical or personal emergency, confirmed in writing by a physician or other qualified person acquainted with the nature of the emergency and as determined by the instructor. Make up examinations are in an extended essay format and are generally (and purposely) much more difficult.
PROJECTS:

• There will be three Orchestration Projects assigned during the semester. For the first two projects, a piece for solo piano will be provided by the instructor to the class as source material. Students will be required to arrange the solo piano piece for a small mixed chamber ensemble TBA by the instructor. For the final project, a single melodic line will be provided by the instructor. The arrangement will include a small introduction, three different settings of the line (musical transitions encouraged but not required) and a brief codetta. Students will be required to include specific scoring procedures both to prominent and subordinate lines as discussed in class and presented in the text. Attention to proper score and part preparation is essential and will be part of the grading of the project. Scores must be bound. Loose pages and/or pages bound by a paper clip will not be accepted. Parts must accompany the score. If parts are more than one page, they must be bound with attention to page turns. Completed score and parts must be presented on the due date. Incomplete projects will not be accepted. The Orchestration Projects will be performed in class.

All Orchestration Projects will be considered late if not presented by the beginning of class on the due date. Projects that are late for ANY reason (other than a medical or personal emergency as determined by the instructor) will receive a lowered grade. Student will receive one FULL grade lower for each day a project or report is not received.

ATTENDANCE POLICY:

A great deal of material is presented in this class and while the text provides a wealth of information and supplementary material, most topics rely a great deal on class lectures and classroom demonstrations. Students are therefore expected to attend class in a punctual manner. Absences and tardiness will have a negative impact upon the final grade. Class lectures will not be repeated. It is the responsibility of the student to catch up on any work missed due to absence (regardless of the circumstance). Chronic tardiness and/or absence will result in a student’s withdrawal from the course by the instructor.

The performance of the Orchestration Projects in class is critical to this course. All students (especially those who will be performing) are expected to attend class on the days projects are performed. Students may NOT turn in the project without attending the class performance. Failure to attend class on these days for any reason aside from emergency (as determined by the instructor) may result in a lowered grade for the project.

INCOMPLETE / WITHDRAWAL POLICIES:

The grade of I will be given only to students who have completed the majority of the course work and only for non-academic reasons. Prior to the midpoint of the semester, a student may withdraw (or be withdrawn by the instructor) and receive the grade of W. Following this midpoint, any withdrawals will result in a grade of WF.
CLASS ETIQUETTE:

The use of cell phones is strictly prohibited. Cell phones that ring during class are extremely disruptive. These devices MUST BE TURNED OFF before class begins. Food and drink (other than bottled water) are prohibited in class. Students not adhering to this policy will be asked to leave class.

ACADEMIC HONESTY:

Students are urged to read the College of Arts and Sciences policy on academic honesty. This policy is found in both the Undergraduate and Graduate Bulletins. The policy covers plagiarism, cheating, unauthorized collaboration, falsification and multiple submission of work. The policy will be strictly enforced by the instructor.

GRADING POLICY:

The final grade for this course will be based on the examinations and Orchestration Projects. The final grade will be calculated upon the following percentages:

| Examination I  | 10% |
| Examination II | 10% |
| Examination III| 10% |
| Examination IV | 10% |
| Examination V  | 10% |

| Orchestration Project I | 10% |
| ATTENDANCE @ PROJECT I PLAYBACK | 05% |
| Orchestration Project II | 10% |
| ATTENDANCE @ PROJECT II PLAYBACK | 05% |
| Orchestration Project III | 20% |

A+ = 100 - 98 • A = 97 - 93 • A- = 92 - 90 • B+ = 89 - 87 • B = 86 - 83 • B- = 82 - 80
C+ = 79 - 77 • C = 76 - 73 • C- = 72 - 70 • D = 69 - 60 • F = 59 and below

GRADE OF A+ Superior work in every respect. Performance on exams is consistently exceptional. Content of Orchestration Projects is thorough and accurate. Class participation shows evidence of thoughtful reading of materials. Assignments are carefully prepared and neatly presented. Attendance is regular and prompt.

GRADE OF A Excellent work in every respect. Performance on exams is consistently high. Content of Orchestration Projects is thorough and accurate. Assignments are neatly presented. Attendance is regular and prompt.
GRADE OF A - Excellent work in general. Performance on exams is excellent. Content of Orchestration Projects complies with the minimum requirements. Class participation shows evidence of reading of materials. Assignments are neatly presented. Attendance is regular.

GRADE OF B + Strong evidence of preparation, thoughtfulness and attention to detail. Performance on exams is very good. Orchestration Projects are completed and accurate. Class participation indicates readings have been completed. Attendance is regular and prompt.

GRADE OF B Evidence of preparation. Performance on exams is generally very good. Orchestration Projects are completed and accurate. Class participation indicates readings have been completed. Attendance is regular.

GRADE OF B - Preparation for class is inconsistent. Performance on exams is good. Orchestration Projects are completed and fairly accurate. Class participation indicates readings have been completed. Attendance is regular.

GRADE OF C + Preparation for class is inconsistent. Performance on exams is average. Orchestration Projects are completed but do not consistently show evidence thoroughness, accuracy or attention to detail. Class participation does not consistently integrate topics and readings as assigned. Attendance and/or promptness is inconsistent.

GRADE OF C Performance on exams is average. Orchestration Projects are completed but do not show evidence thoroughness, accuracy or attention to detail. Class participation does not integrate topics and readings as assigned. Attendance and/or promptness is inconsistent.

GRADE OF C - Barely acceptable for college level work. Performance on exams is below average. Orchestration Projects are not consistently completed and do not show evidence thoroughness, accuracy or attention to detail. Class participation does not integrate topics and readings as assigned. Attendance and/or promptness is poor.

GRADE OF D Not acceptable for college level work. Failure to adhere to guidelines indicated for grades A+ - C-. Attendance and promptness is very poor.

GRADE OF F Not acceptable for college level work. Poor performances and/or failure on exams. Failure to complete Orchestration Projects or these projects completed in a totally unsatisfactory manner. Attendance and promptness is unacceptably poor.
# Calendar of Topics, Activities & Assignments
Subject to change in relation to progress, needs and interests.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic/Activity/Due Dates</th>
<th>Reading Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>01.12</td>
<td>Course introduction; The Overtone Series</td>
<td>p. 449</td>
</tr>
<tr>
<td>01.14</td>
<td>Orchestral Strings – General Introduction</td>
<td>pp. 25-49</td>
</tr>
<tr>
<td>01.19</td>
<td>NO CLASS – MLK Holiday</td>
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<tr>
<td>01.21</td>
<td>Violin &amp; Viola</td>
<td>pp. 49-60</td>
</tr>
<tr>
<td>01.26</td>
<td>Violoncello, Double Bass &amp; Harps</td>
<td>pp. 60-73; pp. 252-264</td>
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<tr>
<td>01.28</td>
<td><strong>Exam 1</strong></td>
<td></td>
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<tr>
<td>02.02</td>
<td>Woodwinds – General Introduction / <strong>Orchestration Project 1 Assigned</strong></td>
<td>pp. 74-88</td>
</tr>
<tr>
<td>02.04</td>
<td>Flute Family, Oboes</td>
<td>pp. 104</td>
</tr>
<tr>
<td>02.09</td>
<td>English Horn &amp; Bassoon Family</td>
<td>pp. 105-133</td>
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<tr>
<td>02.11</td>
<td>Clarinet Family &amp; Saxophone Family</td>
<td>pp. 105-133</td>
</tr>
<tr>
<td>02.16</td>
<td><strong>Exam 2</strong></td>
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<tr>
<td>02.18</td>
<td>Brass – General Introduction</td>
<td>pp. 134-148</td>
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<tr>
<td>02.23</td>
<td>Horns &amp; Trumpets</td>
<td>pp. 148-169</td>
</tr>
<tr>
<td>02.25</td>
<td>Trombones, Euphonium &amp; Tubas / <strong>Orchestration Project 2 Assigned</strong></td>
<td>pp. 169-187</td>
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<tr>
<td>03.02</td>
<td><strong>Exam 3</strong></td>
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<tr>
<td>03.04</td>
<td><strong>Orchestration Project 1 DUE / Class Performances</strong></td>
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<tr>
<td>03.09</td>
<td>Percussion – General Introduction /</td>
<td>pp. 191-202</td>
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<tr>
<td>03.11</td>
<td>Definite Pitched Percussion</td>
<td>pp. 202-212</td>
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<tr>
<td>03.16</td>
<td>NO CLASS – Spring Break</td>
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<tr>
<td>03.18</td>
<td>NO CLASS – Spring Break</td>
<td></td>
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<tr>
<td>03.23</td>
<td>Indefinite Pitched Percussion</td>
<td>pp. 213-233</td>
</tr>
<tr>
<td>03.25</td>
<td>Typical Percussion Scoring &amp; Pianos</td>
<td>pp. 233-241; pp. 242-251</td>
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<tr>
<td>03.30</td>
<td><strong>Exam 4</strong></td>
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<tr>
<td>04.01</td>
<td><strong>Orchestration Project 2 Class DUE - Class Performances</strong></td>
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<tr>
<td>Date</td>
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<tr>
<td>04.06</td>
<td>Sonority in Acoustic Music, part 1 / <strong>Orchestration Project 3 Assigned</strong></td>
<td>Class Lecture</td>
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<tr>
<td>04.08</td>
<td>Sonority in Acoustic Music, part 2</td>
<td>Class Lecture</td>
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<tr>
<td>04.13</td>
<td>Techniques of Transcribing &amp; Arranging</td>
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<tr>
<td></td>
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<td>pp. 388-409; pp. 410-422</td>
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<tr>
<td>04.15</td>
<td>Scoring Subordinate Lines &amp; Special Scoring Approaches</td>
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<td>pp. 335-345</td>
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<tr>
<td>04.20</td>
<td>Score Studies: Grainger &amp; Mussorgsky/Ravel</td>
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<tr>
<td>04.22</td>
<td><strong>Exam 5</strong></td>
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<tr>
<td>04.27</td>
<td>Orchestration Project 3 In-Progress Presentations/Group Lessons – <strong>LAST DAY OF CLASS</strong></td>
<td></td>
</tr>
<tr>
<td>05.04</td>
<td><strong>12 PM: Orchestration Project 3 DUE</strong></td>
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</tbody>
</table>
SCHOOL OF MUSIC
GEORGIA STATE UNIVERSITY
SYLLABUS
Jazz Combo Arranging

FALL 2013

COURSE: MUS 4100/6100
DAYS: Tues./Thurs. 10:00-10:50AM 002 Rialto
CREDIT HOURS: 1
Professor: MR. Dave Frackenpohl Office: 012 Rialto phone: 404 413 5911
Email: frack@gsu.edu Office hours: Mon.-Thurs. 12:PM to 1PM

Attendance is expected at all class meetings. Please only miss for personal reasons or illness, and not more than two times during the semester. More than Two absences in the semester will affect the attendance grade which counts for 10% of the final grade. Each absence after two results in a letter grade cut in the attendance grade. Three tardies is equal to one absence. In addition to numerical and letter grades, factors such as attitude, professionalism, and consistency of quality in assignments will be considered in awarding the final grade. Students are invited to discuss these aspects of their grade with the professor at any time.

The course syllabus and some handouts for class will be posted online at: desire2learn


MATERIALS NEEDED: Small band score paper for the final project. (in pencil)
Ten stave manuscript paper for copying parts. (in ink)
Graduate Students must submit all projects from a score writing program. (the equivalent of *Finale* or *Sibelius*)

COURSE DESCRIPTION:
A one semester in arranging for the small and medium sized jazz ensemble from a quartet to a tenet. Chord progressions and harmonic motion; triadic and 7th chords; progressions found in basic jazz tunes; transcription; terminology; instrument ranges; principals of melodic analysis; analysis of small group scores; two and three part writing; approach note techniques; four part close writing; open voicings(i.e., "drop 2" and "drop 2 and 4"); five part writing; introductions and turnarounds; formal considerations; one complete medium sized group arrangement.
Arrangement must be played to receive credit in the course.

Grade is based upon attendance, participation, weekly assignments, the midterm project, and the final projects.

Breakdown of the final grade:
assignments: 40%    I will not accept assignments handed in late
midterm project: 15%
final project: 20%
participation 15%
attendance: 10%
COURSE OUTLINE:

Week 1  Introduction
a. Nomenclature and terminology.
b. Spelling of all four note chord types.
c. Ranges and transposition.
d. Proper manuscript for part copying.
e. Read: Chapter 1 - Melodic Paraphrase

Week 2  Melodic Paraphrase
a. Jazz Melody
b. Jazz Rhythm
c. Analysis of lead sheets, chord spelling
d. Assignment 1: pg. 485 textbook
e. Read: Chapter 2 - Two Part Harmonization

Week 3  Two Part Harmonization
a. Discussion of some techniques
b. melodic analysis
c. target notes
d. phrase segments
e. Assignment 2: pg. 485 text
f. Read: Chapter 3 - Countermelody

Week 4  Countermelody
a. methods of providing contrast
b. rhythmic activity
c. register
d. unifying devices
e. form
f. Assignment 3: pg. 485 text
g. Read: Chapter 4 - Four Note Close-Position Voicings

Week 5  Four Note Close-Position Voicings
a. voicing construction
b. Tension and density
c. Basic-tone substitution
d. Range considerations
e. Assignment 4: pg. 485 text
f. Read: Chapter 5 - Harmonization of Nonharmonic Tones and Tonicization

Week 6  Four Note Close-Position Voicings continued
a. harmonization of nonharmonic tones
b. tonicization
c. diatonic, chromatic
e. Read: Chapter 6 - Four Note Open Position Voicings

Week 7  Play Midterm projects
a. Pick Tune for final project
b. Read: Chapter 8 - Five Note Voicings: Close and Open Positions
Week 8      Five Note Voicings
a. doubling top note an octave lower
b. addition of 5th different note
c. drop voicings
d. Read: Chapter 18 – Melodic Chorus

Week 9      Melodic Chorus
a. Assignment 5: Melodic chorus of final project
b. Read: Chapter 20 – Solo Chorus with Backgrounds

Week 10     Solo Chorus with Backgrounds
a. Grads. Must include sax soli in their arrangement
b. Assignment 6: solo section of final project
c. Read: Chapter 21 - Shout Chorus and Recapitulation

Week 11     Shout Chorus
a. Assignment 7: shout section of final project
b. Read: chapters 17, 22: Introductions and Ending

Week 12     Intros /Outros
a. Assignment 8: Intro and Ending of final project

Week 13     Copy parts, check for Reh. letters, accidentals, dynamic markings etc.......

Week 14     Arrangements are played/recorded
a. Arrangement must be played in the final week of classes to receive credit in the course. There is no final exam.

this course outline is subject to change

The grade of I will be given only to students who have completed the majority of the course work, and for a non-academic reason beyond their control have been unable to complete the semester. Prior to the mid-point of a grading period a student may withdraw (or be withdrawn by the instructor) and receive a grade of W. Withdrawal without penalty is not permitted following the mid-point of the grading period.

PLAGIARISM OR CHEATING: Plagiarism is the act of stealing and passing off as one's own the ideas or words of another. Cheating is violating rules dishonestly. A student who cheats or plagiarizes another's work, purchases papers, or presents dated work as the response to current assignments, will face disciplinary action. Plagiarism or cheating will result in a failing grade for this course, and upon further review by faculty may result in suspension from your degree program or from the university. Your responsibility is to acknowledge your sources when necessary and to communicate accurately material that is directly quoted, paraphrased, or not your own.
DICTION FOR SINGERS:  English
MUS 4041/6041, Fall 2015
Monday, Wednesday 12:00-12:50 a.m.  Standard 303
Georgia State University

Prof. Richard Clement  Office Phone:  (404) 413-5920
Office:  708 Standard Building  Cell Phone:  (917) 680-3767
e-mail address:  rclement@gsu.edu
Office Hours:  By appointment  Room 708

COURSE RATIONALE AND GOALS
Singing, being a communicative art form based on the expression of meaning through language and music, lyric diction involves correct formation of words while singing with regard to pronunciation, enunciation and expression. This should be the goal of serious singers. Recognizing the challenges that vocalists face in learning to pronounce the European languages, the Music Department has established the diction sequence to be studied by all singers pursuing a degree in vocal performance. English Diction, one of the four diction courses in this sequence, is required of all majors. Further, IPA as an accurate pronunciation aid has become a necessity for all singers in today’s world. Therefore, detailed presentation of the International Phonetic Alphabet (IPA) is given in all sections of the Diction sequence. This course is designed to give students the necessary tools to be able to recite aloud and pronounce the sounds of these languages accurately and fluidly. Specifically, students in this course will:

- Understand the importance of diction in singing
- Learn to produce the proper speech sounds of English
- Master the International Phonetic Alphabet (IPA) as it applies to English in transcription and pronunciation
- Demonstrate an understanding of correct English pronunciation through spoken and sung performance of selected texts and vocal literature
- Develop the ability to use the English language in achieving one’s best vocal performance
- Have an understanding of how musical style applies the production of proper English and American sound
- Develop skills in listening critically to sung English
- Become acquainted with some of the standard English/American vocal literature

COURSE DESCRIPTION
The diction course sequence is designed to teach singers who have had limited or no formal study of these languages, to sing in these languages, with particular attention to the elements of lyric diction. Lyric diction is the proper rendition of text while singing, with regard to pronunciation, enunciation, and expression. Though English is spoken by students, it is still important that they take the time to consider how best to communicate their own language in sung practice.

COURSE PREREQUISITES
This course is required of all voice majors and recommended for voice minors.
REQUIRED MATERIALS

- Songs from the British and American Art Song or Aria Literature

COURSE OUTLINE - See attached

COURSE REQUIREMENTS & ASSIGNMENTS

Students will demonstrate preparation in English diction through the use of weekly work sheets, oral rendering of texts and exercises in class. There will be an accompanist in class for song performance events. This repertoire should be chosen by you and your voice teacher during the first week of lessons and must be approved by the diction instructor. See the outline for the exact dates.

Assignments:

To succeed in this course, the student is required to practice aloud everything which is transcribed into IPA, including texts which are transcribed for song performance in class.

<table>
<thead>
<tr>
<th>Grading System</th>
<th>% of Grade</th>
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</thead>
<tbody>
<tr>
<td>Oral work: Presentation of songs and texts</td>
<td>40%</td>
</tr>
<tr>
<td>Test, Paper, Worksheets</td>
<td>20%</td>
</tr>
<tr>
<td>Blog responses</td>
<td>20%</td>
</tr>
<tr>
<td>Class participation and attendance</td>
<td>20%</td>
</tr>
</tbody>
</table>

COURSE AND UNIVERSITY POLICIES

Class attendance:
Class attendance is important; it constitutes your “diction lesson” time. Regular and punctual class attendance is crucial to skill development. As the learning of English diction is a step by step cumulative process, class attendance is required. No absences are allowed through week 9 and 2 absences after that will result in the lowering of one letter grade. An absence will include being more than 10 minutes late. If illness or other circumstances prevents your coming to class, call my office before class time.

Following an unexcused absence, the student is responsible for initiating any make-up work within one class period of an absence, or the absence is considered unexcused. Attendance will affect one’s grade. Late assignments are not accepted unless for a verifiable emergency. Incompletes for this course will be given only in cases of exceptional emergency.

The course syllabus provides a general plan for the course: deviations may be necessary.

Academic Honesty: All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

Accommodation for Students with Disabilities: Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.
Syllabus for English Diction

Week 1:
- Mon., Aug. 24: Review of Syllabus and Intro to International Phonetic Alphabet
- Wed., Aug. 26: International Phonetic Alphabet cont....

Week 2:
- Mon., Aug. 31: International Phonetic Alphabet cont....
- Wed., Sep. 2: Wrapping up IPA

Week 3:
- Mon., Sep. 7: Labor Day – No Class
- Wed., Sep. 9: IPA Test

Week 4:
- Mon., Sep. 14: Begin discussion on important aspects of English diction
- Wed., Sep. 16: Analyzing singers in English

Week 5:
- Mon., Sep. 21: Vowels, diphthongs, schwa issues
  Songs Due

Week 6:
- Mon., Sep. 28: Work on ‘Come Again’
- Wed., Sep. 30: Work on ‘Come Again’

Week 7:
- Mon., Oct. 5: Finish work on ‘Come Again’
- Wed., Oct. 7: Recit Work

Week 8:
- Mon., Oct. 12: Recit work

Weeks 9 through 14: Will be dedicated to applying learned rules of English diction to chosen songs and critical listening to recordings of English/American singers. There will be occasional quizzes and take home projects.
Intermediate/Advanced Instrumental Music, MUS 3360  
Wednesdays, January 14th – April 25th (5:45 – 8:15 PM)  
Fridays, January 16th – April 24th (8:00 AM – 12:30 PM) Reserved for Field Experiences  
Aderhold Learning Center, Room 405

Dr. Daniel Welborn – Assistant Professor of Music Education-Instrumental  
Office: Haas-Howell, 614  
Office Hours: Wednesdays 3:30 – 5:30 PM; Thursdays 2:00 – 5:00 PM (appointment requested)  
Office Phone: 404-413-5940  
Email: dwelborn@gsu.edu

COURSE DESCRIPTION

This course is designed to prepare students for teaching, organizing, and managing instrumental ensembles at the intermediate and advanced levels. Emphasis will be placed on developing instructional strategies for teaching both individual musicians and the ensemble as a whole. Possible course topics include: student and ensemble repertoire; teaching/rehearsal techniques and materials; motivation; scheduling; budgeting, inventory management, booster clubs; travel; competitions/festivals; discipline; student leadership; fundraising; and professional development. Additional emphasis will be placed on developing ensemble rehearsal techniques and conducting skills. Field experiences are required.

Prerequisites: admittance to the music education concentration; MUS 3358 & 3359 (w/ minimum grade of ‘B’); MUS 3230/3240/3250/3260 (w/ minimum grade of ‘C’);

REQUIRED TEXT


RECOMMENDED TEXT


COURSE OBJECTIVES

• Develop instructional techniques and strategies for teaching intermediate and advanced instrumental ensembles  
• Develop strategies for organizing and managing intermediate and advanced instrumental programs  
• Score preparation and study  
• Explore advanced conducting techniques
• Become familiar with available resources, including: repertoire choices, vendors, travel companies, equipment, etc.

REQUIRED MEMBERSHIP

NAfME Collegiate- The collegiate branch of the National Association for Music Education. Registration for NAfME at the national and Georgia level is accomplished online ($27) at www.nafme.org; local chapter dues ($15) are paid to Dr. Welborn, NAfME Chapter Adviser

REQUIRED MATERIALS

• Textbook
• Primary instrument (weekly, unless told otherwise…)
• Conductor’s baton
• Hand held tuner/metronome suggested…

COMPLETION OF ASSIGNMENTS

• Students are responsible for any and all materials or information if class is missed.
• Class Reading assignments: Prepare all reading assignments prior to coming to class. Bring assigned reading materials to class each week.
• All written assignments should be typed in 12-point font-Times New Roman or similar font. Text should be double spaced to allow for instructor comments and feedback.

ATTENDANCE POLICY

On-time attendance is assumed for all regularly scheduled class meetings. Students are allowed one absence regardless of the reason; each additional absence will decrease the final grade up to one letter grade, regardless of the reason. Tardiness (or leaving class early) in excess of 15 minutes will be counted as an absence. Extenuating circumstances will be considered on a case-by-case basis and are up to the discretion of the instructor. Communication with the instructor is the key. For any anticipated absence, notify me via email prior to missing class, preferably no less than 24 hours in advance.

GRADING POLICY:

<table>
<thead>
<tr>
<th>Assignment Type</th>
<th>Points</th>
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<tbody>
<tr>
<td>Discussions /Group Participation</td>
<td>100</td>
</tr>
<tr>
<td>Curriculum and Planning Project</td>
<td>100</td>
</tr>
<tr>
<td>Teaching Demonstrations</td>
<td>100</td>
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<tr>
<td>Lesson Plan (edTPA)</td>
<td>100</td>
</tr>
<tr>
<td>Field Experiences</td>
<td>100</td>
</tr>
<tr>
<td>Final Examination</td>
<td>100</td>
</tr>
<tr>
<td>Chapter Reflective Essays (as necessary)</td>
<td>TBD</td>
</tr>
</tbody>
</table>

Total Assignments 600 points
Grading is based on regular attendance, completion of and familiarity with weekly reading assignments, participation in classroom discussions, and organization/neatness/thoroughness of portfolio, journal, and written assignments. You must achieve a grade of ‘B’ or better in this course to advance in the music education program.

<table>
<thead>
<tr>
<th>Grading Scale:</th>
<th>Percentages</th>
<th>Points</th>
<th>Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>95 – 100%</td>
<td>570-600</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>90 – 95%</td>
<td>540-569</td>
<td>A-</td>
<td></td>
</tr>
<tr>
<td>87 – 89%</td>
<td>522-539</td>
<td>B+</td>
<td></td>
</tr>
<tr>
<td>83 – 86%</td>
<td>498-521</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>80 – 82%</td>
<td>480-497</td>
<td>B-</td>
<td></td>
</tr>
<tr>
<td>77 – 79%</td>
<td>462-479</td>
<td>C+</td>
<td></td>
</tr>
<tr>
<td>74 – 76%</td>
<td>444-461</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>70 – 73%</td>
<td>420-443</td>
<td>C-</td>
<td></td>
</tr>
<tr>
<td>65 – 69%</td>
<td>372-419</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>&lt; 65%</td>
<td>371</td>
<td>F</td>
<td></td>
</tr>
</tbody>
</table>

COURSE ASSIGNMENT DESCRIPTIONS

Teaching Demonstrations

Rehearse our in-class ensemble on an ongoing basis. Prepare assigned scores and devise and execute a series of 5-10 minute lessons aimed at readying the pieces for performance. A brief lesson plan for each assigned section should be available for instructor review using the attached format. This is not simply conducting a piece; you will be evaluated on your teaching efforts as well as the audible progress of the ensemble. Additionally, you will be evaluated for your individual playing contributions to the ensemble when not on the podium. Details and guidelines, as well as scores, to be provided.

Lesson Plan (edTPA)

Using the edTPA Handbook, you will produce a lesson plan based on format and rubric found in Task One of the edTPA Handbook. Your thoroughness in handling this assignment will be of principal focus as well as your creativity and thoughtfulness in planning. You must adhere strictly to the guidelines in the handbook and cover all requested elements. Handbook will be provided along with rubric for clarity.

Discussions /Group Participation

Participation grades will reflect the following personal qualities: punctuality for all classes and field experiences; personal preparation for all aspects of the class; and active and positive involvement/attitude in learning, discussing, and demonstrating during class. You will individually participate in ongoing, weekly demonstrations of your ability to model musical concepts and fundamentals to both ensemble and individuals and to correctly diagnose musical problems that are encountered. Consistent, successful demonstrations of these skills constitute
the core of your class participation grade. This is not a lecture course. It is treated as an ongoing seminar. Be prepared to openly engage in discussion with class members and guests in a collegial manner on a weekly basis. **Read and give thought to all assigned topics ahead of time** and be prepared to engage one another in a conversational manner. The success of the course content greatly depends on the students bringing thoughtful ideas and discourse to the class.

**Curriculum and Planning Project**

Using an academic calendar from a local school system as your guide (provided), develop a weekly curriculum plan for an instrumental program at the high school or middle school level over the course of an entire school year. Among possible plans to include: recruitment; sequence of music/ensemble fundamentals; auditions/assessments; small ensemble work; concert schedule; field trips; etc. Details and guidelines to be provided…

**Field Experiences**

Please reserve designated Friday mornings for required fieldwork where we will visit, observe, assist, and work with students in intermediate/advanced instrumental settings. There will be a total of three to four visits, and I will let you know the dates and locations as soon as practical for your schedule. Dress should be professional/business casual. We will meet at the main office of our field location school fifteen minutes prior to our first class. Give yourself plenty of extra time to arrive at site. You must not be late. During the field experience, you should be observant, and take careful notes/questions. These notes and questions will form a basis for discussion/review during the next class. You should also plan to accomplish a **minimum of five additional hours of observations individually. You must log all observations and turn log in at semester’s end to receive credit for this portion of your grade. Logging observations will consist of two parts:** One- An observation log that should include date, location, teacher, classes-observed, times-involved and observation notes as requested. Two-You will also send a “thank you” email to the coop teacher after the observation and copy me on that email.

**Final Examination**

The final exam will consist of a combination of both specific and open-ended questions related to course content

**CELL PHONE USAGE**

Cell phones **should not be used during any portion of class** (including accessing text messages). Thank you for your cooperation.
ACADEMIC HONESTY

From the GSU Student Handbook, Section 409.01, Policy on Academic Honesty, Introduction: "As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. The university assumes as a basic and minimum standard of conduct in academic matters that students be honest and that they submit for credit only the products of their own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that students refrain from any and all forms of dishonorable or unethical conduct related to their academic work. The university's policy on academic dishonesty is published in On-Campus: Student Handbook, 2011-1012. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. A copy of the University policy has been given to you with this syllabus.

ACCOMMODATION AND SUPPORT SERVICES

It is the policy of GSU to adhere to the letter and spirit of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Students who wish to request accommodation for a disability may do so by registering with the office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought. All questions regarding student disabilities should be directed to the Office of Disability Services. (If this applies to you, please discuss with me in a confidential manner prior to the second week of course.)

COURSE WITHDRAWAL

Please be advised that the last day to withdraw from the course with the possibility of receiving a “W” is March 3rd, 2015 A student who withdraws after this date is automatically assigned a grade of "WF," except in those cases in which (1) hardship status is determined by the Office of the Dean of Students because of emergency employment, or health reasons, and (2) the student is doing passing work, as determined by the student's instructor(s).
COURSE CALENDAR:

The following is the suggested outline for the course schedule and revisions may be necessary due to needs of students, instructor, or unforeseen circumstances. Prior notice will be given to students as necessary. **Assignments are in bold and due on the date where listed.** Readings are listed and due on the week where they are listed as well. If you are absent on that date, the assignment is due prior to the start of class that day. Please send assignment via email in this situation.

***REMEMBER*** Reserve designated Fridays mornings from January 16th – April 25th (8:00 AM– 12:00 PM) until further notice (with the exception of spring break week)

Jan.

14 Class meeting: Syllabus review, activity
21 Class meeting
23 *Pope High School Band – Field Experience*
28 Class meeting

Feb.

4 Welborn Conference-Work on edTPA individually
11 Class meeting
18 Class meeting
25 Class meeting
27 *Possible Field Experience*

Mar.

4 Class meeting: **Lesson Plan (edTPA) Due**
8-10 Improvising Brain Symposium II (Hosted by Dr. Norgaard
11 Class meeting: Tentative Guest Speaker: Chris Shumick Milton HS
13 *Lassiter HS Orchestra – Field Experience*
18 No Class – Spring Break
25 Class meeting
27 Possible Field Experience

Apr.

1 Class meeting: Tentative Guest Speaker: Dr. David Gregory
3 Johns Creek High School Orchestra – Field Experience
8 Class meeting Curriculum and Planning Project Due
15 Class meeting
22 Class meeting
29 Final
Syllabus – MUS 3359
Fall 2015
Georgia State University
School of Music

Teaching Beginning Winds and Percussion

Mondays, August 24 – December 7 (5:30 – 7:00 PM)
Fridays, September 18 – December 4 (8:00 AM – 1:00 PM) Reserved: Field Experiences
Aderhold Learning Center, Room 405

Dr. Daniel Welborn –Assistant Professor of Music Education / Instrumental
Office: Haas-Howell, Suite 614
Office Hours: Mondays 2:30 – 5:00 PM; Wednesdays 2:30 – 5:00 PM (scheduled
appointment via email - preferred)
Office Phone: 404-413-5940
Email: dwelborn@gsu.edu

Course Description:

This course is designed to prepare students for teaching wind and percussion instruments
at the beginning level. Emphasis will be placed on developing instructional strategies for
teaching both individual musicians and the ensemble as a whole. Concurrent emphasis
will be placed on continued familiarization with wind and percussion instruments
common to the beginning band setting. Additionally, the areas of recruiting/retention,
program development, motivational strategies, assessment/evaluation, repertoire
selection, and state and national standards will be addressed. Field experiences are
required.

Prerequisite: Min. 2.5 Cumulative GPA; MUS 3358 (w/ minimum grade of ‘B’); MUS
3230/3240/3250/3260 (w/ minimum grade of ‘C’); Official acceptance to the music
education concentration

Required Text:


director. Chicago: GIA Publications

Recommended Text:

Williams, R & King, J. (2001). Complete instrument reference guide for band directors:
Learning Outcomes:

- Review and improve playing skills on secondary instruments
- Review and expand knowledge of instruments common to beginning band
- Develop instructional techniques and strategies for teaching beginning band instruments
- Develop the ability to correctly diagnose and remediate common errors in beginning instrumental student playing and performance
- Become familiar with available resources, including: instrumental methods, repertoire choices, instrumental reference books, etc.
- Develop strategies to manage the beginning band program

Additional Course Requirements:

- **Pre-Certification**- You MUST apply for and receive a teaching Pre-Service Certificate from the GAPSC this semester… Review the following link carefully. [http://education.gsu.edu/student-services/office-of-academic-assistance/applying-for-certification/certification-requirements/](http://education.gsu.edu/student-services/office-of-academic-assistance/applying-for-certification/certification-requirements/)

- http://education.gsu.edu/student-services/office-of-academic-assistance/applying-for-certification/certification-requirements/

- NAfME Collegiate- The collegiate branch of the National Association for Music Education. Registration for CNAfME at the national and Georgia level is accomplished online ($27 at [www.nafme.org](http://www.nafme.org); local chapter dues ($15) are paid to Dr. Welborn, CNAfME Chapter Adviser

- Rental of secondary instrument (see attached forms for instructions)
  
  $ 25.00 Cash of Check Payable to GSU – Pay Pam Leintz – See Graduate Student Brian Browzoski for instrument checkout

  Standard 217

  Instrument Checkout Hours

  Tuesday and Thursday:
  
  11:00 am – 12:30 pm

  Wednesday:
  
  8:00 am – 9:30 am
  
  1:15 pm – 2:45 pm

  Friday:
  
  1:00 pm – 2:30 pm
(First two weeks and final week of class only)

- Primary instrument (as needed)
- Reeds (as needed—we will discuss hardness/type)
- Valve/rotor/slide oil (as appropriate)
- Conducting baton

**Fieldwork**

Please reserve Friday mornings for required fieldwork where we will visit, observe, assist, and possibly work with students in beginning band settings. A total of five to six visits may be required. *Other days and times will likely be required where you conduct individual visits on your own time schedule.* I will let you know the dates and locations as soon as practical for your schedule. Dress should be professional/business-casual. We will typically meet at the main office of the schools fifteen minutes before our scheduled observation begins. Please, give yourself plenty of time to arrive at site. The class attendance policy carries over to these observations. Some locations require a considerable drive depending on where you live in the metro area. Carpooling is highly encouraged. During your observations you should feel free to get up and move about the classroom. Take careful notes to share and write down questions to be answered later when we come together to share our experiences at the next regular class meeting.

**Course Assignments:**

*Class/Fieldwork Participation:*

Participation grades will reflect the following personal qualities: punctuality for all classes and field experiences; personal preparation for all aspects of the class; and active and positive involvement/attitude in learning, discussing, and demonstrating during class. You will individually participate in ongoing, weekly demonstrations of your ability to model musical concepts and fundamentals to both ensemble and individuals and to correctly diagnose musical problems that are encountered. Consistent, successful demonstrations of these skills constitute the core of your class participation grade.

*Portfolio:*

Instrument knowledge worksheets will be given to you periodically throughout the semester. You will be asked to answer questions and address common problems related to the various wind and percussion instruments. This information should be primarily gathered from your text, *The Teaching of Instrumental Music.* All answers must be in your own words and not simply copied or paraphrased. Please answer all questions as accurately and detailed as possible to receive full credit. The completed worksheets should be organized and placed within a separate section of your portfolio binder.
Additional materials to include in separately organized sections of your portfolio binder include class notes and handouts, field experience observations (you will be given a question guide), and any other information pertinent to our class and your learning. Binders should be neat with clearly labeled sections using dividers. You will turn in your portfolio on two separate occasions (see calendar below). The midterm and final exams will be developed primarily from the materials within.

**Midterm Exam:**

Midterm exam questions will be based on material from your worksheets, class notes and class textbook as well as from additional information covered during class. Use complete, clear sentences with as much detail as practical to answer the questions, unless the question specifically calls for a list or similar format.

**Peer Teaching Project/Demonstration**

This assignment will consist of you preparing a brief lesson plan and teaching that lesson to the class ensemble. The lesson will be assigned by the instructor and taught to the group using techniques and skills gathered during the semester. This lesson will be concept-driven and will be graded based on how effectively you impart the musical concept to the group and how they respond accordingly. Correct fundamentals, musicianship, and proper playing habits should be modeled and stressed to the group during the lesson. The lesson will last approximately 10 minutes. Lesson plan format will be provided.

**Final Examination:**

The final exam will consist of a combination of both specific and open-ended questions related to course content. This will be a written exam.

**Grading Policy:**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Point Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class/Fieldwork Participation</td>
<td>200</td>
</tr>
<tr>
<td>Portfolio</td>
<td>100</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>100</td>
</tr>
<tr>
<td>Peer Teaching Project/Demonstration</td>
<td>100</td>
</tr>
<tr>
<td>Final Examination:</td>
<td>100</td>
</tr>
<tr>
<td><strong>Total Points Available</strong></td>
<td>600</td>
</tr>
</tbody>
</table>
Minimum Grade for Passing Course and Moving Ahead in Program is a B***

Grading Scale:

<table>
<thead>
<tr>
<th>Percentages</th>
<th>Points</th>
<th>Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>95 – 100%</td>
<td>570-600</td>
<td>A</td>
</tr>
<tr>
<td>90 – 94.99%</td>
<td>540-569</td>
<td>A-</td>
</tr>
<tr>
<td>85 – 89.99%</td>
<td>510-539</td>
<td>B+</td>
</tr>
<tr>
<td>80 – 84.99%</td>
<td>480-509</td>
<td>B</td>
</tr>
<tr>
<td>77 – 79.99%</td>
<td>462-479</td>
<td>B-</td>
</tr>
<tr>
<td>75 – 76.99%</td>
<td>450-461</td>
<td>C+</td>
</tr>
<tr>
<td>70 – 74.99%</td>
<td>420-449</td>
<td>C</td>
</tr>
<tr>
<td>67 – 69.99%</td>
<td>402-419</td>
<td>C-</td>
</tr>
<tr>
<td>65 – 69.99%</td>
<td>390-401</td>
<td>D</td>
</tr>
<tr>
<td>&lt; 65%</td>
<td>389</td>
<td>F</td>
</tr>
</tbody>
</table>

Attendance Policy:

Weekly attendance is required. One absence is allowed for whatever reason. Two absences will result in one’s grade being lowered by one letter. Subsequent absences will continue to lower your grade by another letter grade per absence. Extenuating circumstances will be considered on a case-by-case basis and are up to the discretion of the instructor. If habitual, tardiness as well as leaving class prior to dismissal will result in the lowering of one’s grade by a letter as well. Communication with the instructor is the key. **For any anticipated absence, notify the instructor via email prior to class no less than 24 hours in advance.** For an emergency, notify as soon as physically able, but within 24 hours of having missed class. Due to the participative nature of the course, your absence will impede the overall learning experience of others and impact the effectiveness of the class. If absent on a date where assignments are due, the assignments are due prior to start of class that day via email attachment or another agreed upon arrangement. If absent, students are responsible for obtaining all materials or information given during class. Late assignments without proper notification and instructor/student agreement will not be accepted for credit. To facilitate communication, please check your GSU email at least every 24 hours.

Acceptable Use of Classroom Technology

Appropriate use of technology is encouraged in GSU courses. However, during class sessions, students are asked to refrain from any use of technology that is unrelated to the class (especially cell phones). Students who insist on using technology for purposes other than class-related work will be asked to leave the room.
Academic Honesty:

From the GSU Student Handbook, Section 409.01, Policy on Academic Honesty, Introduction: "As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. The university assumes as a basic and minimum standard of conduct in academic matters that students be honest and that they submit for credit only the products of their own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that students refrain from any and all forms of dishonorable or unethical conduct related to their academic work. The university's policy on academic dishonesty is published in On-Campus: Student Handbook, 2015-2016. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. A copy of the University policy has been given to you with this syllabus.

Accommodations and Support Services:

It is the policy of GSU to adhere to the letter and spirit of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Students who wish to request accommodation for a disability may do so by registering with the office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought. All questions regarding student disabilities should be directed to the Office of Disability Services. (If this applies to you, please discuss with me in a confidential manner prior to the second week of course.

Course Withdrawal:

All initial Add or Drops must be completed prior to 5:00 PM on Friday, August 28, 2015. For purposes of withdrawal after this initial period, the semester midpoint is Tues. October 13, 2015. Students desiring to withdraw from class or classes must follow the procedure appropriate for the period of time in the semester. (see GSU student handbook 401.05 along with Academic Calendar for 2015-2016). All withdrawals must be completed no later than two weeks before the last day of scheduled classes for the term except in those cases where hardship status has been determined in accordance with university policy. A student who withdraws after the midpoint of the semester is assigned a grade of "WF," except in those cases in which (1) hardship status is determined by the Office of the Dean of Students because of emergency employment, or health reasons, and (2) the student is doing passing work, as determined by the student's instructor(s).
Course Calendar:

The following is a suggested outline of the course schedule and revisions may be necessary due to needs of students, instructor, or unforeseen circumstances. Prior notice will be given to students as necessary. **Listed worksheets are due on the accompanying date. Listed quizzes or teaching demonstrations occur on the accompanying date.** If absent on due date, assignments are due prior to start of class that day via email attachment or another agreed upon arrangement. A full letter grade will be deducted from each assignment for every week the individual assignment is late.

***REMEMBER***
With the exception of Thanksgiving week, please reserve ALL Fridays mornings through December 4th unless notified otherwise

| Aug. | 24 | Introductions, syllabus review, pre-evaluation |
|      | 31 | Podium Work/Class Discussion |

| Sept. | 7  | *No Class-Labor Day* |
|       | 14 | **Flute/Clarinet Worksheet Due** |
|       | 21 | Podium Work/Class Discussion |
|       | 28 | **Trumpet/Horn Worksheet Due** |

| Oct.  | 5  | **Mid Term Exam / Portfolio Due** |
|       | 12 | TBA |
|       | 19 | **Low Brass Worksheet Due** |
|       | 26 | Podium Work/Class Discussion |

| Nov.  | 2  | **Oboe/Bassoon Worksheet Due** |
|       | 9  | Podium Work/Class Discussion |
|       | 16 | **Peer Teaching Project / Demonstration (assigned date)** |
|       | 23 | *No Class: Thanksgiving Holiday* |
|       | 30 | **Peer Teaching Project / Demonstration (assigned date)** |

| Dec.  | 7  | **Portfolio Due** |
|       |    | **Peer Teaching Project / Demonstration (assigned date)** |
|       | 14 | **Final Exam** |
Teaching Beginning Strings

MUS 3358
(CRN 18552)

Professor: Dr. Martin Norgaard  Phone: 404-413-5930
Email: mnorgaard@gsu.edu  Office: Haas-Howell 606

Office Hours: Mondays & Wednesdays 2-4 PM, not guarantee without an appointment. Available at additional times by appointment.

Music Education Program Theme:
Musical Growth through Artistic Teaching

Teacher Education Unit Mission:
The GSU Professional Education Faculty represents a joint enterprise within an urban research university between the College of Arts and Sciences and the College of Education, working in collaboration with P-16 faculty from diverse metropolitan schools. Grounded in these collaborations, our mission is to prepare educators (i.e., teachers and other professional school personnel) who are:

- **informed** by research, knowledge and reflective practice;
- **empowered** to serve as change agents;
- **committed** to and respectful of all learners; and
- **engaged** with learners, their families, schools, and local and global communities.

COURSE DESCRIPTION
(as published in the catalog)
Prerequisite: Mus 3240 with grade of C or higher and MUS 3310 with grade of B or higher; or consent of instructor. Music education students must meet course prerequisites; performance students are restricted to those who have passed an audition for the School of Music and are admitted to the class by consent of instructor. Organizing and teaching beginning string programs for groups and individuals. Contextual emphasis on school settings, including recruiting/retention, program development, motivation, repertoire and methods assessment/evaluation, and major pedagogues. Teaching pedagogy consistent with national standards. Students will demonstrate ability to model on primary and secondary instruments. Field experience in a school setting is required for music education students; performance students may select projects related to studio teaching.
COURSE OBJECTIVES
By the completion of this course:

1. 80% of student will be able to explain fundamental principles of human learning and their application in the development of intellectual and motor skills.

2. 80% of student will be able to create successful learning experiences that effectively change student thinking and behavior.

3. 80% of student will be able to systematically analyze the effectiveness of their teaching on the basis of student accomplishment using the video-based analysis tool Scribe.

4. 90% of student will be able to model beginning and intermediate string techniques including two-octave scales, vibrato, shifting and various bow techniques.

5. 100% of student will be able to demonstrate knowledge of issues relating to string programs in the schools including recruitment, retention, class management, assessment and using the national standards for curriculum development.

REQUIRED TEXTBOOKS AND SOFTWARE

http://cmil.music.utexas.edu/online-resources/scribe-4/description/

http://www.amazon.com/Strategies-Teaching-Strings-Successful-Orchestra/dp/0199857229/

ADDITIONAL RESOURCES (available in the media center)


ORGANIZATIONS

Membership in Collegiate NAfME is strongly recommended. Members usually travel together to the annual Georgia Music Educators Conference. GMEA features educational sessions and is essential for building a professional network. Please see posted signs or contact Dr. Welborn for more information.

INSTRUMENTS

During the first week of classes you will need to check out an instrument that you will keep until the last class day. You will need to fill out a rental contract that must be signed by Dr. Norgaard. There is a fee of $25 for the instrument rental. This fee is to be paid to Pamela Leintz, the receptionist for the School of Music. Take the receipt to Standard building 217 where you will check out the instrument. You MUST have an instrument by the second class meeting.

FIELD EXPERIENCE

There is an 18 hour field experience requirement for this class. This requirement will be fulfilled as follows:

1. Class observation: On selected Friday mornings, the class will observe string classes in the area. These will be scheduled in advanced during class.

2. Bowed string majors will be asked to assist with string classes at the Drew Charter School. Please note the GSU student may not be alone with Drew students. Some of these classes will be videotaped and used for analysis in Scribe. More details will be given in class.

3. Bowed string majors may tape other teaching situations for videotape analysis. This last option must be approved by the instructor.

ATTENDANCE

On-time attendance is assumed for all regularly scheduled class meetings. Unavoidable absences must be cleared with the instructor in advance except in the case of extreme emergencies. Students are expected to attend class, arrive on time and participate actively. Students are allowed one absence as long as the instructor is notified prior. Each additional absence for any reason will decrease the final grade by one letter grade. Tardies and early departures will negatively affect the class participation grade. Tardies beyond 15 minutes count as an absence.
**CELL PHONE USE**
Cell phones must be turned to SILENT (not to “vibrate”) at the start of class and should remain SILENT for the entire class time. Text messages may be checked during breaks but no allowances will be made for the return of calls that overlap with the resumption of class following the break.

**COMMUNICATION**
Though all written assignments are uploaded through D2L, feel free to email me with questions and concerns. Please use the email address listed above. Do NOT use the email feature in D2L.

**COMPUTER USE**
Please bring your laptop to class. You will practice using applicable software, take notes, and write during class. You may NOT use unrelated software programs or view unrelated websites during class.

**GRADING POLICY**
Grades are based on numerical evaluations of Masteries, class quizzes, papers & lesson plans, the mid-term exam, and the final report. All numerical grades will be given in increments of 5 (e.g. 85, 90, 95). In addition, pass/fail assignments (teaching video excerpts 1, 2, and 3; Scribe analysis 1, 2 and 3; final presentation) must be completed and turned in on time. Students will be given the opportunity to retake masteries once. Papers and lesson plans may also be revised once. Only the revised grade from retakes and revisions will be considered. Note that the most significant class assignments are graded pass/fail. The engagement in class activities, knowledge of assigned readings, and attendance is all incorporated into the class participation grade (see the section on “Attendance” above). Grades are not strictly quantitative — the instructor reserves the right to make qualitative judgments regarding attitude, promptness, level of preparation, and other relevant characteristics. Numerical evaluations will use a scale of 0-100 in which

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-94</td>
</tr>
<tr>
<td>A-</td>
<td>93-90</td>
</tr>
<tr>
<td>B+</td>
<td>89-87</td>
</tr>
<tr>
<td>B</td>
<td>86-84</td>
</tr>
<tr>
<td>B-</td>
<td>83-80</td>
</tr>
<tr>
<td>C+</td>
<td>79-77</td>
</tr>
<tr>
<td>C</td>
<td>76-74</td>
</tr>
<tr>
<td>C-</td>
<td>73-70</td>
</tr>
<tr>
<td>D</td>
<td>69-60</td>
</tr>
<tr>
<td>F</td>
<td>below 60</td>
</tr>
</tbody>
</table>

A+ is only given when a student performs exceptional work of a quality that exceeds all regular class requirements.
The final grade will be calculated according to the following formula:

Mastery grades:  10%
Class quizzes:      10%
Papers & lesson plans:  20%
Mid-term exam:       10%
Final report:        10%
Class participation:  15%
Pass/fail assignments: 15%
Final presentation (pass/fail)  10%

COURSE EVALUATION
Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State University. Upon completing this course, please take time to fill out the online course evaluation.

OFFICE OF DISABILITY SERVICES
Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which an accommodation is sought.

SYLLABUS LIMITATIONS
The course syllabus provides a general plan for the course. However, just as you would in a regular public or private school, I will adjust the plan according to the performance level of the class.

ASSIGNMENTS
All written and taped assignments must be completed and submitted by 10AM on the date listed in the course calendar. All written assignments are submitted through Desire2Learn. All assignments should be submitted on time. You are allowed a maximum of 2 late assignments not including the final report (submit by using the “Late box” in D2L). Once you have reached the maximum of allowed late assignments ALL OTHER LATE ASSIGNMENTS WILL AUTOMATICALLY RECEIVE A GRADE OF ZERO. Since assignments are submitted electronically due dates are not related to class absences.

1. Class Teaching – You will teach the class three times. Each time, you will follow the related lesson plan. You MUST be able to demonstrate the exercises and/or music you teach using your primary string instrument. If teaching a piece of music using a score, you MUST study the score
prior to class and be able to PLAY and SING each line in the score (model). If you start teaching the class without sufficient knowledge of the score, I reserve the right to stop the rehearsal and move your class teaching to another day.

2. Video of Lessons—You will tape your teaching during class. String majors will tape teaching at Drew Charter School or at other approved situations. You will edit, compress, and forward video from three of your lessons through D2L or LiveText. For each video you will submit a successful and an unsuccessful rehearsal frame. Each clip should be about 2-5 min in length (so your total video is between 4 and 10 minutes long) and must be preceded by a blank screen that states the date, topic, location, and whether the rehearsal frame was successful or not. By the end of the semester you will have a video-taped record of your progress as a teacher as defined by your ability to cause positive change in student behavior. Note, there is no grade contingency associated with the quality of your teaching as the videos are graded as pass/fail. To pass, all you have to do is submit the video by the deadline. To learn to teach you will need to practice. Consider these lessons part of that practice in which guidance will be provided during class. Yes, we may look at your teaching videos during class. That can be intimidating but I promise you will become a better teacher in the process! Note you MUST compress all videos so the file is no more than 50 MB.

3. Test Movie—During the first class, you will tape a teaching demonstration. You will view this movie and identify Rehearsal Frames. Then you will edit the movie so it only contains ONE Rehearsal Frame. You will add a blank screen in the beginning of the edited movie that includes the date, topic, and location of the movie. Then you will compress the movie so it is less than 20 MB and upload it to D2L.

4. Scribe Analysis—Accompanying each video you will upload a copy of the Scribe data from the ENTIRE lesson segment from which the excerpts were taken. You will use the Scribe data to select successful and unsuccessful rehearsal frames. Please note the video file is different from the Scribe file. You upload both! The video file is a movie file (e.g., .mov). The scribe file is an xml file. You will use some of the following coding scheme (exact directions will be given in class):

Teacher Codes:
Activity (timed code)—this is a timed code that should be assigned whenever the teacher (you) are engaged in activity while the students are inactive
Model (timed code)—this is a timed code that should be assigned when you are demonstrating (with or without your instrument)
Positive Fb—a positive assessment of one or more aspects of a preceding student performance
Negative Fb—a negative assessment of one or more aspects of a preceding student performance
Information—a statement containing information that does not direct the student to perform a specific action (e.g., "Beethoven is dead," "Bird lives."
Directive—a statement directing the student to perform a specific action (do not include directions about what to play or where to begin in the music; ignore these statements) (e.g., "Take more time before you begin the next phrase."
"Make the C-sharp higher this time."
Question—a nonrhetorical question (one for which you expect and answer) (e.g., "Which of the last
three notes was out of tune?" "What's a good alternate fingering that you could use here?"

*Off-task* — a statement or question that is not germane to the instructional goals of the moment
(e.g., "Nice shoes!" "Where'd you get that gig bag?")

Student Codes:
*Student Perf* (timed code) — any performance by the student with or without the instrument
*Duet Perf* (timed code) — student performance together with the teacher

*Positive* — a student performance trial that is either of good quality or, if not of good quality, better
than the preceding performance trial

*Negative* — a student performance trial that is not of good quality and is no better than the preceding
performance trial

5. **Mastery** - You will be graded on five masteries that are video-taped in class on selected weeks
playing your primary string-class instrument.

6. **Method Book Comparison Paper** — You will write a paper comparing various method books.
Length: around 3 pages double-spaced.

7. **Diverse Learners Paper** - You will synthesize information from class observations, assigned
readings, and other classes (e.g. EDUC 2120 & EXC 4020) in a paper on diverse learners in the
string classroom. Diversity for the purposes of this assignment is defined as ethnicity, ESOL
students (English to Speakers of Other Languages), special needs, and gifted. Length: around 3
pages double-spaced.

8. **Lecture Paper** — You will attend the lecture listed below. Afterwards you will write a short paper
describing the event and how the content relates to this class. Length: around 2 pages double-
spaced.

   Bob Duke: title TBA
   Kopleff Recital Hall
   6-7PM, Thursday, April 3, 2014

9. **Lesson Plans** — Each lesson plan should include the elements listed in Appendix A. The exact
format is up to you. You will submit three lesson plans for a grade. All lesson plans will be for
heterogeneous group classes such as our class (similar to a middle school string class). You will
be asked to teach our class using one or more activities from your lesson plans. Each lesson plan
should include several activities including exercises and a piece of music. You will select at least
one activity from each of the following to use in each lesson plan: *Strategies for Strings DVD*,
*ASTA Curriculum*. You will select at least one of activity depending on instrument to use in one
of your lesson plans: *Rolland DVD (violin & viola), Sharp DVD (cello), and Bradetich DVD (bass).*

10. **Lesson Plan Drafts** — For each lesson plan, you will submit a draft lesson plan that is graded
pass/fail. You MUST receive a grade of “pass” on the draft in order to be allowed to submit the
final lesson plan. Only the final lesson plan based on the draft will receive a numeric grade.
11. Observations – A template for these observations will be provided. The observations will be completed while we attend area string classes and turned in immediately afterwards.

12. Final Report – You will write a final report concerning your last class teaching episode. The report is in three parts. More specific instructions will be given in class. This format is based on the new portfolio assessment, edTPA, that you will be required to take during Student Teaching:
   
a. Planning for Instruction
   - Lesson Plan (this is your Lesson Plan 3)
   - A description of your context for learning (2 pages double spaced)
   - Commentary explaining your plans (2 pages double spaced)

b. Instruction
   - Commentary on your teaching in Video 3 (2 pages double spaced)

c. Assessment
   - Description of the assessments used in Lesson Plan 3 (2 pages double spaced)

13. Final Class Presentation – You will present to the class for about 8 minutes concerning your own development as a teacher throughout the semester as illustrated by video excerpts. You are to compose an edited movie that includes at least three video excerpts that illustrate the changes in your own behavior between the beginning and end of the semester. Each of the three excerpts must be at least 30 seconds in duration. Each excerpt should be preceded by a black screen that gives the date and description of the excerpt that follows (what class, what the excerpt illustrates). I would prefer that the entire set of excerpts not exceed 5 minutes. The excerpts may be taken from any of the lessons you videotaped during the term.
# COURSE CALENDAR

*I reserve the right to adjust the schedule at any time (see above)*

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics and Readings (Readings must be read prior to class)</th>
<th>Assignments due (Videos and Scribe analysis are always due ONE WEEK after the related Class Teaching)</th>
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<tbody>
<tr>
<td>1</td>
<td>1/14</td>
<td><em>The Rehearsal Frame, Setup Review, taping, editing and compressing movies</em></td>
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<tr>
<td>2</td>
<td>1/21</td>
<td><em>Scribe, Lesson Plans and slurs</em></td>
<td>Test movie</td>
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<tr>
<td></td>
<td></td>
<td>**Intelligent Music Teaching –<strong>Precision in Language and Thought (p. 9-22) &amp; Effecting Change (p. 159-170)</strong></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>**Strategies For Teaching Strings –<strong>Ch. 2: Beginning String Class Instruction (review)</strong></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1/28</td>
<td><em>What to Teach</em></td>
<td>Mastery 1: Slurs</td>
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<td>**Intelligent Music Teaching –<strong>What to Teach</strong></td>
<td>Lesson Plan 1, draft</td>
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<tr>
<td>4</td>
<td>2/4</td>
<td><em>Assessment, Shifting</em></td>
<td>Class Teaching 1: Group A</td>
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<td>**Intelligent Music Teaching –<strong>Assessment</strong></td>
<td>Mastery 2: Improvisation</td>
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<td></td>
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<td>**Strategies For Teaching Strings –<strong>Ch. 3: Intermediate String Class Instruction (review)</strong></td>
<td>Lesson Plan 1</td>
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<td>5</td>
<td>2/11</td>
<td><em>Designing Sequential Instruction</em></td>
<td>Class Teaching 1: Group B</td>
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<td>**Intelligent Music Teaching –<strong>Sequencing Instruction</strong></td>
<td>Video and Scribe 1: Group A</td>
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<td>6</td>
<td>2/18</td>
<td><em>Intermediate String Techniques : Review</em></td>
<td>Class Teaching 1: Group C</td>
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<td>Video and Scribe 1: Group B</td>
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<td>2/25</td>
<td><em>Mid-term exam</em></td>
<td>Class Teaching 2: Group A</td>
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<td>Lesson Plan 2</td>
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<td></td>
<td></td>
<td></td>
<td>Video and Scribe 1: Group C</td>
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<tr>
<td>8</td>
<td>3/4</td>
<td><em>Evaluating Feedback</em></td>
<td>Class Teaching 2: Group B</td>
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<td></td>
<td></td>
<td>**Intelligent Music Teaching –<strong>Feedback</strong></td>
<td>Mastery 3: Shifting</td>
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<td></td>
<td>Video and Scribe 2: Group A</td>
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<tr>
<td>Week</td>
<td>Date</td>
<td>Activity</td>
<td>Notes</td>
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<tr>
<td>9</td>
<td>3/11</td>
<td>Visit to LGPE, District V Orchestra Site B Benjamin E. Mays High School 3450 Benjamin E. Mays Dr. SW Atlanta, Georgia 30331</td>
<td>Video and Scribe 2: Group B</td>
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<tr>
<td>10</td>
<td>3/25</td>
<td>Transfer</td>
<td>Class Teaching 2: Group C Mastery 4: Spiccato Lesson Plan 3, draft</td>
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| 11   | 4/1  | *Analyzing Method Books*  
*Strategies For Teaching Strings* – Ch. 10: Method Books and Music for the School Orchestra Program | Class Teaching 3: Group A  
Lesson Plan 3  
Video and Scribe 2: Group C |
| 12   | 4/8  | *Student Diversity*  
Reading TBA | Class Teaching 3: Group B Mastery 5: Vibrato  
Method book review paper  
Video and Scribe 3: Group A |
| 13   | 4/15 | *Recruitment and Retention*  
*Strategies For Teaching Strings* – Ch. 9 String Student Recruitment and Retention | Class Teaching 3: Group C  
Student diversity paper  
Video and Scribe 3: Group B |
| 14   | 4/22 | Review | Duke Lecture paper  
Video and Scribe 3: Group C |
| 14   | 4/29 | Final Presentations | Final Report & Assignment  
Checklist due 11:59PM |
MUS 3358 - ASSIGNMENT CHECKLIST

NAME: ________________________________

Submitted/presented

<table>
<thead>
<tr>
<th>VIDEOS &amp; Scribe Analysis</th>
<th>(date)</th>
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<tr>
<td>1. Video 1 excerpts &amp; Scribe Analysis of entire lesson</td>
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<tr>
<td>2. Video 2 excerpts &amp; Scribe Analysis of entire lesson</td>
<td>_____</td>
</tr>
<tr>
<td>3. Video 3 excerpts &amp; Scribe Analysis of entire lesson</td>
<td>_____</td>
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<th>MASTERSIES</th>
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<tr>
<td>1. Mastery 1: Slurs (Source: ____________)</td>
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<td>2. Mastery 2: Improvisation (Source: ____________)</td>
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<td>3. Mastery 3: Shifting (Source: ____________)</td>
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<tr>
<td>4. Mastery 4: Spiccato (Source: ____________)</td>
</tr>
<tr>
<td>5. Mastery 5: Vibrato (Source: ____________)</td>
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<table>
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<tr>
<td>1. Method Book Comparison</td>
<td>_____ _____</td>
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<td>2. Diversity Paper</td>
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<td>3. Duke Paper</td>
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<th>LESSON PLANS</th>
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<tbody>
<tr>
<td>1. Lesson Plan 1:</td>
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<td>2. Lesson Plan 2:</td>
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<td>3. Lesson Plan 3:</td>
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<tr>
<th>FINAL</th>
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</thead>
<tbody>
<tr>
<td>1. Presentation</td>
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<tr>
<td>2. Report</td>
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</tbody>
</table>

This checklist and all outstanding work must be submitted by 4/29/14 at 11:59PM.
Appendix A

Lesson Plan Format

I. Grade Level

II. Musical Concept/Lesson Goal
   - SWKT: Students Will Know That…
   (This will include musical vocabulary)

   III. Observable Learning Outcomes/Objectives
         - SWBAT: Students Will Be Able To…
         (This will include musical skills)

IV. Students’ Prior Knowledge

V. National Standard(s) Addressed

VI. Materials Needed for Lesson (Student and Teacher)

VII. Teaching Procedures and Evaluation.
     a. Each step in the sequence of activities must include:
        • Description of activity
        • Evaluation of activity
        • anticipated length of activity
        • A statement concerning adaptations for students with IEPs
     b. Each step in the sequence could include:
        • transition statement(s)
        • questions students will be asked
Appendix B

National Standards for Music Education
(for more information, see http://musiced.nafme.org/about/the-national-standards-for-arts-education-introduction/)

1. Singing, alone and with others, a varied repertoire of music.

2. Performing on instruments, alone and with others, a varied repertoire of music.

3. Improvising melodies, variations, and accompaniments.

4. Composing and arranging music within specified guidelines.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.
Choral Music in Schools, MUS 3340
Wednesdays, August 26–December 2 (5:45 PM – 8:15 PM); Room HH607
…and six Friday mornings (8:00 AM – noon) for fieldwork as noted in schedule

Dr. Paulette Sigler
Office: Haas-Howell, 624
Office Hours: By appointment. Wednesday 3:00–5:30 PM
Cell Phone: 404-213-6448 (use only in emergency)
Email: psigler1@student.gsu.edu*

MUSIC EDUCATION PROGRAM THEME:
Musical Growth through Artistic Teaching
TEACHER EDUCATION UNIT THEME:
Preparing Informed, Empowered, Committed, and Engaged Educators
TEACHER EDUCATION UNIT MISSION: The GSU Professional Education Faculty represents a joint enterprise within an urban research university between the College of Arts and Sciences and the College of Education, working in collaboration with P-16 faculty from diverse metropolitan schools. Grounded in these collaborations, our mission is to prepare educators (i.e., teachers and other professional school personnel) who are: informed by research, knowledge and reflective practice; empowered to serve as change agents; committed to and respectful of all learners; and engaged with learners, their families, schools, and local and global communities.

COURSE DESCRIPTION:
Prerequisite: Admission to music education program or consent of instructor. Overview of choral music in school settings from elementary through high school. Applications of choral conducting, arranging, and vocal pedagogy. Vocal development among children and adolescents, building the choral program, selecting repertoire, classroom management, methods, and rehearsal techniques. This course will include extensive fieldwork.

COURSE OUTCOMES:
1. 80% of students will be able to implement sequential learning strategies based on the Georgia Performance Standards in Music.
2. 80% of students will successfully develop a scope for a curriculum of choral music, a series of lesson plans for a piece of music, and a library of repertoire groupings designed to meet the needs of varied choral ensembles.
3. 80% of students will successfully demonstrate techniques to build and administer choral ensembles at the elementary, middle school, and high school levels.
4. 80% of students will develop personal philosophies of choral music education applicable to teaching in public and private schools.
5. 100% of students will become aware of the opportunities and challenges that await choral directors who work with choirs of different ages, abilities, genders, and goals.
6. 90% of students will demonstrate a basic understanding of vocal development and tonal characteristics of the child, young adolescent and high school voice.
REQUIRED TEXTS:


REQUIRED ARTICLES:

as of 8/23/15, all are available electronically copy via University Library


**REQUIRED MEMBERSHIPS: Deadline: Wednesday, September 9**

1. LIVETEXT. This one-time membership is required of all education majors at GSU. Please see the final two pages of this syllabus for details. Additional info: [http://msit.gsu.edu/4785.html](http://msit.gsu.edu/4785.html)

2. CNAfME. The collegiate branch of NAfME: The National Association for Music Education. All CNAfME registrations are done online ($28) at [www.nafme.org](http://www.nafme.org) for national & Georgia dues; GSU chapter dues ($10) are to be paid here at GSU. Register immediately for national and Georgia; register for GSU chapter when announced.

3. ACDA. The American Choral Directors Association. [www.acda.org](http://www.acda.org)

4. SPAGE. All music education students are required to join SPAGE, a liability policy that covers you for duties you are required to perform by GSU and the School of Music in the schools, such as observations, practicums, student teaching, etc. You must submit proof of membership on or before your first school observation. You may apply for membership at: [http://www.pagefoundation.org/spage/join.html](http://www.pagefoundation.org/spage/join.html)
COURSE FORMAT: Wednesday classes will encompass the primary content and practical sessions of the course. Friday off-campus classes will be used for observations of choral programs in schools (the first visit) and teaching experiences (the second visit).

COMPLETION OF ASSIGNMENTS:

- **THIS IS A READING-INTENSIVE CLASS.** Be prepared with assignments read before coming to class; bring assigned readings to class.
- **It is expected that you will need to spend between 8 and 9 hours per week completing assignments, reading, and rehearsing for proficiencies & demonstrations.** This is the standard length of time expected of upper-level undergraduate course work (3 hours of outside work per credit).
- All assignments are to be word-processed and free from grammatical and spelling errors.
- Late assignments will not be accepted for any reason.
- Students may not use accompanists when presenting teaching demonstrations, except as specifically agreed to by Mrs. Sigler

ATTENDANCE: (General)
Students are allowed one absence from the Wednesday evening classes. Each additional absence will lower the final grade one full letter grade. Since a minimum grade of B must be earned in the course, three absences will therefore require the student to retake the course. No absences are allowed for Fridays per state regulations. A Friday absence must be made up in a school setting similar to the one missed. However, no allowance will be made for missed work. Due to peer-teaching, discussion, and skill development in the course, absences will impede your learning and severely impact the learning of your peers. Plan your absence(s) with your performance & recital attendance needs in mind.

ATTENDANCE: (Field Experiences)
Friday mornings have been designated as “laboratory” times for this class and will meet on the dates listed in this syllabus. We will meet in schools in metro Atlanta for observations and teaching demonstrations on six Friday mornings. Directions and other information about these field experiences will be distributed by email during the week prior to the school visit. Attendance will be taken at the time indicated by the instructor. **Poor directions or traffic troubles will not constitute an excused tardy or absence.** Non-Degree students currently holding teaching positions will not be required to attend these sessions, but will instead videotape their teaching on those days and turn in the videos for viewing by the instructor and, occasionally, the class. **No absences are allowed per state regulations.**

CELL PHONE USE:
Cell phones will be turned off (not “vibrate” mode) prior to the start of class.

ACADEMIC HONESTY:
All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read Section 1380 in the 2011-12 Georgia State University Undergraduate Catalog to review policies on academic honesty.
ACCOMMODATION FOR STUDENTS WITH DISABILITIES:
Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first submit documentation to the Office of Disability Services (Suite 203 of the Student Center).

FINAL EXAM:
The final exam will consist of two sections. Section 1 (80%) – A written exam covering content and readings encountered during the semester. Section 2 (20%) – Listening/Lesson plan. Students will listen to a choir sing a piece of music that we studied in class earlier in the semester. First, students will evaluate the performance using the GMEA Adjudication Form. Students will then develop a lesson plan to address any issues noted in that performance. (Imagine that the recording was of your choir’s rehearsal. You only have one 15-minute rehearsal segment remaining before the concert. What would you do?)

GRADING POLICY:
The following complex point system will serve as the starting point for determination of your final grade. A final grade of B or better is required in order to progress to other courses in the music education program. This course will use plus and minus grades. The instructor reserves the right to adjust final grades of all students upward (but not downward) by the same amount. Attendance will be a factor in the determination of final grades.

Piano work is worth 18% of the total course grade.

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>Musical Skills</td>
<td>300</td>
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<tr>
<td>Piano Work (90)</td>
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<tr>
<td>Vocal Modeling (120)</td>
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<td>Conducting (90)</td>
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<tr>
<td>Weekly Knowledge &amp; Engagement Grades</td>
<td>240 (12 x 20 each)</td>
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<td>Fieldwork Teaching Demonstrations</td>
<td>150 (3 x 50 each)*</td>
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<td>Rehearsal Technique</td>
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<td>Choral Resource Book</td>
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<td>Final Exam</td>
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<td>Lesson Plans (Field Teaching &amp; Competency 8)</td>
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<tr>
<td>Video Reviews</td>
<td>30 (3 x 10 each)</td>
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Total Points: 1000

*note: your ability to use the piano to assist your rehearsal is worth 40% of the grade for fieldwork teaching demonstrations

For your reference:
A = minimum of 900 points
B = minimum of 800 points
COMPETENCY AREAS: *Completed in class as except as noted.*

Each student will demonstrate ten areas of competency during the semester as indicated. Students assigned a letter on the first day of class; those letters and the competency due dates are on the attached schedule of assignments. Some competencies will be performed in a field work environment, videoed and sent to Mrs. Sigler. Point values are indicated on previous page.

- Competency 1: Warm-up a choir according to the format discussed in class. (In class)

- Competency 2: Sing a “classical” piece of your choice modeling solid vocal technique and musicianship skills (intonation, rhythm, expression, etc.). You may select from the All State Chorus audition repertoire. See GMEA website.

- Competency 3: Lead, without assistance from the piano (beyond giving initial pitches), a 10-minute rehearsal using only vocal modeling. The only spoken words can be purely logistical directions (i.e. “Tenors, look at measure 12”). Repertoire to be assigned.

- Competency 4: Audition an individual for an imaginary choir.

- Competency 5: Piano accompaniment of “Good Night” (arr. Rao).

- Competency 6: Sight-read two melodies (one major, one la-based minor) using solfege

- Competency 7: Lead the class in preparation and then performance of a sight-reading exercise according to the GMEA rules for Large Group Performance Evaluations.

- Competency 8: Conduct a 20-minute rehearsal on repertoire of choice; you must demonstrate that you are aware of problems in the rehearsal and are able to “think on your feet” when offering suggestions and solutions. Hand Dr. Sigler a copy of your lesson plan when you conduct the rehearsal. Your ability to use the piano to assist your rehearsal is 40% of the grade. (In class) *Date to be determined.*

- Competency 9: Play all parts – simultaneously -- of an assigned SATB octavo printed in open-score format; this will include transposition of the tenor part as necessary. *Date to be determined.*

- Competency 10: Play all parts – simultaneously – of a homophonic chorale selected at random from a traditional hymnal. Limited to the keys of C, F, G, B-flat, and D.

CHORAL ARRANGEMENT: *Graduate Non-Degree Students Only* (exception: students with courses in choral arranging and instrumentation/orchestration on undergraduate transcripts). Arrange a melody (folk, patriotic, art song) for a middle school chorus in 3-part mixed voicing and at least three melodic instruments in addition to piano or organ; at least two of the melodic instruments must be transposing instruments.
CHORAL RESOURCE BOOK: Due Wednesday, December 2

- The resources should be assembled in 3 ring binders & organized according to this outline.
- Each section should be demarcated by cardboard separators or other devices. Include in each section: (a) all relevant handouts from the classes, (b) your notes from class lectures/demonstrations, (c) your notes from the required readings, (c) photocopied portions of the required readings that are especially important, (d) all articles read that pertain to that section, (e) ideas or techniques garnered during class discussions, from your classmates, or from your fieldwork observations.
- The “Philosophy of Choral Music Education” section should reflect your growth in this class. It should be written in your words. It must be grammatically correct and free from errors. Use multiple proof-readers. Limit: 2 double-spaced pages; 12-pt font; 1” margins.
- The “Reflections” section should contain your thoughtful engagement with the work of the class after each class meeting. List these reflections by date (there should be a separate entry for each date on the course calendar). Consider beginning your reflective statements with:
  1. “I did not know that…”
  2. “This reminds me of…”
  3. “I can use these particular concepts or techniques (name them) when I…”
  4. “I’m still not sure about…”
- The “Warm-Up and Voice-Building” section should contain examples of activities done in class (there will be LOTS of them!) and others that you collect along the way. You may wish to purchase staff paper for this purpose.
- The “Rounds and Canons” section should contain at least 10 examples of rounds and/or canons that can be used with various age groups – hopefully on the first day of school. These may be photocopied or notated on staff paper.
- The “Video Reviews” section should contain at least 9 reviews of school choral performances on YouTube.com. Use the GMEA Adjudication Form on the final page of this syllabus.
- The “Choral Repertoire” section should a separate page for every piece of music we use in this class. List: a) title; b) composer & arranger; c) text source; d) voicing; e) publisher; f) octavo number; g) pedagogical notes; h) your own comments about the piece.
- Sections of the Choral Resource Book (in this order):
  Sections 1 – 20: The “20 Questions” as listed below
  Section 21: Philosophy of Choral Music Education
  Section 22: Reflections and Observations of In-Service Teachers (x3)
  Section 23: Warm-Up and Voice Building
  Section 24: Rounds and Canons
  Section 25: Video Reviews
  Section 26: Choral Repertoire
- There are sections of this Chorus Resource Book pertaining to the “20 Questions” that will not be thoroughly covered in class due to time constraints. These issues are addressed in the lists of recommended articles, books, and resources found on the next-to-last page of this syllabus. It is expected that students will 1) read, 2) comment upon in writing, and 3) place copies of the relevant resources within the appropriate section of the Choral Resource Book.
- (Oh, yes, you can do this entire project as the course is progressing. Waiting until the last minute will cause you considerable anxiety!)
<table>
<thead>
<tr>
<th>Topic</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philosophy</td>
<td>1 How can I think critically about choral pedagogy, in order to develop and continually refine a philosophical stance that can (a) sustain and inform me in my teaching career, and (b) contribute to the advancement of the profession?</td>
</tr>
<tr>
<td>Vocal Development</td>
<td>2 What do I need to know about how human voices are “made and played,” in order to knowledgeably teach students of all ages and abilities how to (a) sing alone and (b) with others, and how to achieve and maintain optimal, efficient habits of vocal production?</td>
</tr>
<tr>
<td>Vocal Development</td>
<td>3 What do I do when students cannot match pitch or are otherwise insecure singers?</td>
</tr>
<tr>
<td>Diction</td>
<td>5 How do I teach concepts of choral diction, including consonant production, vowel unification, and pronunciation of foreign texts?</td>
</tr>
<tr>
<td>Choral Pedagogy</td>
<td>6 How can I meaningfully incorporate the National Standards into my choral program, using both instructive and constructive approaches?</td>
</tr>
<tr>
<td>Choral Pedagogy</td>
<td>7 How can I structure choir rehearsals for optimal learning, efficiency, and productivity?</td>
</tr>
<tr>
<td>Diversity</td>
<td>8 How do I include students with various physical and learning disabilities in my choirs?</td>
</tr>
<tr>
<td>Classroom Management</td>
<td>9 How do I take a proactive stance toward discipline and classroom management in choir contexts?</td>
</tr>
<tr>
<td>Sight-Singing</td>
<td>10 How do I teach choral sight-singing?</td>
</tr>
<tr>
<td>Improvisation</td>
<td>11 How do I teach choral improvisation?</td>
</tr>
<tr>
<td>Assessment</td>
<td>12 How, in choral contexts, do I assess and evaluate student learning, and how do I equip students to assess their own learning and that of the choir as a whole?</td>
</tr>
<tr>
<td>Literature</td>
<td>13 Where do I find age-appropriate choral literature, and how do I select, order, and study it?</td>
</tr>
<tr>
<td>Recruitment</td>
<td>14 How do I recruit and retain students in my choral program?</td>
</tr>
<tr>
<td>Vocal Development</td>
<td>15 How do I work with adolescents and their changing voices?</td>
</tr>
<tr>
<td>Auditions</td>
<td>16 How do I audition and classify voices?</td>
</tr>
<tr>
<td>Programming</td>
<td>17 How do I program a choir concert?</td>
</tr>
<tr>
<td>Administration</td>
<td>18 What resources do I need to know about, in order to plan (a) a concert, (b) a school musical, (c) a madrigal dinner, (d) a choir trip?</td>
</tr>
<tr>
<td>Administration</td>
<td>19 How do I administer a choir program in terms of (a) budget, (b) keeping organized, (c) public relations, (d) fundraising?</td>
</tr>
<tr>
<td>Professionalism</td>
<td>20 How do I conduct myself as a choral music professional?</td>
</tr>
</tbody>
</table>
Guidelines for In-Class Observations of Teaching

Lessons: Planning and Preparation
1. How did students enter the room? What was the first thing the teacher said?
2. How did the class or rehearsal begin?
3. Were the objectives clearly stated?
4. What did you perceive the objectives to be?
5. To what extent did the teacher reach the objectives?
6. What impressed you most about the teacher’s presentation?
7. What impressed you most about the students’ reception?
8. What would you do to make the lesson better if you were the teacher?
9. Can you reconstruct the lesson plan based on what you observed?
10. What did the students learn? How do you know?

Classroom Management
1. Describe the environment where the class took place.
2. How were students reminded of the teacher’s expectations or class procedures?
3. How did the teacher handle any behavior problems that arose?
4. Did the teacher deviate from the policies or procedures? Was this fair?
5. To what extent did the teacher provide positive feedback? Negative feedback?
6. How did the teacher address any “off task” students?
7. What classroom management systems/models were used in this class?

Instructional Monitoring and Feedback:
1. How did the teacher monitor learning?
2. How accurate was this assessment?
3. What information did the teacher provide the students to “clue them in”?
4. To what extent did the teacher use non-verbal and verbal feedback?
5. How flexible was the teacher regarding student performance abilities/attitudes?
6. How much time did the teacher devote to an individual (section) before going on?

Pacing and Time Management
1. How much time was spent in warm-up and tuning?
2. How many pieces were covered? In how many minutes each?
3. How many musical ideas/concepts were introduced? In how many minutes each?
4. How many musical ideas/concepts were reviewed? In how many minutes each?
5. How much time did the teacher devote to announcements and non-instructional language?
6. What “teaching aids” did the teacher use? What were available?
7. How much time was spent between major segments of the lesson? How was the time spent?
8. How did the class end? Was there closure? A review? Time to put instruments away? Was this a calm or panicky moment?
The course syllabus provides a general plan for the course; deviations may be necessary. Times for field experiences are approximate at the time of publication. *Details of times will be provided as soon as possible.* All times will be between the hours of 8 am and 12 pm.

<table>
<thead>
<tr>
<th>Date</th>
<th>Questions Addressed</th>
<th>Readings</th>
<th>Notes</th>
</tr>
</thead>
</table>
| Wed, 8/26 | 1                   | Stultz – Introduction  
Phillips – Chapter 1  
Freer - GS Chapter 1  | Prepare a warm up for middle school voices. DUE: 9/9                     |
| Wed, 9/2 | 1, 2, 11, 12, 15, 16 | Stultz – Chapter 1, 6  
Phillips Chapter 2, 13 pp. 261-265  
Freer-Tips-Chapter 6  
*Article:* Freer (2009)  
*Handout:* Joseph pp. 1-4b  
**Philosophy of Teaching. Due 9/23 - Email to Mrs. Sigler by midnight on 9/23** |
| Wed, 9/9 | 2, 4, 11, 12, 15, 16 | Stultz – 2, 3  
Freer – GS 7, 8  
Phillips 7  
*Article:* Killian & Wayman (2010)  
*Article:* Mortensen (2014)  
**DUE:** Be prepared to lead the class in a warm up (Competency #1) |
| Wed, 9/16 | 2, 3, 4, 10, 13, 15, 16 | Stultz – Chapter 4, 5  
Freer-Tips (balance of the book)  
Phillips-Chapter 14, 16  
*Article:* Dougherty (2011)*  
*Article:* LaPine (2008)  
*Article:* Phillips (2013) | Rehearse prepared Octavo with the class (Competency #3)  
**Duncan Powerpoint** |
| Fri, 9/18 |                      | **Off Campus;**  
**8 AM – 12:00 PM** | **Henderson Middle School (Dekalb)**  
**Observation 1** |
<table>
<thead>
<tr>
<th>Date</th>
<th>Class Sections</th>
<th>Reading Material</th>
<th>Assignment</th>
</tr>
</thead>
</table>
| Wed, 9/23  | 2, 3, 4, 7, 9, 14, 16, 17 | Stultz -7  
Freer – GS – Chapters 2-4, 6  
Phillips 3, 4  
*Article: Hendricks et al (2014)*  
*Article: Silvey (2014)* | Be prepared to demonstrate your teaching for Henderson Middle School.  
**Audition – DUE 10/7** |
| Fri, 9/25  |                | **Off Campus; 8:00 AM – 12:00 PM**  
**Henderson Middle School (Dekalb)**  
**Teaching Demo 1** |                                                                                               |
| Wed, 9/30  | 4, 5, 12, 16   | Phillips - Chapter 13, 15  
*Handout: Joseph pp 56-64*  
*Handout: Neuen pp. 2-11 (2003)*  
*Handout: Neuen pp. 12-17*  
*Handout: Neuen pp. 43-46 (2004)*  
*Article: Ulrich (2009)*  
**2 teach sight reading (Competency #7)** |
| Wed, 10/7  | 2, 3, 5, 13, 15, 17 | Stultz 12, 13  
Phillips 9, 18  
Freer- GS 5  
*Handout: Joseph pp. 9-16*  
*Handout: Neuen pp. 26-32* | 2 people to teach lesson (Competency #8)  
DUE: Video of Audition-bring to class (Competency #4)  
May upload to YouTube but be sure that it works before you send me the link. |
| Fri, 10/9  |                | **Off Campus; 8:00 AM – 12:00 PM**  
**Milton High School**  
**Observation 2** |                                                                                               |
| Wed, 10/14 | 4, 5, 6, 7, 12 | **Assessment** Phillips 5, 6  
*Article: Deluca & Bolden (2014)*  
*Article: Silveira (2013)*  
*Article: Wesolowski (2014)*  
**Standards**  
*Article: Boyd, Hires & Hopper (2011)*  
*Article: Shuler et al. (2014)*  
*Article: Standerfer & Hunter (2010)*  
To view the National Core Arts Standards (21st Century) Access: Musiced.nafme.org/musicstandards | Bullet points of what you learned in each article. (This applies to all articles assigned for this week.)  
**DUE: Philosophy of Teaching Second Iteration Email to Mrs. Sigler by midnight tonight.**  
**DUE: 10/21 Work on Notebooks** |
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments</th>
</tr>
</thead>
</table>
| **Wed, 10/21** | Phillips 8, 12, 19  
*Article:* Duke (2012)  
2 people to teach lesson  
Notebook check |
| **Wed, 10/28** | Phillips 10, 17  
*Article:* Newlin (2006)  
*Article:* Nicolucci (2010)  
Rehearsal/Performance– GS 9,11  
Be prepared to demonstrate your teaching for Milton High School. Must have a lesson plan |
| **Fri, 10/30** | **Off Campus; 8:10 AM – 12:15 PM**  
Milton High School  
Teaching Demo 2 |
| **Wed, 11/4** | Phillips (5), 11  
*Handout:* Neuen – pp. 33-42  
*Article:* Russell (2007)  
*Article:* Schlager (2008)  
2 teach sight reading |
| **Fri, 11/6** | **Off Campus 8:00AM – 12:00 PM**  
Murdock Elementary (Cobb)  
Observation 3 |
| **Wed, 11/11** | Stultz – Chapter 8, 9  
*Article:* Abramo (2012, 2015)  
*Article:* Anderson & Denson (2015)  
*Article:* Gurgel (2015)  
2 people to teach lesson |
| **Wed, 11/18** | Stultz – Chapter 10, 11  
DUE: Video reviews of three elementary school choirs.  
Be prepared to demonstrate your teaching for Murdock Elementary School. |
| **Fri, 11/20** | **Off Campus 8:00 AM – 12:00 PM**  
Murdock Elementary (Cobb)  
Teaching Demo 3 |
| **Wed, 12/2** | Freer GS 12  
Phillips 20, 21  
*Handout:* Neuen – pp. 35-41 (handout from Raines)  
*Article:* Drummond (2014)  
*Article:* Hoffman (2011)  
*Article:* Lamb (2006)  
DUE: Choral Resource Book  
DUE: EdTPA writing assignment  
3 teach sight reading  
1 teach lesson. |
| **Wed, 12/9** | Final Exam |
RUBRIC – Course Notebook – MUS3340 – Fall 2015

Student Name: _____________________________________

Organization (25% of project, or 15 Points)

Level 3 (15 Points)
- Overall organization is clear and understandable
- The 26 sections are clearly labeled and easily referenced
- Handouts, class notes, and required articles are contained within Sections 1-20
- Notes from readings, class discussions, and fieldwork are included in Sections 1-20

Level 2 (10 Points)
- Missing one component from Level 3

Level 1 (5 Points)
- Missing no more than two components from Level 3

Section 21: Philosophy of Music Education (10% of project, or 6 Points)

Level 3 (6 Points)
- Addresses the “who, what, why, when, where, how” (WWWWWWH) of choral music education
- Grammatically correct and free of errors
- Page limit and format requirements are met

Level 2 (4 Points)
- Missing one component from Level 3 OR missing 2 or more of the WWWWWH issues

Level 1 (2 Points)
- Missing no more than two components from Level 3

Level 0 (0 Points)
- Missing three or more components from Level 3

Section 22: Reflections and Observations (20% of project, or 12 Points)

Level 3 (12 Points)
- Contained for each class and field experience
- Reflections demonstrate attention to the topics of class meeting
- Reflections demonstrate ability to synthesize class content and reading content

Level 2 (10 Points)
- Missing one component from Level 3

Level 1 (6 Points)
- Missing no more than two components from Level 3

Level 0 (0 Points)
- Missing three or more components from Level 3
Section 23: Warm-Up and Voice Building (10% of project, or 6 Points)
Level 2 (6 Points)
- Includes notes and exercises from class sessions
- Includes notes and exercises from outside sources
- Organizes the information for ready access
Level 1 (4 Points)
- Missing one component from Level 2
Level 0 (0 Points)
- Missing two or more components from Level 2

Section 24: Rounds and Canons (10% of project, or 6 Points)
Level 3 (6 Points)
- Includes at least 10 rounds and/or canons for use with various age groups
- Organizes the information for ready access
- Notation is easy to read
Level 2 (4 Points)
- Includes 8 or 9 rounds/canons
Level 1 (2 Points)
- Includes 6 or 7 rounds/canons
Level 0 (0 Points)
- Includes 5 or fewer rounds/canons

Section 25: Video Reviews (10% of project, or 6 Points)
Level 3 (6 Points)
- Each review on a separate page, with specific comments on each review form
- Comments demonstrate growth in analytical thought through the course of the semester
Level 2 (4 Points)
- Comments do not demonstrate growth in analytical thought (all reviews are complete)
Level 1 (2 Points)
- One to three reviews are missing
Level 0 (0 Points)
- Missing more than three reviews

Section 26: Choral Repertoire (15% of project, or 9 Points)
Level 3 (9 Points)
- Each entry on a separate page
- Each piece we used in class is referenced
- References include annotations of title, composer/arranger, text source, voicing, publisher, octavo number, pedagogical notes, and student comments about the piece
Level 2 (6 Points)
- Consistently missing one component from the annotations OR missing a few pieces from the repertory
Level 1 (4 Points)
- Consistently missing more than one component from the annotations AND missing a few pieces from the repertory
Level 0 (0 Points)
- Repertoire list is insufficient for use as a resources
Information about LiveText for Music Education Students

Fall 2015

Beginning in Fall 2010, all education majors were required to have a LiveText account. In music, choral/general majors sign up for an account beginning with their first methods course (3320, 3330, or 3340) and instrumental majors sign up for an account in MUS 3359. Your account is good for the duration of your enrollment in the music education program plus one year following graduation, for a maximum of five years.

You may be asked to submit selected course assignments via the LiveText C1 course management system. A benefit of this is that you can submit assignments electronically and receive instructor comments in your LiveText account. If you wish, you may also choose to use LiveText to create a professional portfolio.

There is additional information about LiveText on the MSIT website at mse.education.gsu.edu. Once you are on the website:

- Go to Student Services
- Find the Handbook, look at Page 9. This page has the information that you need.
- There is also a tab from which you can purchase your LiveText Key Code online.
- The cost listed on the website is $80.00.

Once you have your key code, register your account:

- Go to https://c1.livetext.com/
- Go to Register Account.
- At the prompt, enter the LiveText Key Code.
- Your first and last name should be EXACTLY like the name on your Panther ID card and your email must be your GSU email account (not Yahoo, etc.).
- When you are prompted to select your school, choose Georgia State University – College of Education.
- Enter your Panther ID number (located on the front of your Panther ID card).
- Skip the request for a PIN number.
- Don’t forget to check the box for “I agree to Terms of Service.”

Consult the LiveText Orientation PowerPoint presentation for information about how to complete and submit assignments. Should you have difficulty the Look for Customer Service on the Livetext page.
SUPPLEMENTAL RESOURCES:


______. (2012). Special focus issue: The male choral singer-from adolescence to college, part I. Choral Journal, 52(9).

______. (2012). Special focus issue: The male choral singer-from adolescence to college, part II. Choral Journal, 52(10).


General Music in Middle and High School  
MUS 3330 * CRN 13470  
Haas ~ Howell Room 607  
Mondays 5:45-8:15 pm  
January 12 ~ May 4, 2015  
…and select Fridays to include all fieldwork: two in-class peer teaching, three observations of middle and secondary general music classes, and one middle school teaching and observation (as indicated on the schedule)

Professor: Dr. Michelle Mercier-De Shon  
Phone: 404-547-2025

Email: lmercier2@gsu.edu

Office Hours: HH 633, by appointment

Class website: Please refer to Desire2Learn website

MUSIC EDUCATION PROGRAM THEME  
Musical Growth through Artistic Teaching

TEACHER EDUCATION UNIT THEME  
Leadership and Scholarship Focused on Learning and Development

COURSE DESCRIPTION (as published in the catalog)  
Principles and techniques for teaching general music in middle school and high school. Includes musical development of the adolescent, program goals and content, methods, and assessment strategies. Correlated with national and state standards in music education. Field experience in school settings.

COURSE OUTCOMES  
1. 75 to 80% of students will be able to implement sequential learning strategies based on Georgia’s Performance Standards in Music.  
2. 75 to 80% of students will develop an awareness of the potential scope for a curriculum of general music in middle and high schools.  
3. 100% of students will be able to develop and implement numerous lesson plans and instructional strategies incorporating content presented in the course. These lessons and strategies will be presented for both peers and public school students.  
4. 100% of students will be able to define characteristics of adolescent development and describe of the diversity inherent in any group of individuals. Students will apply this knowledge in teaching demonstrations throughout the course.  
5. 75 to 80% of students will be able to articulate personal philosophies of general music education applicable to teaching in public and private schools.  
6. 80 to 90% of students will be able to articulate the importance of assessment in general music classes.

Dr Mercier-De Shon  
Lmercier2@gsu.edu
7. 50 to 60% of students will demonstrate application of this knowledge in teaching demonstrations throughout the course.
8. 80 to 90% of students will be conversant about multiple ways teachers can create classroom environments that support the partnerships necessary to facilitate the learning of all adolescents in music.

Note
This course addresses the following domains of the Georgia Framework for Teaching: 1, 2, 3, 4, 5, and 6.

REQUIRED TEXTS


June Hinckley and Suzanne Shull
*Strategies for Teaching Middle-Level General Music*
ISBN 1-56545-084-1

Keith Thompson and Gloria Kiester
*Strategies for Teaching High School General Music*

REQUIRED MEMBERSHIP: *Membership forms to be distributed in class.*
CMENC. This is the collegiate branch of MENC: The National Association for Music Education. You may apply for membership at: http://www.menc.org/documents/Collegiate_application.pdf.
- You will also pay dues (usually a check for $10) directly to the local chapter through Dr. Welborn.
- You are required to join CMENC and show a copy of your receipt of membership by Monday February 10th.

Course Format
Monday classes will explore and elaborate upon the readings for that week and engage in real and virtual instrument music-making. Monday on-campus classes will be used for peer teaching demonstrations and additional music-making. Friday off-campus classes will be used for three observations of music teaching (focus on general music) in middle and high schools.

Course Policies
I look forward to our learning and work together! Please take the initiative to see me sooner rather than later if you need assistance. Do not hesitate to make an appointment.

Dr Mercier-De Shon
Lmercier2@gsu.edu
Class Attendance
One absence is allowed, but must be approved by Dr Mercier-De Shon in advance VIA EMAIL (no phone calls or text messages). Two absences or tardies in excess of two will lower the grade by one letter. Due to peer-teaching, discussion, and skill development in the course, absence without advance notice will impede your learning and severely impact the learning of your peers. Plan your absence(s) with your performance and recital attendance needs in mind. Attendance will be taken at the time at the beginning of regular classes, peer-teaching, and the requested time to meet at the front desk of the observation schools. For in-school observations, poor directions or traffic troubles will not constitute an excused tardy or absence.

Withdrawal from Course
Please be advised that the last day to withdraw from a course with the possibility of receiving a “W” is March 3, 2015. If a student withdraws by this date but is failing the course, s/he will receive a “WF.” All students who withdraw after this date will receive a “WF.”

Academic Integrity
From the GSU Student Handbook, Section 409: “As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity.” Your name on all work for MUS 3330 indicates that the work is your own (unless otherwise cited) and that the work was created especially for this class. Plagiarism, unauthorized collaboration, cheating on tests, multiple submissions, and falsification (including fabrication of excuses) are all forms of academic dishonesty that will lead to a failing grade on related assignments as well as GSU discipline. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. For additional information, please refer to the GSU Student Handbook.

In order to best help you if you have a disability: It is the policy of GSU to adhere to the letter and spirit of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Students with disabilities who seek academic accommodations must first obtain appropriate documentation from the Office of Disability Services located in Suite 230 of the Student Center and then meet with their instructor(s) to discuss recommended or necessary accommodations.

NO FOOD OR DRINK IN CLASSROOMS
Food and drinks are prohibited in class, except for water in sealable bottles.

CELL PHONE USE
Please turn off cell phones and keep them off the desk during class, unless we are using them for a music-making activity. Text messaging during class is strictly prohibited and grounds for dismissal. Messages may be checked/texting allowed during breaks but no allowances will be made for the return of calls or texting that overlap the resumption of class following the break.

Dr Mercier-De Shon
Lmercier2@gsu.edu
COMPLETION OF ASSIGNMENTS

- Be prepared with assigned readings read before coming to class. I will not collect your notes, but expect you will be prepared to fully engage in discussion. I will occasionally collect chapter questions, so always bring a completed hard copy to class.
- Bring assigned reading materials to all class meetings (including texts and articles).
- All assignments are to be typed or completed on a word processor.
- Proofreading for grammar and spelling is expected.
- Assignments are expected on their due date.
- All assignments are expected on or before their due dates. No late assignments will be accepted for any reason.
- For each assignment, you need to hand in a hard copy in class and email me an electronic copy to lmercier2@gsu.edu and post to Desire2Learn/BrightSpace: both the hard and electronic copy are due on or before the due date.

GRADING POLICY

The following complex point system will serve as the starting point for determination of your final grade. A grade of B or better is required in order to progress to other courses in the music education program. This course will use plus and minus grades. Attendance will be a factor. Grades are not strictly quantitative — the instructor reserves the right to make qualitative judgments regarding attitude, promptness, level of preparation, and other relevant characteristics. These judgments may affect the final grade.

Letter Grades for Individual Assignments

A, A-: Assignment completed with detailed and specific content; carefully written and/or organized for creative oral presentation; appropriate format is followed; neatly presented; oral presentation includes handout for class; class discussion shows careful preparation of readings; representative of excellent work at the college level.

B+, B, B-: Assignment is satisfactorily completed; content is sufficient but does not have level of detail for an evaluation of excellent; neatly and carefully prepared, but may lack precision in format or other aspects; writing is good; class discussion shows some knowledge of readings; representative of satisfactory work at the college level.

C+, C, C-: Barely adequate for submission at the college level; content insufficiently detailed or specific; writing and format lack precision; oral presentation only covers material but does not generate interest or demonstrate creativity; class discussion shows limited knowledge of readings.

D: Inadequate in virtually every respect; class discussion shows little knowledge of readings; indefensible for college-level work.

F: Failure to submit or complete disregard for criteria of the assignment.
Dr Mercier-De Shon
Lmercier2@gsu.edu
Dr. Mercier-De Shon prior to the demonstration of proficiency.

Your proficiencies will take place during the following classes:
- **January 12, 2015**: assessment of playing skills through performance of America
- **February 23, 2015**: performance of America and America the Beautiful
- **March 9, 2015**: performance of The Star-Spangled Banner.
- **April 20, 2015**: performance of America, America the Beautiful, The Star Spangled Banner, and your selected piano accompaniment.

5% of your grade will be for demonstrated progress throughout the semester.
% of your grade will be for the April 20 performance of all songs.

Your are required to obtain traditional 4 part arrangements of these four songs and bring your versions to class Monday February 2 for approval from Dr. Mercier-De Shon.

**Contribution to conversation of prepared readings**
Please come prepared for each class. Be sure to have read the readings more than once. Take notes from the readings and include them in your course notebook. Write down questions you have from the readings. In what ways can you apply the readings to your developing teaching practice and philosophy? Be ready for class discussion and application.

**Chapter Questions**
Please submit the chapter questions *given to you by Dr. Mercier-De Shon (they are not in the texts, but posted on D2L)* on or before the date indicated on the course calendar.

**School Observations**
Students are required to complete three in-school observations as detailed at the bottom of the attached course schedule. Written reports are to follow the “Observation Guidelines” outlined in this syllabus. Complete by April 27 and include the written reports in your Resource Notebook (which is due April 27).

**Teaching at Sutton Middle School** (March 27, 2015)
Please refer to information further into the syllabus.

**Peer Teaching (2)**
Peer teaching will involve a 20-minute demonstration of the student’s ability to present a specific activity based on the pedagogical guidelines discussed in class.

You will receive a separate grade for your peer teaching from your lesson plans.

**On-Campus Peer Teaching Lesson Plans (2)**
Lesson plans are due in class the Monday preceding peer teaching (hard copy and electronic copy), in order for me to provide feedback on your lesson plan by Wednesday.
You are graded for the lesson plan you submit **on the Monday preceding**.

Dr Mercier-De Shon
Lmercier2@gsu.edu
Incomplete lesson plans will negatively affect the grade of the peer teaching demo. *Students who do not submit a lesson plan will not be allowed to teach their lesson and will receive zero for both assignments.*

**Mid-Term Test and Final Exam**
The mid-term (March 2) and final exam (May 4) will take place during class time. You will receive study guides for the mid-term and final test. Students will NOT be permitted to start the tests earlier in the day, since they are scheduled during required class time. Please plan your schedule accordingly.

**edTPA Peer Teaching Reflection Papers**
Your draft of your reflection paper is due ONE WEEK AFTER your scheduled peer teaching episode. You will receive prompt feedback from the faculty instructor.

The final version of your reflection paper is due TWO WEEKS AFTER your scheduled peer teaching episode.

**DUE DATES:**
- FEBRUARY 16: Peer Teach #1
- FEBRUARY 23: edTPA Peer Teaching Reflection draft due
- MARCH 2: edTPA Peer Teaching Reflection FINAL DRAFT due
- APRIL 13: Peer Teach #2
- APRIL 20: edTPA Peer Teaching Reflection draft due
- APRIL 27: edTPA Peer Teaching Reflection FINAL DRAFT due

This paper will **describe your planning, teaching, and assessment strategies used for your peer-teaching assignment.**

You will write a paper concerning each of your peer-teaching episodes. The report is in three parts. This format is based on the new portfolio assessment, edTPA, that you will be required to take during Student Teaching. Total page count: 6 pages (2 pages per section), double spaced, Times New Roman 12 point font.

There are 3 main sections, each based on a portion of the edTPA. You will also include your **Lesson Plan** in an Appendix to your paper.

**I. Planning Commentary.**

Answer the following prompts concerning your peer-teaching lesson plan. These prompts are adapted from the edTPA handbook p. 10-11 under the heading “Planning Commentary.” Please include the number and text of the prompt you are answering.

1. Central Focus
   a. Describe the central focus and purpose for the content you will teach in this learning segment.

Dr Mercier-De Shon
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b. Given the central focus, describe how your learning segment addresses:

- Artistic skills (e.g., self expression, creativity, exploration/improvisation)
- Knowledge (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)

2. Knowledge of Students to Inform Teaching

- Describe what you know about your students with respect to the central focus of the learning segment. What do students know, what can they do, and what are they learning to do?

II. Instruction Commentary

Answer the following prompts concerning the video of your peer-teaching. The prompts are adapted from the edTPA handbook pp. 20-21 under the heading “Instruction Commentary.” Please include the number and text of the prompt you are answering.

2. Promoting a Positive Learning Environment

   a. How did you demonstrate mutual respect for, rapport with, and responsiveness to students with varied needs and backgrounds, and challenge students to engage in learning?

3. Engaging Students in Learning

   Refer to examples from the clip(s) in your explanations. Explain how your instruction engaged students in developing:

   - Artistic skills (e.g., self expression, creativity, exploration/improvisation)
   - Knowledge (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)

III. Assessment Commentary

Answer the following prompts concerning assessment strategies used during your peer-teaching. The prompts are adapted from the edTPA handbook pp. 28-30 under the heading “Assessment Commentary.” Please include the number and text of the prompt you are answering.

Dr Mercier-De Shon
Lmercier2@gsu.edu
1. Analyzing Student Learning

   a. Identify the specific standards/objectives from the lesson plans measured by the assessment chosen for analysis.

      • Provide the evaluation criteria you are using to analyze the student learning.

   b. Provide a graphic (table or chart) or narrative summary of student learning for your whole class. Be sure to summarize student learning for all evaluation criteria described above.

Appendix: Lesson Plan. Please include a copy of the FINAL VERSION of the peer teaching Lesson Plan.

Evaluation Rubric for commentary, video and lesson plan (Adapted from edTPA rubrics):

<table>
<thead>
<tr>
<th></th>
<th>1 point</th>
<th>2 points</th>
<th>3 points</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson Plan: Content</strong></td>
<td>Lesson plan has no strategies listed to develop factual knowledge or skill</td>
<td>Lesson plan focuses solely on factual knowledge or technical skill, with no connections to artistic skills and knowledge</td>
<td>Less plan has <strong>clear connections</strong> to artistic skills and knowledge</td>
<td></td>
</tr>
<tr>
<td><strong>Lesson Plan: Central Focus</strong></td>
<td>Learning tasks have no connection to the Central Focus</td>
<td>Learning tasks have <strong>some</strong> connection to Central Focus</td>
<td>Learning tasks are all <strong>clearly</strong> connected to the Central Focus</td>
<td></td>
</tr>
<tr>
<td><strong>Video: Central Focus</strong></td>
<td>Students are participating in tasks that are <strong>unrelated</strong> to the Central Focus</td>
<td>Students are participating in tasks that are <strong>superficially related</strong> to the Central Focus</td>
<td>Students are participating in tasks that are <strong>clearly related</strong> to the Central Focus</td>
<td></td>
</tr>
<tr>
<td><strong>Video: Student Engagement</strong></td>
<td>The candidate does most of the talking and students provide few responses</td>
<td>Students are engaged and provide <strong>some responses</strong> throughout</td>
<td>Students are <strong>actively engaged</strong> and provide <strong>responses throughout</strong> the lesson</td>
<td></td>
</tr>
<tr>
<td><strong>Assessment: Central Focus</strong></td>
<td>Assessments have no connection to the Central Focus</td>
<td>Assessments have <strong>some connection to the Central Focus</strong></td>
<td>Assessments are all <strong>clearly</strong> connected to the Central Focus</td>
<td></td>
</tr>
</tbody>
</table>

Dr Mercier-De Shon
Lmercier2@gsu.edu
Dr Mercier-De Shon  
Lmercier2@gsu.edu

**Central Focus**

<table>
<thead>
<tr>
<th>Writing: Relationship to Prompts</th>
<th>The answers are often unrelated to the prompt</th>
<th>The answers are sometimes unrelated to the prompt</th>
<th>The answers are all clearly related to the prompt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing: Grammar and Sentence Structure</td>
<td>Grammar and sentence structure significantly with clarity</td>
<td>Grammar and sentence structure at times interferes with clarity</td>
<td>Grammar and sentence structure supports clarity</td>
</tr>
</tbody>
</table>

**Total Points:**

**Note:** *The course syllabus provides a general plan for this course; deviations may be necessary.*

Final grades will not be posted or given out over the phone or via email. Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

**MIDDLE & HIGH SCHOOL GENERAL MUSIC RESOURCE BOOK:**

Due Monday April 27, 2015

- This resource book, most likely assembled in 3 ring binders, should be organized according to the outline below.
- Each section should be demarcated by cardboard separators or other devices. Include in each section: (a) all relevant handouts from the classes, (b) your notes from class lectures/demonstrations, (c) your notes from the required readings, (c) photocopied portions of the required readings that are especially important, (d) all articles read that pertain to that section, (e) ideas or techniques garnered during class discussions, from your classmates, or from your fieldwork observations.
- Each section of weeks 1-15 should contain: notes you have taken from the readings to prepare for the week, your own questions generated from each reading as preparation for each week’s class, any pop quizzes given, notes taken during class time, questions, your and peers’ generated during class time.
- The “Philosophy of Middle and High School General Music Education” section should reflect your growth in this class. It should be written in your own words. It needs to reflect specifically middle and high school general music. **It is not an advocacy document.** It must be grammatically correct and free from errors. Use multiple proof-readers. Limit: 2
double-spaced pages; 12-pt font; 1” margins.

• The “Weekly Reflections” section should contain your thoughtful engagement with the work of the class after each class meeting. List these reflections by date (there should be a separate entry for each date on the course calendar). Consider beginning your reflective statements with:
  1. “I did not know that…”
  2. “This reminds me of…”
  3. “I can use these particular concepts or techniques (name them) when I…”
  4. “I’m still not sure about…”

• The Resources section should list at least 5 resources YOU have found that augment your middle and high school resources. Please write a short description of each resource.

• The Lesson Plans section should include your original lesson plan, the suggestions I make, and your final revised lesson plan you use for peer teaching and student teaching demonstrations. It should also include your peer and student teaching evaluations.

Sections of the Resource Book (in this order):
Sections 1 – 15: One Section Per Week of the Course (excluding final test and Spring Break)
Section 16: Philosophy of Middle & High School General Music Education
Section 17: Weekly Reflections
Section 18: Resources and Materials
Section 19: Lesson Plans
Section 20: Observation Reports
Section 21: edTPA Peer Teaching Reflections

(Oh, yes, you can do this entire project as the course is progressing. Waiting until the last minute will cause you considerable anxiety!)
Observation Guidelines for Students in Classrooms  
Please use this organizer for each class observed.

Lessons: Planning and Preparation
1. How did students enter the room? What was the first thing the teacher said?
2. How did the class begin?
3. Were the objectives clearly stated?
4. What did you perceive the objectives to be?
5. To what extent did the teacher reach the objectives?
6. What impressed you most about the teacher’s presentation?
7. What impressed you most about the students’ reception?
8. What would you do to make the lesson better if you were the teacher?
9. Can you reconstruct the lesson plan based on what you observed?
10. What did the students learn? How do you know?

Classroom Management
1. Describe the environment where the class took place.
2. How were students reminded of the teacher’s expectations or class procedures?
3. How did the teacher handle any behavior problems that arose?
4. Did the teacher deviate from the policies or procedures? Was this fair?
5. To what extent did the teacher provide positive feedback? Negative feedback?
6. How did the teacher address any “off task” students?
7. What classroom management systems/models were used in this class?

Instructional Monitoring and Feedback
1. How did the teacher monitor learning?
2. How accurate was this assessment?
3. What information did the teacher provide the students to “clue them in”?
4. To what extent did the teacher use non-verbal and verbal feedback?
5. How flexible was the teacher regarding student performance abilities/attitudes?
6. How much time did the teacher devote to an activity before going on?

Pacing and Time Management
1. How much time was spent in reviewing previous class material?
2. How many musical ideas/concepts were introduced? In how many minutes each?
3. How many activities were whole-class instruction? In how many minutes each?
4. How many activities were small-group or individual instruction? In how many minutes each?
5. How much time did the teacher devote to announcements and non-instructional language?
6. What technological “teaching aids” did the teacher use? What were available?
7. How much time was spent between major segments of the lesson? How was the time spent?
8. How did the class end? Was there closure? A review? Time to put instruments away/log off computers? Was this a calm or panicky moment?

Lesson Plan Format
Please use this format for your peer teaching and mini-unit lesson plans.

Dr Mercier-De Shon
Lmercier2@gsu.edu
I. Grade Level

II. Musical Concept/Lesson Goal
   - SWKT: Students Will Know That…

III. Observable Learning Outcomes/Objectives
   - SWBAT: Students Will Be Able To…

IV. Students’ Prior Knowledge

V. National Standard(s) Addressed and Georgia Performance Standards Addressed
   http://musiced.nafme.org/resources/national-standards-for-music-education/

Please note: You need to become familiar with this document. When designing your lesson plans, you may need to “borrow” from different sections of this document to meet your lesson plan needs. This is because there is not a technology section for middle school and there is not a general music section for high school. For example, if you are incorporating technology into a middle school lesson, you might need to use criteria from the middle school general music and high school music technology. For example, if you are incorporating a general music focus into a high school lesson, you might need to borrow from middle school general music criteria and high school performance criteria.

VI. Materials Needed for Lesson (Student and Teacher)

VII. Teaching Procedures/Students’ Active Engagement
   - include:
     - sequence of activities
     - transition statements and activities
     - questions students will be asked
     - how students will demonstrate transfer of knowledge from one musical activity to another
     - anticipated length of each activity
     - please include a minimum of TWO accommodations for special needs students

VIII. Lesson Evaluation and/or Assessment
   - how will you know that students learned what you intended?
   - what activities were successful and/or unsuccessful in this lesson?
Please use this rubric for your peer teaching and mini-unit lesson plans.

Student Name:

Date:

Course: MUS 3330 Spring 2015

Instructor: Dr. Mercier-De Shon

<table>
<thead>
<tr>
<th>Category</th>
<th>1 None</th>
<th>2 Minimal</th>
<th>3 Acceptable</th>
<th>4 Highly Skilled/Mastered</th>
<th>Rating Given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observable Learning Outcome</td>
<td>Not given</td>
<td>Outcomes are listed as objectives; weak relationship to the tasks described.</td>
<td>Outcomes that students can demonstrate are listed and are linked to National Standards.</td>
<td>Outcomes students can demonstrate after instruction are clearly identified; differentiated for individual needs of diverse learners; may be stated as questions the students can answer after instruction; are clearly linked to both National Standards and Georgia Performance Standards. Differentiates between those outcomes that are primary (assessed) and those that are secondary (not assessed).</td>
<td></td>
</tr>
<tr>
<td>Students’ Prior Knowledge</td>
<td>Not given</td>
<td>Minimal or vague description; not related to lesson content.</td>
<td>Minimal or vague description; clearly related to lesson content.</td>
<td>Precise description of what students can be expected to know and be able to do prior to the beginning of the lesson; clearly related to the lesson content that will be assessed.</td>
<td></td>
</tr>
</tbody>
</table>

Final Score: (total ratings / = ) /
<table>
<thead>
<tr>
<th>Materials Used</th>
<th>Not listed</th>
<th>Basic items required to teach lesson are available. Not comprehensive.</th>
<th>Media, technology, equipment, supplies, and other items required to teach lesson are indicated.</th>
<th>Provides an itemized list of items required to teach this lesson. Include necessary media, technology, instruments and related equipment (mallets), music, textbooks, and other supplies; differentiated for individual needs of diverse learners.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procedures</td>
<td>Not given</td>
<td>Vaguely explained. Unable to get a picture of what will occur in the classroom by reading the procedures.</td>
<td>Procedures are identified and clear but may be missing some of the elements identified in the cell to the right.</td>
<td>Procedures are clear. Include teaching strategies that lead to achieving the Observable Learning Outcomes and the academic standards listed within the lesson plan. Variety of meaningful learning activities to actively engage students in learning are evident. <strong>Reflect clear plans for meeting individual needs of diverse learners.</strong> Reflect current copyright laws. Includes an introductory step in which new material is reviewed/taught, a guided practice or student-centered activity, an individual or group activity on which students will be concretely assessed and a conclusion to sum up the lesson. Resources are linked to the appropriate step. The teacher’s transition statements and/or focusing questions are included. Anticipated length of lesson segments is provided. <strong>Lesson Materials are Attached:</strong> Names and descriptions of attachments are provided (Worksheets, graphic organizers, transparencies, PowerPoint presentations, etc) and/or the names and annotations of Web sites are listed.</td>
</tr>
<tr>
<td>Assessment</td>
<td>Not given</td>
<td>Assessment is vague or generalized to the group rather than to individual students.</td>
<td>Assessment broadly relates to outcomes identified and/or to lesson procedures explained.</td>
<td>Assessment is concrete and provides qualitative and/or quantitative method of evaluating mastery of concepts and skills taught. Copies of quizzes, tests, rubrics, checklists (etc.) are attached. Assessment is differentiated for individual outcomes and needs of diverse learners.</td>
</tr>
</tbody>
</table>
Georgia State University
General Rubric for Peer Teaching and Student Teaching

Student Name:

Date:

Course: MUS 3330/Spring 2015

Instructor: Dr. Mercier-De Shon

Final Score: (total ratings: / ) _________

Score out of 4:  /4 (Your grade for Peer Teaching and Sutton Middle School teaching will consist of three grades out of 4 totaling 15% of your overall final grade for the course.)
# MUS 3330—General Music in Middle and High School
## Tentative Course Calendar
### Spring 2015

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics</th>
<th>Readings and Assignments</th>
</tr>
</thead>
</table>
| 1    | January 12 | • Introductions  
• Syllabus and Calendar  
• The *what and why* of secondary general music  
• In-class piano competency: “America”  
• Discuss “Bring a song, teach a song” assignment for 1/26 | McAnnally: Introduction  
Download all “New National Standards” materials from D2L/Brightspace, bring *Core Standards (PK-8 and Guitar)* to every class meeting.  
Download edTPA Handbook |
| 2    | January 19—MLK Holiday (no class) | | |
| 3    | January 26 | • Bring a song, teach a song  
• Singing  
• Adolescent development and learning  
• Justification for secondary general music | McAnnally: Chapter 1  
Wiggins: Chapter 1  
McCoy: “Adolescent Development and the General Music Classroom” *(on D2L)* |
| 4    | February 2 | • Performing on instruments  
• Objectives vs Concepts  
• Learning contexts  
• Bring arrangements of piano accompaniments for approval | McAnnally: Chapter 2  
Wiggins: Chapter 2 |
| FRIDAY FEBRUARY 6 | | Observation at Lost Mountain Middle School with Jay Champion  
8 AM to 11:02 AM  
700 Old Mountain Road  
Kennesaw, Georgia 30152  
Phone: 678-594-8224 | |

Dr Mercier-De Shon  
Lmercier2@gsu.edu
| Date       | February 9 | LESSON PLAN DUE FOR PEER IN-CLASS PEER TEACHING #1 | McAnnally: Chapter 3  
Wiggins: Chapter 3  
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>GUEST TEACHER: SUZANNE SHULL &amp; GUITAR/UKELELE IN SECONDARY GENERAL MUSIC (7:00-8:15 PM)</td>
<td></td>
</tr>
</tbody>
</table>
|            |            | • Improvising  
• Musical understanding/concepts |                                                                  |
|            | February 16| IN-CLASS PEER TEACHING #1  
• Composing  
• Music learning contexts | McAnnally: Chapter 4  
Wiggins: Chapter 4  
|            |            |                                                    | Middle School Strategies for National Standard 3  
High School Strategies for National Standard 3 |
|            |            |                                                    | Middle School Strategies for National Standard 4  
High School Strategies for National Standard 4  
Download all “Musical Futures Resources” from D2L/Brightspace |
|            | March 23   | edTPA Peer Teaching Reflection DRAFT due (in Dropbox)  
• In-class piano competencies ("America" and "America the Beautiful")  
• “Connect” Video  
• Practice with “Strategies”—select lesson from Middle or High School strategies, Standards 1-4 (or other with approval).  
• Study guide for mid-term |                                                                 |
<p>|            |            | Observation at Drew Charter School Senior Academy with Dustin Cicero Upper Campus (Junior and Senior |                                                                 |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 March</td>
<td>March 2 (note: March 3 is the last day to withdraw) edTPA Peer Teaching Reflection</td>
</tr>
<tr>
<td></td>
<td>FINAL DRAFT DUE (in Dropbox) MID-TERM EXAM</td>
</tr>
<tr>
<td>8 March, 9</td>
<td>Improvising Brain Concert and Symposia (Optional) <a href="http://cencia.gsu.edu/improvising-brain-ii/">http://cencia.gsu.edu/improvising-brain-ii/</a></td>
</tr>
<tr>
<td>and 10</td>
<td></td>
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<tr>
<td>9 March</td>
<td>March 9 In-class piano competency (“Star-Spangled Banner”) Notation Learning</td>
</tr>
<tr>
<td></td>
<td>through problem solving</td>
</tr>
<tr>
<td>FRIDAY</td>
<td>March 13 Observation at Sutton Middle School with Rob Pethel, Guitar classes</td>
</tr>
<tr>
<td>MARCH 13</td>
<td>9:05-10:20 8th grade 11:10-12:20 7th grade</td>
</tr>
<tr>
<td></td>
<td>Address: 2875 Northside Drive Northwest, Atlanta, GA 30305 Phone:(404) 802-5600</td>
</tr>
<tr>
<td>10 March</td>
<td>March 16 SPRING BREAK</td>
</tr>
<tr>
<td>11 March</td>
<td>March 23 LESSON PLAN DUE FOR PRACTICE TEACHING AT SUTTON MIDDLE SCHOOL</td>
</tr>
<tr>
<td></td>
<td>• Listening • Planning musical problems</td>
</tr>
</tbody>
</table>

Dr Mercier-De Shon
Lmercier2@gsu.edu
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 27</td>
<td>FRIDAY</td>
<td>Practice teach at Sutton Middle School with Rob Pethel, Guitar classes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9:05-10:20 8th grade</td>
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<tr>
<td></td>
<td></td>
<td>11:10-12:20 7th grade</td>
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<tr>
<td>March 30</td>
<td>12</td>
<td>Evaluating music</td>
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<tr>
<td></td>
<td></td>
<td>Creating</td>
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<tr>
<td>March 30</td>
<td></td>
<td>McAnnally Chapter 7</td>
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<td></td>
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<td>Wiggins Chapter 7</td>
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<tr>
<td>April 6</td>
<td>13</td>
<td>LESSON PLAN DUE FOR IN-CLASS</td>
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<tr>
<td></td>
<td></td>
<td>PEER TEACHING #2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Music connections</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Listening maps</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Jazz writing &amp; whale songs</td>
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<tr>
<td></td>
<td></td>
<td>McAnnaly Chapter 8</td>
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<tr>
<td></td>
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<td>Wiggins Chapter 8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle &amp; High School Strategies for National Standard 8</td>
</tr>
<tr>
<td>April 13</td>
<td>14</td>
<td>IN-CLASS PEER TEACHING #2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Music and history/culture</td>
</tr>
<tr>
<td></td>
<td></td>
<td>McAnnaly Chapter 9</td>
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<td></td>
<td></td>
<td>Wiggins Chapter 9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle &amp; High School Strategies for National Standard 9</td>
</tr>
<tr>
<td>April 20</td>
<td>15</td>
<td>edTPA Peer Teaching Reflection DRAFT DUE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• In-class piano competencies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(“America,” “America the Beautiful,” “Star-Spangled Banner” and your selected piano accompaniment)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Planning a Unit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wiggins Chapter 10</td>
</tr>
<tr>
<td>April 27</td>
<td>16</td>
<td>edTPA Peer Teaching Reflection FINAL DUE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Complex musical problems</td>
</tr>
<tr>
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<td></td>
<td>• Music integration</td>
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<td></td>
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<td>• Study guide for final exam</td>
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<tr>
<td></td>
<td></td>
<td>Wiggins Chapters 11 and 12</td>
</tr>
<tr>
<td>May 4</td>
<td>17</td>
<td>RESOURCE NOTEBOOK DUE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FINAL EXAM</td>
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<td></td>
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<td>4:15-6:45 PM</td>
</tr>
</tbody>
</table>
General Music in Early Childhood  
MUS 3320 (3 cr.) * CRN 81699  
Haas Howell Room 607  
Tuesdays 5:45-8:15 pm  
August 25 - December 2014  
…and select Friday mornings to include all fieldwork:  
(as indicated on the schedule)

Instructor: Dr. Michelle Mercier-De Shon  
Email: lmercier2@gsu.edu  
Phone: 404-547-2025  
Office: 616 Haas Howell  
Office Hours: Tuesdays, 4:00-5:00 or by appointment  
Appointment required to guarantee a face-to-face meeting during office hours and additional hours if needed.

Last day to withdraw without penalty from MUS 3320: Tuesday October 14, 2014

Class Online Management Tool: Desire2Learn

InTASC Model Core Teaching Standards:
Standards 1-9 of the InTASC Model Core Teaching Standards inform the design and delivery of MUS 3320.

Note: This Fall 2014 course utilizes current Georgia Performance Standards for K-5 Music (www.georgiastandards.org) and current National Standards for Music Education (www.nafme.org)

Note: The course syllabus provides a general plan for the course; deviations may be necessary. I will keep you informed of any changes in class.

Course Description:
Prerequisite: Admission to music education program or consent of instructor. This course introduces students to the principles and techniques for teaching music to children in preschool through fifth grade. The content of this course addresses the musical development of the young child, program goals and content, methodology, lesson planning, and assessment strategies. This course includes extensive fieldwork both on and off campus.
Course Outcomes:
1. 80% of students will be able to implement sequential learning strategies based on the Georgia Performance Standards in Music.
2. 80% of students will successfully demonstrate appropriate modeling and teaching techniques necessary for developing musical literacy and musicianship in elementary music classrooms.
3. 80% of students will successfully demonstrate a working knowledge of effective pedagogical strategies and assessments that take into account the diversity of students’ individual differences, learning styles, and cultural backgrounds.
4. 80% of students will demonstrate knowledge of learning theories related to musical development.
5. 80% of students will demonstrate the ability to effectively plan, organize, present, and evaluate appropriate musical instruction for K-5 general music classes through lesson planning and teaching presentations.
6. 100% of students receiving a final grade of B or better will have acquired, organized, and efficiently maintained all course materials - including repertoire, notes, handouts, and assignments - into a Course Notebook that is representative of the content of the course.

Course Requirements


A Peripole “Angel” recorder. (Baroque fingering.)
Available for $5.00 from the instructor or at selected music stores.
You must obtain this specific model/brand of recorder! Thank you.

Paper and pen/pencil for taking notes in class.
A three-hole binder for the course notebook.

Required Insurance: Please apply online.
• Tort Reliability Insurance purchased either through SPAGE (Student Professional Association of Georgia Educators: ($7 for one year).
http://www.pagefoundation.org/displaycommon.cfm?an=1&subarticlenbr=51. OR
National Education Association Student Program (NEA-SP)
http://www.nea.org/student-program
Required Membership: *Please apply online.*

- **CNAfME.** The collegiate branch of NAfME: The National Association for Music Education (formerly MENC). You may apply for membership at: http://ccsu.collegiatelink.net/organization/cnafme.

- You will also pay dues (usually a check for $10) directly to the local chapter through Dr. Welborn.

- The CNAfME Georgia website is excellent: http://www.gmea.org/divisions/CNAfME/CNAfME.htm

**Acceptable Use of Technology**

Appropriate use of technology is encouraged in GSU courses. However, during class sessions, students are asked to refrain from any use of technology that is unrelated to the class. Students who insist on using technology for purposes other than class-related work will be asked to leave the room.

**Food and Drink (except water)**

Food and drinks are prohibited in class, except for water in sealable bottles.

**Course Format**

Monday classes will explore and elaborate the required readings for that week through dialogue, written response, and active music-making.

Friday off-campus fieldwork experiences will be used for (1) active observation and participation in K-5 music classroom settings and (2) opportunity to teach in these settings.

**Course Policies**

**Class Attendance**

One absence is allowed, including all regular classes and in-school fieldwork experiences. Two absences or tardies in excess of two will lower the grade by one letter. Due to discussion, skill development, peer teaching, and fieldwork experiences in the course, absence without advance notice will impede your learning and severely impact the learning of your peers. Plan your absence(s) with your performance and recital attendance needs in mind. Attendance will be taken at the time indicated by the instructor. For fieldwork experiences, poor directions or traffic troubles will not constitute an excused tardy or absence.

Attendance is required GSU Orff workshop on Saturday October 18, 2014 from 9am-12:00pm in HH150. The workshop is a valuable learning opportunity for you.
Withdrawal from Course
Please be advised that the last day to withdraw from a course with the possibility of receiving a “W” is Tuesday October 15, 2013. If a student withdraws by this date but is failing the course, s/he will receive a “WF.” All students who withdraw after this date will receive a “WF.”

Academic Integrity
From the GSU Student Handbook, Section 409: “As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity.” Your name on all work for MUS 3320 indicates that the work is your own (unless otherwise cited) and that the work was created especially for this class.

Plagiarism, unauthorized collaboration, cheating on exams, multiple submissions, and falsification (including fabrication of excuses) are all forms of academic dishonesty that will lead to a failing grade on related assignments as well as GSU discipline. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. For additional information, please refer to the GSU Student Handbook.

Support Services and Special Needs
I look forward to our learning and work together! Please take the initiative to see me sooner rather than later if you need assistance. If you cannot make my office hours, do not hesitate to make an appointment.

In order to best help you if you have a disability: It is the policy of GSU to adhere to the letter and spirit of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Students with disabilities who seek academic accommodations must first obtain appropriate documentation from the Office of Disability Services located in Suite 230 of the Student Center and then meet with their instructor(s) to discuss recommended or necessary accommodations.

Completion of Assignments
- Be prepared with reading, video, listening assignments read/viewed/listened to more than once before coming to class; bring assigned readings to class. It is helpful to take notes from readings, videos, and listenings.
- All assignments are to be word-processed and double-spaced using 12-point font, and free from grammatical and spelling errors.
- All assignments must be submitted in hard-copy AND electronic format (PDF document; Microsoft Word document; or Pages document). Only assignments submitted in hard-copy and electronic formats on or before the due date will be accepted for full credit. All assignments are due at the beginning of class.
- Students may not use accompanists when presenting teaching demonstrations.
Late Assignments and Make-Ups

Assignments (hard copy and electronic) are due at the beginning of class as indicated on the course calendar, unless postponed by the instructor. If you cannot make it to class, please find a way to get your assignment to me during the class period. Late assignments may be slipped under the instructor’s office door and submitted electronically up until noon one day past the due date, but will earn no more than 75% credit.

Final grades will not be posted or given our over the phone or via email.

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

Peer Teaching (2) and Field Experience Teaching

The two peer teaching will take place during Monday classes and involve a 15 minute demonstration of the student’s ability to present a specific activity based on the pedagogical guidelines discussed in class. The fieldwork teaching experiences in a public school will involve a 10 minute demonstration of the student’s ability to present a specific activity based on the pedagogical guidelines discussed. GSU students are to follow the assignments listed in the course calendar and develop complete lesson plans for each teaching demonstration. Please submit in hardcopy and electronic format your lesson to me by the Monday prior to the Friday teaching class so that I may give you feedback. Your lesson plan and your teaching episodes will receive separate grades. There will be four teaching evaluations (two peer teaching and two fieldwork experience teaching).

Please note: While you may refine your lesson plan for maximum teaching episode effectiveness, I am grading the lesson plan you submit the Monday prior to the teaching episode. Please be sure to utilize every aspect of the lesson plan outline and rubric.

Fieldwork

Our fieldwork in K-5 elementary schools will allow for participatory observation of general music classes of three different teachers at three different grade levels: a) PreK-Kindergarten; b) Grades 1-3; c) Grades 4-5.

**Please be sure to dress in clothes that are professional and also allow you to move. You will be actively standing, sitting on the floor, and moving with children, so please dress accordingly.***
We will incorporate time during the fieldwork for you to take notes. For each lesson taught, answer each question in the “Observation Guidelines” in the syllabus and include with your Resource Notebook due December 16, 2013.

**Mid-Term Test: Tuesday October 14, 2014**: Review, critical thinking, and project-oriented questions that were assigned each week

**Final Exam: December (In-class exam)**
The final exam will consist of two sections. Section 1 (70%) – Review, critical thinking, and project-oriented questions that were assigned each week. Section 2 (30%) – Development of a lesson plan based on an assigned topic.

**Grading Policy**
The following complex point system will serve as the starting point for determination of your final grade. A grade of **B or better** is required in order to progress to other courses in the music education program. This course will use plus and minus grades. Attendance will be a factor.

<table>
<thead>
<tr>
<th>Course Component</th>
<th>Points</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparation for Class</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>In-Class Participation</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>Weekly Written Assignments</td>
<td>200</td>
<td>20%</td>
</tr>
<tr>
<td>Orff Workshop Attendance</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>2 Peer &amp; 2 Fieldwork Teaching (=4)</td>
<td>280</td>
<td>28%</td>
</tr>
<tr>
<td>Lesson Plans x 4</td>
<td>120</td>
<td>12%</td>
</tr>
<tr>
<td>Resource Notebook</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>Piano Competency Mid-Term Test</td>
<td>20</td>
<td>2%</td>
</tr>
<tr>
<td>Piano Competency Final Test</td>
<td>30</td>
<td>3%</td>
</tr>
<tr>
<td>Mid-Term Test (written)</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>Final Exam (written)</td>
<td>100</td>
<td>10%</td>
</tr>
</tbody>
</table>

**TOTAL** 1000 pts 100%

<table>
<thead>
<tr>
<th>Final Letter Grade</th>
<th>Points</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1000 – 930</td>
<td>100 – 93.0</td>
</tr>
<tr>
<td>A-</td>
<td>929 – 900</td>
<td>92.9 – 90.0</td>
</tr>
<tr>
<td>B+</td>
<td>899 – 870</td>
<td>89.9 – 87.0</td>
</tr>
<tr>
<td>B</td>
<td>869 – 830</td>
<td>86.9 – 83.0</td>
</tr>
<tr>
<td>B-</td>
<td>829 – 800</td>
<td>82.9 – 80.0</td>
</tr>
<tr>
<td>C+</td>
<td>799 – 770</td>
<td>79.9 – 77.0</td>
</tr>
<tr>
<td>C</td>
<td>769 – 730</td>
<td>76.9 – 73.0</td>
</tr>
<tr>
<td>C-</td>
<td>729 – 700</td>
<td>72.9 – 70.0</td>
</tr>
</tbody>
</table>
Piano Competency
Developing piano skills is an ongoing endeavor. You will have continued piano competencies in MUS 3330 and MUS 3340.
For MUS 3320, your piano competency is to perform the Star Spangled Banner in Bb, from the four-part standard version given to you by Dr. Mercier-De Shon. The piano competency midterm test will Tuesday October 7, 2014 during class. The piano competency final test will be November 18, 2014 during class.

ELEMENTARY GENERAL MUSIC RESOURCE BOOK: Due December 2, 2014
- This resource book, most likely assembled in 3 ring binders, should be organized according to the outline below.

- Each section should be demarcated by cardboard separators or other devices. Include in each section: (a) all relevant handouts from the classes, (b) your notes from class lectures/demonstrations, (c) your notes from the required readings, (c) photocopied portions of the required readings that are especially important, (d) all articles read that pertain to that section, (e) ideas or techniques garnered during class discussions, from your classmates, or from your fieldwork observations.

- The “Philosophy of Elementary General Music Education” section should reflect your growth in this class. It should be written in your words. It must be grammatically correct and free from errors. Use multiple proof-readers. Limit: 2 double-spaced pages; 12-pt font; 1” margins.

- The “Reflections” section should contain your thoughtful engagement with the work of the class after each class meeting. List these reflections by date (there should be a separate entry for each date on the course calendar). Consider beginning your reflective statements with:
  1. “I did not know that…”
  2. “This reminds me of…”
  3. “I can use these particular concepts or techniques (name them) when I…”
  4. “I’m still not sure about…”

It must be evident to me, through detail and engagement in your writing, that the reflections were written after each class section and not towards/at the end of the semester.

- The “Songs and Singing Games” section should contain examples of activities done in class (there will be LOTS of them!) and others that you collect along the way. You may wish to purchase staff paper for this purpose. There should be a minimum of 10 songs, as per the instructions in your textbook (page 100, project #2). There should be a
minimum of 10 game, dance and/or action songs, described as per the instructions in your textbook (page 164, project #2).

- The “Rounds and Canons” section should contain at least 10 examples of rounds and/or canons that can be used with elementary students at varying stages of vocal development. These may be photocopied or notated on staff paper.

- Sections of the Resource Book (in this order):

  Sections 1 – 15: One Section Per Chapter of our Campbell/Scott-Kassner Textbook
  Section 16: Philosophy of Elementary General Music Education
  Section 17: Reflections
  Section 18: Lesson Plans and Teaching Episode Feedback
  Section 19: Songs and Singing Games
  Section 20: Rounds and Canons
  Section 21: Observation Reports

- (Oh, yes, you can do this entire project as the course is progressing. Waiting until the last minute will cause you considerable anxiety!)

Observation Guidelines for Students in Classrooms
Please use this organizer for each class observed.

Lessons: Planning and Preparation
1. How did students enter the room? What was the first thing the teacher said?
2. How did the class begin?
3. Were the objectives clearly stated?
4. What did you perceive the objectives to be?
5. To what extent did the teacher reach the objectives?
6. What impressed you most about the teacher’s presentation?
7. What impressed you most about the students’ reception?
8. What would you do to make the lesson better if you were the teacher?
9. Can you reconstruct the lesson plan based on what you observed?
10. What did the students learn? How do you know?

Classroom Management
1. Describe the environment where the class took place.
2. How were students reminded of the teacher’s expectations or class procedures?
3. How did the teacher handle any behavior problems that arose?
4. Did the teacher deviate from the policies or procedures? Was this fair?
5. To what extent did the teacher provide positive feedback? Negative feedback?
6. How did the teacher address any “off task” students?
7. What classroom management systems/models were used in this class?

**Instructional Monitoring and Feedback**
1. How did the teacher monitor learning?
2. How accurate was this assessment?
3. What information did the teacher provide the students to “clue them in”?
4. To what extent did the teacher use non-verbal and verbal feedback?
5. How flexible was the teacher regarding student performance abilities/attitudes?
6. How much time did the teacher devote to an individual (section) before going on?

**Pacing and Time Management**
1. How many musical ideas/concepts were introduced? In how many minutes each?
2. How many musical ideas/concepts were reviewed? In how many minutes each?
3. How much time did the teacher devote to announcements and non-instructional language?
4. What “teaching aids” did the teacher use? What were available?
5. How much time was spent between major segments of the lesson? How was the time spent?
6. How did the class end? Was there closure? A review? Time to put instruments away? Was this a calm or panicky moment?
**Georgia State University**  
**INITIAL Program in Music Education**  
**Planning (Lesson Plan) – Assessment Rubric**

Student Name:  
Date:  
Course: MUS 3320 Fall 2014  
Instructor: Dr. Mercier-De Shon  
Final Score: (total ratings /24 = ) /24  
Score out of 3: /3  
(Your grade for Lesson Plans will consist of four grades out of 3 totaling 12% of your overall final grade for the course.)

<table>
<thead>
<tr>
<th>Category</th>
<th>1 None</th>
<th>2 Minimal</th>
<th>3 Acceptable</th>
<th>4 Highly Skilled/Mastered</th>
<th>Rating Given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observable Learning Outcome</td>
<td>Not given</td>
<td>Outcomes are listed as objectives; weak relationship to the tasks described.</td>
<td>Outcomes that students can demonstrate are listed and are linked to National Standards.</td>
<td>Outcomes students can demonstrate after instruction are clearly identified; differentiated for individual needs of diverse learners; may be stated as questions the students can answer after instruction; are clearly linked to both National Standards and Georgia Performance Standards. Differentiates between those outcomes that are primary (assessed) and those that are secondary (not assessed).</td>
<td></td>
</tr>
<tr>
<td>Students’ Prior Knowledge</td>
<td>Not given</td>
<td>Minimal or vague description; not related to lesson content.</td>
<td>Minimal or vague description; clearly related to lesson content.</td>
<td>Precise description of what students can be expected to know and be able to do prior to the beginning of the lesson; clearly related to the lesson content that will be assessed.</td>
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</tr>
<tr>
<td>Materials Used</td>
<td>Not listed</td>
<td>Basic items required to teach lesson are available. Not comprehensive.</td>
<td>Media, technology, equipment, supplies, and other items required to teach lesson are indicated.</td>
<td>Provides an itemized list of items required to teach this lesson. Include necessary media, technology, instruments and related equipment (mallets), music, textbooks, and other supplies; differentiated for individual needs of diverse learners.</td>
<td></td>
</tr>
<tr>
<td>Procedures</td>
<td>Not given</td>
<td>Vaguely explained. Unable to get a picture of what will occur in the classroom by reading the procedures.</td>
<td>Procedures are identified and clear but may be missing some of the elements identified in the cell to the right.</td>
<td>Procedures are clear. Include teaching strategies that lead to achieving the Observable Learning Outcomes and the academic standards listed within the lesson plan. Variety of meaningful learning activities to actively engage students in learning are evident. <strong>Reflect clear plans for meeting individual needs of diverse learners.</strong> Reflect current copyright laws. Includes an introductory step in which new material is reviewed/taught, a guided practice or student-centered activity, an individual or group activity on which students will be concretely assessed and a conclusion to sum up the lesson. Resources are linked to the appropriate step. The teacher’s transition statements and/or focusing questions are included. Anticipated length of lesson segments is provided. <strong>Lesson Materials are Attached:</strong> Names and descriptions of attachments are provided (Worksheets, graphic organizers, transparencies, PowerPoint presentations, etc) and/or the names and annotations of Web sites are listed.</td>
<td></td>
</tr>
<tr>
<td>Assessment</td>
<td>Not given</td>
<td>Assessment is vague or generalized to the group rather than to individual students.</td>
<td>Assessment broadly relates to outcomes identified and/or to lesson procedures explained.</td>
<td>Assessment is concrete and provides qualitative and/or quantitative method of evaluating mastery of concepts and skills taught. Copies of quizzes, tests, rubrics, checklists (etc.) are attached. Assessment is differentiated for individual outcomes and needs of diverse learners.</td>
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</tbody>
</table>
Lesson Plan Format

Please refer to the grading rubric in detail as you create your lesson plan.

I. Grade Level

II. Musical Concept/Lesson Goal
   -SWKT: Students Will Know That…

III. Observable Learning Outcomes/Objectives
   -SWBAT: Students Will Be Able To…

IV. Students’ Prior Knowledge

V. National Standard(s) Addressed AND Georgia Performance Standard(s) Addressed
https://www.georgiastandards.org/Standards/Pages/BrowseStandards/FineArts.aspx

VI. Materials Needed for Lesson (Student and Teacher)

VII. Teaching Procedures/Students’ Active Engagement
   -include:
   • sequence of activities
   • transition statements and activities
   • questions students will be asked
   • how students will demonstrate transfer of knowledge from one musical activity to another
   • anticipated length of each activity

VIII. Lesson Evaluation and/or Assessment
   -how will you know that students learned what you intended?
   -what activities were successful and/or unsuccessful in this lesson?
**Georgia State University**  
**General Rubric for Peer Teaching and Student Teaching**

Student Name:  
Date:  
Course: MUS 3320/Fall 2014  
Instructor: Dr. Mercier-De Shon  
Final Score: (total ratings: /32) _________

Score out of 7:  /7  (Your grade for Peer and Fieldwork Teaching will consist of four grades out of 8 totaling 28% of your overall final grade for the course.)

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<tr>
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<th>Highly</th>
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<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>The teacher candidate understands the content being addressed.</td>
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<tr>
<td>B</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>The teacher candidate uses varied methods and materials to meet students' cognitive, social, emotional, moral and physical needs within an engaging classroom climate.</td>
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<tr>
<td>C</td>
<td>1</td>
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<td>4</td>
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<tr>
<td>The teacher candidate demonstrates high-level musicianship skills.</td>
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<tr>
<td>D</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>The teacher candidate uses teaching materials &amp; repertoire that are appropriate for both the content and the student grade level.</td>
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<tr>
<td>E</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>The teacher candidate provides introductory, transition and closure statements in the lesson.</td>
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<tr>
<td>F</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>The teacher candidate creates learning experiences that are appropriate for the curriculum goals, the students, and any student special needs.</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>G</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>The teacher candidate uses a variety of assessment techniques to evaluate students’ progress.</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>H</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>The teacher candidate uses multiple teaching and learning strategies to promote higher-level learning.</td>
<td></td>
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</tr>
</tbody>
</table>
MUS 3320—General Music in Early Childhood
TENTATIVE COURSE CALENDAR
MUS 3320—General Music in Early Childhood: Fall 2014
The instructor reserves the right to modify this calendar

Mid-term exam: Tuesday October 14
Final Exam: Tuesday December 9
Piano Competencies: October 7 and November 18
GSU Orff Workshop: Saturday October 18
Fieldwork Experiences:
  Sept 5 and Sept 26 (observations): Tiffany English, Sugar Hill Elem
  Oct 3 (observe) and Oct 17 (practice teach): Jonathan Marvel, Mary Lin Elem
  Oct 24 (observe) and Nov 7 (practice teach): Brianne Turgeon, Springdale Park Elem (SPARK)

All assignments are found on the last pages of each assigned chapter. Textbook classroom videos and audio downloads are available at: http://login.cengage.com when you purchase the text with online resources. Cengage tech support: 1 800.354.9706

WEEK ONE

Tuesday August 26

Chapter 1: The Multiple Meanings of Music for Children

Assignments:
Assemble your course binder—organize all sections with dividers.
Obtain SPAGE membership, bring proof on Sept. 2.
Begin learning piano version of Star Spangled Banner.

WEEK TWO

Tuesday September 2

Chapter 2: From Theory to Practice in Teaching Music To Children
Chapter 16: Music for Exceptional Children

Assignments:
Bring proof of SPAGE membership.
Weekly Written, Chap 2:
  Review: All Questions
  Critical Thinking: Question 2
Classroom Video:
  Please review and be prepared to discuss “Is it an echo or call and response?”, “Students entering the classroom1” and “Students entering the classroom 2”
Audio Download: Please review and be familiar with “Charlie over the Ocean”
Friday September 5
8:30 to 12:15
Observation with Tiffany English
Sugar Hill Elementary School
939 Level Creek Rd
Sugar Hill, GA 30518

**WEEK THREE**

Tuesday September 9

Chapter 3: Methods of Teaching Music to Children and “The School Music Program: A New Vision” (pp. 431-328)

Assignments:
Weekly Written, Chap. 3
   Review: All Questions
   Critical Thinking: Question 1
Classroom Video:
   “Students coming up to the board,” and “Ah Poor Bird”

**WEEK FOUR**

Tuesday September 16

Chapter 4: The Singing Child
DUE: Lesson Plan for Peer Teaching #1 (On-Campus, Tue Sept 23)
Assignments:
Weekly Written Chap. 4
   Review: Questions 1 and 3
   Critical Thinking: Question 2
   Project: I
Classroom Video: “Performance practice: Eppo eh tai tai ei” and “Here Comes a Bluebird”
Audio Download: Ah Poor Bird, Autumn’s Here, Rocky Mountain, Kookaburra, Hey Ho Nobody Home, Old Texas
WEEK FIVE

Tuesday September 23

Chapter 5: Pitch and the Child
DUE: Peer Teaching #1 will take place during this evening’s class
Assignments:
Weekly Written Chap. 5
   Review: All Questions
   Critical Thinking: Question 2
Classroom Video: “End of Lesson Assessment”
Audio Download: Old John the Rabbit, Alle Meine Entschen

Friday September 26
8:30 to 12:15
Observation with Tiffany English
Sugar Hill Elementary School
939 Level Creek Rd
Sugar Hill, GA 30518

WEEK SIX

Tuesday September 30

Chapter 6: The Moving Child

Assignments:
Weekly Written Chap. 6
   Review: All Questions
   Critical Thinking: Question 1
Audio Download: Suogan, Johnny Works with One Hammer, Pleeng Chang, Leak Kanseng, Bow Wow Wow, San Sereni, Dance the Kolo, Sakura, La Raspa, Gerakina

Friday October 3
8:05-11:20
Observe with Jonathan Marvel
Mary Lin Elementary School
586 Candler Park Drive, NE
Atlanta, GA 30307
WEEK SEVEN

Tuesday October 7

Chapter 7: Rhythm and the Child
**In-class Piano Competency**
   Star Spangled Banner

Assignments:
Weekly Written Chap. 7
   Review: All Questions
   Project: #1
Audio Download: Knick-knack Paddy Whack, Tinga Layo, I Got a Letter This Morning, Little Johnny Brown, Kookaburra, Zum Gali Gali, Mountain Climbing

WEEK EIGHT

Tuesday October 14 (last day to withdraw)

Mid-term exam
DUE: Lesson Plan for Practice Teaching @ Mary Lin

Friday October 17
8:05-11:20
Practice teach with Jonathan Marvel
Mary Lin Elementary School
586 Candler Park Drive, NE
Atlanta, GA 30307

Saturday October 18
GSU Orff Workshop with Tiffany English
HH150
9 AM to Noon
WEEK NINE

Tuesday October 21

Chapter 8: The Playing Child

Assignments:
Weekly Written Chap. 8
Review: All Questions
Project: #1, be prepared to demonstrate in class

Friday October 24
8:55 to Noon
Observe with Brianne Turgeon
Springdale Park Elementary (SPARK)
1246 Ponce de Leon Ave
Atlanta, GA 30306

WEEK TEN

Tuesday October 28

Chapter 9: The Listening Child

Assignments:
Weekly Written Chap. 9
Review: Questions 1, 2, 3, 6
Critical Thinking: Question 2

WEEK ELEVEN

Tuesday November 4

Chapter 10: The Creating Child
DUE: Lesson Plan for Practice Teaching @ SPARK

Assignments:
Weekly Written Chap. 10
Review: Questions 1, 3, 6, 7
Project: #6 (picture may be from magazine or found on-line)

Friday November 7
8:55 to Noon
Practice teach w/Brianne Turgeon
Springdale Park Elementary (SPARK)
1246 Ponce de Leon Ave
Atlanta, GA 30306

**WEEK TWELVE**

Tuesday November 11

Chapter 11: Motivation and Management

Assignments:
Weekly Written Chap. 11
  Review: All Questions
  Critical Thinking: Questions 2, 5, 6

**WEEK THIRTEEN**

Tuesday November 18

Chapter 12: Curriculum Design
Chapter 14: Music in an Integrated Curriculum
**In-class Piano Competency**
  Star Spangled Banner
DUE: Lesson Plan for Peer Teaching #2, On-Campus Tue Dec 2
Assignments:
Weekly Written Chap. 12:
  Review: Questions 1, 2, 5, 8
  Critical Thinking: Question 3
Weekly Written Chap. 14
  Review: All Questions
  Critical Thinking: Question 2

**WEEK FOURTEEN**

Tuesday November 25  **Thanksgiving break**
WEEK FIFTEEN

Tuesday December 2

Chapter 13: Assessment and Evaluation

Assignments:
Weekly Written Chap. 13
    Review: All Questions
    Critical Thinking: Question 2
DUE: Peer Teaching #2 will take place during this evening’s class
DUE: Elementary General Music Resource Book

WEEK SIXTEEN

Tuesday December 9

FINAL EXAM
4:15-6:15
GEORGIA STATE UNIVERSITY School of Music
GSU Opera Theater SYLLABUS
Fall Semester, 2015

MUSIC 3100 Opera Workshop, CRN 88114 (Undergraduate)
MUSIC 8620 Opera Theatre Workshop, CRN 87135 (Graduate)
1 hour credit (2 or 3 hours of credit are available, but ONLY at the discretion of instructor, not the adviser.)

Class Hours: Tuesday, Thursday, and Friday: 3:30–5:30PM
All students in these two opera classes need to be available Tuesday 1:30–3:30PM; and Thursday 1:30–11:00PM for additional rehearsals
Other classes and rehearsals will be scheduled according to the production needs, especially as we approach our fall production in November.

Instructors’ Name: Carroll Freeman, The Valerie Adams Distinguished Professor in Opera Studies
Full Professor; Director of Opera Studies and Instructor

Telephones: Office–(404) 413-5919; Cell–(865) 387-1861
E-mail addresses: cfreeman19@gsu.edu; operacarroll@gmail.com

Office Location: Georgia State University
College of Arts and Sciences School of Music
#700 Standard Building
91 Fairlie Street
Atlanta, GA 30303

Class Location: Haas Howell Building, Suite #150
Forsyth Street NW and Poplar Street
Atlanta, GA 30303

Office Hours: Tuesday, Thursday, and Friday – 12:30–1:30PM, or by appointment.

Music Director: Brian Osborne, Music Director of GSU Opera Theater
(405) 795-4107 bso@reinhardt.edu

GAs: Opera
Daniel Weisman; dweisman1@student.gsu.edu
Allen Michael Jones; ajones117@student.gsu.edu
Jarius Cliett; jcliett1@student.gsu.edu

Voice
Samantha Rascle; srascle1@student.gsu.edu
Cleyton Pulzi; csoares1@student.gsu.edu

WAC
Rod Hines; rhines6@student.gsu.edu
Melissa Joseph; mjoseph16@student.gsu.edu
Margaret McMurray; mmcmurray3@student.gsu.edu

UMEAs: Ben Lin; blin6@student.gsu.edu
Rontray Miller; rmilleri1@student.gsu.edu
The George State University School of Music’s website that refers to Master of Music programs in Performance (Voice) states: “This concentration prepares students at advanced levels for careers in the fields of opera,… and for teaching of advanced students. Performance audition required.”

The Georgia State University College of Arts and Sciences 2009-10 INSTRUCTIONAL INFORMATION states: “The purpose of this concentration is to prepare students for a career as (1) a professional singer in opera,… and (2) a teacher of voice of advanced level students.”

**Prerequisite**
Entrance into this course is by the consent of instructor, based on audition or technical skill.

**Objective of the Course**
To provide training in performance and production of opera and musical theater works. Classes consist of musical and dramatic coaching of appropriate repertoire, production preparation, rehearsals and participation in fully staged programs of lyric theatre repertoire, and experience both on—and back—stage.

**Required Texts and Uniform**
Piano-vocal scores of our fall production and/or copies of music of selected repertoire for semester are required. Students must also purchase one uniform T-shirt (promoting fall production) for $20.00.

**Grading Criteria**
Attendance at all classes is critical for grading; participation is the main requirement. This includes attendance at all rehearsals and coachings, acceptance of principal, supporting, and/or chorus roles in opera production, possible stage-crew time (either sets, props, costumes, lights, makeup, or stage-management), truck and theater load-in and load-out prior to the production period, and strike of physical and technical production following the final performance. No absences from any above-listed activities are accepted without a doctor’s excuse at least 24 hours before rehearsal in jeopardy. An absence that is not requested in an appropriate and timely manner will be considered unexcused and will impact student’s grade. Promptness is mandatory, and chronic tardiness and/or absence may result in dismissal from class and production at the discretion of instructor. It is the student’s responsibility to expeditiously learn all assigned music. Failure to learn material in a timely manner, unexcused absences, and/or lack of participation in technical production responsibilities will result in dismissal or lower grade. Attendance and class participation, the memorization of assigned materials, and the participation in—and around—the final performance all contribute to the successful grade in GSU Opera Theater classes. A rubric for grading purposes will be kept daily to assess attendance, timeliness, class participation, memory work, and attitude!

**Other instructions:**
1) Since GSU Opera Theater takes production quality VERY seriously (and since our budget does not accommodate unlimited wig rental), DO NOT CUT YOUR HAIR without permission, and, if permitted, the style must be conducive to the period of the semester’s repertoire.
2) Turn in bios and publicity photos in a timely manner or risk not being included in the program. Bios may be sent to jcliett1@student.gsu.edu.

3) In some circumstances it may be necessary for GSU Opera Theater members to use their own personal clothing or accessories in the production.

4) Each and every member of GSU Opera Theater will be expected to attend technical calls (a minimum of four hours) during production week AND STRIKE after the final performance...NO EXCEPTIONS.

5) Be prepared for additional rehearsals nearer production week. (Go ahead and suggest that your work schedule needs to be flexible the last week of October 2015 and the first week of November until fall production). Ensemble artists should expect additional evening and weekend rehearsals for several weeks prior to the performances.

6) Leave every minute of spare time available during production week.

7) Learn music and text immediately, no matter the coaching frequency.

8) GSU Opera Theater members will be assigned technical area responsibilities, i.e., scenery, furniture, props, costumes, makeup, program, etc. Participate willingly!

9) All members of GSU Opera Theater will be expected to distribute posters, etc., for publicity!

10) Do not allow family members or friends to visit you backstage of the Florence Kopleff Recital Hall; there is very limited space, and we have a lot of work to do. Family visits to performances also do not excuse anyone from technical requirements listed above!

11) When schedules are posted in advance, even if you are not called, reserve class/rehearsal time in case the schedule changes.

12) Check E-mail accounts and FaceBook frequently to see the schedule… and how it changes.

13) If you need me, call! GSU Opera Theater responsibilities keep me running, so you may not find me in the office. Call me…but not all the time. 😊

14) Do not assume that we are not using our final examination time, place, etc., nor class hours AFTER the production, unless expressly announced by Mr. Freeman…no one else!

15) Mr. Freeman reserves the right to spontaneously change the plan for class/rehearsal! According to the Georgia State University College of Arts and Sciences 2009-2010 INSTRUCTIONAL INFORMATION: “The course syllabus provides a general plan for the course; deviations may be necessary.”

16) If you registered for this class for more than 1 hour, then you will be required throughout the semester to put in extra work.

17) If you miss the Friday before Fall Break or the Monday after and there is a scheduled rehearsal, your letter grade will instantly drop two letter grades.

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State University. Upon completing the course, please take the time to fill out the online course evaluation.

REMEMBER TO CHECK YOUR CHORAL PROGRAM SYLLABUS AGAINST OPERA TIMES!
Production Schedule follows:

Scenes Week (all rehearsals will be in Haas Howell #150)

Tuesday, October 13, 2015  1:30 – 5:30PM (TUTTI)
Thursday, October 15, 2015 1:30 – 11:00PM (TUTTI – Final Run)

Opera Week (all rehearsals will be in Florence Kopleff Recital Hall)

Monday, November 9, 2015  3:30 – 7:30PM (TUTTI - Sitzprobe with orchestra)
Monday, November 9, 2015  8:30 – 11:30PM (TUTTI - Tech)
Tuesday, November 10, 2015 6:30 – 10:30PM (TUTTI – Run-through with orchestra)
Wednesday, November 11, 2015 3:30 – 7:30PM (TUTTI – Orchestra Dress rehearsal I)
Thursday, November 12, 2015 6:30 – 10:30PM (TUTTI – Orchestra Dress rehearsal II)

PERFORMANCES

Monday, September 21, 2015  FKRH  (Rehearsal)
Monday, September 28, 2015  FKRH  (“Figures in the Garden” Performance)
Friday, October 15, 2015  TBA  (Scenes Performance #1)
Saturday, October 16, 2015  TBA  (Scenes Performance #2)
Sunday, October 17, 2015  First Baptist Decatur  (Scenes Performance #3)
Friday, November 13, 2015  8:00PM  (Performance #1)
Saturday, November 14, 2015  8:00PM  (Performance #2)
Sunday, November 15, 2015  3:00PM  (Performance #3)
Sunday, November 15, 2015  8:00PM  (Performance #4)

MATERIALS
1) Each student must have a pencil every day.
2) Each student must bring music every day.
3) Each student will be required to procure a promotional T-shirt.

COURSE EXPECTATIONS & NOTIFICATIONS

• REGISTRATION CONFLICTS
It is the singer’s responsibility to plan a program of study that does not conflict with the rehearsal of the ensemble. No special accommodations will be made in this regard.

• UNIVERSITY PUBLICITY
Student images, audio and video recordings will be used by the University for publicity purposes in various formats online and in print. Students who do not wish to have their image and or audio/video performance made available must contact the instructor in writing by the end of the first week of classes.
• ATTENDANCE
Regular and punctual attendance is required and expected. Two absences are allowed, including those resulting from a physician’s recommendation. Each additional absence will lower the semester grade by one letter grade. Two tardies are allowed. Each additional tardy will lower the grade by a +/- increment. Tardies include early departures and extended periods of non-participation during rehearsals. No excused absences will be given except for those officially sanctioned by the Director of the School of Music or the Provost of the University (for schedule conflicts). Ill students (contagious or otherwise) are expected to attend rehearsals, make appropriate music markings, and actively engage in the rehearsal process to the extent possible. Students who join the ensemble can expect to sing for each performance. Students who accrue more than the two allotted absences may be required to demonstrate adequate knowledge of and performance proficiency with the repertoire in order to sing with the ensemble at any given performance. The instructor will have the sole responsibility for determining whether a singer who has missed more than two rehearsals may sing at a given performance. Students who do not sing at a given performance must still attend that performance as an audience member and may be required to submit a written assignment in lieu of performing. Students not allowed to perform in a performance because they are in violation of the University Code of Conduct risk course failure. See section 1050.40 of the 2013-14 Georgia State University Undergraduate Catalog.

• DRESS REHEARSALS AND PERFORMANCE ATTENDANCE
Students who miss technical and dress rehearsals without the prior approval of the instructor risk not being permitted to perform and may receive a failing grade for the course. Please note that notifying the instructor of an impending absence does not equal approval of that absence.

• CELL PHONES AND OTHER PORTABLE DEVICES
Cell phones and other portable electronic devices are strictly prohibited and must be turned completely OFF in rehearsal unless specifically approved by the instructor for pedagogical purposes. The unapproved use of these devices during rehearsal is grounds for removal from the rehearsal, thereby accruing an absence for that date.

• EMAIL
Email messages from the instructor and/or graduate assistant will be considered official when sent to the student GSU email account. Failure to receive a sent email message does not remove responsibility for knowing the content of that email.

• REHEARSAL REQUIREMENTS & ETIQUETTE
1) Singers are required to have a pencil and number all measures.
2) Singers should arrive to rehearsals early, take their place, and have their music fully prepared.
3) It is expected that all singers will work on their music outside of class.
4) Off-topic and excessive talking and other disruptive behaviors during rehearsals are not permitted. Students who refuse to cease this behavior will be asked to leave, thereby accruing an absence for that date. See Section 1050.30 of the 2013-14 Undergraduate Catalog (“Disruptive Behavior”).
All music and other borrowed materials must be returned at or before the conclusion of the final performance for the semester. Course grades will be withheld for students who fail to return their music.

From the Registrar’s Website: “Non-reported grades cause many issues for students to progress:
- Students cannot register for courses that have a prerequisite.
- Students’ financial aid eligibility and progress cannot be determined for their upcoming semester.
- Students cannot report accurate academic standing and could be restricted in their continuous enrollment and for outside scholarships.
- Student’s academic records and transcripts will not be updated, and they may be unable to transfer or receive additional funding from an employer.
- Candidates for graduation may not have their degrees conferred and may not be eligible to continue their education, gain employment or become certified in their field.”

• ACADEMIC HONESTY
All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read Section 1380 in the 2013-14 Georgia State University Undergraduate Catalog to review policies on academic honesty.

• ACCOMMODATION FOR STUDENTS WITH DISABILITIES
Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first submit appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.

EXTRA REHEARSALS AND PERFORMANCES
Schedules for extra rehearsals and performances will be announced as early as possible. Singers are expected to be present at all extra rehearsals and performances.

BELOW FIND CHORAL PROGRAM SYLLABUS:

FALL, 2015
Uniform Exam and Group Photo 1:00-2:45pm ALC430
Wednesday, September 9
Extended Rehearsal
Friday, September 18 1:00-3:00pm ALC430
SingFest
Tuesday, September 22 Rehearsals and 11:45AM-5:00PM Rialto Concert (4PM)
Extended Rehearsal
Friday, October 9 1:00-3:00pm ALC430
Choir Exams
October 12-16 TBD HH723
Nairobi Chamber Choir Concert
Saturday, October 10 Rehearsal (3PM) 3:00-9:30PM Kopleff
Dinner (5PM)
Concert (8PM)
Fall Choral Concert
Friday, October 23 Dress Rehearsal 1:00-3:00 PM Rialto
Saturday, October 24 Concert (8PM) Call: 6:00 PM Rialto
GSU Holiday Gala
Thursday, Dec. 3 Dress Rehearsal #1 4:00-7:00PM Rialto
Friday, Dec. 4 Dress Rehearsal #2 2:00-5:00PM Rialto
Saturday, Dec. 5 Performance #1 Call: 7PM Rialto
Concert: 8PM
Sunday, Dec. 6 Performance #2 Call: 2:30PM Rialto
Concert: 3PM
End-of-Semester Party and Music Turn-In
Monday, Dec. 7 1:00-2:30 ALC430

**SPRING, 2016 Save the Dates – Will be confirmed in January**
MidSingFest
Tuesday, January 12 TBD Rialto
Extended Rehearsal
Friday, February 5 1:00-3:00pm ALC430
Choir Exams
February 15-19
Extended Rehearsal
Friday, February 19 1:00-3:00pm ALC430
Joint Concert with Emory and UGA
Thursday, March 3 Rehearsals and Call: 4:30PM Peachtree Road
Concert (7PM) Concert: 7PM United Methodist
ACDA Southern Division Convention Performance
March 8-March 11 Chattanooga, TN
~Spring Break~
March 12-March 20
Haydn Creation
Wednesday, March 30 Dress Rehearsal 3:00-6:00PM Kopleff
Friday, April 1 Dress Rehearsal 3:00-6:00PM Kopleff
Sunday, April 3 Concert Call: 1PM Kopleff
Concert: 3PM
Robert Shaw Celebration
Sunday, April 24 Clinic: 2PM Woodruff Arts Center
Concert: 4PM

*This course syllabus provides a general plan for the course. Deviations may be necessary.*
“FIGURES IN THE GARDEN”
Jonathan Dove

Monday, September 28, 2015

REHEARSAL/PERFORMANCE SCHEDULE

Monday, September 21, 2015
Florence Kopleff Recital Hall
6:00–9:00pm Rehearsal – Singers needed for about 45 minutes.

Monday, September 28, 2015
Florence Kopleff Recital Hall
6:00–7:30pm – Dress rehearsal (TUTTI)
7:30pm – Light refreshments provided.
8:00–ca 9:30pm Concert

SINGERS REQUIRED (15 total)
Susanna – 3 sopranis (Deh vieni, Tutto è tranquillo, and Finale)
Barbarina – 2 sopranis (L’ho perduta and Finale)
Figaro – 2 bassi (Tutto è tranquillo and Finale)
8 additional voices for scene from Finale of Act IV

RUN OF SHOW
Dr. Sumner-Lott introduces the piece
ACW play Octet arrangement of Overture mm 1 – downbeat of 18
ACW play mvt. 1, “Dancing in the Dark”
Susanna sings 1 verse of Deh vieni, non tardar from original opera (p. 374) accompanied by piano
ACW play mvt. 2, “Susanna in the Rain”
ACW play mvt. 3, “A Conversation”
Barbarina sings all (or part?) of L’ho perduta, me meschina accompanied by ACW
ACW play mvt. 4, “Barbarina Alone”
11 singers sing FIGARO Act IV Finale, mm 421–downbeat of 445
accompanied by ACW
ACW play mvt. 5, “The Countess Interrupts a Quarrel”
ACW play mvt. 6, “Voices in the Garden”
Figaro and Susanna sing Tutto è tranquillo e placido (p. 396; mm 109–274) with one
or more cuts accompanied by piano
ACW play mvt. 7, “Nocturne: Figaro and Susanna”
Bows

ARIA (Deh vieni, non tardar)
Susanna – Robin Sewell

DUET (Tutto è tranquillo)
Susanna – Melissa Joseph
Figaro – Rod Hines
ARIA (L’ho perduta)
Barbarina – Margaret McMurray

FINALE
Susanna – Samantha Rascle
Countess – Kate Doriot
Barbarina – Hila Brod
Marcellina – Judith Lyle
Cherubino – Margot Kinscherff
Don Basilio – Daniel Weisman
Don Curzio – Jamal Stokes
Count – Will Anderson
Figaro – Allen Michael Jones
Bartolo – Jarius Cliett
Antonio – Ben Lin
Georgia State University School Of Music
MUS 3010 Basic Improvisation (aka Creative Music Ensemble)
MUS 6999 Topics in Contemporary Performance Practice
Fall Semester 2015, Tuesdays/Thursdays 8:30-9:20 am
Aderhold Learning Center rm. 405
Stuart Gerber, Percussion Coordinator

Office: Rialto rm. 022
Office Hours: T/TH 11:00 or by appointment
Telephone: 404.413.5912
e-mail: swgerber@gsu.edu

Learning outcomes: The objective of this class is to explore non-traditional ways of making music that began to surface in the mid 20th century. The pieces we will study represent disparate creative approaches to music making including, but not limited to: minimalism, indeterminacy, graphic notation, aleatoric, chance, free improvisation, etc.

Creative Music Ensemble (CME) is just that, an ensemble. Like with any ensemble, you will be assigned to prepare multiple chamber pieces during the course of the semester. Many of these works require preparation outside of class. As with traditional music, this outside preparation will include practicing rhythms and pitches, but may also potentially require other activities; for example, the realization of scores, transposition, making sense of directions, etc. We will present a concert of the works we prepare at the end of the semester on Thursday, 3 December 2015 at 8:00 pm in Kopleff Recital Hall.

REQUIREMENTS/GRADING:
Class Participation (70%): This is an ensemble class, everyone in the ensemble is integral, therefore regular and punctual attendance is essential. Dr. Gerber will send out an email the day prior to class indicating the rehearsal schedule for that day. You are only required to be at class when it is a full-ensemble “tutti” day AND when your assigned piece(s) are being rehearsed. You are expected to prepare your music thoroughly prior to rehearsal. You are expected to bring your instrument to every class meeting.

Group Project (15%): We will establish 3 or 4 small groups. Each group will be responsible for conceiving of a format and performance utilizing improvisational techniques. These projects will be presented on Tuesday, 3 November 2015 during the regular class time. The specific requirements for this project will be outlined in a handout given later in the semester.

Individual Project (15%): You will be required to complete an individual performance project during the second half of the semester. The specific requirements for this project will be outlined in a handout given later in the semester.

Attendance: You will be allowed two class absences for the semester. Each absence after that will lower your final grade by 20%

**Please note: TH 11/3/15 is group presentation day and TH 12/1/15 and TH 12/3/15 are dress rehearsal days, attendance is mandatory, missing any of these classes will result in a lowering of your final grade by 30%**

Tardiness: Please be on time to class, tardiness is disruptive and chronic tardiness will adversely affect your grade. Being late (1-15 minutes) three times will result in a lowering of our grade by 10%. Every two subsequent tardies will also result in a lowering of your final grade by 10%. If you are more than 15 minutes late this will also be the same as an absence.
**Music/Texts:** There are no required texts or scores for this class. Dr. Gerber will distribute all required materials electronically. You will be required to print these items.

**Extra Rehearsals:** You will also be expected to organize outside rehearsals with your colleagues when needed.

**Extra Credit**
There will be a few limited opportunities to get extra credit towards your final grade. These opportunities will be outlined in class.

All grades in this class will be based on the following scale (1/2 pts. will be rounded up):

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93%</td>
</tr>
<tr>
<td>A-</td>
<td>92-90%</td>
</tr>
<tr>
<td>A+</td>
<td>95-92%</td>
</tr>
<tr>
<td>B</td>
<td>86-83%</td>
</tr>
<tr>
<td>B+</td>
<td>89-87%</td>
</tr>
<tr>
<td>B-</td>
<td>82-80%</td>
</tr>
<tr>
<td>C</td>
<td>76-73%</td>
</tr>
<tr>
<td>C+</td>
<td>79-77%</td>
</tr>
<tr>
<td>D</td>
<td>69-60%</td>
</tr>
<tr>
<td>D+</td>
<td>74-76%</td>
</tr>
<tr>
<td>F</td>
<td>59-0%</td>
</tr>
</tbody>
</table>

* Please note: you must receive a “C” to successfully complete this course (73% or higher)

**Email:** Each of you has been assigned a Georgia State email address by the University. The extension for this address is: @student.gsu.edu. This is the only address that will be used for all communications in this class. According to University policy, you are responsible for any information transmitted by your instructor through your GSU account, so be sure to check daily.

**Academic Honesty:** All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

**Accommodation for Students with Disabilities:** Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.

**Class Schedule**

Please read this very carefully, below are the dates that this class will NOT meet.
Tuesday, 22 September 2015
Thursday, 24 September 2015
Thursday, 5 November 2015

Possible Repertoire:

<table>
<thead>
<tr>
<th>Possible Repertoire</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ed Miller, <em>Around</em></td>
<td>John Cage, <em>Variations I, II</em></td>
</tr>
<tr>
<td>John Zorn, <em>COBRA</em></td>
<td>Mark Applebaum, <em>Medium</em></td>
</tr>
<tr>
<td>Karlheinz Stockhausen, <em>Aus den Sieben Tagen</em></td>
<td>Pauline Oliveros, <em>Tuning Meditation</em></td>
</tr>
<tr>
<td>Christian Wolffe, <em>Burdocks</em></td>
<td>Cornelius Cardew, <em>Treatise</em></td>
</tr>
<tr>
<td>Terry Riley, <em>In C</em></td>
<td>Stuart Saunders Smith, <em>Transitions and Leaps</em></td>
</tr>
<tr>
<td>Stacey Bowers, <em>Pattern Study #2</em></td>
<td></td>
</tr>
<tr>
<td>Michael Byron, <em>A Living Room at the Bottom of the Lake</em></td>
<td>Others?????</td>
</tr>
</tbody>
</table>
GEORGIA STATE UNIVERSITY — SCHOOL OF MUSIC
MUS 1710: GROUP INSTRUCTION IN PIANO
FALL 2015  INSTRUCTOR: STAFF

COURSE OBJECTIVES: Beginning level keyboard study through a unified approach to musicianship skills (harmonizing, sight reading, transposing, improvising, etc.), technical skills and performance skills (solos and ensembles).


COURSE REQUIREMENTS:

1) completion of class assignments
2) completion of 4 tests (chapters 1-4)
3) class participation
4) consistent attendance (see attendance policy)

BASIS FOR FINAL GRADE:

<table>
<thead>
<tr>
<th>Class assignments (good preparation)</th>
<th>25%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance (see attendance policy)</td>
<td>10%</td>
</tr>
<tr>
<td>Tests (on each chapter, 1-4)</td>
<td>16.25% for each test</td>
</tr>
<tr>
<td>The professor must be informed before the test day and/or time for any chance of a future make-up.</td>
<td></td>
</tr>
</tbody>
</table>

A+ = 96-100  A = 93-95  A- = 90-92  B+ = 86-89  B = 83-85
B- = 80-82  C+ = 76-79  C = 73-75  C- = 70-72  D = 60-69

** 73 OR HIGHER IS A PASSING GRADE - 72 OR LOWER RESULTS IN REPEATING THE CLASS

ATTENDANCE POLICY:
Consistent attendance is required, as it is integral to making progress developing keyboard skills. Each unexcused absence after three will result in the attendance grade being lowered one letter. Each late arrival to class will count as a .5 absence. Students will be dropped from the course after more than six absences in the first half of the semester. More than nine unexcused absences will result in an F for the course.

SCHEDULE OF CLASS WORK

Week 1
Orientation, review of syllabus, introduction to the lab instruments, begin Chapter One. Five finger patterns in white keys. Chord progression I, IV, I6/4, V7, I in C and G.

Week 2

Week 3
Finish Chapter One. Test on scales and five-finger patterns, chord progression, reading, short solos, a duet, technical studies, and creative work (see Suggested Quiz Topics, p. 32). Learn A major scale. Chord progression I, IV, I6/4, V7, I in C, G, and D.

Week 4
Chapter Two: Major pentachords, playing eighth notes with fluency, harmonizing with blocked 5ths, reading exercises, assign solos, ensembles, and technical patterns. Learn E major scale. Chord progression I, IV, I6/4, V7, I in A and E.

Week 5
Check all material listed in Week 2. Introduce accompanying, complete musicianship activities, check solos, ensembles, how to pedal, finish reading. Work on C, G, and D major scales. Chord progression I, IV, I6/4, V7, I in C, G, and D.

Week 6
Review for test on Chapter Two. All sections should be completed. See Suggested Quiz Topics (p. 76), for practice focus. Work on C, G, D, A, and E major scales. Chord progression I, IV, I6/4, V7, I in C, G, D, A, and E.
Week 7
Test on Chapter Two. Scales, chord progressions, Major pentachords, harmonization, staccato/legato touch, pedaling, accompaniment, solos and ensembles, the V65 chord. Learn F and B major scales. Chord progression I, IV, I6/4, V7, I in F and B.

Week 8
Chapter Three: Scale structures, scale fingering, new pentachords, building triads (major), harmonizing with 5ths and 6ths. Assign first American Song (Berlin and/or Kern), solos, ensembles, and technical patterns. Learn Db and Gb major scales. Chord progression I, IV, I6/4, V7, I in Db and Gb.

Week 9
Continuation of Chapter Three: Introduction of dominant chord, harmonizing with I and V, reading studies, check repertoire (American Song, solos, duets), complete musicianship pages (p. 118-123). Work on F and B major scales. Chord progression I, IV, I6/4, V7, I in F and B.

Week 10
Review for test on Chapter Three. All sections should be completed (see Suggested Quiz Topics, p. 124), for practice focus. Work on F, B, Db, and Gb major scales. Chord progression I, IV, I6/4, V7, I in F, B, Db, and Gb.

Week 11
Test on Chapter Three. Introduce Chapter Four.

Week 12
Chapter Four: minor pentachords, minor triads, accompaniments in minor, various minor scale structures, harmonization in minor, the IV chord, assign an American Song, a solo and an ensemble. Learn Bb and Eb major scales. Chord progression I, IV, I6/4, V7, I in Bb and Eb.

Week 13
Sixteenth Notes, finish all reading studies, check technical patterns, check accompaniment, 6/8 studies, check repertoire, finish musicianship pages (171-173), review material on upcoming test (see Suggested Quiz Topics, p. 174). Learn Ab major scale. Chord progression I, IV, I6/4, V7, I in Ab.

Week 14
Test on Chapter Four covering: 1) scales; 2) chord progressions; 3) reading transposing; 4) 6/8 and sixteenth notes, accompaniment, American Song, solo and ensemble repertoire plus various technical patterns. Bb, Eb, and Ab major scales. Chord progression I, IV, I6/4, V7, I in Bb, Eb, and Ab.

No food or drinks are allowed in the keyboard lab classroom. Be sure to turn power off, carefully take off your headsets, and close the keyboard lid before leaving the room. Please handle all equipment with care. With your help, the equipment can be kept in good condition for everyone to use.

Academic Honesty: All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

Accommodation for Students with Disabilities: Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.

** Any student receiving a grade of "F" or "WF" will be issued a written notice stating that upon receiving a second grade of "F" or "WF" in the same music course, the student will become ineligible to enroll for a third time in the course.

PLEASE CONSULT THE GSU POLICY REGARDING COURSE WITHDRAWALS.
THEORY I (MUS 1440, Section 5)  
Fall 2015

MW, 1:00–2:15, Rm. 300 Standard Building

Instructor: Kyle Jenkins, Ph.D.

314 Standard Building
614-519-6544
kjenkins@gsu.edu

Office Hours: TR 9:30–11:00 (or by appointment)

Textbooks

Textbook: Burstein and Straus, *Concise Introduction to Tonal Harmony* (preview edition)
Workbook: Burstein and Strauss, Workbook for *Concise Introduction to Tonal Harmony*

Prerequisites

Receive a passing grade on the theory entrance exam or music fundamentals (MUS 1430).

Material Covered/Course Objectives

Students will gain a mastery of the topics presented in Burstein and Straus, chapters 1–14. This includes music fundamentals, introduction to four-part harmony and voice leading, species counterpoint (first, second, and fourth species only), tonic and dominant harmonies (I, V, vii6, and V7 and its inversions), and basic predominant-functioning chords (IV, ii6, and ii6/5).

Important Dates

8/24 – First Day of Class
8/28 – Last Day to Add/Drop
9/7 – Labor Day, No Class
10/13 – Semester Midpoint, Last Day to Withdraw Without Penalty
11/23–11/27 – Thanksgiving Break, No Class
12/7– Last Day of Classes
12/8–12/15 – Final Exam Week
12/15 – Our Final Exam, 8–10:30 (in STD 300)
Class Policies

**Academic Honesty:** Acts of academic dishonesty are subject to penalties as outlined in the Georgia State University student handbook. The Code of Conduct is available online at [http://codeofconduct.gsu.edu/](http://codeofconduct.gsu.edu/). N.B. The definition of plagiarism extends to passing off other students’ work as your own, even if agreed to by both parties. You have been warned—collaborations will be penalized!

**Attendance:** Prompt, consistent attendance is required and will be considered in determination of grades. Record of attendance begins on the first day of class. Requests for excused absences should be submitted to the instructor in advance of class. Failure to attend class regularly during the first three weeks of the semester may result in your withdrawal by the instructor and a grade of ‘W’ for the class. A student will be considered tardy if he or she arrives 10 minutes after the scheduled start time of class. Three tardies = 1 absence (see policy for class absences). **N.B. Should you miss class, it is your responsibility to get caught up on the material.** Please do not come to my office hours expecting me to repeat a lecture; have specific questions ready to ask.

**Excused Absences:** Such absences for illness or other urgent reasons will require external documentation, and will be considered on a case-by-case basis. Absences due to religious observance also qualify as excused absences. Except in cases of emergency, your absence should be cleared in advance of class time. If, in the instructor’s judgment, the number of excused absences compromises your ability to meet the objectives of the course, you will be advised to withdraw or take an Incomplete.

**Make-Up Exams:** Students will generally not be allowed to make up missed exams. This is because the student taking an exam later than his/her classmates may be at a competitive advantage. Exceptions will be made for exams missed because of official university events (e.g. ensemble tour) and major family crises.

A student who misses an exam is strongly encouraged to meet with the instructor to explain the circumstances surrounding the absence; he/she may be eligible for special consideration.

A student who has three final exams within a 24-hour period is eligible to have the second of the three rescheduled. Any student needing to reschedule the final exam for this class should notify the instructor as soon as possible and remind him the week prior to finals (at which time an alternative final exam time will be arranged). See your academic catalog for further details.

**Special Circumstances:** The instructor reserves the right to loosen restrictions for students with special circumstances. For example, a student who is hospitalized for some time may be given additional time to complete homework assignments,
may be allowed to take missed quizzes, etc. Any such extensions will be given for a specifically defined period.

Incomplete (I) Grades: The grade of ‘I’ will be given only to students who have completed the majority of the course work and who, for a non-academic reason beyond their control, have been unable to complete the semester. See more below.

Withdrawal (W/WF): Prior to the mid-point of a grading period a student may withdraw (or be withdrawn by the instructor) and receive a grade of ‘W’. Withdrawal without penalty is not permitted following the mid-point of a grading period. The mid-point for Fall semester is Tuesday, October 15. A student may apply for a hardship withdrawal through the Office of the Dean of Students. A student may apply for a hardship withdrawal through the Office of the Dean of Students.

Accommodation for Students with Disabilities: Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.

Cell Phones: Must be turned off during class.

Grade Breakdown

Homework Assignments (25%): There will be weekly homework assignment, each due a week later. Each homework assignment will be given a percentage (see grading scale above). I tend not to use overly systematic grading since this often produces grades that are not reflective of the overall quality of a given assignment. This approach also encourages one-on-one discussion between student and instructor both during class and office hours. The homework portion of the class grade will be determined by calculating the mean of all submitted assignments. The lowest grade will be dropped. Late homework will not be accepted—excepting extenuating circumstances. If you believe you have an extenuating circumstance, see me as soon as possible. I tend to have assignments graded by the next class period, so tardy submissions should ideally be turned in prior to the next class. See the above policies on special circumstances and make-up exams for more detail.

Midterm Exams (40%): There will be two, each weighted equally. Missed midterm exams cannot be made up (see more above). Each exam will cover the material previously introduced and will follow the same format as the work done in class and as homework (harmonic and formal analysis).
**Final Exam (30%)**: This will be a comprehensive exam covering the same material as the homework and midterm exams and using the same format (harmonic and formal analysis).

**Attendance (5%)**: In addition to attendance, tardiness and early departure will also be recorded. Three tardies or early departures = 1 absence (see policy below for class absences)

**Grading**:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>A-</td>
<td>90%</td>
</tr>
<tr>
<td>A</td>
<td>93%</td>
</tr>
<tr>
<td>A+</td>
<td>97%</td>
</tr>
<tr>
<td>B-</td>
<td>80%</td>
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<tr>
<td>B</td>
<td>83%</td>
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<tr>
<td>B+</td>
<td>87%</td>
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<tr>
<td>C-</td>
<td>70%</td>
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<td>C</td>
<td>73%</td>
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<tr>
<td>C+</td>
<td>77%</td>
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<tr>
<td>F</td>
<td>30%</td>
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<tr>
<td>D</td>
<td>63%</td>
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<tr>
<td>D+</td>
<td>67%</td>
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</tbody>
</table>

**A Note on Grading**

What is the greatest piece of music ever written? This is a rhetorical question, since there are no objective means to quantify the relative merit of a composition. There are, however, objective means to discuss the technical faults of a composition; in fact, these are the rules we learn in class. Below is a partial list of the rules that will be used to grade your homework assignments. These rules affect the quality of the composition to varying degrees. It is for this reason that these rules are listed in decreasing strength below. In other words, if you feel the need to break a rule, do it from the bottom of the list rather than the top. Bottom line: two papers can both make the same number of mistakes and yet receive different grades. This is because one paper can make more serious errors than another.

<table>
<thead>
<tr>
<th>Four-Part Writing and Composition Errors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incorrect Identification of Key Signature</td>
</tr>
<tr>
<td>Misspelling of Chord</td>
</tr>
<tr>
<td>Incorrect Use/Analysis of Non-Harmonic Tone</td>
</tr>
<tr>
<td>Illegal Harmonic Progression</td>
</tr>
<tr>
<td>Incorrect Use of @ Chord</td>
</tr>
<tr>
<td>Incorrect Use of Roman Numeral</td>
</tr>
<tr>
<td>Incorrect Use of Figured Bass</td>
</tr>
<tr>
<td>Melodic Augmented 2nd</td>
</tr>
<tr>
<td>Incorrect Resolution of Chordal 7th</td>
</tr>
<tr>
<td>Incorrect Resolution of Leading Tone</td>
</tr>
<tr>
<td>Parallel 5th &amp; 8ve</td>
</tr>
<tr>
<td>Hidden 5th &amp; 8ve</td>
</tr>
<tr>
<td>Incorrect Chord Doubling</td>
</tr>
<tr>
<td>Cross Relation</td>
</tr>
<tr>
<td>Incorrect Resolution of Tritone</td>
</tr>
<tr>
<td>Suspension of Harmony Across Barline</td>
</tr>
<tr>
<td>Voice Crossing</td>
</tr>
<tr>
<td>Voice Overlapping</td>
</tr>
<tr>
<td>Rhythmic Problem</td>
</tr>
<tr>
<td>Incorrect Metric Placement</td>
</tr>
<tr>
<td>Violation of Vocal Range</td>
</tr>
<tr>
<td>Incorrect Stem Direction</td>
</tr>
</tbody>
</table>
Incompletes

From the Georgia State University Faculty Handbook:

“The grade of ‘I’ (Incomplete) may be given to a student who for nonacademic reasons beyond his or her control is unable to meet the full requirements of a course. In order to qualify for an ‘I’, a student must (a) have completed most of the major assignments of the course (generally all but one); and (b) be passing the course (aside from the assignment not completed) in the judgment of the instructor.”

Some guidelines for implementing the policy:

“A. Student Responsibility to Notify Faculty: If the student does not contact the instructor regarding incomplete work, the student defaults on the assignment or examination. In that case, the instructor should grade the student accordingly, even if this results in a grade of ‘F’ for the course. If it is later determined that the student qualified for an ‘I’, the grade of ‘F’ can be changed to an ‘I’ in accordance with college and University policy.

B. ‘Limited Assignment’ Criterion: If for nonacademic reasons a student has not completed one of the following, the grade of ‘I’ may be appropriate: final examination, term paper, performance requirement, laboratory assignment. If a significant proportion of the course is incomplete, the grade of ‘I’ is inappropriate.

C. ‘Two-Week’ Criterion: An ‘I’ generally should be given only when the student fails to complete work at the very end of the term. Hence, if due dates for the assignment not completed were earlier than the last two weeks of class, or if the circumstances that caused the student not to complete the work occurred before the last two weeks of class, the student generally should not be given an ‘I’.”

N.B. The definition of plagiarism extends to passing off other students’ work as your own, even if agreed to by both parties. You have been warned—collaborations will be penalized!

Note: The course syllabus above and schedule below provide a general plan for the course; deviations may be necessary.
## Theory I Course Schedule – Fall 2015

<table>
<thead>
<tr>
<th>SESSION</th>
<th>TOPIC</th>
<th>READING¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEEK 1</td>
<td>M, 8/24</td>
<td>Syllabus/Introduction, Notation and Scales</td>
</tr>
<tr>
<td></td>
<td>W, 8/26</td>
<td>Intervals</td>
</tr>
<tr>
<td>WEEK 2</td>
<td>M, 8/31</td>
<td>Triads and Seventh Chords</td>
</tr>
<tr>
<td></td>
<td>W, 9/2</td>
<td>Four-Part Harmony</td>
</tr>
<tr>
<td>WEEK 3</td>
<td>M, 9/7</td>
<td>LABOR DAY, NO CLASS</td>
</tr>
<tr>
<td></td>
<td>W, 9/9</td>
<td>Voice Leading</td>
</tr>
<tr>
<td>WEEK 4</td>
<td>M, 9/14</td>
<td>Voice Leading, Harmonic Progression</td>
</tr>
<tr>
<td></td>
<td>W, 9/16</td>
<td>Harmonic Progression, Figuration and Embellishing Tones</td>
</tr>
<tr>
<td>WEEK 5</td>
<td>M, 9/21</td>
<td>Figuration and Embellishing Tones, Review for Midterm I</td>
</tr>
<tr>
<td></td>
<td>W, 9/23</td>
<td>MIDTERM I</td>
</tr>
<tr>
<td>WEEK 6</td>
<td>M, 9/28</td>
<td>Begin Species Counterpoint, First Species</td>
</tr>
<tr>
<td></td>
<td>W, 9/30</td>
<td>First Species</td>
</tr>
<tr>
<td>WEEK 7</td>
<td>M, 10/5</td>
<td>Second Species</td>
</tr>
<tr>
<td></td>
<td>W, 10/7</td>
<td>Second Species</td>
</tr>
</tbody>
</table>

¹ Reading assignments should always be completed for the following class period. For instance, the assignment given on 8/25 should be read by 8/27.
WEEK 8  M, 10/12    Fourth Species    Chapter 8
          W, 10/14    Fourth Species    Chapter 8

WEEK 9  M, 10/19    Species Counterpoint Review    Review!
          W, 10/21    MIDTERM II    Chapter 9

WEEK 10 M, 10/26    I and V    Chapter 9
          W, 10/28    I and V    Chapter 10

WEEK 11 M, 11/2    V7    Chapters 10 and 11
          W, 11/4    V7, I6 and V6    Chapter 11

WEEK 12 M, 11/9    I6 and V6    Chapters 12
          W, 11/11    V6/5 and V4/2    Chapters 12 and 13

WEEK 13 M, 11/16    V6/5 and V4/2, V4/3 and vii6/5    Chapter 13
          W, 11/18    V4/3 and vii6/5    Chapter 14

WEEK 14 M, 11/23    THANKSGIVING BREAK, NO CLASS
          W, 11/25    THANKSGIVING BREAK, NO CLASS

WEEK 15 M, 11/30    IV, ii6, and ii6/5    Chapter 14
          W, 12/2    IV, ii6, and ii6/5    Chapter 14

WEEK 16 M, 12/7    IV, ii6, and ii6/5, Review
          Review

FINALS WEEK: Tues., 12/8–Tues., 12/15
OUR FINAL EXAM: Tues., 12/15, 8–10:30 (in STD 400)

The information contained in the course syllabus, other than grade and absence policies, may be subject to change with reasonable advance notice.
Robert S. Thompson Ph.D.
1114 Standard Building - Office Phone: 413-5938
E-Mail: rsthompson@gsu.edu
Fall Semester 2015

Office Hours: W 10-12, or by appointment, and on Skype at any time!

**Advanced Topics in Recording and Audio Production**
- SEMINAR -

*Center for Audio Recording Arts (CARA)*
*School of Music, Georgia State University*

MTM 3130 – 4 Credit Hours
TIME/PLACE TBD

*Please note: details of the course as outlined in the syllabus are subject to modification during the semester.*

**Prerequisites:**
MTM Recording Majors only
Physics Lab Sequence, Physics 2030K, Music Theory Sequence, MTM 3120, MTM 3230

**Texts and materials:**
- Required Text: *Understanding and Crafting the Mix* – Moylan
- Optional Text: *Recording Tips for Engineers* – Crich
- Reserve Materials: Audio Recordings (Beatles and others - Moylan), *Critical Listening Training Course* - Everest (SOM Media Ctr.), Pro Tools video training courses and tools, et al.
- ProTools Technical Manuals: CD-ROM IV (provided free as course material – also available online at the Digidesign Web)
- Thompson et al: Selected pre-prints/reprints/ROMS

**Course aim:** This course returns to the technical agenda of MTM 3110 following the practical orientation of MTM 3120. In MTM 3120 the emphasis was on the response to a set of recording projects (audio mixing problems) and upon hands-on use of the studios and equipment. Concepts of multi-track recording, console operation and automation were considered within the context of a set of prescribed audio engineering tasks. MTM 3130 returns to a theoretical base, and further refines concepts intuitively grasped in MTM 3110 and MTM 3120. While projects in recording and mixing are still a part of the general course work, the student participant is now expected to undertake significant independent work in producing original recordings during the semester. The final portfolio of recordings will form one major aspect of the graded work for this course.
Student Goals and Objectives:

This course covers a lot of ground, and is, in some respects, the most demanding of the courses in the music technology major. The student will learn advanced conceptual material relating to audio mixing and signal processing, time and frequency domain techniques for audio production, and concepts of psychoacoustics as they relate to the creation of artistic and technically superior audio master recordings. The creative outcome of this course for each student engineer will be a recording portfolio that demonstrates his or her own level of accomplishment. Typically, students use MTM 3130 as an important period of pre-production work for the Final Project MTM 4900 course. A primary goal of this course will be individual experience in recording, mixing and mastering, important experiences in parametric audio analysis, and the creative use of advanced software tools and techniques for both creation and analysis.

Communication skills in the media workplace, whether a recording studio, a post-production firm, a software company or the corporate broadcast environment, are all-important for future career success. This course will focus on these skills in both written and oral form and will provide students opportunities to frame their own perspectives in creative ways.

This course is the designated WRITING INTENSIVE COURSE in the music technology major. A significant aspect of your independent work will therefore include the response to a set of essay questions assigned throughout the semester, largely based on your course text, supplemental readings and seminar discussions. These formal papers are important opportunities for the student to refine his or her frame of reference for both the aesthetic and technical concerns of audio recording. The in-depth analysis of recordings, treated in a technical manner through a refined, technically correct, rhetoric and skillful writing, will have a positive impact upon the practical aspects of audio engineering and music technology work that you undertake far into the future. The importance of this concept cannot be overstated.

This course is also a classical seminar wherein all members are equal stakeholders in the topics under discussion. Students are expected to be active participants in class discussions and will also be tasked with the oral presentation of original research. Throughout the semester students will be assigned topics that they develop independently and present to the course in short oral presentations of roughly ten minutes. Presentations may be augmented with handouts and media as suits the interests and objectives of the individual student presenter.

Specific Agenda:

- Detailed audio analysis of recordings – question sets and formal essays (papers) assigned during the semester flowing from the general thesis of Moylan’s Understanding and Crafting the Mix, our course text.

- Oral seminar presentations of original research in audio and media. The general topic for student presentations is “Futurism.” Students will select topics of interest from the cutting-edge of audio and media creativity and present them orally to the group. Question and answer discussion will follow. Presentations are to be roughly 10 minutes with some additional time for discussion.
• Development of refined skills in assessing recording and mix quality and craftsmanship through critical listening, parametric sound analysis, sound annotation techniques and group discussion.

• Critical listening and scholarly response through both oral presentations of original research and in formal academic writing.

• Formal technical and parametric analysis developed through the use of Sonic Visualizer (Mac/PC), EAnalysis (Mac) and other software tools. These tools are free and also available on Media Center computer workstations.

• Aural skills training for audio engineering – CLAP – on reserve in the Media Center.

Assignments and Grading Policy:

Please note that this course and all associated coursework will be graded using the +/- grading scale.

The goal of our activity will be as, always, to facilitate exploration and experimentation so that each student may develop technical facility in audio recording which match his or her own artistic sensibility and personal goals.

1. Studio Journals

Each student is required to keep a complete and comprehensive studio use journal – also referred to as the LOG BOOK. This document should be kept in the same manner as a scientific logbook. Keep entries with dates and times in addition to details concerning your various activities and projects. This journal will give the instructor an opportunity to review the work that the student has done from the perspective of the audio engineer and music technologist. The journals may also become a means by which the student can expand his or her own process of discovery by including references to texts, recordings, articles and the like. Evidence of critical thinking and quality activities related to the subject matter and context of the course is expected for an excellent grade (A) in this course.

2. Independent Recording Projects

In the development of a professional foundation as a recording engineer and music technologist it is crucial that sufficient freedoms are allowed to enable creative activities that in turn bolster critical thinking, problem solving and independent exploration. In some ways it is more difficult to remain active without the constraints imposed by a set of external caveats - such as the projects that form the basis of MTM 3120. This course requires a greater degree of individual initiative and commitment from the student.
Each student is urged to develop a specific agenda of recording sessions that will meet the goal of 15 minutes of excellent quality and perfected audio recordings by the day of the final, in-class, playback session. The recordings produced should be of sufficient quality and scope to form the basis for the final project of the MTM 4900 course.

3. Playback and Evaluation Sessions

During the final course meetings individual students will be asked to present a portion of their work. This activity is crucial to independent success in this course - having the response of your peers is very important to the development of your own theoretical and aesthetic foundation. During the term students interact with the professor in order to receive continuous feedback and guidance as they develop their recording projects. Typically, these informal critique sessions are conducted online using Skype and Dropbox and may be requested by the student at any time during the course.

4. Specific Assignments, Papers and Academic Work

There will be a reasonable number of formal papers, oral presentations and a small number of related tasks that form the academic component of this course. Each of these has a specific due date. It is crucial that the student plan carefully in order to complete the work as assigned. In this course there is not possibility for submitting work after the due date unless there is a legitimate reason to do so. All academic work will be assigned, submitted, graded and returned through Desire2Learn and Dropbox. Keeping up to date with the activities at will be crucial to success.

5. Seminar Meetings

Each student is expected to be prepared and ready to discuss his or her own ideas and results for each of the assigned exercises during seminar or online meetings. This activity will be qualitatively assessed as an important aspect of the overall course grade. Our meetings will be used to do several things: review and discuss readings; engage in critical listening and discussion; gain practical experience with related software, and other activities. Attendance at the seminar meetings is mandatory.

Grading Policy:

The final grade will be determined based upon the following general scheme:

1. Recorded Music – 15%
2. Research Papers – 50%
3. Oral Presentations – 10%
4. Recital Hall Practicum Activities – 10% (Required for a passing grade)
5. Journal - 5% (Required for a passing grade)
6. Seminar Attendance and Presentation at Playback Session - 10% (Required for a passing grade)
Recording Projects:

The overall expectation for the recording projects has the following general outline:

a. minimum of 15 minutes of music
   The music that is recorded, mixed and mastered is completely up to the individual participant - working largely independently and with faculty guidance and support. There is no overarching caveat concerning style and type of music that makes up the projects.

b. the music is "new" for this semester
   No carry-over recordings from the previous course MTM 3120 (or any other course) is allowed!

c. the music must be prepared for a critical listening audience (for example: professional peers, FM radio, or published CD)

d. the music must be recorded to CD at 44.1 and presented on CD at the end of term.

e. ongoing individual critique of your recording project work will be done online using Skype and Dropbox though in-studio sessions may also be requested by the student.

This component of the course is similar to the level of activity for MTM 4900, the final requirement in the Music Technology concentration, though the technical expectation is considerably higher in this final course.
Laptop Computers, Tablets, PDA’s and Cell Phones:

Use of these devices is not approved for use during seminar meetings. If you wish to take notes during class meetings you are encouraged to bring appropriate materials for this purpose. NO CELL PHONES IN CLASS AT ALL.

Attendance, Laboratory Time and Security Issues:

Attendance: After 4 unexcused absences the professor reserves the right to drop a student from the course. Attendance and class participation is highly encouraged.

Laboratory Time: Lab time will be available to students in this course working both in pairs or small groups. Some of the projects will be group projects and some will be pair projects. Lab times will be assigned and scheduled throughout the semester according to the CARA Studio Session Booking Policies.

Security Issues: Only those individuals enrolled for credit in a course taught in the Center for Audio Recording Arts (CARA) will have access to the facility. Furthermore, depending on the course and the level of the students’ technical skills, as designated by the various courses, various aspects of the studio will be available for use. No keys for the facility will ever be issued to students.

It is crucial that no guests be invited into the CARA facility without prior clearance and that you do not allow any persons without identification into the facility under any circumstance. Failure to comply with this rule and other rules of the Center will result in your being dropped from the course and the loss of studio access.

Laboratory Fee: In keeping with policies in place elsewhere in the School of Music and in other academic departments there will be a Laboratory Fee in effect for each of the studio courses offered in the Center for Audio Recording Arts. This fee is necessary for studio maintenance costs and upgrades. The Lab Fee is $75.00 for the semester. Pay by cash or check made out to: School of Music Georgia State University. Studio bookings and reservations will be denied until you have paid your fee.

Studio Issues:

1. **No food or drink in the studio complex.**
2. Do not bring backpacks, coats, umbrellas or the like to the studio - store these in a School of Music Locker. For locker assignment see the School of Music Office.
3. Do not make excessive noise or behave disruptively in the studios. **This is a professional working environment** and other people are working.
4. Do not use excessive volume in any of the studios.
5. **Do not bring unauthorized guests into the studio complex.**
**Student Recording Project Guidelines:**

Following these simple guidelines will make our lives at CARA pleasant and interesting. Failure to follow them could result in being dropped from the course you are taking. So, please take a moment to become familiar with this document and follow the provisions set forth throughout the quarter.

Student Recording Projects are those activities that are associated directly with course work and/or are those projects that are important to the further professional and technical development of authorized persons with the Center for Audio Recording Arts.

1. Only those students enrolled in appropriate courses may be involved in organizing recording projects. All other persons are considered guests except School of Music Administration members and CARA Staff, Interns, Research Assistants and Laboratory Assistants.

2. In general, recording projects should take place during individual, assigned, studio times. The general studio allocation is as follows - MTM 3130, 3230, 4900 and MUS 4999 - Studios A, B and C; MTM 3120 - Studios B and C; MTM 3110 - Studio C; MUS 4981/6981 - Studio M. With this in mind, make certain that the project proposed can be realized in a given studio and is one you have access to.

3. The general studio guidelines contained in the syllabus for your courses apply for all sessions held within CARA. Please adhere to them.

4. You are responsible for the actions of those musicians you record during your projects. You are also responsible for damage to equipment.

5. It is crucial that your session begins on time and end on time. Sessions must end when scheduled as a courtesy to others working in the complex.

6. You are responsible for leaving the studio in a better condition than you found it in. Please be careful with the equipment, the stretched fabric walls and wood floors of our facility.

7. Keep a LOG BOOK - JOURNAL of each session you do. Be detailed in your note keeping. This is an important habit to get into for the future and the LOG BOOK will be turned in for evaluation at the end of the semester. Note all musician’s names - phone numbers. Describe the session in detail. Provide any insight into problems encountered and/or solved.

8. Any commercial use of the studios and/or use of the studios for projects that are beyond the scope of assigned coursework is strictly prohibited.
**Academic Matters:**

In order to earn a grade of “A” in this course (equating to a rating of *excellent*) the student is must complete all assigned tasks, homework, online assignments, assigned listening, the *Recording Practicum* and earn high scores. Failure to complete all of the assigned tasks will eventuate in a grade lower than “A”. Also taken into account are intangible factors such as attitude and class participation. A strong record of attendance is expected of all students.

**Special Note:** Georgia State University allows instructors to select to use a +/- (plus-minus) grading system if they wish to do so. This course uses the +/- grade scale. This allows for finer distinction in grading and will help provide more detailed assessments for students in determining their success in the course and overall academic progress.

**Plagiarism or Cheating:** Plagiarism is the act of stealing and passing-off as one's own the ideas or words of another. Cheating is violating rules dishonestly. A student who cheats or plagiarizes another's work, purchases papers, or presents dated work, as the response to current assignments, will face disciplinary action. Plagiarism or cheating will result in a failing grade for this course, and upon further review by faculty may result in suspension from your degree program or from the university. Your responsibility is to acknowledge your sources when necessary and to communicate accurately material that is directly quoted, paraphrased, or not your own.

**Web and Email Communication:**

We will communicate often over the Internet during this course in an effort to develop a context that moves outside of the traditional classroom setting. The use of Email and the web can be enrich and enliven courses, inviting materials that significantly extend readings and lectures. We will use Dropbox, Skype, JoinMe and other technologies to develop our online context. Informal online discussion opportunities will be on-going, providing a means for students to connect with the instructor on matter pertaining to the readings, assignments and other course-related matters.

**Email:** official communication about topics pertaining to this course will be through your official GSU student email address. **Online** correspondence will be through the email associated with your **GSU** login. You are responsible for checking your email accounts with regularity. You may communicate with me via email from any account and I will also respond to you from any account as appropriate.

**Special Note:** Please do not call me or send me a text message on my cell phone except in an emergency. All routine communications by telephone should be to my office telephone number: 404-413-5938. Email is a preferred means for communication. I am nearly constantly available via Skype and welcome IMs there.

**Suggested Supplementary Materials:**

1) Good quality audio headphones (Sweetwater.com).
2) Personal computer system with sound card, speakers and basic audio software. The program *Audacity* (freeware) is highly recommended.
Weekly Outline:

<table>
<thead>
<tr>
<th>Week</th>
<th>Reading</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Moylan</strong> Ch. 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Katz</strong> Ch. 1 – 3&lt;br&gt;Appendix 1 – 2</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td><strong>Everest</strong></td>
<td>Review: CLAP Book One: 1 and 2</td>
</tr>
<tr>
<td>2</td>
<td><strong>Moylan</strong> Ch. 2</td>
<td>Do exercise 2-1. Write a brief one-page synopsis and bring to class to hand-in. Be prepared to discuss your findings with your peers.</td>
</tr>
<tr>
<td></td>
<td><strong>Katz</strong> Ch. 4 – 6&lt;br&gt;Appendix 3 – 4</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td><strong>Everest</strong></td>
<td>Review: CLAP Book One: 3 and 4</td>
</tr>
<tr>
<td>3</td>
<td><strong>Moylan</strong> Ch. 3</td>
<td>Do exercise 3-1. Select a recorded work and create a time-line as outlined. Bring the recording of this work and your time-line to class for discussion and to hand-in.</td>
</tr>
<tr>
<td></td>
<td><strong>Katz</strong> Ch. 7 – 8&lt;br&gt;Appendix 3 – 4, 6</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td><strong>Everest</strong></td>
<td>Review: CLAP Book One: 5 and 6</td>
</tr>
<tr>
<td>4</td>
<td><strong>Moylan</strong> Ch. 4</td>
<td>Do exercise 4-1. Do the exercise. Write a brief one-page synopsis and bring to class to hand-in. Be prepared to discuss your findings. Bring the timelines and recordings of the works you selected for the exercise for discussion.</td>
</tr>
<tr>
<td></td>
<td><strong>Katz</strong> Ch. 9 – 11&lt;br&gt;Appendix 5</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td><strong>Everest</strong></td>
<td>Review: CLAP Book One: 7 and 8</td>
</tr>
<tr>
<td>5</td>
<td><strong>Moylan</strong> Ch. 5</td>
<td>Do exercise 5-1 and repeat as necessary. Do exercise 5-2 and prepare as usual for in-class discussion.</td>
</tr>
<tr>
<td></td>
<td><strong>Katz</strong> Ch. 12 – 13&lt;br&gt;Appendix 7 – 8</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td><strong>Everest</strong></td>
<td>Review: CLAP Book One: 9 and 10</td>
</tr>
<tr>
<td>6</td>
<td><strong>Moylan</strong> Ch 6</td>
<td>Do exercises 6-1 and 6-2 and repeat as necessary.</td>
</tr>
<tr>
<td></td>
<td><strong>Katz</strong> Ch. 14 – 15&lt;br&gt;Appendix 9</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td><strong>Everest</strong></td>
<td>Review: CLAP Book Two: 1</td>
</tr>
<tr>
<td>7</td>
<td>Moylan Ch. 6 (cont.)</td>
<td>Do exercises 6-3 and 6-4 and repeat as necessary.</td>
</tr>
<tr>
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</tr>
<tr>
<td></td>
<td>Katz Ch. 16 – 17</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td>Everest</td>
<td>Review: CLAP Book Two: 2</td>
</tr>
<tr>
<td>8</td>
<td>Moylan Ch. 7 (cont.)</td>
<td>Do exercises 7-1 and 7-2, bring graphs and notes to class for discussion and evaluation. Bring the subject recordings for in-class playback.</td>
</tr>
<tr>
<td></td>
<td>Katz Ch. 18 – 20</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td>Everest</td>
<td>Review: CLAP Book Two: 3</td>
</tr>
<tr>
<td>9</td>
<td>Moylan Ch. 7 (cont.)</td>
<td>Do exercises 7-3 and 7-4 bring, graphs and notes to class for discussion and evaluation. Bring the subject recordings for in-class playback.</td>
</tr>
<tr>
<td></td>
<td>Katz Ch. 21 – 22 Appendix 10</td>
<td>Make some notes for discussion in class.</td>
</tr>
<tr>
<td></td>
<td>Everest</td>
<td>Review: CLAP Book Two: 4</td>
</tr>
<tr>
<td>10</td>
<td>Moylan Ch. 8</td>
<td>Do exercise 8-1. Bring a recording of the sound and your evaluative notes for in-class discussion.</td>
</tr>
<tr>
<td></td>
<td>Everest</td>
<td>Review: CLAP Book Two: 5</td>
</tr>
<tr>
<td>11</td>
<td>Moylan Ch. 9</td>
<td>Do exercises 9-1 and 9-2, bring graphs and notes to class for discussion and evaluation. Bring the subject recordings for in-class playback.</td>
</tr>
<tr>
<td></td>
<td>Everest</td>
<td>Review: CLAP Book Two: 6</td>
</tr>
<tr>
<td>12</td>
<td>Moylan Ch. 9</td>
<td>Do exercises 9-6 and 9-7, bring graphs and notes to class for discussion and evaluation. Bring the subject recordings for in-class playback.</td>
</tr>
<tr>
<td></td>
<td>Everest</td>
<td>Review: CLAP Book Two: 7</td>
</tr>
<tr>
<td>13</td>
<td>Moylan Ch. 10</td>
<td>Do exercise 10-1, bring graphs and notes to class for discussion and evaluation. Bring the subject recordings for in-class playback.</td>
</tr>
<tr>
<td></td>
<td>Everest</td>
<td>Review: CLAP Book Two: 8</td>
</tr>
<tr>
<td>14</td>
<td>Moylan Ch. 11, 12 and 13</td>
<td>Prepare notes and comments for in-class discussion.</td>
</tr>
<tr>
<td>15</td>
<td>Moylan Ch 14 and 15</td>
<td>Prepare notes and comments for in-class discussion.</td>
</tr>
</tbody>
</table>

Note that all written coursework – research papers and other assignments – will be submitted through Desire2Learn.
Crucial experience for the music technologist involves the use of technology within the context of live recording, sound reinforcement, post-production, duplication and related applications. In fact, reasonable experience in working in the concert hall setting is helpful to gaining a thorough grounding leading to professional advancement. To this end, valuable concert production and live recording experience is an integral aspect of this course. In the effort to streamline and upgrade our course offerings in the music technology area, topics related to live sound are now bundled into each of the music technology audio recording courses through this Practicum experience.

In MTM 3130, 10% of the total course grade is determined by individual student efforts in assisting with concert production, recording, maintenance, and/or recording duplication (“dubbing”) activities. Mr. Bram Creighton and his team will supervise this important aspect of your course work, and he will consult with me as to your grade in this area at the end of the semester. You are expected to participate in a fully professional and responsible manner and throughout the semester.

Please visit Mr. Creighton in the School of Music Office during the first week of classes and provide him with:

1. complete contact information including telephone and E-mail
2. your personal schedule information

Be certain to inform him that you are a member of the MTM 3110 course and available for training in the area of live sound and concert production!

Mr. Bram Creighton

404-413-5909 (office)

E-mail: bcreighton@gsu.edu
The Virtual Classroom

Time is the one commodity that we seem to never have enough of these days. Indeed, the time spent in the studio learning together is all too short. Each of the MTM music technology courses continues beyond the walls of the university and includes an important “virtual” aspect. Each student is required to have an E-mail address for participation in the course. If you do not have a personal E-mail address you may apply for one through the Computer Center of the university. The university provides E-mail to each student free of charge.

I use both E-mail and the WWW continuously throughout my courses as a means to communicate with you and to provide learning experiences in the “virtual classroom”. Items such as exam study guides, sample exams, lecture notes, recordings, films and videos, important communications concerning our studios, and news concerning developments in music technology find their way to you over the Internet. Now, with the addition of the Internet for our course work we can interact, discuss and communicate about the materials of your courses in an increasingly effective manner.

If you do not have an E-mail address please acquire one right away! Once you have an E-mail address you will be able to complete TASK ONE included in this syllabus and begin to participate with me in the “virtual classroom”. Please note that only the “official” email address provided for you by the university will be used for Internet communications but you are also welcome to provide an alternate email address as well.

Each student is required to have an E-mail address for participation in the course and to use both Skype and Dropbox (both are free). The university provides E-mail to each student free of charge and you should generally use this email address for your course related tasks and communication.

We will use both E-mail and the web continuously throughout our courses as a means to communicate and to provide learning experiences in the “virtual classroom”. Items such as exam study guides, sample exams, exams, lecture notes, important communications concerning the studios and news concerning developments in music technology find their way to you over the Internet.

Please see the Audio & Video Sync documents in the Dropbox for this course.

Dropbox and Digital File Transfers – NEW COURSE REQUIREMENT

We will use Dropbox for file transfers of audio recordings, video tutorials, and other large format digital files throughout the term. There is one general Dropbox for the course that is maintained for course materials that are distributed generally to the seminar members. This Dropbox is called: **MTM 3130 FALL 2014 COURSEBOX**. You will receive an invitation directly from me to join this Dropbox over email.

In addition to this, you are required to create your own personal Dropbox and to invite me to join it. You will use this Dropbox to send me audio files for my feedback, for example, or any other purpose that you deem useful for your coursework, creativity and learning. Create this Dropbox now and send me an invite. This is not an optional task but is a requirement.

1. Install Dropbox (it is free)
2. Create a Dropbox folder for your MTM 3130
3. Name the Dropbox folder as MTM 3130 (Your name) – 
   *For example:* MTM 3130 John Doe
4. Share that folder
5. Invite me to join that shared folder
Skype and Online Interaction – NEW COURSE REQUIREMENT

Skype is increasingly an important tool in our field and people are using it all the time to work on audio projects from disparate locations. We will use Skype in this course for three basic purposes:

1. Outside of class group discussions and interaction
2. Personal project advice, critique and support
3. Supplemental office hours, or consultation, in addition to my office hours as posted

I will make myself generally available on Skype for you to call me, leave messages, send text communications and so on. You may contact me at Skype 24/7 and, if I am not online, simply leave me a message. I will check back with you as soon as I can.

Skype: robert_scott_thompson

You are to do the following now:

1. Install Skype (it is free)
2. Add me to your Skype contacts
3. Send me a Skype text (IM) message

Join.Me and Online Interaction – NEW COURSE REQUIREMENT

We will also use Join.Me, an online screen sharing tool, together with Skype to do things together such as explore software applications, share ideas and concepts, aid in discussions and conversations, and so on.

When we are using Skype together for conference voice calls (we do not use video) we can also use Join.Me at the same time.

We will explore other tools as well to extend our course beyond the walls of Georgia State University. Stand by for more on this as things develop further.

Optional Supplies and Equipment

Three pieces of equipment will be very useful to you in this course of study and particularly if you are intending to complete the full two years of the music technology curriculum and the internship(s). These are not required but are strongly suggested.

1. **Reasonable quality headphones** are almost essential for the student engineer and range rather widely in price. The best place to get these kinds of things is at Sweetwater.com – they have student discounts often and also have great prices. Feel free to contact my sales rep there – Jim Swain – he is a great person and very knowledgeable!

2. **A personal computer with a reasonably good soundcard** is an important tool for those working in audio technology. While the newest and fastest computer is not always necessary, it is useful to have a computer system that allows for exploration concerning sound. If you do not have a computer it is not a problem as GSU provides very good support for student computing. The School of Music has facilities for student use as well.
3. Personal storage **portable hard drive** for backing up your work and transporting it between various studio and home locations.

**TASK ONE**

1. Write me an E-mail message. If you do not have an E-mail account get one and then write me a message. My E-Mail address is: **rsthompson@gsu.edu**
   Include the following information in your message:
   
   a. Name, address and phone number.
   b. Cell number for TEXT MESSAGES
   c. Brief description of your career at GSU thus far.
   d. Detailed statement concerning your goals and objectives in music technology and how they have evolved and changed thus far.

   Minimum of 250 words. Responses less than 250 words will not be counted for credit.

2. Go to the **Dropbox** for this course and begin working on the first two assignments you will find there. Don’t worry there is no due date yet, but we will discuss them beginning on September 4.
GSU School of Music Recording Engineering Practicum

Crucial experience for the recording engineer and music technologist involves the use of technology within the context of live recording, sound reinforcement, duplication and related applications. In fact, reasonable experience in working in the concert hall setting is helpful to gaining a thorough grounding leading to professional advancement. To this end, valuable concert production and live recording experience is an integral aspect of this course. In the effort to streamline and upgrade our course offerings in the music technology area, topics related to live sound are now bundled into each of the music technology audio recording courses.

In MTM 3120, the total course grade is in part determined by individual student efforts in assisting with concert production and/on recording duplication (“dubbing”) activities. This aspect of your course work will be supervised by Mr. Bram Creighton and he will consult with me as to your grade in this area at the end of the semester. You are expected to participate in a fully professional and responsible manner and throughout the semester.

Please visit Mr. Bram Creighton in the School of Music Office immediately and provide him with:

1. complete contact information including telephone, cellphone and E-mail
2. your class/work schedule information
3. preferred selection of events

Be certain to inform him that you are a member of the MTM 3120 course and available for advanced work in the areas of recording, live sound, and concert production!

Bram Creighton bcreighton@gsu.edu

Mr. Creighton will be able to provide you with a schedule of events that require music technology personnel.
Grading Policy for MTM 3120 Syllabus Part II – Music Technology Practicum:

The recording practicum fills a very important pedagogical requirement in basic audio technology education and concerns the various kinds of technical skills concerned with live sound reinforcement, live sound recording engineering assistance, recording duplication and dubbing, and live sound recording. Therefore, this aspect of your course work is both important and essential in terms of gaining skills in working in live sound situations, solving technical problems, and working in teams under typical kinds of real-world conditions.

The expectations of your performance in this area are considerably higher in MTM 3120 than they were in MTM 3110 and, therefore, there is a clearly defined grading policy in effect for this aspect of your coursework. You will want to make certain that this aspect of your coursework is completed to the highest level possible to ensure a high overall grade in the MTM 3120 course.

This aspect of your course will comprise 10% of your overall grade:

- A = 10 or more events and/or requests fulfilled
- B = 9 events and/or requests fulfilled
- C = 8 events and/or requests fulfilled
- D = 7 events and/or requests fulfilled
- F = fewer than 7 events and/or requests fulfilled

Events and/or other tasks are developed by Mr. Creighton and are coordinated directly by him. These may include specific and detailed requests or requests for more general assistance.

Event Cards and Documentation

Each student will be provided with an “Event Card” which will be kept by Mr. Creighton to be used for logging your activities on various events. He will annotate the card each time you participate in a music technology related task. Please keep an independent note of each of your events (dates/times) in your studio log book as well. At the end of the semester your cards will be used to tally the number of events you have completed toward your Practicum grade.

Important points to consider about the Practicum:

1) The GSU Music Technology Practicum is essential training and preparation for your Internship experiences.
2) Activities in support of the GSU Music Technology Practicum count towards your Concert Attendance requirement.
3) Activities in support of GSU Music Technology Practicum may eventually result in a paid staff position.
4) Your mark in the GSU Music Technology Practicum will become a large determination of your final course grade at 20%.
5) Make certain that you begin to work on the GSU Music Technology Practicum immediately in the semester so that you will have ample time to fulfill the requirement. See Mr. Creighton right away to get slated for the times/days that fit your schedule best.
6) Any appeals of this course requirement will by necessity have to go before the School of Music Executive Committee. Therefore, it is in your best interest to make certain that you are fulfilling this course requirement with great care and attention.
The Virtual Classroom

Each of the MTM technology courses continues beyond the walls of the university and includes an important “virtual” aspect. Each student is required to have an E-mail address for participation in the course and to use Desire2Learn. The university provides E-mail to each student free of charge and you must use this email address for your course related tasks and communication.

We will use both E-mail and the Desire2Learn continuously throughout our courses as a means to communicate and to provide learning experiences in the “virtual classroom”. Items such as exam study guides, sample exams, exams, lecture notes, important communications concerning the studios and news concerning developments in music technology find their way to you over Desire2Learn.

Dropbox and Digital File Transfers – NEW COURSE REQUIREMENT

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In addition to this, you are required to create your own personal Dropbox and to invite me to join it. You will use this Dropbox to send me audio files for my feedback, for example, or any other purpose that you deem useful for your coursework, creativity and learning. Create this Dropbox now and send me an invite. **This is not an optional task but is a requirement.**

1. Install Dropbox (it is free)
2. Create a Dropbox folder for your MTM 3120 – name this folder MTM 3120 <YOUR NAME>
   a. For example: MTM 3120 Robert Thompson
3. Share that folder
4. Invite me to join that shared folder

Skype and Online Interaction – NEW COURSE REQUIREMENT

Skype is increasingly an important tool in our field and people are using it all the time to work on audio projects from disparate locations. We will use Skype in this course for two basic purposes:

1. Outside of class group discussions and interaction
2. Office hours, or consultation, in addition to the hours posted

I will make myself generally available on Skype for you to call me, leave messages, send text communications and so on. You may contact me at Skype 24/7 and, if I am not online, simply leave me a message. I will check back with you as soon as I can.

Skype: robert_scott_thompson

You are to do the following now:

1. Install Skype (it is free)
2. Add me to your Skype contacts
3. Send me a Skype message

**Scribblar and Online Interaction – NEW COURSE REQUIREMENT**

We will also use Scribblar, an online whiteboard tool, together with Skype to do things together such as share ideas and concepts, aid in discussions and conversations, and so on. This is a free online tool that is found at [www.scribblar.com](http://www.scribblar.com)

Create a login there. When we are using Skype together we can also use Scribblar at the same time.

We will explore other tools as well to extend our course beyond the walls of Georgia State University. Stand by for more on this as things develop further.

**Optional Supplies and Equipment**

Two pieces of equipment will be very useful to you in this course of study and particularly if you are intending to complete the full two years of the music technology curriculum and the internship(s). These are not required but are strongly suggested.

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2. A **personal computer with a reasonably good soundcard** is an important tool for those working in audio technology. While the newest and fastest computer is not always necessary, it is useful to have a computer system that allows for exploration concerning sound. If you do not have a computer it is not a problem as GSU provides very good support for student computing. The School of Music has facilities for student use as well.

**CARA Check-out Examination**

Note that MTM 3120 provides unlimited access to the studios but this access is contingent upon passing the *MTM 3110 Check-out Examination*. If you have not taken or passed the *MTM 3110 Check-out Examination please see me.*
~ Mixing Audio ~

Recording Techniques II

Center for Audio Recording Arts (CARA)
School of Music, Georgia State University

MTM 3120 – T/H 10:30 – 12:00

ONLINE DISCUSSION SECTION: TBA

Room: HH 409 (Music Technology Seminar Room)

Course URL: D2L Brightspace

Prerequisites: Music Technology Majors only, Physics Lab Sequence, Physics 2030, Music Theory Sequence, MI 3110 or, consent of instructor.

Texts and materials:

- Mixing Audio (Second Edition) – Izhaki (required text, with online audio supplement)
- Modern Recording Techniques – Huber (used as text for MTM 3110)
- Zen and the Art of Mixing – Mixerman (suggested and optional supplemental text)

Selected pre-prints/reprints and Web-based texts: (provided online at Desire2Learn and via Dropbox)

Recommended Supplies: Portable USB Storage Unit, CD-R / DVD-R discs, Laboratory Log Book

Various recording supplies can also be obtained from Tape Warehouse located off Peachtree Industrial Blvd. in the Chamblee area.
General Course aim:

Our seminar this term will further introduce the concepts and techniques of audio recording and the equipment housed in the CARA studios. The focus of our study will be theoretical and practical in orientation and will cover electroacoustic sound production and reproduction with a special emphasis on digital multi-track recording, console operation, DAW (digital audio workstation) software and operation, digital signal processing and centrally audio mixing. The course content will be divided between practical projects in recording, projects in mixing, course readings, examinations of various kinds, and academic study.

Technical Agenda (not given in order of discussion or importance, and among other topics):

- audio mixing of multi-track recordings - art, aesthetics and technique
- mixing signal flow and processing
- digital audio recording techniques and technologies - DAW
- audio editing, production and post-production techniques
- digital signal processing applications

The goal of our activity will be to facilitate exploration and experimentation so that each student may develop technical facility in audio recording that match his or her own artistic sensibility and personal goals.

Specific Learning Outcomes:

Students will gain knowledge and expertise in the centrally key skill of professional-level audio mixing through the directed engagement of various styles and genres of music ranging from classical to hip-hop. Specific skill sets include but are not limited to the following:

<table>
<thead>
<tr>
<th>Group Bus effects</th>
<th>Stem mixing</th>
<th>Grouping</th>
<th>Effects processing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced equalization</td>
<td>Dynamics processing</td>
<td>Delay for dimension</td>
<td>Reverberation</td>
</tr>
<tr>
<td>Mix bus processing</td>
<td>Advanced Nuendo skills</td>
<td>Archiving</td>
<td>Mix documentation</td>
</tr>
<tr>
<td>Pro Tools skills</td>
<td>Keying</td>
<td>Side-Chaining</td>
<td>Automation</td>
</tr>
</tbody>
</table>

After completing this course and its various projects students will be able to participate in industry-level mixing projects as assistant engineers. Furthermore, students will be conversant in the best-practices of mixing for a variety of genres and fluently conversant in the skills and technical considerations required for professional-level mixing either to final mix-down formats or to stems for further processing and mastering.
**Academic Matters:**

**Grading:** In order to earn a grade of “A” in this course (equating to a rating of excellent) the student is must complete all assigned tasks, homework, online assignments, assigned listening, the Recording Practicum and earn high scores. Failure to complete all of the assigned tasks will eventuate in a grade lower than “A”. Also taken into account are intangible factors such as attitude and class participation. A strong record of attendance is expected of all students.

**Special Note:** Georgia State University allows instructors to select to use a +/- (plus-minus) grading system if they wish to do so. This course uses the +/- grade scale. This allows for finer distinction in grading and will help provide more detailed assessments for students in determining their success in the course and overall academic progress.

**Academic Honesty:** All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

**PLAGIARISM OR CHEATING:** Plagiarism is the act of stealing and passing-off as one's own the ideas or words of another. Cheating is violating rules dishonestly. A student who cheats or plagiarizes another's work, purchases papers, or presents dated work, as the response to current assignments, will face disciplinary action. Plagiarism or cheating will result in a failing grade for this course, and upon further review by faculty may result in suspension from your degree program or from the university. Your responsibility is to acknowledge your sources when necessary and to communicate accurately material that is directly quoted, paraphrased, or not your own.

**Consistent attendance is mandatory in order to successfully complete this course.**

**Accommodation for Students with Disabilities:** Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.

**Web and Email Communication:**

We will communicate often over the Internet during this course in an effort to develop a context that moves outside of the traditional classroom setting. The use of Email and the web can be enrich and enliven courses, inviting materials that significantly extend readings and lectures. We will use Dropbox, Skype, JoinMe and other technologies to develop our online context. Informal online discussion opportunities will be on-going, providing a means for students to connect with the instructor on matter pertaining to the readings, assignments and other course-related matters.
Email: official communication about topics pertaining to this course will be through your official GSU student email address. **Online** correspondence will be through the email associated with your GSU login. You are responsible for checking your email accounts with regularity.

Special Note: Please do not call me or send me a text message on my cell phone except in an emergency. All routine communications by telephone should be to my office telephone number: 404-413-5938. Email is a preferred means for communication. I am nearly constantly available via Skype and welcome IMs there.

**Specific Assignments and Grading Outline:**

There will be a number of guided and prepared mixing projects emphasizing the development of a comprehensive skill set for audio mixing and production. Students will complete these projects individually and can expect one per week on average. In addition to these tasks there will be six critiqued recording projects of original recordings, two examinations, a number of tests, assigned listening and reading and various other small assignments throughout the semester. Most, if not all, tests and exams will be given online via D2L Brightspace and will be open book and open-note.

**General Grading Scheme:**

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<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Individual Mixing Projects</td>
<td>20%</td>
</tr>
<tr>
<td>Tracking + Mixing Task 1</td>
<td>10%</td>
</tr>
<tr>
<td>Tracking + Mixing Task 2</td>
<td>10%</td>
</tr>
<tr>
<td>Tracking + Mixing Task 3</td>
<td>10%</td>
</tr>
<tr>
<td>Tracking + Mixing Task 4</td>
<td>10%</td>
</tr>
<tr>
<td>MIDTERM EXAM</td>
<td>10%</td>
</tr>
<tr>
<td>FINAL EXAM</td>
<td>10%</td>
</tr>
<tr>
<td>Other</td>
<td>10%</td>
</tr>
<tr>
<td>Studio Hours Logged</td>
<td>0%</td>
</tr>
<tr>
<td>Practicum - Syllabus Part II</td>
<td>10%</td>
</tr>
</tbody>
</table>

Assigned throughout the term emphasizing mixing only (TBD)
Recording Project 1: CLASSICAL ENSEMBLE
Recording Project 2: JAZZ ENSEMBLE or COMBO
Recording Project 3: PRODUCED COVER SONG (GSU MUSICIANS)
Recording Project 4: PRODUCED POP GROUP (GSU or Non-GSU)
ONLINE – TBD
ONLINE – TBD
professionalism, attitude, preparation, attendance, and etc.
Minimum of four (4), individually logged, hours per week.
Recital Hall Practicum Support

**Tracking + Mixing Projects:**

All Tracking + Mixing projects are to be completed by and within assigned groups of students – typically pairs or other small groupings depending on class size. Other assistance, from members of other groups, or from students in others courses and so on, is **forbidden** and will result in loss of grade credit for the given project. Projects completed in addition to those **required** and **assigned** as coursework will **not** count toward extra credit. However, **general assistance to CARA infrastructure development and maintenance will be assessed as extra credit** and is an important aspect of this course.
Academic Policies Relating to this Course

This is a lecture and laboratory course and these policies apply to both the lecture and laboratory components.

1. Attendance Policies and Consequences of Non-Attendance and Tardiness:

Prompt, consistent attendance is required and will be considered in determination of grades. Record of attendance begins on the first day of class. Requests for excused absences should be submitted to the instructor in advance of the absence. Failure to attend class regularly may result in your withdrawal by the instructor and a grade of W or WF for the course. After four unexcused absences the instructor may withdraw the student.

Being late to class is disruptive to the instructor and the rest of the students attending. Please make every effort to be in class on time. A student will be considered tardy 10 minutes after the scheduled start time of class. Three tardies will equal one absence.

2. Excused Absences:

Excused absences for illness or other urgent reasons will be considered on a case-by-case basis. Except in cases of emergency, your absences should be cleared in advance of class time. If, in the judgment of the instructor, the number of excused absences compromises your ability to meet the objectives of the course, you will be advised to withdraw or take an Incomplete.

3. Incomplete (I) grades:

The grade of I will be given only to students who have completed the majority of the course work and for a non-academic reason beyond their control have been unable to complete the semester (e.g. take the final exam, submit final paper, perform jury, etc.).

4. Withdrawal (W/WF):

Prior to the mid-point of a grading period a student may withdraw (or be withdrawn by the instructor) and receive a grade of W. Withdrawal without penalty is not permitted following the midpoint of the grading period when the grade WF will be assigned.

5. Grading Determination:

In addition to numerical and letter grades for project, tests and the like, factors such as attitude, professionalism and consistency of quality in assignments will be considered in awarding the final grade. Students are invited to discuss these aspects of their grade with the professor at any time. This course will be graded using the +/- grading scale.

6. Late and Incomplete Work:

In general, late and incomplete work is not acceptable for a university level course. Assignments, tests, projects and the like will be discounted one grade point for each day they are late. After three days of lateness a grade of F will be assigned.

Please refer to the GSU General Catalog for college and university policies on grading, academic honesty and related issues.
Laboratory Time and Security Issues

Attendance: After four unexcused absences the professor reserves the right to drop a student from the course. Attendance and class participation is highly encouraged.

Laboratory Time: Lab time will be available to students in this course working independently and in pairs or small groups. Some of the projects will be group projects and some will be pair projects. One project is independent. Lab times will be assigned and scheduled throughout the semester according to CARA policies of advance booking. Students are expected to use four hours per week (minimum) in Studios A and C. Studio M is also available to students in the course for MIDI tracking, mixing and mastering work.

Graduate Assistants: There is currently no graduate assistant assigned to this course.

Security Issues: Only those individuals enrolled for credit in a course taught in the Center for Audio Recording Arts (CARA) will have access to the facility. Furthermore, depending on the course and the level of the student’s technical skills, as designated by the various courses, various aspects of the studio will be available for use. No keys for the facility will ever be issued to students.

Equipment Usage: No equipment should be brought into the studios without prior consent. This includes items such as drum sets, guitar amps and keyboard set-ups. If such equipment is required, a simple process of logging the fact during session booking is required and clearance with Dr. Thompson. If elaborate set-ups are required for sessions, it is expected that they be completely broken down before the next session and that the studios are left in a better condition than they were found.

It is crucial that no guests be invited into the CARA facility without prior clearance and that you do not allow any persons without identification into the facility under any circumstance. Failure to comply with this rule and other rules of the Center will result in your being dropped from the course and the loss of studio access.

Laboratory Fee: In keeping with policies in place elsewhere in the School of Music and in other academic departments there will be a Laboratory Fee in effect for each of the studio courses offered in the Center for Audio Recording Arts. This fee is necessary for studio maintenance costs and upgrades. The fee is $75.00

Pay you lab fee in cash or by check (made out to GSU School of Music) directly to Ms. Pamela Lenitz in the School of Music office on the 5th Floor of the Haas-Howell Building. The SOM will provide you a receipt. Bring the receipt to Dr. Thompson for a CARA door code.

Panther ID: All persons working in the studio complex must carry with them their Student ID. This is extremely helpful to the administration as an aid to identifying authorized persons quickly.
Session Booking

Sessions may be booked in advance. Session booking is possible on an on-going basis via email and according to the general policies of CARA.

Three easy steps to book a studio or control room

The Music Technology department at GSU has a new booking system. Please follow the instructions below in order to book a studio or control room. It is crucial that you book a studio or control room so it can be entered into the calendar and everyone can see when a slot is taken up.

1. Think of which studio or control room you need to use and why. Think of how long you will realistically need. (Any guidelines directed to you from Dr. Thompson apply here)
2. Send an email to musictechgsu@gmail.com with your booking information, such as:
   a. “Hello, I would like to book control room C and studio C on Friday, November 2nd from 2-4pm. I’ll be working on the Mix This project. Thanks! –Badi Rinaldi”
   b. The email will automatically be sent to a group of calendar coordinators who will put your booking information on the calendar. The more advanced notice you give the better.
3. Click here to view the calendar and add it to your calendars (https://www.google.com/calendar/embed?src=musictechgsu%40gmail.com&ctz=America/New_York). For your convenience, sync this calendar to your mobile device.

NOTE:

- Please specify which control room and/or studio you are booking. Do not say “I’m booking studio A” if you actually mean you want to book control room A. They are two different spaces. Students using the facilities at the same time need to know which rooms you’ll be using.
- When you read the calendar, it will be in one format for the most part. Here’s an EXAMPLE: Megan: CR-B & Studio A. Control Room=CR. Studio=Studio. Control Rooms available: A, B, C, M, H. Studios available: A, B, C, M.
- Calendar coordinators have the right to book a control room or studio to same degree as those who are not coordinators. Coordinators do not have any special privilege to reject a booking if it conflicts with her/his personal booking time. If there is a booking time conflict, it is expected for the students to consult and work something out together.

Studio Policy Synopsis:

- No food or drink in the studio complex.
- Do not bring backpacks, coats, umbrellas or the like to the studio - store these in a School of Music Locker. For locker assignment see the School of Music office.
- Do not make excessive noise or behave disruptively in the studios. This is a professional working environment and other people are working.
- Do not use excessive volume in any of the studios
- Do not bring unauthorized guests into the studio complex.
- Report all breakage, damage and malfunctions to Dr. Thompson immediately.
- Never leave unauthorized persons in the studios without supervision.
- Never share the keypad combination and/or keys with anyone!
- Never leave doors propped open or unlocked after use.
- Always leave the studios in a better condition than you found them.
- Always pull patch cords and normal the consoles and other equipment.
- Always coil cables and replace mic stands to standard storage positions.
- Failure to follow the studio guidelines and adhere to the policies will result in your loss of studio access. Usage of CARA is a privilege and not a right.
The Virtual Classroom

Each of the MTM technology courses continues beyond the walls of the university and includes an important “virtual” aspect. Each student is required to have an E-mail address for participation in the course and to use Desire2Learn. The university provides E-mail to each student free of charge and you must use this email address for your course related tasks and communication.

We will use both E-mail and the Desire2Learn, now called Brightspace, continuously throughout our courses as a means to communicate and to provide learning experiences in the “virtual classroom”. Items such as exam study guides, sample exams, exams, lecture notes, important communications concerning the studios and news concerning developments in music technology find their way to you over Desire2Learn.

Dropbox and Digital File Transfers – COURSE REQUIREMENT

We will use Dropbox for file transfers of audio recordings, video tutorials, and other large format digital files throughout the term. There is one general Dropbox for the course that is maintained for course materials that are distributed generally to the seminar members. This Dropbox is called: MTM 3120 COURSEBOX. You will receive an invitation directly from me to join this Dropbox over email.

In addition to this, you are required to create your own personal Dropbox and to invite me to join it. You will use this Dropbox to send me audio files for my feedback, for example, or any other purpose that you deem useful for your coursework, creativity and learning. Create this Dropbox now and send me an invite. This is not an optional task but is a requirement.

1. Install Dropbox (it is free)
2. Create a Dropbox folder for your MTM 3120 – call this folder precisely this: MTM 3120 <YOUR NAME>
   For example: MTM 3120 Robert Thompson
3. Share that folder
4. Invite me to join that shared folder

Skype and Online Interaction – COURSE REQUIREMENT

Skype is increasingly an important tool in our field and people are using it all the time to work on audio projects from disparate locations. We will use Skype in this course for two basic purposes:

1. Outside of class group discussions and interaction
2. Office hours, or consultation, in addition to the hours posted

I will make myself generally available on Skype for you to call me, leave messages, and send text communications and so on. You may contact me at Skype 24/7 and, if I am not online, simply leave me a message. I will check back with you as soon as I can.

Skype: robert_scott_thompson

You are to do the following now:
1. Install Skype (it is free)
2. Add me to your Skype contacts
3. Send me a Skype instant message (IM) and say HI!
Join.me, Scribblar and Online Interaction – COURSE REQUIREMENT

We will use Join.me, a screen sharing application, for much of our online group work. This is an ideal and powerful way to share materials, delve into software use and application and also to facilitate individual in-depth critique of your mix projects and other work. This is a subscription tool that I pay for to use in conjunction with our work together in nearly all of your concentration courses.

We will also use Scribblar, an online whiteboard tool, together with Skype to do things together such as share ideas and concepts, aid in discussions and conversations, and so on. This is a free online tool that is found at www.scribblar.com

Create a login there. When we are using Skype together we can also use Scribblar at the same time.

We will explore other tools as well to extend our course beyond the walls of Georgia State University. Stand by for more on this as things develop further.

Optional Supplies and Equipment

Two pieces of equipment will be very useful to you in this course of study and particularly if you are intending to complete the full two years of the music technology curriculum and the internship(s). These are not required but are strongly suggested.

1. Reasonable quality headphones are almost essential for the student engineer and range rather widely in price. The best place to get these kinds of things is at Sweetwater.com – they have student discounts often and also have great prices. Feel free to contact my sales rep there – Jim Swain – he is a great person and very knowledgeable!

2. A personal computer with a reasonably good soundcard is an important tool for those working in audio technology. While the newest and fastest computer is not always necessary, it is useful to have a computer system that allows for exploration concerning sound. If you do not have a computer it is not a problem as GSU provides very good support for student computing. The School of Music has facilities for student use as well.

CARA Check-out Examination

Note that MTM 3120 provides unlimited access to the studios but this access is contingent upon passing the MTM 3110 Check-out Examination. If you have not taken or passed the MTM 3110 Check-out Examination please see me.
**General Student Recording Project and Studio Use Guidelines:**

Following these simple guidelines will make our lives at CARA pleasant and interesting. Failure to follow them could result in being dropped from the course you are taking. So, please take a moment to become familiar with this document and follow the provisions set forth throughout the quarter.

Student Recording Projects are those activities that are associated directly with course work and/or are those projects that are important to the further professional and technical development of authorized persons with the Center for Audio Recording Arts.

1. Only those students enrolled in appropriate courses may be involved in organizing recording projects. All other persons are considered guests except School of Music Administration members and CARA Staff, Interns, Research Assistants and Laboratory Assistants.

2. In general, recording projects should take place during individual, assigned, studio times. The general studio allocation is as follows - MTM 3130, 3230, 4900 and MUS 4999 - Studios A, B and C; MTM 3120 - Studios B and C; MTM 3110 - Studio C; MUS 4981/6981 - Studio M. With this in mind, make certain that the project proposed can be realized in a given studio and is one you have access to.

3. The general studio guidelines contained in the syllabus for your courses apply for all sessions held within CARA. Please adhere to them.

4. You are responsible for the actions of those musicians you record during your projects. You are also responsible for damage to equipment.

5. It is crucial that your session begins on time and end on time. Sessions must end when scheduled as a courtesy to others working in the complex.

6. You are responsible for leaving the studio in a better condition than you found it in. Please be careful with the equipment, the stretched fabric walls and wood floors of our facility.

7. Keep a LOG BOOK - JOURNAL of each session you do. Be detailed in your note keeping. This is an important habit to get into for the future and the LOG BOOK will be turned-in for evaluation at the end of the semester. Note all musician’s names - phone numbers. Describe the session in detail. Provide any insight into problems encountered and/or solved.

8. Any commercial use of the studios and/or use of the studios for projects that are beyond the scope of assigned coursework is strictly prohibited.

**Independent Work:**

As available session time permits, students may take-on independent recording projects with the prior consent of the instructor. It is crucial that independent projects be secondary to the actual course work. Independent projects will in no way argue into the final course grade. In an effort to make studio time available for the course projects, other courses and research, the number and scope of independent projects may be limited. Please follow the CARA guidelines when considering independent projects. All independent projects must be booked in accordance with policies and with the expressed consent of the instructor.
Robert S. Thompson Ph.D.
1114 Standard Building
Office Phone: 404-413-5938,
E-Mail: rsthompson@gsu.edu, FAX: 770-640-9714

FALL Semester 2015

Office Hours: M ONLINE, W 10-12, as posted, and also by appointment...

Introduction to Music Technology

Center for Audio Recording Arts (CARA)
School of Music, Georgia State University

MTM 3110 - 4-credits – T/H 3:30 – 5:00 - ST 1100 and HH 409
Laboratory Sessions: TBA

Note: This syllabus is also made available in digital form and can be found in the Dropbox for this course.

Prerequisites: MTM Music Technology Majors only
PHYS 1111K and 1112K, PHYS 2030K
Music Theory Sequence to MUS 2440
or, consent of instructor

Texts and materials:

Modern Recording Techniques 8th Ed. (and associated website) - Huber
Assistant Engineers Handbook - Crich
Thompson: selected reprints, web texts and CD-ROMS (provided at no cost)
Media: DAT, CD-R + DVD-R disks as needed

Course aim: This seminar will introduce the foundational concepts and techniques of music technology and computer-based audio recording. The focus of our study will be theoretical and practical in orientation and will cover the basics of electroacoustic sound production and reproduction. Special emphasis will be placed upon: 1) theoretical understanding of key concepts, 2) the equipment used in the CARA studio complex and 3) aural skill development for audio engineering.
Specific Technical Agenda: *(not presented in order of priority or importance)*
- audio engineering theory
- acoustics and psychoacoustics
- microphone design, classification and usage
- introduction to console operation
- introduction to outboard processing
- introduction to digital audio recording
- introduction to the DAW – Digital Audio Workstation and related software
- overview of the *recording process* and creating a mix
- overview of production and post-production techniques
- overview of digital signal processing applications
- ...among many other topics

General Course Goal:

The goal of our activity will be to facilitate exploration and experimentation so that each student may develop technical facility in audio recording which matches his or her own artistic sensibility and personal goals. This is the general goal of the course of study in audio engineering and music technology at Georgia State University.

Assignments and Grading Policy:

There will be a number of guided projects, assigned throughout the semester addressing the various uses and applications of the recording studios. In addition to these tasks, there will be two major examinations, assigned listening and reading, regular minor examinations, graded discussions and presentations and various small assignments throughout the semester.

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<thead>
<tr>
<th>Examinations</th>
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<tr>
<td>Examination I</td>
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<tr>
<td>Examination II</td>
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<tr>
<td>Midterm Examination</td>
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<tr>
<td>Studio “Check-out Examination I”</td>
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<tr>
<td>Examination III</td>
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<tr>
<td>Examination IV</td>
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<tr>
<td>Final Examination</td>
<td>20%</td>
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<tr>
<td>Studio “Check-out Examination II”</td>
<td>P/F</td>
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<table>
<thead>
<tr>
<th>Other Coursework</th>
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<tbody>
<tr>
<td>Question Sets; Online readings; online work; and, etc.</td>
<td>20%</td>
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<tr>
<td>Critical Listening (Media Center)</td>
<td>P/F</td>
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<tr>
<th>Practicum</th>
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<tbody>
<tr>
<td>Recital Hall Practicum (Mr. Bram Creighton)</td>
<td>10%</td>
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<tr>
<td>Concert recording and technical support.</td>
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</table>
In order to earn a grade of “A” (equating to a rating of excellent) in this course a student is required to complete all assigned tasks, homework, online assignments, assigned listening, the Recording Practicum and earn high-scores on the various examinations. Failure to complete all of the assigned tasks will eventuate in a grade lower than “A”. Also taken into account are intangible factors such as attitude and class participation. A strong record of attendance is expected of all students.

Special Note: Georgia State University allows instructors to select to use a +/- (plus-minus) grading system if they wish to do so. This course uses the +/- grade scale. This allows for finer distinction in grading and will help provide more detailed assessments for students in determining their success in the course and overall academic progress.

PLAGIARISM OR CHEATING: Plagiarism is the act of stealing and passing-off as one's own the ideas or words of another. Cheating is violating rules dishonestly. A student who cheats or plagiarizes another's work, purchases papers, or presents dated work, as the response to current assignments, will face disciplinary action. Plagiarism or cheating will result in a failing grade for this course, and upon further review by faculty may result in suspension from your degree program or from the university. Your responsibility is to acknowledge your sources when necessary and to communicate accurately material that is directly quoted, paraphrased, or not your own.

Web and Email Communication:

We will communicate often over the Internet during this course in an effort to develop a context that moves outside of the traditional classroom setting. The use of Email and the web can be enrich and enliven courses, inviting materials that significantly extend readings and lectures. Our course web can be found at D2L Brightspace.

Email: official communication about topics pertaining to this course will be through your official GSU student email address. Online correspondence will be through the email associated with your GSU login. You are responsible for checking your email accounts with regularity. You may communicate with me via email from any account and I will also respond to you from any account as appropriate.

Special Note: Please do not call me or send me a text message on my cell phone except in an emergency. All routine communications by telephone should be to my office telephone number: 404-413-5938.

Suggested Supplementary Materials:

1) Good quality audio headphones (Jim Swain at Sweetwater.com).
2) Personal computer system with sound card, speakers and basic audio software. The program Audacity (freeware) is highly recommended and required for some projects.
Attendance, Laboratory Time and Security Issues:

Attendance: According to GSU academic policies, after 4 unexcused absences the professor reserves the right to drop a student from the course. Attendance and class participation is highly encouraged.

Laboratory Time: Specific lab time in CARA will be available to students in this course working both in pairs or small groups. Some of the projects assigned for this course will be “small team” projects and some will be “pair” projects. Lab times will be assigned and scheduled throughout the semester. Independent studio access will be provided only after the student has successfully completed both of the “check-out examination.”

Laboratory Assistants: Senior music technology students often will participate as laboratory assistants in the Center for Audio Recording Arts. These individuals will be available to you from time to time to help with specific questions and facilitate your project development. These are capable individuals and each possesses thorough knowledge of the Center and its policies.

Security Issues: Only those individuals enrolled for credit in a course taught in the Center for Audio Recording Arts (CARA) will have access to the facility. Furthermore, depending on the course and the level of the student’s technical skills, as designated by the various courses, various aspects of the studio complex will be available for use.

It is crucial that no guests be invited into the CARA facility without prior clearance and that you do not allow any persons without identification into the facility under any circumstance. Failure to comply with this rule and other rules of the Center may result in your being dropped from the course and/or the loss of studio access.

Access Hours: Normal hours of operation for CARA are from 9:00AM to 5:00PM Monday through Friday, which are the same as normal business hours for the School of Music. Because of important security and liability issues, access beyond these published hours is not always available. Weekend access is sometimes reserved for advanced students and also for SOM faculty research, maintenance and special sessions.

Studio Keypads: Electronic keypad locks are used on all studio doors. The keypads allow for individual coded access to the studios and each student is provided with their own individual access code. It is crucial that you do not share your access code with anyone. Failure to comply with this policy will result in loss of access and remaining coursework will take place in the university library. The access code should therefore be treated as you would your pin number for your debit card – do not share this information with anyone for ANY reason.

Laboratory Fee: In keeping with policies in place elsewhere in the School of Music, and in other academic departments, there is an associated Laboratory Fee for each of the studio courses offered in the Center for Audio Recording Arts. This fee is necessary for studio maintenance costs, equipment purchase, and upgrades. The fee is $75.00 during Fall and Spring Semesters. Once the lab fee is paid you will be assigned a keypad code for access to the assigned studio spaces.
How to pay the Laboratory Fee:

The Lab Fee can be paid in either cash or by check directly to Ms. Pamela Leintz in the School of Music office. Make checks payable to School of Music, Georgia State University and write in the memo CARA LAB FEE. You will be given an official SOM receipt for the lab fee that may be tax deductible. Studio access will be denied until you have paid the lab fee. Please pay your lab fee by the end of the second week of classes.

Student ID “Panther” CARD: All persons working in the studio complex must carry with them their Student ID card. Please have the Student ID CARD at all times while working in the studios. This is extremely helpful to the administration as an aid to identifying authorized persons quickly.

Studio Issues: A few CRUCIAL points concerning studio use:

1. **No food or drink in the studio complex.**

2. **Do not bring backpacks, coats, umbrellas or the like to the studio - store these in a School of Music Locker. For locker assignment see the School of Music office.**

3. **Do not make excessive noise or behave disruptively in the studios. This is a professional working environment and other people are working.**

4. **Do not use excessive volume in any of the studios**

5. **Do not bring unauthorized guests into the studio complex at any time.**

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**Academic Honesty:** All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

**Accommodation for Students with Disabilities:** Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.
MTM 3110

TASK ONE

1. Write me an E-mail message. If you do not have an E-mail account yet please get one and then write me a message. My E-Mail address is: rsthompson@gsu.edu
Include the following information in your message:

   a. Name, address and phone number.
   b. Cell number for TEXT MESSAGES
   c. Brief description of your career at GSU thus far.
   d. Detailed statement concerning your goals and objectives in music technology.
   e. Class schedule for this term.

Minimum of 250 words. Responses less than 250 words will not be counted for credit.

2. Go to the Dropbox for this course.

3. Pair-up with a classmate for the first few projects. Once you have made a pairing for this purpose send me an email through GSU informing me. We will make larger project groups from the pair teams. If we have an odd number of students we will work it out so that no-one has to work alone. 😊
MTM 3110 CHECKOUT EXAMINATION

Overview:

The MTM-3110 Check-out Examinations are a new innovation in the Music Technology program intended to increase the standards of professionalism for each student member in a short period of time. After the checkout examinations are completed you will be able to work independently of designated course lab times and other team or pair activities. The ability to work independently in the various CARA studios will be important to your advancement toward your educational and career goals.

What to expect:

The examinations are done on a one-on-one basis. Each music technology student will be presented with a finite number of tasks to complete. The examinations will include tasks drawn from patching microphones and headphones, signal processing, and using the mixing consoles and computers. Specific questions of the equipment used will also be asked.

What if I don't pass?:

If a student does not pass a checkout examination the first time it is not the end of the world! He or she should continue to work with other students and the Studio Assistants to learn the techniques and equipment and then schedule to re-take the examination.

Words of advice:

The checkout examination will be rigorous. The best way to prepare for it is to come to class, be prepared for lectures, ask questions and be motivated. As always, specific questions can be addressed to the professor or to the various assistants. If you wish a special time for in-studio consultations can be arranged. Suffice it to say, most everything about the tasks and topics of the checkout exam will be covered before the checkout examination actually takes place.

When will the examination be given?

The checkout examinations are part of the midterm and final examination clusters for this class. The midterm will be given during the middle part of October this semester. Please see the lecture calendar for more information.
Academic Policies Relating to this Course:

This is a lecture and laboratory course and these policies apply to both the lecture and laboratory components.

1. Attendance Policies and Consequences of Non-Attendance and Tardiness:

Prompt and consistent attendance is required and will be considered in determination of grades. Record of attendance begins on the first day of class. Requests for excused absences should be submitted to the instructor in advance of the absence whenever possible. Failure to attend class regularly may result in your automatic withdrawal from the course by the instructor and a grade of W or WF for the course. After four unexcused absences the instructor may withdraw the student.

Being late to class is disruptive to the instructor and other students attending. Please make every effort to be in class on time. A student will be considered tardy 10 minutes after the scheduled start time of class. Three tardies will equal one absence.

2. Excused Absences:

Excused absences for illness or other urgent reasons will be considered on a case-by-case basis. Except in cases of emergency, your absences should be cleared in advance of class time. If, in the judgment of the instructor, the number of excused absences compromises your ability to meet the objectives of the course, you will be advised to withdraw or take an Incomplete.

3. Incomplete (I) grades:

The grade of I will be given only to students who have completed the majority of the course work and for a non-academic reason beyond their control have been unable to complete the semester (e.g. take the final exam, submit final paper, perform jury, etc.).

4. Withdrawal (W/WF):

Prior to the mid-point of a grading period a student may withdraw and receive a grade of W. Withdrawal without penalty is not permitted following the midpoint of the grading period when the grade WF will be assigned.

5. Grading Determination:

In addition to numerical and letter grades for project, tests and the like, factors such as attitude, professionalism and consistency of quality in assignments will be considered in awarding the final grade. Students are invited to discuss these aspects of their grade with the professor at any time.

6. Late and Incomplete Work:

In general, late and incomplete work is not acceptable for a university level course. Assignments, tests, projects and the like will be discounted one grade point for each day they are late. After three days of lateness a grade of F will be assigned.

Please refer to the GSU General Catalog for college and university policies on grading, academic honesty and related issues.

Please go on to MTM 3110 Syllabus Part II
Crucial experience for the music technologist involves the use of technology within the context of live recording, sound reinforcement, duplication and related applications. In fact, reasonable experience in working in the concert hall setting is helpful to gaining a thorough grounding leading to professional advancement. To this end, valuable concert production and live recording experience is an integral aspect of this course. In the effort to streamline and upgrade our course offerings in the music technology area, topics related to live sound are now bundled into each of the music technology audio recording courses through this Practicum experience.

In MTM 3110, 10% of the total course grade is determined by individual student efforts in assisting with concert production, recording, maintenance, and/or recording duplication (“dubbing”) activities. Mr. Bram Creighton and his team will supervise this important aspect of your course work, and he will consult with me as to your grade in this area at the end of the semester. You are expected to participate in a fully professional and responsible manner and throughout the semester.

Please visit Mr. Creighton in the School of Music Office during the first week of classes and provide him with:

1. complete contact information including telephone and E-mail

2. your personal schedule information

Be certain to inform him that you are a member of the MTM 3110 course and available for training in the area of live sound and concert production!

Mr. Bram Creighton  
404-413-5909 (office)  
E-mail: bcreighton@gsu.edu
The Virtual Classroom

Time is the one commodity that we seem to never have enough of these days. Indeed, the time spent in the studio learning together is all too short. Each of the MTM music technology courses continues beyond the walls of the university and includes an important “virtual” aspect. Each student is required to have an E-mail address for participation in the course. If you do not have a personal E-mail address you may apply for one through the Computer Center of the university. The university provides E-mail to each student free of charge.

I use both E-mail and the WWW continuously throughout my courses as a means to communicate with you and to provide learning experiences in the “virtual classroom”. Items such as exam study guides, sample exams, lecture notes, films and videos, important communications concerning our studios, and news concerning developments in music technology find their way to you over the Internet. Now, with the addition of the Internet for our course work we can interact, discuss and communicate about the materials of your courses in an increasingly effective manner.

If you do not have an E-mail address please acquire one right away! Once you have an E-mail address you will be able to complete TASK ONE included in this syllabus and begin to participate with me in the “virtual classroom”. Please note that only the “official” email address provided for you by the university will be used for Internet communications but you are also welcome to provide an alternate email address as well.

Each student is required to have an E-mail address for participation in the course and to use both Skype and Dropbox (both are free). The university provides E-mail to each student free of charge and you must use this email address for your course related tasks and communication.

We will use both E-mail and the web continuously throughout our courses as a means to communicate and to provide learning experiences in the “virtual classroom”. Items such as exam study guides, sample exams, exams, lecture notes, important communications concerning the studios and news concerning developments in music technology find their way to you over the Internet.

Please see the Audio & Video Sync documents in the Dropbox for this course.

Dropbox and Digital File Transfers – NEW COURSE REQUIREMENT

We will use Dropbox for file transfers of audio recordings, video tutorials, and other large format digital files throughout the term. There is one general Dropbox for the course that is maintained for course materials that are distributed generally to the seminar members. This Dropbox is called: MTM 3110 SPRING 2015 COURSEBOX. You will receive an invitation directly from me to join this Dropbox over email.

In addition to this, you are required to create your own personal Dropbox and to invite me to join it. You will use this Dropbox to send me audio files for my feedback, for example, or any other purpose that you deem useful for your coursework, creativity and learning. Create this Dropbox now and send me an invite. This is not an optional task but is a requirement.

1. Install Dropbox (it is free)
2. Create a Dropbox folder for your MTM 3110
3. Name the Dropbox folder as MTM 3110 (Your name)
4. Share that folder
5. Invite me to join that shared folder
Skype and Online Interaction – NEW COURSE REQUIREMENT

Skype is increasingly an important tool in our field and people are using it all the time to work on audio projects from disparate locations. We will use Skype in this course for three basic purposes:

1. Outside of class group discussions and interaction
2. Personal project advise, critique and support
3. Office hours, or consultation, in addition to my office hours as posted

I will make myself generally available on Skype for you to call me, leave messages, send text communications and so on. You may contact me at Skype 24/7 and, if I am not online, simply leave me a message. I will check back with you as soon as I can.

Skype: robert_scott_thompson

You are to do the following now:

1. Install Skype (it is free)
2. Add me to your Skype contacts
3. Send me a Skype text (IM)message

Join.Me and Online Interaction – NEW COURSE REQUIREMENT

We will also use Join.Me, an online screen sharing tool, together with Skype to do things together such as explore software applications, share ideas and concepts, aid in discussions and conversations, and so on.

When we are using Skype together for conference voice calls (we do not use video) we can also use Join.Me at the same time.

We will explore other tools as well to extend our course beyond the walls of Georgia State University. Stand by for more on this as things develop further.

Optional Supplies and Equipment

Three pieces of equipment will be very useful to you in this course of study and particularly if you are intending to complete the full two years of the music technology curriculum and the internship(s). These are not required but are strongly suggested.

1. Reasonable quality headphones are almost essential for the student engineer and range rather widely in price. The best place to get these kinds of things is at Sweetwater.com – they have student discounts often and also have great prices. Feel free to contact my sales rep there – Jim Swain – he is a great person and very knowledgeable!

2. A personal computer with a reasonably good soundcard is an important tool for those working in audio technology. While the newest and fastest computer is not always necessary, it is useful to have a computer system that allows for exploration concerning sound. If you do not have a computer it is not a problem as GSU provides very good support for student computing. The School of Music has facilities for student use as well.

3. Personal storage portable hard drive for backing up your work and transporting it between various locations.
LEGAL ASPECTS OF THE MUSIC INDUSTRY
MTM 3050
Fall Semester, 2014
Wednesday 4:30-7:00 pm
400 Standard Bldg.

Instructor: Monica E. Ewing, Esq.
Office Location: 1006 Standard
Office Hours: By Appointment
Contact Info.: 404-402-2824
Email: monicaewingesq@me.com

COURSE DESCRIPTION:

The objective of the course is to provide students with basic knowledge of the legal issues relevant to the music industry. Prerequisite: MTM 3010, with a “C” or higher.

READING MATERIALS:


EVALUATION AND GRADING:

Grades for the course will be based upon a student’s participation in class, several written assignments and performance on three (3) written exams. Each exam will constitute twenty-five (25%) percent of the grade, with the remaining twenty-five (25%) percent based upon attendance, tardiness, class participation and the written assignments.

ATTENDANCE:

Attendance is mandatory and will be taken regularly, beginning the first day of class. Three unexcused absences during the semester will result in a reduction of one letter grade from the student’s final grade in the course even if the reduction will result in a failing grade. Any student who accumulates five or more unexcused absences during the semester will be withdrawn from the course at the Professor’s discretion, regardless of whether the fifth absence occurs before or after the midpoint of the semester. Forgetting to sign the class roll during the announced times it is available is not an excuse.

ABSENCES:

Unexcused late work will not be accepted, nor will any absence be considered excused unless (1) the instructor was notified in advance of the absence, (2) the instructor acknowledges that the absence qualifies as
“excused”, and (3) the proper substantiation is subsequently provided.

**COMPUTERS / CELL PHONES:**

No computer devices or cell phones may be used during class. There are no exceptions.

**MAKE-UP EXAM POLICY:**

Students may make-up an exam once during the semester under the following conditions:

1. The Professor was notified prior to the exam that the student would not be able to attend the relevant class period; and

2. The student provides the Professor with a valid and documentable (if necessary) excuse. This decision shall be solely within the discretion of the Professor; and

3. The student makes-up the exam prior to the following week’s class.

If a student misses an exam without an excuse, the student will receive a zero on the test.

**TARDINESS:**

Students are expected to be on time, although delays do occur from time to time. However, a student who is tardy for an exam will not be permitted to take the exam if another student has already completed the exam and left the room (there are no exceptions). If a student is not permitted to take an exam due to tardiness, it will be treated as an unexcused absence. **Any tardiness in excess of thirty minutes will be deemed an absence.**

**ACADEMIC HONESTY:**

Each student is expected to do his or her own work. To use “aids” on closed-book exams, to remove an exam without permission or to turn in anything written by another is academic dishonesty. Evidence that any student has engaged in such activity or plagiarized at any time in the semester will result in a grade of zero on the assignment and will be grounds for the student to receive a failing grade in the course.
This course syllabus provides a general plan for the course; deviations may be necessary:

January 15 - January 29

Reading Assignment: Text, pp. 1-103

A. Chapter One – Yes, Your Band is a Business
B. Chapter Two – Band Partnerships and Beyond
C. Chapter Three – Management
D. Chapter Four – Attorneys

FEBRUARY 5th – EXAM 1

February 12 - March 5 (No class March 19 – Spring Break)

Reading Assignment: Text, pp. 113-206

A. Chapter Six – Performance and Touring
B. Chapter Seven – Copyright and Song Ownership
C. Chapter Eight – Publishing Your Band’s Music
D. Chapter Nine – Band Names

MARCH 12th – EXAM 2

March 26 - April 16

Reading Assignment: Text, pp. 231, 285-344

A. Chapter Eleven – Recording
B. Chapter Thirteen – Selling Your Music
C. Chapter Fourteen – Independent Record Agreements

APRIL 23 – EXAM 3
MARKETING AND SALES/DISTRIBUTION IN THE MUSIC INDUSTRY
MTM 3030
Spring Semester, 2015
Tuesday 4:30 – 7:00pm
Standard 300

Instructor: Steve Jones
Contact Info: c 678.516.7106, o 678.904.4790 x1, o 404.413.5956
Email: sjones132@gsu.edu
Office: Standard 1006
Office hours: Wednesdays 2:30 – 4:15pm or by appointment

COURSE DESCRIPTION:

A survey course in which the processes involved in the marketing of music will be examined. Topics will include but not be limited to music marketing organizations, retail chain operations, branch distribution, International markets and marketing music on the internet. The globalization of music and its future as a business entity will also be examined.

READING MATERIALS:

2. Handout Materials (Provided for you)
3. Optional reading - see Resources page (Attached)

BEHAVIORAL OBJECTIVE: (the student will be able to:)

1. Define and discuss terminology in the marketing of music
2. Explain the major distribution and staffing of a label
3. Discuss retail distribution: one stops, rack jobbers, chains, digital
4. Discuss selling strategies and writing a marketing plan
5. Examine the role of international music globally
6. Examine the role of new technology configurations
7. Learn innovative ways to market music
8. Understand the direction and future of music

EVALUATION AND GRADING:

Grades for the course will be based upon a student’s performance on two (2) written exams, attendance and three (3) independent projects. Each exam will count 20%, attendance will count 10%, Projects I & II will count 10% each and
Project III will count 30%. At the Professor’s discretion, conduct, absenteeism and tardiness may adversely affect a student’s grade.

I will use the +/- grading system:
A+…98-100
A…..93-97
A-….90-92
B+…87-89
B…..83-86
B-….80-82
C+…77-79
C…..73-76
C-….70-72
D…..60-69
F…..0-59

**ATTENDANCE**

Attendance is mandatory and will be taken regularly, beginning the first day of class. The student MUST notify the professor in advance of any absence. This can be done via text, email or voicemail. If the professor is NOT notified in advance of an absence, it will be considered an unexcused absence. For each unexcused absence, the student’s final grade for the course will be reduced by one point. Forgetting to sign the class roll during the announced times it is available is not an excuse. You will be responsible for **any and all** material covered in class.

**ABSENCES:**

Unexcused late work will not be accepted, nor will any absence be considered excused unless (1) the Professor was notified in advance of the absence, (2) the Professor acknowledges that the absence qualifies as “excused” and (3) the proper substantiation is subsequently provided.

**MAKE-UP EXAM POLICY:**

Students may make-up an exam once during the semester under the following conditions:

1. The Professor was notified prior to the exam that the student would not be able to attend relevant class period; and
2. The student provides the Professor with a valid and documentable (if necessary) excuse. This decision shall be solely within the discretion of the Professor; and
3. The student makes-up the exam prior to the following week’s class.
If a student misses an exam without an excuse, the student will receive a zero on the test. NO EXCEPTIONS.

**TARDINESS:**

Students are expected to be on time, although delays do occur occasionally. However, a student who is tardy for an exam will not be permitted to take the exam if another student has already completed the exam and left the room (there are no exceptions). If a student is not permitted to take an exam due to tardiness, it will be treated as an unexcused absence. Any tardiness in excess of thirty minutes will be deemed an absence.

**ACADEMIC HONESTY:**

Each student is expected to do his or her own work. To use “aids” on closed-book exams, to remove an exam without permission or to turn in anything written by another is academic dishonesty. Evidence that any student has engaged in such activity or plagiarized at any time in the semester will result in a grade of zero on the assignment and will be grounds for the student to receive a failing grade in the course.

**COURSE WITHDRAWAL:**

Students will be responsible for following University guidelines and procedures to properly withdraw from MTM 3030. Improperly following withdrawal procedures could significantly impact your grade and academic standing. **The last day to withdraw and possibly receive a W is March 3.**

**DISABILITY ACCOMODATION:**

Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

The course syllabus provides a general plan for the course; deviations may be necessary.

*Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.*
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<th>Topic</th>
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<td>Pullen Library Classroom 1</td>
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<td>Record Label Operations</td>
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<td>Feb 17</td>
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<td>Feb 24</td>
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<td>Apr 14</td>
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<td>Apr 21</td>
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<td>Apr 28</td>
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<td>Review for Final Exam</td>
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<td></td>
<td>(Project III due 4-28-15)</td>
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<td>May 5</td>
<td>Final Exam</td>
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PROJECTS I, II, III

PROJECT I: Summarize at least two articles on a music marketing topic taken from the Business/Social Science/Humanities Indexes, ABI/Inform, Wall Street Journal; scholarly journals in the GSU Library.

Summary should include but not be limited to the following:

1. Clear presentation of central ideas in article
2. Opposing viewpoints documented from other sources
3. Additional sources of information on same or similar topic
4. Writer’s personal anecdotes
5. The length of the paper should not exceed 3 double-spaced typed pages with a cover page and references

PROJECT II: Survey a retail store (physical or digital) and report on the following:

1. Type of ambiance the store tries to create, thus what type of customer do they attract
2. Space allocated to display, point of purchase….should it be more or less…
3. Are featured or sale priced items displayed together…
4. Was product being played in the store and if so, how was it identified to customers…..who determines what is played “in store”…
5. Does store try to expose and aggressively market new artists and if so, how do they achieve this objective…
6. Space allocated to video (sale or rental)…
7. How was the store merchandised…..how is the consumer attracted and can product be easily found…
8. As a potential marketing person, would you work with this location/site to help you break product…
9. Using the latest Billboard Top 200 Chart, check to see how well the store stocks the Top 15 selections listed…
PROJECT III: Create a marketing plan for an artist/band.

You will choose a solo artist or group and write a marketing plan that will be followed by everyone in your record label and distribution company. You will have a budget of $25,000 for the first 90 days of release. You can spend this on Marketing, social, promotion, tour support, video, whatever you want.

Keep in mind you must inspire all the people who will work on this project if you expect it to be successful. You will also be competing for their time and attention. You usually only get one chance with a new act, so the stakes are very high.

If you plan to advertise, you will design and write print advertising, design banner ads and write scripts for :30 second radio spots.

As with all projects, the body must be typewritten, and must be an original – no photocopies will be accepted…..just create it on your computer and print me a copy.

This will be a solo effort. You will do the project alone. Fear not, you will learn enough in this class to do it right. I suggest you let your imagination run wild. Nothing can be too crazy or extreme in the music business.

If you have questions prior to starting this project, please ask for clarification at any time. My real life experiences have a lot to offer you and you should take advantage of that.

DO NOT WAIT UNTIL THE LAST MINUTE TO BEGIN THESE PROJECTS .... TIME MANAGEMENT IS IMPORTANT
RESOURCES

Hypebot.com
Log on and sign up for daily update emails
http://www.hypebot.com/

DigitalMusicNews.com
Log on and sign up for daily update emails

Steve Meyer's Disc & DAT
Disc & Digital Audio Technology (Music & Digital Audio/Video News)
Send an email to stephennmeyer@earthlink.net and ask to be added to the weekly email newsletter list
Usually arrives on Friday

FMQB.com
The Friday Morning Quarterback
Log on and sign up – scroll down…it’s over on the right
Sign up for the daily email….this is a good, brief recap of daily news

AllAccess.com
Log on and sign up
Their industry directory is great
You will be able to see Mediabase, Big Champagne and Street pulse charts here

Billboard.com
Log on and join
Great resource for sales charts

Artistshousemusic.org
Great resource for all things music
INTRODUCTION TO THE MUSIC INDUSTRY
MTM 3010
Fall Semester, 2015
Tuesday, 5:00-7:30pm
Aderhold 430

Instructor:        Steve Jones
Contact Info:     o 404.413.5956, o 678.904.4790 x1, c 678.516.7106
                  sjones132@gsu.edu
Email:            sjones132@gsu.edu
Office:           Standard 1006
Office hours:     Wednesdays, 3:00 – 4:45pm (or by appointment)

COURSE DESCRIPTION:
A survey course in which the processes involved in the consumption of music will
be examined. Topics will include but not be limited to artists, engineers,
managers, promoters, producers, lawyers, music licensing, retail and branch
distribution operations. Many individuals play vital roles within each organization
in creating, managing and marketing the product of music and then in bringing
that product to distribution and ultimately to the consumer.

LEARNING OUTCOMES:
The purpose of MTM 3010 is to acquaint the student with the complex
environment in which the music industry operates. This course is intended to
cover the general music industry with broad, sweeping strokes and to open the
student’s eyes to multiple areas of the business and how they function in relation
to each other. We will examine the basic structure and operational issues
involved in the industry. By the end of the semester, the student will have a good
understanding of the music industry and its expansive reach into our everyday
lives. The student will also be able to identify the areas of the business best
suited to their goals/needs/ambitions.

READING MATERIALS:
1. David Baskerville/Tim Baskerville, Music Business Handbook and Career
2. Optional reading - see Resources page (Attached)

EVALUATION AND GRADING:
Grades for the course will be based upon a student’s performance on two (2)
written exams. Each exam will constitute forty-five percent (45%) and
attendance will comprise ten percent (10%) of the final grade. At the Professor’s
discretion, conduct, absenteeism and tardiness may adversely affect a student’s grade.  
I will use the +/- grading system:
A+…98-100
A…..93-97
A-….90-92
B+…87-89
B…..83-86
B-….80-82
C+…77-79
C…..73-76
C-….70-72
D…..60-69
F…..0-59

ATTENDANCE

Attendance is mandatory and will be taken regularly, beginning the first day of class.  The student MUST notify the professor in advance of any absence.  This can be done via text, email or voicemail.  If the professor is NOT notified in advance of an absence, it will be considered an unexcused absence.  For each unexcused absence, the student’s final grade for the course will be reduced by one point.  Forgetting to sign the class roll during the announced times it is available is not an excuse.  You will be responsible for any and all material covered in class.

ABSENCES:

Unexcused late work will not be accepted, nor will any absence be considered excused unless the Professor was notified in advance of the absence.

MAKE-UP EXAM POLICY:

Students may make-up an exam once during the semester under the following conditions:

1. The Professor was notified prior to the exam that the student would not be able to attend relevant class period; and
2. The student provides the Professor with a valid and documentable (if necessary) excuse.  This decision shall be solely within the discretion of the Professor; and
3. The student makes-up the exam prior to the following week's class.
4. If a student misses an exam without an excuse, the student will receive a zero on the test.  NO EXCEPTIONS.
TARDINESS:

Students are expected to be on time, although delays do occur occasionally. However, a student who is tardy for an exam will not be permitted to take the exam if another student has already completed the exam and left the room (there are no exceptions). If a student is not permitted to take an exam due to tardiness, it will be treated as an unexcused absence. Any tardiness in excess of thirty minutes will be deemed an absence.

ACADEMIC HONESTY:

All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

COURSE WITHDRAWAL:

Students will be responsible for following University guidelines and procedures to properly withdraw from MTM 3020. Improperly following withdrawal procedures could significantly impact your grade and academic standing. The last day to withdraw and possibly receive a W is October 13.

ACCOMODATION FOR STUDENTS WITH DISABILITIES:

Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.

The course syllabus provides a general plan for the course; deviations may be necessary.

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.
### TOPICAL OUTLINE

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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</table>
| Aug 25 | Introduction to the Music Industry/Course Overview  
"Strong Enough To Break"/Hanson Documentary  |
| Sep 1  | Part I: Setting The Stage                                                                        |
| Sep 8  | Part II: Songwriting, Publishing & Copyright                                                    |
| Sep 15 | Part III: Managing Artist Relationships                                                        |
| Sep 22 | Part V: Live Music                                                                              |
| Sep 29 | Review for Midterm Exam/Guest Speaker                                                           |
| Oct 6  | Midterm Exam                                                                                    |
| Oct 13 | Part IV: The Recorded Music Industry – Record Production                                        |
| Oct 20 | The Recorded Music Industry (continued) – Labels/Distribution                                 |
| Oct 27 | Regional Markets and Styles of Music                                                            |
| Nov 3  | Part VI: Music In Broadcasting, Film and Theater                                                |
| Nov 10 | Part VII: The Entrepreneurial Musician                                                          |
| Nov 17 | Part VIII: Career Planning & Development                                                        |
| Nov 24 | Thanksgiving Break                                                                              |
| Dec 1  | Part IX: The Global View/Review for Final Exam                                                  |
| Dec 8  | Final Exam                                                                                      |
RESOURCES

Hypebot.com
Log on and sign up for daily update emails
http://www.hypebot.com/

DigitalMusicNews.com
Log on and sign up for daily update emails

Steve Meyer’s Disc & DAT
Disc & Digital Audio Technology (Music & Digital Audio/Video News)
Send an email to stephennmeyer@earthlink.net and ask to be added to
the weekly email newsletter list
Usually arrives on Friday

FMQB.com
The Friday Morning Quarterback
Log on and sign up – scroll down…it’s over on the right
Sign up for the daily email….this is a good, brief recap of daily news

AllAccess.com
Log on and sign up
Their industry directory is great
You will be able to see Mediabase, Big Champagne and Street pulse
charts here

Billboard.com
Log on and join
Great resource for sales charts

Artistshousemusic.org
Great resource for all things music
Syllabus and Attendance Policy for
8001/8002/8003/8004
Fall Semester 2015
Percussion Studio, Time: TBA

Principal Applied Lessons are intended for music majors in percussion. Music minor and non-major participation is contingent upon an audition/interview prior to signing up for the course, as well as availability of the percussion instructor.

Learning Outcomes: One of the four main areas of percussion (snare drum, mallets, timpani, drum set/multiple percussion) will be studied in detail each semester, while the other three areas will be covered in less depth. Naturally, the focus will change each semester according to the student’s needs. Topics typically covered are musicality, tone production, sight-reading, technique, and the study of appropriate literature. The instructor and student will come up with appropriate repertoire (etudes, standard literature, and technical exercises) that the student will prepare each semester. The student will be “tested” and graded on the preparedness of each of these pieces at his/her weekly group/individual lessons, as well as performances in studio classes, Friday Student Concert Series performances, end of semester juries, and other performances throughout the semester and will receive a grade at the end of the semester based on the grading scale below.

Required Materials:
METRONOME - electronic is best - I recommend one such as Dr. Beat, Korg, Yamaha, Seiko, or the like. It should be capable of sub-dividing the beat.

STICKS AND MALLETS - All percussion majors are expected to supply the appropriate array of sticks and mallets for the area studied each semester. The same requirement holds true for MUS3140/MUS 7140 (Percussion Ensemble); therefore each student should acquire a basic selection of sticks and mallets for all of the percussion instruments and plan to add more specialized mallets as the need arises. (Please see Minimum Equipment List.)

METHOD BOOKS AND MUSIC - All method books and/or music that is assigned must be acquired immediately. Each student should establish his/her own library, as it will be useful for future reference and for teaching purposes.

NOTEBOOK – The weekly assignments will be written down at every lesson. Therefore each student is required to have a three-ring binder/notebook with at least 15 sheets of music manuscript paper.

PERCUSSIVE ARTS SOCIETY - It is important for percussion majors to be informed of the latest developments in our field. Membership in the PAS and the receipt and study of its trade journal, Percussive Notes, is therefore highly recommended. An ePAS membership is available for $28 a year, or you can get a student hard-copy rate for $60

Recommended Materials:
JOURNAL - Percussion majors will find it beneficial to keep a journal. The contents should consist of: assignments entered by the instructor and written, dated entries by the student describing: practice strategy for each practice session as well as observations and commentaries about the music or exercises being studied.
Lesson Preparation

• Sufficient practice time is essential to noticeable improvement on all of the percussion instruments.
• You are expected to put in enough daily practice time to substantially execute the assigned music every week. The following are Minimum Practice Time Amounts:
  1. Lessons for one credit hour, APPR 1000/2000 levels, will require no less than 15 hours of practice time weekly, divided over at least 4 different days.
  2. Lessons for upper-level students, APPR 3000/4000/8000 levels, as well as APPR 2000 students majoring in performance, will require no less than 20 hours of practice time weekly, divided over at least 5 different days.
• A failure to fulfill these time requirements will affect your final grade.
• If you demonstrate a continued lack of improvement due to insufficient practice time spent on the assigned music, it will be suggested that you withdraw from the course, thus resulting in a grade of a W or WF. *** Important: Tuesday, 13 October 2015 is the last day to drop classes and still possibly receive a W ***

Group Format

• Each of you will be assigned to a group with 1-3 of your colleagues.
• We will do the majority of work within these groups.
• During this time everyone in the group will be required to play the repertoire, excerpts, chamber music, scales, and technical exercises that they have been working on recently.
• As we are studying a performing art, this gives an opportunity to perform for our peers on a more regular basis.
• Every student is required to participate in this forum as assigned.
• The groups will be announced before the end of the second week of classes.
• There will be individual lesson times available each week as needed as well.

Studio Class/Student Concert Series

• In addition to the monthly group lesson, you are also required to perform solo works for larger audiences during the semester.
• If you are a performance major you are to perform two additional times, for one studio class AND one Student Concert Series recital.
  o Tuesday, 24 September 2015 in Kopleff Recital Hall-12:30 pm
  o Thursday, 22 October 2015 in Kopleff Recital Hall-12:30 pm
  o Thursday, 19 November 2015 in Kopleff Recital Hall-12:30 pm
• Non-performance majors are required to perform for one studio class.
• The studio classes will be held during performance lab time (T/TH 9:30-10:50):
  o Thursday, 22 October 2015 in Kopleff Recital Hall
  o Tuesday, 17 November 2015 in Kopleff Recital Hall

Performance Jury

• At the end of the semester a jury of three GSU faculty members evaluates all students who take applied lessons.
• Juries are given at the end of the semester during the final exam period. This semester’s jury will be: Wednesday, 9 December 2015 (9:00-1:00) in rm. 028, Rialto Basement.
• The music to be performed on each jury will be chosen by Dr. Gerber and the student about two weeks prior to the jury and will be represent what the student has worked on during the course of the semester.
• Attendance at the jury is mandatory. If a student misses a jury due to illness or emergency, s/he will receive an “Incomplete” for the semester and will be required to make up that jury within the first two weeks of the following semester.
• If a student misses a jury due to any other reason, the jury will not be made up, and s/he will receive and “F” (0%) for the jury. The decision of Dr. Gerber is final.

**Attendance /Absences**

• Attendance is mandatory.
• Weekly lessons track improvements and continuing problems in your playing. If you must miss a lesson you must notify me at least 24 hours in advance (except in the case of an emergency) and we will reschedule your lesson for that week. Failure to notify me in advance will result in a forfeiture of your lesson that week, and be considered an unexcused absence.
• One unexcused absence will be allowed each semester. Beyond that every absence will lower your grade by **ONE FULL LETTER GRADE**.
• If you must miss a lesson due to an emergency (family emergency, illness, car trouble, etc.) proper documentation will be required. **THIS MUST BE TURNED IN WITHIN ONE WEEK AFTER THE MISSED LESSON.**
• I am flexible so if there is a problem just let me know ahead of time, no unexcused absences will be considered after the fact.
• If I need to reschedule a lesson I will notify you ahead of time and we will reschedule at your convenience.
• If your attendance remains at an unsatisfactory level I will suggest you drop the class resulting in a W or WF for a grade.

**Tardiness**

• Habitual tardiness will not be tolerated. Please be on time for your lesson.
• If you have not arrived by ten minutes after the lesson is scheduled to start you forfeit your lesson that week, and I am not required to reschedule. This will result in one unexcused absence.

**Grading**

• Lesson grades (50%): You will be given a grade for every lesson. For the private lessons Dr. Gerber will issue a grade based on level of preparation. Students who demonstrate a clear grasp of the concepts, musical and technical, in addition to showing improvement from the previous week will receive an A. The grades will be averaged together.
• Semester Jury (40%): At the end of every semester each student enrolled is required to perform before a jury of SOM instructors (Dr. Gerber plus two others). Each jury member will give a letter grade, which will be averaged together. This semester’s jury will be held on **Wednesday, 9 December 2015 (9:00-1:00) in rm. 028, Rialto Basement.**
• Performance grade (10%): The performance criteria described above will determine your performance requirements. This will be a pass/fail grade only. If you fulfill the prescribed criteria (number of performances) you will automatically get the full 10%, this is not contingent on the level of performance. If you fail to fulfill the prescribed performing criteria you will receive a 0% of this portion of your final grade.
• All grades in this class will be based on the following scale (1/2 pts. will be rounded up):

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93%</td>
</tr>
<tr>
<td>A-</td>
<td>92-90%</td>
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<tr>
<td>B+</td>
<td>89-87%</td>
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<tr>
<td>B</td>
<td>86-83%</td>
</tr>
<tr>
<td>B-</td>
<td>82-80%</td>
</tr>
<tr>
<td>C+</td>
<td>79-77%</td>
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<tr>
<td>C</td>
<td>76-73%</td>
</tr>
<tr>
<td>C-</td>
<td>72-70%</td>
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<tr>
<td>D</td>
<td>69-60%</td>
</tr>
<tr>
<td>F</td>
<td>59-0%</td>
</tr>
</tbody>
</table>

• **You must receive a “C” to successfully complete this course (73% or higher)**

**Email:** Each of you has been assigned a Georgia State email address by the University. The extension for this address is: **@student.gsu.edu**. This is the only address that will be used for all
communications in this class. According to University policy, you are responsible for any information transmitted by your instructor through your GSU account, so be sure to check daily.

**Academic Honesty:** All students at this University are expected to engage in academic pursuits on their own with complete honesty and integrity. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Students should read pages 68-71 in the Georgia State University Undergraduate Catalogue to review policies on academic honesty.

**Accommodation for Students with Disabilities:** Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students with disabilities who seek academic accommodations must first provide appropriate documentation to the Office of Disability Services located in Suite 203 of the Student Center.

*****Important This syllabus is subject to change if the need arises*****
COMPOSITION
Bachelor of Music – advising form

Student: ________________________________ Panther ID: ________________________________

Instrument: __________________________ Email: ________________________________@student.gsu.edu

Address: ______________________________ Phone: ________________________________

Student Signature: ______________________________ Date: ________________________________

Admissions Coordinator Signature: ______________________________ Date: ________________________________

University Core Requirements

Area A: semester / grade

Engl 1101 (C or better) (3)
Engl 1102 (C or better) (3)
Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade

Choose one pair: Astr 1010/1020, Biol 1103K/1104K, Chem 1101K/1102K,
Chem 1151K/1152K, Chem 1211K/1212K, Geog 1112/1113, Geol 1121K/1122K,

Choose one: Astr 1000, Biol 2240, Biol 2300, Chem 1050, CSc 1010, Geol 2001, Math 1070,
Math 1112, Math 1113, Math 1220, Math 2201, Math 2202, Math 2211, Math 2420,
Phys 2030K, Psyc 1100 (3)

Area E: semester / grade

Hist 2110 (3)
PolS 1101 (3)

course / semester / grade

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101,
AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGSS 2010 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RGTR 0198 and Regents' Writing Test / RCTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
<table>
<thead>
<tr>
<th>semester / grade</th>
<th>course code</th>
<th>course title</th>
<th>semester / grade</th>
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<td>Mus 4010</td>
<td>performance laboratory (0)</td>
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<td>performance laboratory (0)</td>
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<td>analysis of post-tonal music (3)</td>
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<td>Mus 4500</td>
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<td>Mus 3010</td>
<td>basic improvisation (1)</td>
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<td>Mus 4110</td>
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<td>Mus 4730</td>
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<td>music history from antiquity through baroque (3)</td>
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<td>Mus 4810</td>
<td>music history from classical to the present (3)</td>
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<td>Mus 4820</td>
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<td>Mus 4000</td>
<td>recital II – composition (0)</td>
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</tbody>
</table>

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
Jazz Studies
Bachelor of Music – advising form

Student: ___________________________________________ Panther ID: _______________________

Instrument: ___________________________________________ Email: ________________________________@student.gsu.edu

Address: ___________________________________________ Phone: _________________________________

Student Signature: ___________________________________ Date: ________________________________

Admissions Coordinator Signature: ________________________ Date: _______________________________

University Core Requirements

Area A: semester / grade

Engl 1101 (C or better) (3)
Engl 1102 (C or better) (3)
Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade

Choose one pair: Astr 1010/1020, Biol 1103K/1104K, Chem 1101K/1102K,
Chem 1151K/1152K, Chem 1211K/1212K, Geog 1112/1113, Geol 1121K/1122K,

Choose one: Astr 1000, Biol 2240, Biol 2300, Chem 1050, CSc 1010, Geol 2001, Math 1070,
Math 1112, Math 1113, Math 1220, Math 2201, Math 2202, Math 2211, Math 2420,
Phys 2030K, Psyc 1100 (3)

Area E: semester / grade

Hist 2110 (3)
PolS 1101 (3)

course / semester / grade

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

Choose one: AAS 2100, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101,
AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGSS 2110 (3)

University Graduation Requirements:

• Students must pass Regents' Reading Test / RGTR 0198 and Regents' Writing Test / RGTE 0199.
• Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
### Music Requirements

<table>
<thead>
<tr>
<th>Semester / Grade</th>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>APxx 1001 – private lessons (1)</td>
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</tr>
<tr>
<td></td>
<td>APxx 1002 – private lessons (1)</td>
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<tr>
<td></td>
<td>APxx 2001 – private lessons (2)</td>
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<td>Mus 4110 – instrumentation and orchestration (3)</td>
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<td>Mus 4730 – computer applications in music (2)</td>
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<td>Mus 2010 – music business for jazz musicians (1)</td>
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<td>Mus 4792 – jazz theory (2)</td>
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<td>Mus 4100 – jazz combo arranging (1)</td>
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<td>Mus 4220 – jazz ensemble techniques (2)</td>
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<td>Mus 4170 – arranging for the large jazz ensemble (1)</td>
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<td>choose either APxx 1000 – applied music (1), or Mus 4750 – jazz piano class (1)</td>
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<td>Mus 3000 – recital I (0)</td>
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<tr>
<td></td>
<td>Mus 4000 – recital II (0)</td>
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</table>

**Note:** Not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
JAZZ PIANO
Bachelor of Music - advising form

Student: ___________________________________ Panther ID: ____________________________

Instrument: _______________________________ Email: ________________________________@student.gsu.edu

Address: __________________________________ Phone: _________________________________

Student Signature: __________________________ Date: _________________________________

Admissions Coordinator Signature: ________________ Date: _____________________________

University Core Requirements

Area A: semester / grade

Engl 1101 (C or better) (3)
Engl 1102 (C or better) (3)
Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade


Area E: semester / grade

Hist 2110 (3)
PolS 1101 (3)

course / semester / grade

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101, AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WCSS 2010 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RGTR 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
### Music Requirements

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<td>Mus 2010</td>
<td>music business for jazz musicians (1)</td>
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<td>jazz: its origins, styles, and influence (3)</td>
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<td>Mus 4800</td>
<td>music history from antiquity through baroque (3)</td>
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<td>music history from antiquity to present (3)</td>
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<td>Mus 4820</td>
<td>world music (3)</td>
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<td>Mus 3000</td>
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<tr>
<td></td>
<td>Mus 4000</td>
<td>recital II (0)</td>
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Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
MUSIC MANAGEMENT
Bachelor of Science – advising form

Student: ___________________________ Panther ID: ___________________________

Instrument: ___________________________ Email: ___________________________@student.gsu.edu

Address: ___________________________ Phone: ___________________________

Student Signature: ___________________________ Date: ___________________________

Admissions Coordinator Signature: ___________________________ Date: ___________________________

University Core Requirements

Area A: semester / grade

---/---

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---/---

Engl 1101 (C or better) (3)
Engl 1102 (C or better) (3)
Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

---/---/---

---/---/---

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

---/---/---

---/---/---

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade

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Choose one pair: Astr 1010/1020, Biol 1103K/1104K, Chem 1101K/1102K,
Chem 1151K/1152K, Chem 1211K/1212K, Geog 1112/1113, Geol 1121K/1122K,

---/---/---

Choose one: Astr 1000, Biol 2240, Biol 2300, Chem 1050, CSc 1010, Geol 2001, Math 1070,
Math 1112, Math 1113, Math 1220, Math 2201, Math 2202, Math 2211, Math 2420,
Phys 2030K, Psyc 1100 (3)

Area E: semester / grade

---/---

---/---

Hist 2110 (3)
PolS 1101 (3)

course / semester / grade

---/---/---

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

---/---/---

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101,
AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGSS 2010 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RGRTE 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
### Music Requirements

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<th>Semester / Grade</th>
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<td>theory III (3)</td>
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<td>theory IV (3)</td>
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<td>Mus 1710</td>
<td>group piano class I (1)</td>
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<td>Mus 1720</td>
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Choose one:
- MuA 3810 – history of African American music (3)
- MuA 3970 – rhythm 'n' blues, rock, and rap (3)

<table>
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<tr>
<th>Semester / Grade</th>
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<td>MUS 4810</td>
<td>music history from classical to the present (3)</td>
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<td>MTM 3010</td>
<td>introduction to the music industry (3)</td>
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<td>MTM 3030</td>
<td>marketing and branch sales in the music industry (3)</td>
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<td>legal aspects of the music industry (3)</td>
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<tr>
<td>MTM 3080</td>
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<tr>
<td>MTM 4910</td>
<td>music management senior project (1)</td>
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</table>

Choose eight credit hours from:
- MTM 3020 – promotion of recorded music (3)
- MTM 3040 – practicum (2)
- MTM 3300 – copyright and music publishing (3)
- MTM 3440 – entrepreneurship in the music industry (2)
- MTM 3450 – artist representation (2)

<table>
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<tr>
<th>Semester / Grade</th>
<th>Course</th>
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<td>principles of accounting I (3)</td>
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Choose four from:
- CIS 2010 – introduction to computer-based information systems (3)
- Econ 2106 – principles of microeconomics (3)
- Econ 3020 – race, sex, and the economy (3)
- Fi 3010 – consumer finance (3)
- Mgs 3400 – managing people in organizations (3)
- Mk 3010 – basic marketing (3)
- Mk 4100 – buyer behavior (3)
- Mk 4300 – advertising (3)
- Mk 4330 – principles of selling (3)
- Mk 4400 – distribution management (3)
- Mk 4620 – product development (3)

Note: students must declare a marketing minor through the RCB

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
CHORAL/GENERAL MUSIC EDUCATION
Bachelor of Music - advising form

Student: ___________________________ Panther ID: ___________________________

Instrument: ___________________________ Email: ___________________________@student.gsu.edu

Address: ___________________________ Phone: ___________________________

Student Signature: ___________________________ Date: ___________________________

Admissions Coordinator Signature: ___________________________ Date: ___________________________

University Core Requirements

Area A: semester / grade

Engl 1101 (C or better) (3)
Engl 1102 (C or better) (3)
Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade

Choose one pair: Astr 1010/1020, Biol 1103K/1104K, Chem 1101K/1102K,
Chem 1151K/1152K, Chem 1211K/1212K, Geog 1112/1113, Geol 1121K/1122K,

Choose one: Astr 1000, Biol 2240, Biol 2300, Chem 1050, CSc 1010, Geol 2001, Math 1070,
Math 1112, Math 1113, Math 1220, Math 2201, Math 2202, Math 2211, Math 2420,
Phys 2630K, Psy 1100 (3)

Area E: semester / grade

Hist 2110 (3)
PolS 1101 (3)

course / semester / grade

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101,
AAS/Hist 1140, Psy 1101, Soci 1101, Soci 1160, WGSS 2210 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RGTR 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
## Music Requirements

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<th>Semester / Grade</th>
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<th>Course Title</th>
<th>Credits</th>
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<td>Mus 3000</td>
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</table>

### Choose one of the following three options:
- Mus 1730 – group vocal instruction I (2) or Mus 1740 – group vocal instruction II (2)
- APxx 1000 – private lessons (two semesters) (1)
- Mus 4440 – vocal pedagogy (2)

<table>
<thead>
<tr>
<th>Semester / Grade</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Mus 3010</td>
<td>basic improvisation (1)</td>
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<tr>
<td>Mus 4730</td>
<td>computer applications in music (2)</td>
<td></td>
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<tr>
<td>Mus 4140</td>
<td>arranging for chorus (1)</td>
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</tbody>
</table>

### Choose two:
- Mus 4800 – music history from antiquity through baroque (3); Mus 4810 – music history from classical to the present (CTW) (3); Mus 4820 – world music (3)
- Mus 3310 – introduction to music education (CTW) (3)

<table>
<thead>
<tr>
<th>Semester / Grade</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
</table>
| Mus 3320         | general music in early childhood* (3) | | (Must be admitted to the Music Education concentration to take these courses.)
| Mus 3330         | general music in middle and high school* (3) | | |
| Mus 3340         | choral music in the schools* (3) | | |

<table>
<thead>
<tr>
<th>Semester / Grade</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUC 2110</td>
<td>investigating critical and contemporary issues (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDUC 2120</td>
<td>exploring sociocultural perspectives on diversity (3)</td>
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<td>EDUC 2130</td>
<td>exploring teaching and learning (3)</td>
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<tr>
<td>EXC 4020</td>
<td>characteristics and instructional strategies for students with disabilities (3)</td>
<td></td>
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</tr>
<tr>
<td>Mus 4260</td>
<td>practicum in music education (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mus 4270</td>
<td>student teaching in music (6)</td>
<td></td>
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</tr>
<tr>
<td>Mus 4280</td>
<td>senior seminar in music education (3)</td>
<td></td>
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</tr>
<tr>
<td>Mus 4650</td>
<td>opening school experience (0)</td>
<td></td>
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</tr>
</tbody>
</table>

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.

* Students must be in the Music Education concentration to take these upper-level methods courses.

5/15
INSTRUMENTAL MUSIC EDUCATION
Bachelor of Music – advising form

Student: ___________________________________________ Panther ID: ________________
Instrument: __________________________ Email: __________________________ @student.gsu.edu
Address: ___________________________________________ Phone: _______________________
Student Signature: ___________________________ Date: _______________________
Admissions Coordinator Signature: ___________________________ Date: _______________________

University Core Requirements

Area A: semester / grade
________/______
________/______
________/______

Engl 1101 (C or better) (3)
Engl 1102 (C or better) (3)
Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade
________/______/______
________/______/______

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade
________/______/______

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade
________/______/______
________/______/______

Choose one pair: Astr 1010/1020, Biol 1103K/1104K, Chem 1101K/1102K,
Chem 1151K/1152K, Chem 1211K/1212K, Geog 1112/1113, Geol 1121K/1122K,

________/______/______

Choose one: Astr 1000, Biol 2240, Biol 2300, Chem 1050, CSc 1010, Geol 2001, Math 1070,
Math 1112, Math 1113, Math 1220, Math 2201, Math 2202, Math 2211, Math 2420,
Phys 2030K, Psyc 1100 (3)

Area E: semester / grade
________/______

Hist 2110 (3)
PolS 1101 (3)

course / semester / grade
________/______/______

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

________/______/______

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101,
AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGSS 2010 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RCTR 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill CSU residency requirement.

See the Undergraduate Catalog for details.
## Music Requirements

<table>
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<tr>
<th>Semester / Grade</th>
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<tr>
<td>APxx 1002</td>
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</tr>
<tr>
<td>APxx 2001</td>
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</tr>
<tr>
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<tr>
<td>Mus 3250</td>
<td>woodwind techniques (1)</td>
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<tr>
<td>Mus 3260</td>
<td>percussion techniques (1)</td>
</tr>
<tr>
<td>Mus 2490</td>
<td>basic conducting (2)</td>
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<tr>
<td>Mus 4110</td>
<td>instrumentation and orchestration (3)</td>
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<td>Mus 4490</td>
<td>instrumental conducting (2)</td>
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<tr>
<td>Mus 3000</td>
<td>recital I (0)</td>
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<tr>
<td>Mus 3010</td>
<td>basic improvisation (1)</td>
</tr>
<tr>
<td>Mus 4730</td>
<td>computer applications in music (2)</td>
</tr>
</tbody>
</table>

Choose two:

- Mus 4800 — music history from antiquity through baroque (3); Mus 4810 — music history from classical to the present (CTW) (3); Mus 4820 — world music (3)
- Mus 3310 — introduction to music education (CTW) (3)

| Must be admitted to the Music Education concentration to take these courses. |
| Mus 3358 — teaching beginning strings* (2) |
| Mus 3359 — teaching beginning winds and percussion* (2) |
| Mus 3360 — secondary instrumental methods* (3) |

<table>
<thead>
<tr>
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<td>EDU 2110</td>
<td>investigating critical and contemporary issues (3)</td>
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<tr>
<td>EXC 4020</td>
<td>characteristics and instructional strategies for students with disabilities (3)</td>
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<td>Mus 4260</td>
<td>practicum in music education (3)</td>
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<tr>
<td>Mus 4270</td>
<td>student teaching in music (6)</td>
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<td>senior seminar in music education (3)</td>
</tr>
<tr>
<td>Mus 4650</td>
<td>opening school experience (0)</td>
</tr>
</tbody>
</table>

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.

* Cannot be taken until all techniques courses are complete. Students must be in the Music Education concentration to take these upper-level methods courses.
INSTRUMENTAL PERFORMANCE
Bachelor of Music – advising form

Student: __________________________ Panther ID: __________________________

Instrument: __________________________ Email: __________________________@student.gsu.edu

Address: __________________________ Phone: __________________________

Student Signature: __________________________ Date: __________________________

Admissions Coordinator Signature: __________________________ Date: __________________________

University Core Requirements

Area A: semester / grade

Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade

Choose one pair: Astr 1010/1020, Biol 1103K/1104K, Chem 1101K/1102K,
Chem 1151K/1152K, Chem 1211K/1212K, Geog 1112/1113, Geol 1121K/1122K,

Choose one: Astr 1000, Biol 2240, Biol 2300, Chem 1050, CSci 1010, Geol 2001, Math 1070,
Math 1112, Math 1113, Math 1220, Math 2201, Math 2202, Math 2211, Math 2420,
Phys 2030K, Psyc 1100 (3)

Area E: semester / grade

Hist 2110 (3)
PolS 1101 (3)

course / semester / grade

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Eccn 2106, Geog 1101,
AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGSS 2010 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RGTR 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
## Music Requirements

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<th>Course Title</th>
<th>Credits</th>
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<td></td>
<td>APxx 2001</td>
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<tr>
<td></td>
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<td>APxx 3002</td>
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<td>Mus 1450</td>
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<td>Mus 2440</td>
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<td>Mus 2450</td>
<td>theory IV (3)</td>
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<td>Mus 4450</td>
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<td>Mus 1710</td>
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<td>Mus 2720</td>
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<td>Mus 4490</td>
<td>instrumental conducting (2)</td>
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<tr>
<td></td>
<td>Mus 3010</td>
<td>basic improvisation (1)</td>
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<td>Mus 4110</td>
<td>instrumentation and orchestration (3)</td>
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<td>Mus 4730</td>
<td>computer applications in music (2)</td>
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<td>Mus 3240</td>
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<td>Mus 3250</td>
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<td>Mus 4800</td>
<td>music history from antiquity through baroque (3)</td>
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<td>Mus 4810</td>
<td>music history from classical to the present (3)</td>
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<td>Mus 4820</td>
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<td>Mus 3000</td>
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<tr>
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<td>Mus 4000</td>
<td>recital II (0)</td>
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</table>

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
ORGAN PERFORMANCE
Bachelor of Music – advising form

Student: ___________________________ Panther ID: ___________________________

Instrument: _______________________ Email: ___________________________@student.gsu.edu

Address: ___________________________ Phone: ___________________________

Student Signature: ___________________ Date: ___________________________

Admissions Coordinator Signature: ___________________ Date: ___________________________

University Core Requirements

Area A: semester / grade

Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade

Choose one pair: Astr 1010/1020, Biol 1103K/1104K, Chem 1101K/1102K,
Chem 1151K/1152K, Chem 1211K/1212K, Geog 1112/1113, Geol 1121K/1122K,

Choose one: Astr 1000, Biol 2240, Biol 2300, Chem 1050, CSc 1010, Geol 2001, Math 1070,
Math 1112, Math 1113, Math 1220, Math 2201, Math 2202, Math 2211, Math 2420,
Phys 2030K, Psyc 1100 (3)

Area E: semester / grade

Hist 2110 (3)
PolS 1101 (3)

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101,
AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGSS 2010 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RQTR 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
## Music Requirements

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<thead>
<tr>
<th>Semester / Grade</th>
<th>Course Description</th>
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</thead>
<tbody>
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<td>Mus 2490 – basic conducting (2)</td>
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<td></td>
<td>Mus 4110 – instrumentation and orchestration (3)</td>
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<td>choose one: Mus 4480 – choral conducting (2) or Mus 4490 – instrumental conducting (2)</td>
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<td></td>
<td>Mus 3010 – basic improvisation (1)</td>
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<td></td>
<td>Mus 4730 – computer applications in music (2)</td>
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<tr>
<td></td>
<td>Mus 4530 – accompanying (1)</td>
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<td></td>
<td>Mus 4200 – service playing and church music skills (3)</td>
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<tr>
<td></td>
<td>Mus 4760 – advanced keyboard harmony (1)</td>
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<td>Mus 4710 – organ literature (3)</td>
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<td></td>
<td>Mus 4420 – organ pedagogy (3)</td>
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<tr>
<td></td>
<td>choose one: Mus 4450 – advanced tonal analysis (3) or Mus 4500 – historical counterpoint (1)</td>
</tr>
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<td></td>
<td>choose one: Mus 4140 – choral arranging (1) or Mus 4770 – advanced aural skills (1)</td>
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<tr>
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<td>Mus 4900 – music history from antiquity through baroque (3)</td>
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<tr>
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<td>Mus 4810 – music history from classical to the present (3)</td>
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<td>Mus 4820 – world music (3)</td>
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<tr>
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<td>Mus 3000 – recital I (0)</td>
</tr>
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<td></td>
<td>Mus 4000 – recital II (0)</td>
</tr>
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</table>

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
PIANO PERFORMANCE
Bachelor of Music – advising form

Student: ________________________  Panther ID: ________________________

Instrument: ________________________  Email: ________________________@student.gsu.edu

Address: ________________________  Phone: ________________________

Student Signature: ________________________  Date: ________________________

Admissions Coordinator Signature: ________________________  Date: ________________________

University Core Requirements

Area A: semester / grade

Choose one:
- Engl 1101 (C or better) (3)
- Engl 1102 (C or better) (3)
- Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two:
- Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade

Choose one pair:

Area E: semester / grade

Choose one:
- Hist 2110 (3)
- PolS 1101 (3)

Choose one:
- Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)
- Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101, AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGSS 2010 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RGTR 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
Music Requirements

<table>
<thead>
<tr>
<th>semester / grade</th>
<th>course</th>
<th>credit</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>APPF 1001 – piano lessons (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>APPF 1002 – piano lessons (1)</td>
<td></td>
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<td></td>
<td>APPF 2001 – piano lessons (2)</td>
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<td></td>
<td>APPF 2002 – piano lessons (2)</td>
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<td></td>
<td>APPF 3001 – piano lessons (3)</td>
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<tr>
<td></td>
<td>APPF 3002 – piano lessons (3)</td>
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<tr>
<td></td>
<td>APPF 4001 – piano lessons (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>APPF 4002 – piano lessons (3)</td>
<td></td>
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<tr>
<td></td>
<td>Mus 10xx – large ensemble (1)</td>
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<td></td>
<td>Mus 10xx – large ensemble (1)</td>
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<td></td>
<td>Mus 10xx – large ensemble (1)</td>
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<td></td>
<td>Mus 10xx – large ensemble (1)</td>
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<td></td>
<td>Mus 30xx – large ensemble (1)</td>
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<tr>
<td></td>
<td>Mus 30xx – large ensemble (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>choose one: Mus 30xx – large ensemble (1) or Mus 3071 collaborative piano (1)</td>
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</tr>
<tr>
<td></td>
<td>choose one: Mus 30xx – large ensemble (1) or Mus 3071 collaborative piano (1)</td>
<td></td>
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<tr>
<td></td>
<td>Mus 1440 – theory I (3)</td>
<td></td>
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<td></td>
<td>Mus 1450 – theory II (3)</td>
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<td></td>
<td>Mus 2440 – theory III (3)</td>
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<td>Mus 2450 – theory IV (3)</td>
<td></td>
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<tr>
<td></td>
<td>Mus 2490 – basic conducting (2)</td>
<td></td>
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<tr>
<td></td>
<td>Mus 4110 – instrumentation and orchestration (3)</td>
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<tr>
<td></td>
<td>choose one: Mus 4480 – choral conducting (2) or Mus 4490 – instrumental conducting (2)</td>
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</tr>
<tr>
<td></td>
<td>Mus 3010 – basic improvisation (1)</td>
<td></td>
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<tr>
<td></td>
<td>Mus 4730 – computer applications in music (2)</td>
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<td></td>
<td>Mus 4530 – accompanying (1)</td>
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<tr>
<td></td>
<td>Mus 4360 – advanced keyboard skills (2)</td>
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<td></td>
<td>Mus 4610 – piano literature (3)</td>
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<td></td>
<td>Mus 4410 – piano pedagogy (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mus 4450 – advanced tonal analysis (3)</td>
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<tr>
<td></td>
<td>choose one: Mus 4140 – choral arranging (1) or Mus 4770 – advanced aural skills (1)</td>
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<tr>
<td></td>
<td>Mus 4800 – music history from antiquity through baroque (3)</td>
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</tr>
<tr>
<td></td>
<td>Mus 4810 – music history from classical to the present (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mus 4820 – world music (3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mus 3600 – recital I (0)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mus 4000 – recital II (0)</td>
<td></td>
</tr>
</tbody>
</table>

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
VOICE PERFORMANCE
Bachelor of Music – advising form

Student: ___________________________ Panther ID: ___________________________
Instrument: ___________________________ Email: ___________________________@student.gsu.edu
Address: ___________________________ Phone: ___________________________
Student Signature: ___________________________ Date: ___________________________
Admissions Coordinator Signature: ___________________________ Date: ___________________________

University Core Requirements

Area A: semester / grade

Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420 (3-4)

Area B: course / semester / grade

Choose two: Phil 1010, Spch 1000, Pers 2001, Pers 2002 (2)

Area C: course / semester / grade

Choose two courses from area C of the core in the GSU Undergraduate Catalog (3)

Area D: course / semester / grade


Area E: semester / grade

Hist 2110 (3)
PolS 1101 (3)

Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401 (3)

Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101, AAS/Hist 1140, Psyc 1101, Soci 1101, Soci 1160, WGS 2100 (3)

University Graduation Requirements:

- Students must pass Regents' Reading Test / RGTR 0198 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
# Music Requirements

<table>
<thead>
<tr>
<th>Semester / Grade</th>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>APVC 1001 – voice lessons (1)</td>
</tr>
<tr>
<td></td>
<td>APVC 1002 – voice lessons (1)</td>
</tr>
<tr>
<td></td>
<td>APVC 2001 – voice lessons (2)</td>
</tr>
<tr>
<td></td>
<td>APVC 2002 – voice lessons (2)</td>
</tr>
<tr>
<td></td>
<td>APVC 3001 – voice lessons (3)</td>
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<td></td>
<td>APVC 3002 – voice lessons (3)</td>
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<td>APVC 4001 – voice lessons (3)</td>
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<td></td>
<td>Mus 2450 – theory IV (3)</td>
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<td>Mus 1710 – group piano class I (1)</td>
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<td>Mus 1720 – group piano class II (1)</td>
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<td>Mus 2490 – basic conducting (2)</td>
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<td>Mus 4110 – instrumentation and orchestration (3)</td>
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<td>Mus 4730 – computer applications in music (2)</td>
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<tr>
<td></td>
<td>Mus 4800 – music history from antiquity through baroque (3)</td>
</tr>
<tr>
<td></td>
<td>Mus 4810 – music history from classical to the present (3)</td>
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<tr>
<td></td>
<td>Mus 4820 – world music (3)</td>
</tr>
<tr>
<td></td>
<td>Mus 4620 – vocal literature (3)</td>
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<tr>
<td></td>
<td>Mus 4440 – vocal pedagogy (2)</td>
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<td></td>
<td>Mus 3100 – opera workshop (1-3)</td>
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<td></td>
<td>Mus 3105 – acting for singer (2) (optional)</td>
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<td></td>
<td>(choose two from Fren 1002, Crmn 1002, Ital 1002) (3)</td>
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<tr>
<td></td>
<td>Mus 3000 – recital I (0)</td>
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<tr>
<td></td>
<td>Mus 4000 – recital II (0)</td>
</tr>
</tbody>
</table>

Note: Not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
**MUSIC TECHNOLOGY**  
Bachelor of Music – advising form

**Student:** ___________________________________ Panther ID: ________________________________________

**Instrument:** _______________________ Email: ___________________________________________@student.gsu.edu

**Address:** _______________________ Phone: _______________________

**Student Signature:** _______________________ Date: _______________________

**Admissions Coordinator Signature:** _______________________ Date: _______________________

**University Core Requirements**

**Area A: course / semester / grade**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>Engl 1101 (C or better)</td>
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<tr>
<td>Engl 1102 (C or better)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Choose one: Math 1101, 1111, 1112, 1220, 1113, 2201, 2202, 2211, 2212, 2215, 2420</td>
<td>(3-4)</td>
<td></td>
</tr>
</tbody>
</table>

**Area B: course / semester / grade**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
</table>

**Area C: course / semester / grade**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose two courses from area C of the core in the GSU Undergraduate Catalog</td>
<td>(3)</td>
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</tbody>
</table>

**Area D: course / semester / grade**

<table>
<thead>
<tr>
<th>Course</th>
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<th>Grade</th>
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<td>Phys 1111K</td>
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<tr>
<td>Phys 1112K</td>
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<tr>
<td>CSc 1010</td>
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**Area E: course / semester / grade**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Grade</th>
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<tbody>
<tr>
<td>Hist 2110</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>PolS 1101</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Choose one: Econ 2100, Hist 1111, Hist 1112, PolS 2401</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>Choose one: AAS 2010, Anth 1102, CrJu 2200, Econ 2105, Econ 2106, Geog 1101, AAS/Hist 1140, Psy 1101, Soci 1101, Soci 1160, WGSS 2010</td>
<td>(3)</td>
<td></td>
</tr>
</tbody>
</table>

**University Graduation Requirements:**

- Students must pass Regents' Reading Test / RGTR 0196 and Regents' Writing Test / RGTE 0199.
- Students must fulfill GSU residency requirement.

See the Undergraduate Catalog for details.
## Music Requirements

<table>
<thead>
<tr>
<th>Semester / Grade</th>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
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<tr>
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<td>APxx 1001</td>
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<td>APxx 1002</td>
<td>private lessons (1)</td>
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</tr>
<tr>
<td></td>
<td>APxx 2001</td>
<td>private lessons (1)</td>
<td></td>
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<tr>
<td></td>
<td>APxx 2002</td>
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<td>APxx 3001</td>
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<td>APxx 3002</td>
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<td></td>
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<td>Mus 10xx</td>
<td>large ensemble (1)</td>
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<td>Mus 10xx</td>
<td>large ensemble (1)</td>
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<td>Mus 30xx</td>
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<td>Mus 30xx</td>
<td>large ensemble (1)</td>
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<td></td>
<td>Mus 1440</td>
<td>theory I (3)</td>
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<td>Mus 1450</td>
<td>theory II (3)</td>
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<td>Mus 2440</td>
<td>theory III (3)</td>
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<td>Mus 2450</td>
<td>theory IV (3)</td>
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<td></td>
<td>Mus 1710</td>
<td>group piano class I (1)</td>
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<td></td>
<td>Mus 1720</td>
<td>group piano class II (1)</td>
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<td>Mus 2720</td>
<td>group piano class IV (1)</td>
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<td>Mus 2490</td>
<td>basic conducting (2)</td>
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<td></td>
<td>Mus 3010</td>
<td>basic improvisation (1)</td>
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<td>Mus 4800</td>
<td>music history from antiquity through baroque (3)</td>
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<td>Mus 4810</td>
<td>music history from classical to the present (3)</td>
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<td>Mus 4820</td>
<td>world music (3)</td>
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<td>Phys 2030K</td>
<td>physics of music and speech (3)</td>
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<td>MTM 3010</td>
<td>introduction to the music industry (3)</td>
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<td>MTM 3040</td>
<td>practicum (optional - consult area faculty) (2)</td>
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<td>MTM 3060</td>
<td>internship (6)</td>
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<td>MTM 3110</td>
<td>introduction to audio recording (4)</td>
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<td>MTM 3120</td>
<td>digital audio technology and recording techniques (4)</td>
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<td>MTM 3130</td>
<td>advanced topics in recording and audio production (4)</td>
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<td>MTM 3230</td>
<td>audio post-production (4)</td>
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<td></td>
<td>MTM 4900</td>
<td>music technology final project (3)</td>
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</table>

Note: not all courses are offered every semester. You are strongly urged to meet with your University advisor every semester.
INITIAL ADVISEMENT
PROGRAM: MASTER OF MUSIC
CONCENTRATION: CHORAL CONDUCTING

Student: _______________ ID#: ___________ Catalog: 2014-15

Prepared by: _______________________________ Date: ___________
DAVID SMART, ADMISSIONS AND ENROLLMENT COORDINATOR

Student Acknowledgement: _______________________________ Date: __________

Reviewed by: __________________________________________ Date: __________
DR. KATIE CARLISLE, INTERIM DIRECTOR OF GRADUATE STUDIES

Remedial Requirements
- Aural Skills Placement
  - Exempt
  - MUS 6050 Aural Skills Review
- Music Theory Placement
  - Exempt
  - MUS 6160 Rev Har, Form, Analysis
- Music History Placement
  - Exempt
  - MUS 6150 Rev of Music History
- Others

GSTEP (International students only)
- Exempt from ESL Courses
- Required Courses
  - ESL 7250 Academic Listening and Speaking for Graduate Students
  - ESL 7350 Academic Writing for Graduate Students
  - ESL 7500 Teaching at the University for International Teaching Assistants

Status
- Entering on Full Status
- Entering on Special Status

Requirements:

__________________________________________________________

__________________________________________________________

Note: Students must complete 20 hours in Full Status to graduate.

Revised April 2014
## COURSEWORK

### 1. Choral Conducting (24 credits)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Semester(s)</th>
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<tbody>
<tr>
<td>MUS 6480</td>
<td>Choral Conducting (2)</td>
<td>F 14</td>
</tr>
<tr>
<td>MUS 6640</td>
<td>Choral Literature I (2)</td>
<td>Sp 14</td>
</tr>
<tr>
<td>MUS 6641</td>
<td>Choral Literature II (2)</td>
<td>Sp 15</td>
</tr>
<tr>
<td>MUS 7080</td>
<td>Ensemble (1) [four semesters]</td>
<td>F 14, Sp 15, F 15, Sp 16</td>
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<tr>
<td>MUS 7220</td>
<td>Workshop Seminar in Choral Conducting (2) [four semesters]</td>
<td>F 14, Sp 15, F 15, Sp 16</td>
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<tr>
<td>MUS 7430</td>
<td>Choral Methods and Materials (3)</td>
<td>Sp 15</td>
</tr>
<tr>
<td>MUS 8690</td>
<td>Choral Conducting Project (3)</td>
<td>Sp 16</td>
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### 2. Required Related Courses (6 credits)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>APVC 6000</td>
<td>Applied Voice (1) [two semesters]</td>
<td>at your convenience</td>
</tr>
<tr>
<td>MUS 6440</td>
<td>Vocal Pedagogy (2)</td>
<td>Sp 14</td>
</tr>
<tr>
<td>MUS 8000</td>
<td>Introduction to Graduate Studies (2)</td>
<td>F 14</td>
</tr>
</tbody>
</table>

### 3. Musical Studies (6 credits)

- **A. Music History/Literature (3 credits)**
  - MUS 6660, MUS 8830, MUS 8840, MUS 8850, MUS 8860, MUS 8870
  - an offering each semester

- **B. Music Theory (3 credits)**
  - MUS 6450 OR MUS 6460)
  - MUS 6450 (preferred) offered every Spring

## NON-COURSE REQUIREMENTS

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehensive Exam</td>
<td>Sp 16</td>
</tr>
</tbody>
</table>
INITIAL ADVISEMENT
PROGRAM: MASTER OF MUSIC
CONCENTRATION: PERFORMANCE (PIANO)

Student: ______________________ ID#: ___________ Catalog: __2015-16__

Prepared by: ___________________________________________________________________________________

DAVID SMART, ADMISSIONS AND ENROLLMENT COORDINATOR
Date: __________

Student Acknowledgement: _______________________________________________________________________
Date: __________

Reviewed by: ___________________________________________________________________________________
Date: __________

DR. KATIE CARLISLE, DIRECTOR OF GRADUATE STUDIES

Remedial Requirements

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  - Exempt
  - MUS 6050 Aural Skills Review
- Music Theory Placement
  - Exempt
  - MUS 6160 Rev Har, Form, Analysis
- Music History Placement
  - Exempt
  - MUS 6150 Rev of Music History
- Others:

GSTEP (International students only)

- Exempt from ESL Courses
- Required Courses
  - ESL 7250 Academic Listening and Speaking for Graduate Students
  - ESL 7350 Academic Writing for Graduate Students
  - ESL 7500 Teaching at the University for International Teaching Assistants

Status

- Entering on Full Status
- Entering on Special Status

Requirements:__________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________

Note: Students must complete 20 hours in Full Status to graduate.

Revised April 2015
### GSU School of Music Undergraduate Course Listing

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<td>Special Topics in Music Education</td>
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<tr>
<td>MUS 7300</td>
<td>Directed Study in Music Education</td>
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<tr>
<td>MUS 7400</td>
<td>Foundations of Music Education</td>
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<td>MUS 7430</td>
<td>Choral Methods and Techniques</td>
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<td>Wind Class</td>
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<td>String Class</td>
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<td>String Techniques</td>
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<td>Woodwind Techniques</td>
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<td>MUS 7560</td>
<td>Organization and Development of Instrumental Music in Schools</td>
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<td>MUS 7570</td>
<td>String Literature &amp; Materials for School Ensembles</td>
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<td>MUS 7590</td>
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<td>Psychology of Music Learning</td>
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<td>MUS 7970</td>
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<td>MUS 8000</td>
<td>Introduction to Graduate Studies</td>
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<td>Pedagogy of Music Theory</td>
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<td>MUS 8100</td>
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<td>MUS 8120</td>
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<tr>
<td>MUS 8210</td>
<td>Arts, Education, and Community</td>
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<td>MUS 8580</td>
<td>Leadership and Supervision of Music Education</td>
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<td>MUS 8590</td>
<td>Solo recital in Major Graduate applied Instrument or Voice</td>
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<td>MUS 8620</td>
<td>Opera Theatre Workshop</td>
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<td>MUS 8625</td>
<td>Principles of Opera Production</td>
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<td>MUS 8690</td>
<td>Choral Conducting Project</td>
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<td>MUS 8800</td>
<td>Wind Band Literature</td>
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<td>MUS 8840</td>
<td>Baroque Music 1600-1750</td>
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<td>MUS 8850</td>
<td>Pre-Classical and Classical</td>
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<td>Romantic Music 1800-1900</td>
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<td>MUS 8870</td>
<td>Twentieth Century</td>
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<td>MUS 8890</td>
<td>Composition Recital</td>
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<tr>
<td>MUS 8900</td>
<td>Non-Thesis Research</td>
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<table>
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<th>Course Title</th>
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<td>Final Project in Composition</td>
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<td>MUS 8920</td>
<td>Research or Asst. in Music</td>
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<td>Practicum in Music Education</td>
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<td>MUS 8960</td>
<td>Pro Seminar in Music Education</td>
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<td>MUS 8970</td>
<td>Instrumental Conducting Project</td>
</tr>
<tr>
<td>MUS 8980</td>
<td>Advanced Research Project in Music Education</td>
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</tbody>
</table>
Mission / Purpose

The mission of the School of Music is to provide a comprehensive, rigorous, and innovative academic program that serves the pursuit of artistic, professional, and scholarly excellence for all students.

Goals

G 1: Humanities/Fine Arts Goal
Students will effectively analyze the meanings of texts and/or music, express ways that culture shapes values, and critically evaluate them.

Student Learning Outcomes/Objectives, with Any Associations and Related Measures, Targets, Findings, and Action Plans

SLO 1: Evaluation of Performance
Students will be able to provide critical evaluation of a specific musical performance including expression of musical insight into the pieces played.

Relevant Associations:

Strategic Plan Associations:
President, Georgia State University
1.5 Other efforts in support of Goal 1 (Undergraduate Education).

Related Measures:

M 1: Music Society and Culture
All students enrolled in Music, Society and Culture were required to write a report on a large ensemble concert they had attended. Eligible ensembles were limited to School of Music groups only giving the students seven ensembles from which to choose. The report is assessed on, among other items, grammar and sentence structure, accuracy of musical terminology, and musical insight. Please refer to the uploaded rubric.

Source of Evidence: Academic direct measure of learning - other

Target:
We expect 80% of the students enrolled in Music, Society and Culture to receive an acceptable rubric score on this single evaluation.

Findings (2014-2015) - Target: Met
The Spring 2015 sections of this class had 105 students enrolled. Of those 9 scored a 3 or 4 (unacceptable) on the rubric and 95 scored a 1 or 2 (acceptable). Thus 90% received an acceptable rubric
Related Action Plans (by Established cycle, then alpha):

For full information, see the Details of Action Plans section of this report.

Continued Refinement of Rubric
Established in Cycle: 2011-2012
The instructors of Music, Society and Culture are being encouraged to refine the rubric to cover more points. As the target for...

Assess the Same Way
Established in Cycle: 2012-2013
Because we met the target in the previous cycle but did not in this cycle we would like more data before determining an action p...

Details of Action Plans for This Cycle (by Established cycle, then alpha)

Learning Outcomes
Develop learning outcomes and a rubric for assessment to offer more particular data for ongoing tracking of student progress

Established in Cycle: 2008-2009
Implementation Status: Planned
Priority: Medium

Projected Completion Date: 04/30/2011
Responsible Person/Group: Faculty who teach core

Continued Refinement of Rubric
The instructors of Music, Society and Culture are being encouraged to refine the rubric to cover more points. As the target for this measure is being met consistently, we may consider adding a new or different measure in future cycles.

Established in Cycle: 2011-2012
Implementation Status: Planned
Priority: Medium

Relationships (Measure | Outcome/Objective):
Measure: Music Society and Culture | Outcome/Objective: Evaluation of Performance

Implementation Description: Meetings with the faculty who teach this course and the WEAVE Assessment Coordinator
Projected Completion Date: 09/01/2013
Responsible Person/Group: Lara Dahl, Javier Albo
Additional Resources Requested: None at this time.

Assess the Same Way
Because we met the target in the previous cycle but did not in this cycle we would like more data before determining an action plan. We will wait at least one more reporting cycle before making any changes.
Established in Cycle: 2012-2013
Implementation Status: Planned
Priority: High

Relationships (Measure | Outcome/Objective):
  Measure: Music Society and Culture | Outcome/Objective: Evaluation of Performance

assessment process.
<table>
<thead>
<tr>
<th>Program</th>
<th>Participants</th>
<th>Target Audience</th>
<th>Benefits</th>
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<tbody>
<tr>
<td>Georgia American String Teachers Association Chamber Music Workshop</td>
<td>12</td>
<td>Middle school and high school stringed instrument small groups</td>
<td>Provided local students additional feedback on their music from GSU faculty - undergraduate recruiting</td>
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<tr>
<td>Atlanta Summer Conducting Institute</td>
<td>21</td>
<td>music educators, graduate student conductors, church musicians, community choir conductors, and any conductor looking to grow as an artist</td>
<td>Recruitment for graduate level choral conducting</td>
</tr>
<tr>
<td>Conductor's Art</td>
<td>14</td>
<td>College level or higher conductors wishing to further their conducting</td>
<td>Recruitment for graduate level wind conducting</td>
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<tr>
<td>Double Reed All State Sightreading Clinic</td>
<td>18</td>
<td>High school double reed players preparing for all state</td>
<td>Provided local students feedback on their All State music with double reed faculty - undergraduate recruiting</td>
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<tr>
<td>Harrower Summer Opera Workshop</td>
<td>60</td>
<td>College level and higher. For those interested in learning at an advanced level about regular acting, movement classes, stage makeup, stage combat, and foreign-language diction</td>
<td>Provides GSU students additional performance opportunities as well as graduate recruitment for vocal and opera studies</td>
</tr>
<tr>
<td>Improvising Brain</td>
<td>58</td>
<td>College level and higher. Those interested in improv from the musical, neurological, and/or mathematical perspective</td>
<td>Nationally recognized workshop providing interdisciplinary study between music and neurology on music and the brain</td>
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<tr>
<td>Invitational Orchestra Festival</td>
<td>120</td>
<td>High school orchestras preparing for Large Group Performance Evaluations</td>
<td>Provided local students feedback on their LGPE music from GSU faculty - undergraduate recruiting</td>
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<tr>
<td>MidSingFest</td>
<td>268</td>
<td>Middle School choral students</td>
<td>Provides feedback to middle school choral students from GSU faculty - begins undergraduate recruitment at middle school level</td>
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<td>North American Saxophone Alliance Region 6 Conference</td>
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<td>Saxophone performers, educators, professors and students</td>
<td>Regional conference hosted at GSU</td>
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<td>Rialto Youth Jazz Orchestra</td>
<td>38</td>
<td>High school jazz students</td>
<td>Provides local students jazz history, improv, and beginning and advanced jazz instruction - undergraduate recruiting</td>
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<td>Singfest</td>
<td>265</td>
<td>High school choral students</td>
<td>Honor choir provides opportunity to work with GSU faculty and hear GSU performances - undergraduate recruiting</td>
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<td>Summer Jazz Workshop</td>
<td>34</td>
<td>Middle school through high school jazz combos</td>
<td>Provides local students jazz history, improv, and beginning and advanced jazz instruction - undergraduate recruiting</td>
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<tr>
<td>Summer Leadership Institute</td>
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<td>High school marching band leadership</td>
<td>Provides local students instruction on leadership skills - undergraduate recruiting</td>
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<tr>
<td>Program</td>
<td>Participants</td>
<td>Target Audience</td>
<td>Benefits</td>
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<td>Atlanta Summer Conducting Institute</td>
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<td>music educators, graduate student conductors, church musicians, community choir conductors, and any conductor looking to grow as an artist</td>
<td>Recruitment for graduate level choral conducting</td>
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<td>Double Reed Day</td>
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<td>Harrower Summer Opera Workshop</td>
<td>73</td>
<td>College level and higher. For those interested in learning at an advanced level about regular acting, movement classes, stage makeup, stage combat, and foreign-language diction</td>
<td>Provides GSU students additional performance opportunities as well as graduate recruitment for vocal and opera studies</td>
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<td>MidSingFest</td>
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<td>High school jazz students</td>
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<td>Provides local students jazz history, improv, and beginning and advanced jazz instruction - undergraduate recruiting</td>
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<td>Provides local students instruction on leadership skills - undergraduate recruiting</td>
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<td>Program</td>
<td>Participants</td>
<td>Target Audience</td>
<td>Benefits</td>
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<td>Provides GSU students additional performance opportunities as well as</td>
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<td>about regular acting, movement classes, stage makeup, stage combat, and foreign-</td>
<td>graduate recruitment for vocal and opera studies</td>
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<td>103</td>
<td>High school choral students</td>
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<td>performances - undergraduate recruiting</td>
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APPENDIX L. GRADUATE STUDENT SURVEY FINDINGS
### Survey Results

#### Legend

**Question text**

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<th>ab.</th>
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n=No. of responses
av.=Mean
dev.=Std. Dev.
ab.=Abstention

#### 1. General Learning Outcomes

To what degree is your major program of study contributing to your doing or achieving the following:

1.1) **Writing clearly and effectively**

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n=28
av.=4.39
dev.=1.75

1.2) **Speaking clearly and effectively**

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dev.=1.47

1.3) **Locating and organizing information from multiple sources**

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dev.=1.53

1.4) **Awareness of historical contexts surrounding your area of study**

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av.=4.81
dev.=1.49

1.5) **Demonstrating competence in specific research methods appropriate to your area of specialization**

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n=28
av.=4.5
dev.=1.53

1.6) **Effectively evaluate implications and applications of research in your field**

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<th>Significant contribution</th>
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av.=4.46
dev.=1.67

1.7) **Collaborating effectively with colleagues (e.g., other students, researchers, faculty)**

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dev.=1.59

1.8) **Knowledge about the tenets of ethical practice**

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av.=3.57
dev.=2.04
2. Program Preparation/Challenge

Please indicate the extent to which you agree with the following statements:

2.1) My program of study is academically challenging.

<table>
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<th>Strongly disagree</th>
<th>Strongly agree</th>
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</tbody>
</table>

n=28  
av.=4.64  
dev.=1.54

2.2) My program requirements are clear to me.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>3</td>
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<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

n=28  
av.=4.39  
dev.=1.81

2.3) There are sufficient research opportunities available to me in the department.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>3</td>
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<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

n=28  
av.=3.86  
dev.=1.63

2.4) My program’s curriculum is broad enough to prepare me for my career choice.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>3</td>
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<tr>
<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

n=29  
av.=4.31  
dev.=1.37

2.5) Overall, instructors in the department stress high quality work from students.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
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<td>3</td>
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<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

n=28  
av.=4.46  
dev.=1.75

3. Program Quality

Please rate the following items:

3.1) Overall quality of graduate courses in the department

<table>
<thead>
<tr>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>9</td>
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<tr>
<td>3</td>
<td>8</td>
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<td>4</td>
<td>10</td>
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<tr>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

n=28  
av.=4.36  
dev.=1.68

3.2) Availability of graduate courses in the department

<table>
<thead>
<tr>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>9</td>
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<tr>
<td>3</td>
<td>8</td>
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<td>4</td>
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<tr>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

n=28  
av.=4.07  
dev.=1.81

3.3) Overall quality of graduate instruction in the department

<table>
<thead>
<tr>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
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<td>2</td>
<td>9</td>
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<td>4</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

n=28  
av.=4.64  
dev.=1.39

3.4) Academic advisement available in the department

<table>
<thead>
<tr>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
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<tr>
<td>2</td>
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<td>4</td>
<td>10</td>
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<tr>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

n=28  
av.=3.89  
dev.=1.93

3.5) Career preparation and guidance available in the department

<table>
<thead>
<tr>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
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<tr>
<td>2</td>
<td>9</td>
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<tr>
<td>3</td>
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<td>4</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

n=28  
av.=4.18  
dev.=1.66
3.7) Support for student conference presentations and publications

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>19.2%</td>
<td>15.4% 15.4% 11.5% 23.1% 15.4%</td>
</tr>
</tbody>
</table>

Excellent

n=26
av.=3.5
dev.=1.79

4. Faculty Interaction

Please indicate the extent to which you agree with the following statements:

4.1) In general, faculty in my department are appropriately prepared for the courses they teach.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.9%</td>
<td>3.4% 3.4% 10.3% 3.4% 27.6% 48.3%</td>
</tr>
</tbody>
</table>

Strongly agree

n=29
av.=4.86
dev.=1.55

4.2) In general, faculty are up-to-date in emerging trends and information in my field of study.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1%</td>
<td>0% 10.7% 7.1% 35.7% 39.3%</td>
</tr>
</tbody>
</table>

Strongly agree

n=28
av.=4.82
dev.=1.44

4.3) In my department, faculty are available to answer questions or discuss my concerns about my program of study.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.6%</td>
<td>0% 3.6% 7.1% 39.3% 46.4%</td>
</tr>
</tbody>
</table>

Strongly agree

n=28
av.=5.18
dev.=1.12

4.4) In general, faculty in the department motivate me to do my best.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.9%</td>
<td>3.4% 3.4% 3.4% 27.6% 55.2%</td>
</tr>
</tbody>
</table>

Strongly agree

n=29
av.=5.07
dev.=1.49

4.5) Faculty are fair and unbiased in their treatment of students in my graduate program.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.9%</td>
<td>7.1% 3.6% 7.1% 28.6% 35.7%</td>
</tr>
</tbody>
</table>

Strongly agree

n=28
av.=4.29
dev.=1.92

4.6) Administrative staff in the department are helpful to me.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.8%</td>
<td>10.3% 10.3% 3.4% 27.6% 34.5%</td>
</tr>
</tbody>
</table>

Strongly agree

n=29
av.=4.24
dev.=1.86

4.7) My department promotes an environment of inclusiveness and respect.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.7%</td>
<td>0% 7.1% 10.7% 32.1% 39.3%</td>
</tr>
</tbody>
</table>

Strongly agree

n=28
av.=4.71
dev.=1.58

4.8) I would recommend my department to other students like myself.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.2%</td>
<td>0% 13.8% 17.2% 17.2% 34.5%</td>
</tr>
</tbody>
</table>

Strongly agree

n=29
av.=4.21
dev.=1.82

5. This question was developed by the School of Music.

5.1) My department prepared me adequately to pursue my chosen career.

Strongly disagree

<table>
<thead>
<tr>
<th>Poor</th>
<th>1 2 3 4 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.4%</td>
<td>3.4% 20.7% 13.8% 17.2% 41.4%</td>
</tr>
</tbody>
</table>

Strongly agree

n=29
av.=4.62
dev.=1.47
# Profile

## Academic Program Review

School of Music  
Music Graduate

Values used in the profile line: Mean

## 1. General Learning Outcomes

To what degree is your major program of study contributing to your doing or achieving the following:

<table>
<thead>
<tr>
<th>Outcome</th>
<th>No contribution</th>
<th>Significant contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1) Writing clearly and effectively</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.2) Speaking clearly and effectively</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3) Locating and organizing information from multiple sources</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.4) Awareness of historical contexts surrounding your area of study</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.5) Demonstrating competence in specific research methods appropriate to your area of specialization</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.6) Effectively evaluate implications and applications of research in your field</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.7) Collaborating effectively with colleagues (e.g., other students, researchers, faculty)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.8) Knowledge about the tenets of ethical practice</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Scores:

- **1.1)** Writing clearly and effectively: n=28, av.=4.39, dev.=1.75
- **1.2)** Speaking clearly and effectively: n=28, av.=4.21, dev.=1.47
- **1.3)** Locating and organizing information from multiple sources: n=27, av.=4.96, dev.=1.53
- **1.4)** Awareness of historical contexts surrounding your area of study: n=27, av.=4.81, dev.=1.49
- **1.5)** Demonstrating competence in specific research methods appropriate to your area of specialization: n=28, av.=4.50, dev.=1.53
- **1.6)** Effectively evaluate implications and applications of research in your field: n=28, av.=4.46, dev.=1.67
- **1.7)** Collaborating effectively with colleagues (e.g., other students, researchers, faculty): n=28, av.=4.61, dev.=1.59
- **1.8)** Knowledge about the tenets of ethical practice: n=28, av.=3.57, dev.=2.04

## 2. Program Preparation/Challenge

Please indicate the extent to which you agree with the following statements:

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1) My program of study is academically challenging.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.2) My program requirements are clear to me.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.3) There are sufficient research opportunities available to me in the department.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.4) My program's curriculum is broad enough to prepare me for my career choice.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.5) Overall, instructors in the department stress high quality work from students.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Scores:

- **2.1)** My program of study is academically challenging: n=28, av.=4.64, dev.=1.54
- **2.2)** My program requirements are clear to me: n=28, av.=4.39, dev.=1.81
- **2.3)** There are sufficient research opportunities available to me in the department: n=28, av.=3.86, dev.=1.63
- **2.4)** My program's curriculum is broad enough to prepare me for my career choice: n=29, av.=4.31, dev.=1.37
- **2.5)** Overall, instructors in the department stress high quality work from students: n=28, av.=4.46, dev.=1.75

## 3. Program Quality

Please rate the following items:

<table>
<thead>
<tr>
<th>Item</th>
<th>Poor</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1) Overall quality of graduate courses in the department</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2) Availability of graduate courses in the department</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Scores:

- **3.1)** Overall quality of graduate courses in the department: n=28, av.=4.36, dev.=1.68
- **3.2)** Availability of graduate courses in the department: n=28, av.=4.00, dev.=1.81
### 3.3) Overall quality of graduate instruction in the department

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th></th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=28</td>
<td>av.=4.64</td>
<td>dev.=1.39</td>
<td></td>
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</tbody>
</table>

### 3.4) Academic advisement available in the department

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th></th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
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<td>n=28</td>
<td>av.=3.89</td>
<td>dev.=1.93</td>
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</tbody>
</table>

### 3.5) Career preparation and guidance available in the department

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th></th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=28</td>
<td>av.=4.07</td>
<td>dev.=1.72</td>
<td></td>
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</tbody>
</table>

### 3.6) Availability of graduate research/teaching assistantships

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th></th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=28</td>
<td>av.=4.18</td>
<td>dev.=1.66</td>
<td></td>
</tr>
</tbody>
</table>

### 3.7) Support for student conference presentations and publications

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th></th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=26</td>
<td>av.=3.50</td>
<td>dev.=1.79</td>
<td></td>
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</tbody>
</table>

### 4. Faculty Interaction

Please indicate the extent to which you agree with the following statements:

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree</th>
<th></th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>n=29</td>
<td>av.=4.86</td>
<td>dev.=1.55</td>
<td></td>
</tr>
</tbody>
</table>

### 5. This question was developed by the School of Music.
Please note: Responses presented without changes to punctuation, spelling, or grammar.

6. General Comments

- Faculty in my department are overworked. I feel guilty approaching them with requests for extra help. They have too many administrative chores and are not left alone enough to complete important independent research and creative work.

- Graduate courses main pet peeves:
  - First, the faculty initially assigned to teach the course is not the one actually teaching it.
  - Second, courses are not offered yearly, therefore the scheduling delays graduation.
  - On assistantships: they are offered but pay too little. What about some extra perks?
  - On Support for student conference presentations and publications: what about covering some of the traveling expenses?

- I don't agree with the department of music because the department don't give much support for the Opera program. We are required to attend choir and miss opera rehearsals, and it's not interesting for who is studying opera. I think the students that are required to be in choir classes, could choose to be in the Opera's choir instead. As we have too much other things to do, we cannot have more masterclass with the voice teachers to prepare more the repertoire and staging that.

- I don't even know how to begin in this "additional comments" section. I do know I will be taking the time to write a letter to the dean of this university upon my graduation, as I have been compiling a list of grievances since my arrival here two years ago. I'm torn as to whether to shed any light on those grievances here, or to deal with them in a scenario that doesn't involve a survey. To sum it up, the Georgia State University administrative offices possess an ineptitude of which I did not formerly believe human beings to be capable. There are monkeys that could run this school more efficiently. I would never, in several million years, advise anyone to come to this university. I am actually counting down the days until I graduate. Needless to say, should I ever have a career where I earn a lot of money, GSU will never see a penny of it.

- I enjoy and thankful to pursue my masters here GSU But my only concern is that I do not feel as if my degree has prepared completely for a well round concept of the working field beyond my concentration. I think courses that focus on career development, audition preparation and community involvement would really help a lot of students beyond graduation.

- I have taken the time to answer these questions honestly in hopes that my answering them will provide those reading this with an idea of the standard that is present at Georgia State - it is quite a low standard. The professors are not all equipped to be educators as they mistreat students and are in many way biased. I am still dealing with racially fueled issues and harassments from certain professors and have already taken the necessary steps to complain against them. I hope this creates a padding to my attempts and further finds these professors at fault in more ways than one.

- I have two teachers in particular that are amazing and are one of the main reasons I have progressed in my field (as well as decided to attend GSU School of Music). I am extremely grateful for their hard work. However, certain teachers are lacking considerably in their efforts to improve their teaching as well as help to improve the skills of their students. It is my observation that it is effecting the undergraduate students, in particular, the most. I would discourage students from attending this program for that very reason. Those teachers who I feel have basically given up or do not care any more are steadily declining the quality of their program and it effects everyone else in their department (faculty, staff, and students) negatively.

- The facilities are quite inadequate. Many teachers in departments only floors from mine I have never met or even seen due to the lack of open space. The practice rooms are unkept and poorly engineered. The rooms without sound panels reverberate so much that it is damaging to the ears. They are too loud for most instruments and many of my colleagues say they practice solely in their homes. However, the improvements in the media center have been a positive change from my first semester.

- Lastly, a physical education elective would be a great improvement on the graduate level since so much of what we do is physical and many students procure preventable injuries due to lack of knowledge of how to stretch, breath, etc. I would like to see a broader array of electives in my program for graduate students.

- The interim head of the School of Music has made it particularly difficult for the Opera department to have adequate rehearsal space and time. He does not support the voice faculty or the vocal performance department as a whole.

- The school of music needs more coaches and pianist who can accompany in lessons. The ones we have are great but stretch very thin.

- The voice/Opera program needs more resources and support from the school of music.

- Though I do enjoy the instruction I receive, I have only been taught by one teacher in the music department, and I am in my third semester at GSU's School of Music. I think I would benefit from some varied instruction, which I could only receive by having the opportunity to learn from a new professor.
As a full-time, employed teacher, I am currently teaching on a clear, non-renewable certificate and am working towards my certification at GSU, so that I can convert my certificate to a clear, renewable. I also completed an undergraduate program in music performance and have now been teaching in the field for two years. I find it difficult that my individual situation and those of my fellow full-time teaching classmates are not taken into higher consideration. We seem to be on a path that is not altered for our level of learning or expertise, and when one is paying this amount of money and sitting in a classroom where the importance of individualized and differentiated learning is strongly and regularly enforced, it is even more upsetting. I understand that this may be more a result of state law than that of GSU, but how wonderful it would be to work with a group of professors who are truly advocate’s for their students, and recognize when one if different from another - in a different phase of life, at a different level of learning, etc...
1. General Outcomes

Please indicate the extent to which you agree with the following statements:

1.1) My program of study has made a positive contribution to the quality of my life.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
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<td>3</td>
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<td>6</td>
<td></td>
</tr>
</tbody>
</table>

av.=4.55
dev.=1.81

1.2) I have applied the skills I learned in my program to help resolve issues I've faced in my professional life.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
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<tr>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

av.=4.45
dev.=1.92

1.3) Overall, I was satisfied with my degree program.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
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<td>6</td>
<td></td>
</tr>
</tbody>
</table>

av.=4.45
dev.=1.81

2. Employment

2.1) Are you currently employed?

Yes: 90.9%
No: 9.1%

n=11

2.2) Have you been employed at any time over the last year?

Yes: 100%
No: 0%

n=1
### General Area of Employment

<table>
<thead>
<tr>
<th>Area</th>
<th>Employment Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>30%</td>
</tr>
<tr>
<td>Business/Finance</td>
<td>10%</td>
</tr>
<tr>
<td>College Faculty/Administration</td>
<td>10%</td>
</tr>
<tr>
<td>Education K-12</td>
<td>30%</td>
</tr>
<tr>
<td>Hospitality/Tourism</td>
<td>10%</td>
</tr>
<tr>
<td>Religious Organization</td>
<td>10%</td>
</tr>
</tbody>
</table>

### Skills and Employment

#### Research Skills

- **Did you list the following skills you may have acquired in your program on your resume?**
  - **Yes:** 18.2% (n=11)
  - **No:** 81.8% (n=11)

#### Communication Skills (Writing and Speaking)

- **Did you discuss the following skills during your job interview?**
  - **Yes:** 36.4% (n=11)
  - **No:** 63.6% (n=11)

#### Ability to Interpret Data/Information in a Critical Manner

- **Yes:** 36.4% (n=11)
  - **No:** 63.6% (n=11)

#### Ability to Analyze Problems from Different Perspectives

- **Yes:** 36.4% (n=11)
  - **No:** 63.6% (n=11)

#### Ability to Work with Diverse Populations

- **Yes:** 70% (n=10)
  - **No:** 30% (n=10)
3.9) Ability to analyze problems from different perspectives

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>63.6%</td>
<td>36.4%</td>
</tr>
<tr>
<td>n=11</td>
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</tbody>
</table>

3.10) Ability to work with diverse populations

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td></td>
<td>72.7%</td>
<td>27.3%</td>
</tr>
<tr>
<td>n=11</td>
<td></td>
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</tbody>
</table>

Do (did) you use the following skills in your job?

3.11) Research skills

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>63.6%</td>
<td>36.4%</td>
</tr>
<tr>
<td>n=11</td>
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</tbody>
</table>

3.12) Communication skills (writing and speaking)

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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<td>90.9%</td>
<td>9.1%</td>
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<tr>
<td>n=11</td>
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</table>

3.13) Ability to interpret data/information in a critical manner

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td></td>
<td>72.7%</td>
<td>27.3%</td>
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<td>n=11</td>
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3.14) Ability to analyze problems from different perspectives

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>72.7%</td>
<td>27.3%</td>
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<tr>
<td>n=11</td>
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<td></td>
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</table>

3.15) Ability to work with diverse populations

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>90.9%</td>
<td>9.1%</td>
</tr>
<tr>
<td>n=11</td>
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</tbody>
</table>

4. Further Education

4.1) Are you currently enrolled in a graduate program?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>9.1%</td>
<td>90.9%</td>
</tr>
<tr>
<td>n=11</td>
<td></td>
<td></td>
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</tbody>
</table>
4.3) What degree are you seeking?

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D.</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>n=1</td>
</tr>
</tbody>
</table>

4.5) Since graduating from Georgia State, have you earned an additional degree(s)?

<table>
<thead>
<tr>
<th>Answer</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>0%</td>
</tr>
<tr>
<td>No</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>n=11</td>
</tr>
</tbody>
</table>

5. These questions were developed by the School of Music.

5.1) My department prepared me adequately to pursue my chosen career.

<table>
<thead>
<tr>
<th>Agreement Level</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>9.1%</td>
</tr>
<tr>
<td>2</td>
<td>9.1%</td>
</tr>
<tr>
<td>3</td>
<td>9.1%</td>
</tr>
<tr>
<td>4</td>
<td>18.2%</td>
</tr>
<tr>
<td>5</td>
<td>45.5%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>18.2%</td>
</tr>
</tbody>
</table>

n=11

av.=4.55

dev.=1.69

5.2) The musical experiences I had at GSU contributed to my later success.

<table>
<thead>
<tr>
<th>Agreement Level</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>18.2%</td>
</tr>
<tr>
<td>2</td>
<td>9.1%</td>
</tr>
<tr>
<td>3</td>
<td>9.1%</td>
</tr>
<tr>
<td>4</td>
<td>18.2%</td>
</tr>
<tr>
<td>5</td>
<td>45.5%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>9.1%</td>
</tr>
</tbody>
</table>

n=11

av.=4.45

dev.=1.97
1. General Outcomes

Please indicate the extent to which you agree with the following statements:

1.1) My program of study has made a positive contribution to the quality of my life.

- Strongly disagree
- Strongly agree

n=11 av.=4.55 dev.=1.81

1.2) I have applied the skills I learned in my program to help resolve issues I've faced in my professional life.

- Strongly disagree
- Strongly agree

n=11 av.=4.45 dev.=1.92

1.3) Overall, I was satisfied with my degree program.

- Strongly disagree
- Strongly agree

n=11 av.=4.45 dev.=1.81

5. These questions were developed by the School of Music.

5.1) My department prepared me adequately to pursue my chosen career.

- Strongly disagree
- Strongly agree

n=11 av.=4.55 dev.=1.69

5.2) The musical experiences I had at GSU contributed to my later success.

- Strongly disagree
- Strongly agree

n=11 av.=4.45 dev.=1.97
Please note: Responses presented without changes to punctuation, spelling, or grammar.

2. Employment

2.4) Other:

- Church
- Music Education and Music Performance
4. Further Education

What is your program of study?

- Conducting
At what institution are you pursuing your degree?

- University of Minnesota
6. Overall Evaluation

6.1) Looking back, what aspects of your program do you believe were the most valuable in contributing to your earning a degree at Georgia State?

- Choral program
- Excellent instructors with real world experience.
- Getting the privilege to be mentored by Dr. Jan Berry Baker. Her contributions to my success as a student were invaluable.

- I learned a lot but the program lacks leadership, language skills, and overall communication within the department. Instructors/professors spent too much time on each other's business and not enough time with teaching the students who spend a lot of money to be better. Some have doctorates and can't even write a proper sentence. Others love to intimidate and retaliate instead of doing their job. This is also seen on social media behavior from teachers. There needs to be a thorough evaluation with clarity on what is truly going on in one on one courses and group courses.

- Personally I found the department's flexibility to be very helpful. The high level of teaching and focus on individual instruction has made a big impact on me.

- The discussions during class have assisted me in my professional career. I have been able to reflect on many of the discussion to draw from them and apply the strategies that were discussed to resolve an issue or situation.

- The most valuable experiences as 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.

- The opportunity 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.

- The opportunity to take history, theory and music education electives with a fine faculty.

- There were several aspects of the program that have been extremely beneficial to me now that include: 1.) Private lessons with Kevin Bales 2.) Jazz Pedagogy class with Dr. Vernick 3.) Psychology of Music Class. 4.) The amazing amount of opportunities I had to play in the community and improve. 5.) The opportunity to run my own combo class. 6.) The number of unbelievable musicians that played my instrument during my tenure at GSU.
6.2) What kinds of improvements would you suggest the department make in order to enhance the educational experience of current students in the program?

- Better organization in the way the program is run
- Classes need to be up to par with better music departments. The job market is difficult and there needs to be better instructors that can teach with the proper tools to provide students with the knowledge to go out and find good jobs. School should be difficult academically and shouldn't be a popularity contest. Some of the teachers claim to be sick a lot and miss classes. There should be an investigation on that, seems abusive. At least assign substitutes.
- I think graduate level performance students should be required to take a business class. The business aspect of being a musician is something that I thought the program lacked. It would also be great if the performance majors could take a class about general wellness or body mapping.
- I think that even more performing opportunities would be optimal, more time with the orchestra, more roles and recitals to learn.
- I think the adjustments have been made now. But, I found that curricular many requirements were not actually satisfied in a meaningful way. I found that too many classes did not meet as they said they would. I learned more from watching my first mentor them I did from actual "study". With changes in faculty, I think these issues have been resolved.
- None.
- Not all of the professors at the School of Music are uniformly advanced in their fields. A good music school needs really first class applied instructors, not only to attract talented students, but also to consistently make an impact on those who are already there. That isn't the case at the GSU School of music. The String faculty in particular could use some careful independent evaluation, perhaps resulting in new hires. Without a strong string department, what the School of Music has to offer students in other departments (including mine) is limited.
- There needs to be many more opportunities for Graduate Students to get teaching experience. The main reason to pursue an advanced degree in music is to be able to go on to teach - not providing ample opportunity while in school to get some teaching experience essentially guarantees that you will not be considered for a position after graduation. A graduate degree that does not include experience teaching in a classroom is essentially worthless.
- There were a few times the reading was overwhelming. It was difficult to balance working with school work. However, one of my professors found a solution by dividing the class in to small groups to have us reading on specific chapters or paragraphs to find the main point. After a time we would come together and present our findings and have a discussion about them. For me it was insightful and I enjoyed the interaction with my classmates.
7. General Comments

7.1) You may use the following box to provide general comments or explanations related to your responses to any of the questionnaire items.

- I just want to say that in spite of the school's relative modesty, I loved my time at GSU. My professor was amazing, a few others (class teachers) were also amazing and very influential. The school of music has a lot of things going for it (location and some faculty), but is held back by poor facilities and lack of proper departmental supervision/accountability.

- I really enjoyed my time in the graduate program at Georgia State. I am especially thankful for patience and wisdom of my comprehensive exam committee, mainly the chairperson of the committee. They were very professional and helpful during that stressful time. I was able to use the wisdom gained during this experience and apply the lessons learned to every area in my life and not just my profession. This department has helped me to become a better educator and professional.

- I think that an upgrade of the facilities at the standard building should be the top priority of the school of music. The lack of practice rooms for students truly makes life difficult.

- My concerns are due because although I've learned a lot, I feel that I have wasted a lot of my money in a faculty that does not like to be better in their assigned jobs. Instead of students feeling active in their studies they are feeling stressed on what their teachers would do. I personally think spouses should not work in the same department and I also think that there should be rules placed to protect the students from teachers who abuse the rules.

- Classes did not have firm schedules and rules were constantly changing.

- Evaluations were a joke, teachers always brought it up as a way to intimidate the students. I believe that holding up the grades from students before submitting evaluations make the students nervous. We all believed the teachers could change them as retaliation although this may not have been the case. But the teachers made it seem as if they knew who wrote what.

- In a positive note I did learn some important things but overall I did not feel challenged. My undergrad program was more advanced than GSU's Graduate Program in music.

- Please do something, a lot of money is being wasted, and a lot of students are going to have a raw reality of what truly is expected from young professionals. Right now, unless they are gifted, they won't stand a chance.
APPENDIX N. FACULTY PERFORMANCES
1.e.3.1 Faculty International exchanges, speakers, cultural events, visiting scholars:

DR. ROBERT AMBROSE

Performances:

October 2013: Manitoba Band Association High School Honour Band – Winnipeg, Manitoba, CANADA Invited guest conductor for provincial honor band.

December 2012: National Chiayi University Wind Ensemble – Chiayi City, TAIWAN Invited guest conductor for half of a concert with this ensemble.

Shih Chien University Wind Ensemble – Taipei, TAIWAN Invited guest conductor for half of a concert with this ensemble.

Tainan University Wind Ensemble – Tainan, TAIWAN Invited guest conductor with this ensemble.


Finnish Navy Band – Turku, FINLAND Invited guest conductor for the sole Navy band in Finland.


Faculty Collaborations/Exchanges:

September 2012: Shih Wei Lin – Conductor, National Chiayi University Wind Ensemble Rong-Yi Liu – Professor of Oboe, National Chiayi University Chiayi City, TAIWAN Three-day residency and concert.

DR. JAN BAKER

International Performances:

Paris Opera Ballet Harris Theater, Chicago L’Arlesienne Suites I and II, Bizet, and Bolero.
Ravel, June 29-July 1, 2012 Koen Kessels, conductor

International Saxophone Duo, with Masahito Sugihara, recital at The Hanoura School,
Tokushima, Japan, May 30, 2014

International Saxophone Duo, with Masahito Sugihara, recital at Aichi Prefectural University of
Fine Arts and Music, Nagakute, Japan, May 28, 2014

International Saxophone Duo, with Masahito Sugihara, recital at Kunitachi College of Music,
Tokyo, Japan, May 26, 2014

International Saxophone Duo, with Masahito Sugihara, recital at Nonaka Actus featuring the
world premieres of Herrington’s Gethsemani Verses and Kindred’s Bag of Caterpillars, Tokyo,
Japan, May 25, 2014

Bent Frequency Duo Project, with Stuart Gerber, percussion, performance of new works for
saxophone and percussion and world premiere of Vivienne Olive’s Suite für Sopransaxophon
und Marimba, guest artists in residence at Tage aktueller Musik, Nuremberg, Germany, May 11,
2014

Bent Frequency, performance of Ricardo Zohn-Muldoon’s Chamber Opera Comala, in
collaboration with PUSH Physical Theater (Rochester), soprano Tony Arnold and tenor James
Brown, and conductor Tim Weiss, funded in part by MidAtlantic Arts and the Eastman School of
Music, Teatro Principal, Festival Internacional Cervantino, Guanajuato, Mexico, October 21,
2013

Bent Frequency, performance of Ricardo Zohn-Muldoon’s Chamber Opera Comala, in
collaboration with PUSH Physical Theater (Rochester), soprano Tony Arnold and tenor James
Brown, and conductor Tim Weiss, Fiestas de Octubre, Degollado Theater, Guadalajara, Mexico,
October 19, 2013

World Premiere, Rachel Stott’s Several World, with Massed Saxophone Ensemble, World
Saxophone Congress, St. Andrews, Scotland, July 12, 2012

Guest Artist Recital, featuring the world premieres of Robert Scott Thompson, Filigree and
Shadow, and Carolyn O’Brien, Coil, Recoil, World Saxophone Congress, St. Andrews, Scotland,
July 12, 2012

Guest Artist Recital, Concert à la Fontaine with Tania Maxwell Clements, viola, including the
world premiere of Nick Demos’ Moment’s Notice, Henri Selmer Salon, Paris, France, July 3,
2012
International Guests Hosted:

April 1, 2014: Jean-Michel Goury, Conservatoire National de Musique de Boulogne-Billancourt, Paris

March 25, 2014: Athanasios Zervas, Thessaloniki Conservatory, Greece

October 29, 2012 Claude Delangle, Conservatoire National Supérieur de Musique de Paris

February 8, 2011: Theofilos Sotiriadis, Greece

DR. RAFFI BESALYAN

International performances:

2014 Academia Filarmonica Bohemia, Guest Soloist

*Rachmaninoff Concerto No.3, Prague, CR*

2013: Tour of Japan: Kansai Region

RICHARD CLEMENT

International performances:

Performance: Beethoven Symphony No. 9 Puerto Rico Symphony – Massimiano Valdes conductor as part of the Casal’s Festival Tenor Soloist February 26, 2012

W. DWIGHT COLEMAN

Visiting scholars:

Hosted visiting scholar, Meiling Jim from Hangzhou University in China, spring semester 2014

Visiting Scholar Recitals: Meiling Jin, from Hangzhou University in China, April 2014

Hosted site visit by Kamal Kahn, Director of the Opera School at the South African College of Music at the University of Cape Town for international collaboration/exchange possibilities, November 18-21, 2014
Performances:

Performance: Lefkas Music Festival - Dido and Aeneas by Henry Purcell with musical direction and conductor Nicolas Vassiliou of the Greek National Opera; Instrumental and Vocal Recital with accompanist Chrisa Orenda  Role: Stage Director and Lead voice coach/teacher  Location: Lefkada, Greece  Dates: Festival Dates: July 10-20, 2014; Dido performance July 18; Recital performance July 19

DR. NICK DEMOS

Performances:

Tonoi X (2013) for soprano saxophone - Premiere: Athanasios Zervas, December 12, 2013 - University of Macedonia Concert Hall, Thessaloniki,


how grass speaks to fire (2014) for flute, Bb clarinet, trombone, percussion, piano, viola & cello - Premiere: Ensemble MD7, August 25, 2014 - Knights’ Hall, Križanke, Ljubljana, SLOVENIA.


Wandering Into Myth (2013) for saxophone quartet - Premiere: (forthcoming): Athens Saxophone Quartet, Fall 2014 – Thessaloniki, GREECE.

Cathedrals of Air (2012) for alto saxophone & organ (alternate version: piano)
Premiere: Athanasios Zervas, altosax & Mark Sudeith, organ,

Athanasios Zervas, altosax & Panagiotis Gianakakis, piano, December 18, 2012 – Nakas Conservatory, Athens, GREECE.

Athanasios Zervas, altosax & Monica Andrianopoulou, piano, February 5, 2013
Nakas Conservatory.

Athanasios Zervas, altosax & Monica Andrianopoulou, piano, February 18, 2013 – Vafopouleion Concert Hall, Thessaloniki, GREECE.

Moment’s Notice (2012) for soprano sax & viola

Meditations on Amber & Flame (2011) for Bb clarinet, violin, cello & piano -
Premiere: IdeeFixe Contemporary Music Ensemble, April 28, 2012—Concert Hall, Aula Ossolineum, Vrotnav, POLAND.


CARROLL FREEMAN

International performances:

2012 Performance: Broadway in Concerto, with Pesaro Rossini Festival Choir Tenor Soloist Estate Musicale Pesarese, Cruiser Congress Hotel, Pesaro, Italy July 5

2013: La Cenerentola with Festival Internacional de Ópera das Américas Stage Director Piracicaba, Limeira, Campinas, Salto, São Paulo, Brazil July 10, 17, 19, 27

2012 La clemenza di Tito with UNICAMP Opera Theater Stage Director State University of Campinas (UNICAMP), UNICAMP School of Music Auditorium, Campinas, São Paulo, BRAZIL November 24

I barbiere di Siviglia with La Musica Lirica Stage Director Novafeltria, Fusignano, Cesena, Italy July 8, 10, 13, 17

2011: La Cenerentola with La Musica Lirica Stage Director Novafeltria, Fusignano, Cesena, Italy July 8, 10, 13, 17

Gala Concert with Greek Opera Studio Guest Stage Director Apollo Theatre, Ermoupoli, Syros, Greece July 25

DR. PATRICK FREER

Visiting Lectures:

Visiting Faculty. One-week graduate courses in choral music education in Turkey (Istanbul). Scheduled: September 2015.

Visiting Faculty. One-week graduate courses in choral music education in Greece (Chios). Scheduled: August 2015.

Visiting Faculty. University of Barcelona, University of Alcalá de Henares & El Conservatorio

Visiting Faculty. Universidade do Sagrado Coração. Four-day undergraduate course work in youth choral-vocal pedagogy and conducting. São Paulo, Brazil. May 2013.


One-week graduate courses in choral music education. July 2011 (Sigüenza, Spain); Advanced Course, July 2012 (Mallorca, Spain) and April 2014 (Barcelona, Spain) Visiting Faculty. Universidade do Sagrado Coração. Four-day undergraduate course work in youth choral-vocal pedagogy and conducting. São Paulo, Brazil. May 2013.

**Guest Conducting:**


**CHRISTOS GALILEAS**

**Performances:**

Bacau Philharmonic (2014)

Solo Recital Yerevan (2014)

Solo Recital Brasov Romania (2014)

Solo Recital Armenian Cultural Association, Greece (2013)

Chamber Recital, University of Macedonia, Thessaloniki, Greece (2013)

The Berlin Symphony Orchestra 2012

The Prague Talich Chamber Orchestra 2012
SERGIO GALLO

Performances:

Performance: Solo Recital during the VII Encontro Internacional de Pianistas Location: Tatui Conservatoru, SP, Brazil Date: October 9, 2014

Solo Recital Location: Veritas Theater, University of Sagrago Coracao, Brazil Date: May 15, 2013

Solo Recital Location: Musikschule Lenze, Herford, Germany Date: November 17, 2012

Solo Recital Location: Kolvereid Kirke, Rorvik, Norway Date: November 22, 2012

Solo Recital Location: Sociedade Sinfonica, Braganca Paulista, Brazil Date: July 27, 2011

STUART GERBER

Performances:

2014:

Solo performance of Karlheinz Stockhausen’s Heaven’s Door at the Altenberg Cathedral, Odenthal, Germany Lecutre-recital on Stockhausen’s Heaven’s Door at the Stockhausen-Stiftung, Kuerten, Germany French American Fund for Contemporary Music grant award of $7669.50 for a commission of a new work by Laurent Durupt and a tour of France in 2015 for Bent Frequency Duo Project Performance at Aktueller Tage Musik with Bent Frequency Duo Project in Nuremberg, Germany Master class at the Hochschule für Musik Nuremberg

2013:

Performance, as soloist, of Bartok’s Concerto for Two Pianos and Percussion with the Orquesta Sinfónica de Guanajuato, Günter Neuhold conducting Solo and chamber recital at the Museo Iconografico in Guanajuato, Mexico.

Performance of Ricardo Zohn-Muldoon’s Comala with Bent Frequency, in collaboration with PUSH Physical Theater, at the Festival Internacional Cervantino, in Guanajuato, Mexico. Performance of Ricardo Zohn-Muldoon’s Comala with Bent Frequency, in collaboration with PUSH Physical Theater, at the Fiestas de Octubre, in Guadalajara, Mexico.
Music festivals:

22 Oct. 2013  Festival Internacional Cervantino Guanajuato, Mexico

19 Oct. 2013  Fiestas de Octubre, Guadalajara, Mexico.

KATHRYN HARTGROVE

Performing:

Gala Concert, Role: Soloist  Teatro Castro Mendes, Campinas, Brazil; July 5, 2013

Gala Concert, Role: Soloist  II VOX: IA – II Conference, UNICAMP, Campinas, Brazil; June 5, 2012

Recital, Role: Soloist  Pró Música Inaugural Concert, Campinas, Brazil; August 2, 2012

Concert, Role: Soloist  Estate Musicale Pesarese with the Coro Filharmonico Rossini, Pesaro, Italy; July 5

Gala Concert, Role: Soloist  Novafeltria, Italy; June 30

Recital, Role: Soloist  Primeira Igreja Presbiteriana de Campinas Concert Series, Brazil; June 1

Recital, Role: Soloist  Municipal de Uberlândia, Brazil; May 25

International Festivals and competitions/Artistic Director:

Artistic Director of FIO Americas, 2012-present

Artistic Director of La Musica Lirica Opera Festival, Italy, 2000-2012

Artistic Director of Vocal Division: Bauru Atlanta Piano & Vocal Competition, 2008-2013

Additional Artistic Direction:

Opera Scenes Concerts, Artistic Director/Producer/stage director FIO Americas; Campinas, Brazil; July 21, 26, 2013

Les contes d’Hoffmann, Artistic Director/Producer  FIO Americas; Indaiatuba, Brazil; July 28, 2013

La Cenerentola, Gioachino Rossini, Artistic Director/Producer  FIO Americas; Salto, Brazil; July 27, 2013
Les contes d’Hoffmann, Artistic Director/Producer FIO Americas; Campinas, Brazil; July 26, 2013

The Merry Widow, Franz Léhar, Artistic Director/Producer FIO Americas; Limeira, Brazil; July 25, 2013

The Merry Widow, Franz Léhar, Artistic Director/Producer FIO Americas; Campinas, Brazil; July 24, 2013

Les contes d’Hoffmann, Artistic Director/Producer FIO Americas; São Paulo, Brazil; July 23, 2013

La Cenerentola, Gioachino Rossini, Artistic Director/Producer FIO Americas; Campinas, Brazil; July 19, 2013

The Merry Widow, Franz Léhar, Artistic Director/Producer FIO Americas; Limeira, Brazil; July 18, 2013

La Cenerentola, Gioachino Rossini, Artistic Director/Producer FIO Americas; Limeira, Brazil; July 17, 2013

Les contes d’Hoffmann, Artistic Director/Producer FIO Americas; Limeira, Brazil; July 16, 2013

The Merry Widow, Franz Léhar, Artistic Director/Producer FIO Americas; Piracicaba, Brazil; July 12, 2013

La Cenerentola, Gioachino Rossini, Artistic Director/Producer FIO Americas; Piracicaba, Brazil; July 11, 2013

Scene d’Opera, Artistic Director/Producer La Musica Lirica; Novafeltria, Italy; July 14, 2012

La Bohème, Giacomo Puccini, Artistic Director/Producer La Musica Lirica; Pesaro, Italy; July 19, 2012

La Bohème, Giacomo Puccini, Artistic Director/Producer La Musica Lirica; Alfonsine, Italy; July 18, 2012

Il Barbiere di Siviglia, Gioachino Rossini, Artistic Director/Producer La Musica Lirica; Cesena, Italy; July 17, 2012

Il coronazione di Poppea, Claudio Monteverdi, Assistant Stage Director, Artistic Director/Producer La Musica Lirica; Montegridolfo, Italy; July 16, 2012

La Bohème, Giacomo Puccini, Artistic Director/Producer La Musica Lirica; Novafeltria, Italy; July 9, 15, 2012
Il Barbiere di Siviglia, Gioachino Rossini, Artistic Director/Producer La Musica Lirica; Novafeltria, Italy; July 8, 13, 2012

La Bohème, Giacomo Puccini, Artistic Director/Producer La Musica Lirica; Cesena, Italy; July 12, 2012

La Bohème, Giacomo Puccini, Artistic Director/Producer La Musica Lirica; San Marino; July 11, 2012

Il Barbiere di Siviglia, Gioachino Rossini, Artistic Director/Producer La Musica Lirica; Fusignano, Italy; July 10, 2012

Il coronazione di Poppea, Claudio Monteverdi, Assistant Stage Director, Artistic Director/Producer La Musica Lirica; Novafeltria, Italy; July 3, 6, 7, 2012

Concerto Lirico di Studenti Artisti, Artistic Director/Producer La Musica Lirica; Teatro Sociale, Novafeltria, Italy; June 22, 26, July 11, 2012

Concerto Lirico di Giovani Artisti, Artistic Director/Producer La Musica Lirica, Novafeltria, Italy; June 21, 27, July 4, 2012

Concerto S. Pietro in Canto, Artistic Director/Producer La Musica Lirica; Teatro Sociale, Novafeltria, Italy; June 28, 2012

Faculty Exchanges:

Arranged a Master Class with Adriana Kayama, February 26, 2013.

Arranged a Concert of Brazilian song repertoire with Adriana Kayama and Angelo Fernandez, February 22, 2013. • Arranged a Master Class with Angelo Fernandez, February 21, 2013.

Arranged a Master Class with Adrienne Hahn, April 11, 2012.

CHESTER PHILLIPS

Guest conducting:

Rauman Poikasoittokunta (Rauma Youth Wind Band) – Rauma, FINLAND Invited guest conductor: Saku Järvinen – Some Other March and Dagenais – Symbiophoie!

Rauman Soittokunta (Rauma Adult Wind Band) – Rauma, FINLAND Invited guest conductor: Mackey – Strange Humors and Johan de Meij - Summer
Collaborations:

Mr. Michael Colgrass, guest composer (Toronto, Canada)  GSU residency with Pulitzer Prize winning composer including lessons, master classes, rehearsal, and performance

2014: Dr. Haw Chang, flute soloist and guest conductor  Professor of Flute and Wind Ensemble Conductor, Shih Chien University Taipei, TAIWAN

2013: Mr. Timo Kotilainen, guest conductor (Finnish Navy Band)  Finnish Navy Band – Turku, FINLAND  GSU CENCIA event: lessons, master classes, rehearsal, and performance

2012: Mr. Johann Tilli, bass soloist  Noted Finnish opera singer – Espoo, FINLAND  GSU CENCIA event: lessons, master classes, rehearsal, and performance

2012: Mr. Harri Wessmann, guest composer  Noted Finnish composer – Helsinki, FINLAND  GSU CENCIA event: lessons, master classes, rehearsal, and performance
1.e.3.2 International forums:

DR. JAVIER ALBO

Conferences/forums:


DR. ROBERT AMBROSE

Conferences/lecture presentations:
October 2012: Music Conference Alberta – Red Deer, Alberta, CANADA Invited presenter of


DR. KATIE CARLISLE

International conferences and symposia:

30th International Society for Music Education World Conference on Music Education. 
Music Paedieia: From Ancient Greek Philosophers Toward Global Music Communities. 
Thessaloniki, Greece. July 20, 2012. Research Symposium Presentation. Title: 
Improvisation pedagogy and musical authenticity. Presentation with Drs. Patrick Freer, 
Martin Norgaard and David Hirschom (Georgia State University).

30th International Society for Music Education World Conference on Music Education. 
Music Paedieia: From Ancient Greek Philosophers Toward Global Music Communities. 
Thessaloniki, Greece July 18, 2012. Workshop presentation. Title: All jazzed up about 
Orff: Integrating Dixieland jazz in elementary and middle school music classes.

DR. MARVA CARTER

International conference:

“Removing the ‘Minstrel Mask’ in the Musicals of Will Marion Cook,” Hawaii International 
Conference On Arts and Humanities, January 13, 2006, Honolulu, Hawaii

LARA DAHL

International Conferences Presentation:

June 1, 2011 Accepted Performer: International Double Reed Society Conference International 
Conference Three Miniatures for Oboe and Piano – Hamilton Harty Ryan Shirar, piano 
Brigham Young University, Provo, UT

July 22, 2008 University of Redlands, Redlands, CA Accepted Recitalist: International Double 
Reed Society Conference International Conference Artist Recital with Sarah Ambrose, 
flute Works by Musgrave, Serebrier, and Shapiro Arizona State University, Tempe, AZ

June 28, 2013 Accepted Recitalist: International Double Reed Society Conference International 
Conference Artist Recital with Laura Brenes, horn Works by Arutiunian, Lane, Wilder and 
Fowler
DR. PATRICK FREER

International Conferences and Symposia:

Invited


Keynote Speaker: “100 Years of Music Educators Journal – Lessons for an International Profession”

Panel Presenter: “Problems and Possibilities for Academic Journals in the 21st Century”


Keynote Speaker: “The Boy’s Changing Voice: Problem or Opportunity?”

Workshop: “Laying the Foundation for Success During the Adolescent Voice Change


Respondent: “Foundations for Flow: A Philosophical Model for Studio Instruction” (K. Riggs)

Peer-Reviewed


Music Instruction in Schools” Observatoire Interdisciplinaire de Création et de Recherche en Musique. Québec City, Québec, Canada. November 2012


Symposium Chair: “Improvisation Pedagogy and Musical Authenticity” with Katie Carlisle, David Hirshorn and Martin Norgaard (Georgia State University)

Symposium Paper: “Improvisation Pedagogy and Musical Authenticity - Framing the Issues”

Research Poster: “Boys’ Vocal Music Experiences in Greek Secondary Schools” with Evita Simou (Music High School of Thessaloniki)

Research Poster: “Possible Selves and the Messy Business of Identifying with Career” with Dawn Bennett (Curtin University, Australia)


STUART GERBER

Presentation/performances at professional conferences:

Solo performance of Karlheinz Stockhausen’s Heaven’s Door at opening concert of the 2013 Percussive Arts Society International Convention (PASIC), estimated audience of 2500 percussionists

OLIVER GREENE


KATHRYN HARTGROVE

Conference:


Seminar:

American Lyric Diction Seminar at Escola de Música do Estado de São Paulo, Brazil: May 26-28, 2012.

DR. DEANNA JOSEPH

Conference:

October 2012: Lund International Choral Festival, Lund, Sweden Selected to be one of twenty presenters from ten different countries A Practical Guide to 19th -Century Choral-Orchestral Performance Practice

DR. KEN LONG

International Conference presentations:

November 1, 2012 Invited Performer/Presenter: 2012 Percussive Arts Society International Conference

Variations I (1958) – John Cage Bent Frequency contemporary chamber ensemble Austin Convention Center, Austin, TX


DR. MARK MCFARLAND

Conferences:

2014: “The Musical Mask in Pre-WWI England and France” at Music and War from the Napoleonic Era to World War I, Lucca, Italy

“Stravinsky’s Piano Roll Annotations from 1928” at the first annual conference of the Russian Society for Music Theory, Rimsky-Korsakov Conservatory, October 2013

“Stravinsky as Theorist: The Firebird and Petrushka” at Rethinking Stravinsky, Università degli Studi di Salerno, September 2012


DR. MARTIN NORGAARD

Conferences:

Conference Proceedings - International (Peer Reviewed)


Research Posters - International (Peer Reviewed)

Professional Presentations:

**International (Invited)**

“How learned patterns allow artist-level improvisers to focus on planning and interaction during improvisation.” International Congress on Music and Mathematics, Puerto Vallarta, Mexico, November 2014.

**International (Peer Reviewed)**


**CHESTER PHILLIPS**

Presentations:

2013, Rauman Poikasoittokunta (Rauma Youth Wind Band) – Rauma, FINLAND
Presentation/Workshop for Rauma Youth Band during their visit to the United States – “American Marching Band and Tips for Pageantry Arts

2012, Hawaii International Conference on Arts and Humanities (Honolulu, HI) Invited presentation on the paper The Wind Works of Kristin Kuster
DR. MARIE SUMNER LOTT

International conference:

“Bringing Opera into the Living Room and the Countryside into the City: Nineteenth-Century Arrangements for Domestic Chamber Musicians” 19th Congress of the International Musicological Society, Rome (July 2012).


DAVID VANDERWALKER

Presentations:

2015 Invited Presenter, Conducting Faculty Collaboration, Kenyatta University (Nairobi, Kenya) Invited Clinician, Music Teacher Professional Development & Curriculum Development

Invited Presenter, Music For All Summer Symposium (Muncie, IN) “Foundations for Wind Band Clarity, Parts 1-3.” “Master Teacher Mentor Collaboration” “Education vs. Competition, Master Teacher Round Table Panel Discussion”

Invited Presenter, Music Teacher Professional Development (Nairobi, Kenya) Conducting Faculty Collaboration, Kenyatta University in Nairobi, Kenya (May, 2014) Presenter, Hawaii International Conference on the Arts & Humanities (Waikiki, HI)

Presenter, Music Teacher Professional Development (Tokyo, Japan) Presenter, Music Teacher Professional Development (Fujyama, Japan) Presenter, Music Teacher Professional Development (Fukushima, Japan)

2012 Presenter, Midwest Clinic - International Band and Orchestra Conference (Chicago, IL) “Rehearsal Lab: Quantifying the Subjective for Effective and Efficient Rehearsals”

Presenter, Music For All Summer Symposium (Muncie, IL) “Master Teacher Roundtable, Master Teacher/Mentor Lounge” “Literature and Materials for the 21st Century Music Educator” “Foundations for Wind Band Clarity”
DR. GORDON VERNICK

Presentations:

Cape Town, South Africa March 12-21, 2014  Jazz Education Workshop at Groote Schuur HS
March 14-15 Residence at UCT March 17-18

International Trumpet Guild Conference Grad Rapids, MI 6/11-14/13  Host for all ITG Jam
Sessions, Adjudicator for College Jazz Trumpet Soloist Competition

International Trumpet Guild Conference Columbus State University, Columbus, GA 5/23/12
Conductor of Joe Gransden Jazz Orchestra and also a performer: main concert venue
1.e.3.3: Programs for Foreign Students:

**W. DWIGHT COLEMAN**
Developed international exchange agreements between GSU School of Music and Renmin University in Beijing, China; University of Macedonia in Thessaloniki, Greece; Shih Chien University in Taipei, Taiwan and Hong Kong Baptist University Department of Music, Hong Kong – pending agreement with the South African College of Music, University of Cape Town, South Africa – 2012-2015

Site evaluator and consultant for the first Bahamas Opera Festival, Nassau, Bahamas, September 5-8, 2013

Site evaluator and consultant for the Lefkas Music July festival, Lefkada, Greece, October 16, 2013

Program Director for an exchange agreement between Georgia State University School of Music and the University of Macedonia School of Arts, Thessaloniki, Greece, October, 8-17, 2013

**CHRISTOS GALILEAS**

**Artistic Director:**
Artistic director at the “Dimitria” International festival in Greece since the fall of 2002

**Board Member:**
Member of Board of Directors of State Orchestra of Thessaloniki

**KATHRYN HARTGROVE**

**Artistic Director:**
Artistic Director of FIO Americas, 2012-present

Artistic Director of La Musica Lirica Opera Festival, Italy, 2000-2012

**Festival Invitations:**
Invitation to teach at the Saarburg International Music Festival and Music School; Luxembourg: Summer 2015.
1.e.4.1 Contribution to International Studies:

DR. JAVIER ALBO

Articles and Program Notes:

2012-ongoing: Program notes for several concerts in the U.S.A. and Spain, including concerts by the Orquesta y Coro Nacional de España.


DR. ROBERT AMBROSE

Guest Clinic/teaching:

March 2013: Finland International Wind Conducting Workshop – Rauma, FINLAND Contracted as distinguished artist/conductor to run the first-ever International Wind Conducting Workshop as part of the 2013 National Wind Music Festival of Rauma in Finland.

July 2012: 2nd Hong Kong International Wind Conducting Workshop – HONG KONG Featured international artist teacher/clinician.

July 2011: Covenant of Holy Infant Jesus School Band – SINGAPORE Invited guest clinician for one-day camp.

Kranji Secondary School Band – SINGAPORE Invited guest clinician for one-day camp.

Raffles Academy School Band – SINGAPORE Invited guest clinician for one-day camp.

Bedock View Secondary School Band – SINGAPORE Invited guest clinician for one-day camp.

Inaugural Hong Kong International Wind Conducting Workshop – HONG KONG Featured international artist teacher/clinician.

Adjudication:


February 2012: Optimist Band Festival – Winnipeg, Manitoba, CANADA Guest adjudicator for one-week competitive music festival.

February 2011: Alberta Invitational Band Festival – Edmonton, Alberta, CANADA Guest
adjudicator for one-week competitive music festival.

DR. JAN BAKER

Grants received to present performances internationally and locally:
Festival Internacional Cervantino, Bent Frequency awarded $40,000 by Conaculta Mexico to present Ricardo Zohn-Muldoon’s Comala at the International Cervantino Festival, Guanajuato, Mexico, July 1, 2013

Fiestas de Octubre, Bent Frequency awarded $8,500 by Conaculta Mexico to present Ricardo Zohn- Muldoon’s Comala at the Fiestas de Octubre, Guadalajara, Mexico, July 1, 2013

Mid Atlantic Arts, co-investigator, in partnership with the NEA and the Andrew C. Mellon Foundation (USArtists International), Bent Frequency awarded $8100 to present Ricardo Zohn-Muldoon’s Comala at the International Cervantino Festival, July 1, 2013

Culture Ireland/Imagine Ireland Grant, principle investigator, awarded 2,000 Euro grant to host Irish artist/performer Jennifer Walshe and perform her opera, XXX_Live_Nude_Girls!!! and the world premiere of Atlanta 2089, (2011/12 season), March 2011

Masterclasses:
Aichi Prefectural University of Fine Arts and Music, guest artist masterclass, Nagakute, Japan, May 28, 2014

Kunitachi College of Music, guest artist masterclass, Tokyo, Japan, May 26, 2014

Hochschule für Musick Nürnberg, guest artist masterclass, Nuremberg, Germany, May 10, 2014

DR. RAFFI BESALYAN

2015 Master Class for Takatsuki Music Association

2014 Master Class at Ameropa International Music Festival

Master Class for Detroit School of Arts Master Class for Asbury University Master Class for Sakamoto Piano Accademy Master Class for Takatsuki Music Association

Osaka, Japan Prague, CR Detroit, MI Wilmore, KY Tokyo, Japan Osaka, Japan

2013 Yamaha Japan “World Professors” Master Class Series, Osaka, Japan

Sakamoto Piano Accademy Lecture/ Master Class, Tokyo, Japan

Master Class at UBC, Vancouver, BC
DR. KATIE CARLISLE

Journals:


W. DWIGHT COLEMAN

Masterclasses:

Master Class Clinician, University of Macedonia School of Music, Thessaloniki, Greece, October 15, 2013

Master class clinician, Hong Kong Baptist University, Hong Kong, China, May, 2014

Keynote speaker and master class clinician, International Symposium on Eastern and Western vocal Aesthetics, “Vocal Pedagogy and the importance of Diction and Text in Performance,” Shih Chien University, Taipei, Taiwan, May, 2014

Master class clinician, Lefkas Music July Festival, Lefkada, Greece, July 10-20, 2014

CARROLL FREEMAN

Adjudication:

Adjudication: Event: Bauru Atlanta Festival das Americas Dates: May 16 and 17, 2013

DR. PATRICK FREER

International publications (Journals):


Dissertation Supervision Committee:

External Appraiser:

External Appraiser. University of Western Sydney (Australia).

CHRISTOS GALILEAS

Adjudicator:

Chairman of Young Artists Competition, Music Society of Macedonia, Greece (2013)

Masterclasses:

North City Conservatory of Thessaloniki, Greece (2014)

University of Macedonia, Thessaloniki, Greece (2013)

Yerevan State Conservatory, Armenia (2013)

State Conservatory of Thessaloniki, Greece (2013)

DR. SERGIO GALLO

Lecture Recitals:

Topic: Twentieth-Century Piano Music Location: University of Stavanger, Norway

Date: November 20, 2012

Guest teaching:

Festival: Orfeo Music Festival Location: Vitipeno, Italy Date: July, 2015

Festival: Study Music Abroad in Italy Location: Alessandria, Torino Date: May, 2015

Festival: Música das Esferas Location: Bragança Paulista, Brazil Activities: Masterclass and Solo Recital Date: July, 2008, July 2011, July 2012

Masterclasses:
Jenna Martenen, Finland Masterclass (Sponsored by the Chopin Society of Atlanta): March 24, 2014

Andre Loss, University of Rio Grande de Sul, Brasil Masterclass: February 11, 2014

Hajdi Elsezer, Musikhochschule Detmold, Germany. Class and recital: March 26 and 27, 2013


Tatui Conservatory, SP, Brazil Date: October 10, 2014

A Minor Piano Studio, Broomfield, CO Date: May 29, 2014

Universidade do Sagrado Coracao, Brazil Dates: May 14 and 16, 2013

Musikschule Lenze, Herford, Germany Date: November 18, 2012

University of Gothenborg, Sweeden Date: November 25, 2012

State University of Sao Paulo, Brazil Date: May 8, 2012

State University of Campinas, Brazil Date: May 9, 2012

Universidade Federal do Rio Grande do Norte, Brazil Date: May 10, 2012

Universidade Federal do Rio Grande do Sul, Brazil Date: May 12, 2012

STUART GERBER

Masterclasses:

2014: Master class at the Hochschule fur Musik Nuremberg

2013: Master class at the Universidad de Guanajuato, Mexico

KATHRYN HARTGROVE

Masterclasses:

Master class at Universidade Federal de Uberlandia, Brazil: October 29, 2014.

Master class at Universidade Federal de Minas Gerais, Belo Horizonte, Brazil: October 28, 2014.
Master class at Universidade Federal de Rio de Janeiro, Brazil: October 27, 2014.

Master class at Universidade Federal de Grande de Norte; Natal, Brazil: October 24, 2014.

Master class at Universidade Estadual de Campinas, Brazil: October 23, 2014.

Master class at Universidade Estadual de São Paulo, Brazil: October 22, 2014.

Master classes at the Universidade do Sagrado Coração in Bauru, Brazil; May 17-18, 2013.

Master class in Novafeltia, Italy during the La Musica Lirica Festival, July 18, 2012.

Master class at Universidade Estadual de São Paulo, Brazil: June 5, 2012.

Master class at Universidade Estadual de Campinas, Brazil: June 4, 2012.

Scholarly Work:

Śpiewnik domowy (Songbook for Home Use) by Stanislaw Moniuszko Continued work on this significant project with the intent to publish in collections beginning in January 2016. Received a summer research grant for this project, 2014.

DR. DEANNA JOSEPH

Competition:

La Florilège Vocal de Tours, Tours, France Conductor, Georgia State University Singers Georgia State University Singers compete in this international choral competition Placed second overall, Mixed Choir Category Deanna Joseph winner; conducting prize

DR. KEN LONG

Performances:

2015: Festival of New Music from Mexico Bent Frequency Works by Juan Trigos and Juan de Dios Magdaleno Kopleff Recital Hall, Georgia State University

TANIA MAXWELL-CLEMENTS

Performances:

2012 Invited to perform two original, commissioned works at the International Saxophone Congress in St. Andrews, Scotland with Dr. Jan Baker (saxophone). July 12th.

DR. MARTIN NORGAARD

Residencies: International


Guest Lecturer, “Ephemeral phenomenon: Investigating cognition behind musical improvisation from historical, quantitative, qualitative, and computer modeling perspectives.” The Centre of Functionally Integrative Neuroscience (CFIN), Aarhus, Denmark, September 2013.


International Interviews:

“Die Rolle des Improvisators wird untersucht” by Michael Rüenberg, aired on ARD Radiofestival (Germany), August 20, 2013.

“Eindrucke von Musikkonferenzen in Oxford und Atlanta” by Michael Rüenberg, aired on WDR 3 (Germany), May 15, 2013.

KAY PASCHAL

Voice teacher/masterclass clinician:

La Musica Lirica, Novafeltria, Italy, July 2012

Festival of International Opera, Campinas, Brazil, July 2013

CHESTER PHILLIPS

Masterclasses:
2014: MASTERCLASS

Rauman Musiikkiopisto (Rauma Music School) – Rauma, Finland  Lead a group lesson with three French horn students on brass pedagogy and musicianship.

2013: CLINIC


Adjudication:

Drum Corps Japan, National Championship, Yokohama, Japan - Music Brass (11/24/2013)

DR. MARIE SUMNER LOTT

Publications:

*Journal of the Royal Musical Association* 137/2 (November 2012): 243-305.  *awarded the ASCAP Deems Taylor Award for an outstanding article on concert music, 2013*


Prefaces and Editions:


DR. ROBERT THOMPSON

Performance:

Instrumental Music


DAVID VANDERWALKER

Clinics:
(Nairobi, Kenya) 2014 Invited Clinician/Conductor, Rauman Poikasoittokunta (Rauma Youth Wind Band) – Rauma, Finland

“Relative Effectiveness of Three Instructional Conditions on Expressive Performance Among Seventh-Grade Wind Band Students” 2013 Clinician, Rauman Poikasoittokunta (Rauma Youth Wind Band) – Rauma, Finland

2014 Invited Clinician/Conductor, Rauman Poikasoittokunta (Rauma Youth Wind Band) Rauma, Finland

2013 Clinician/consultant, Midwest International Band & Orchestra Clinic preparation, Clear Creek High School (TX)

DR. GORDON VERNICK

Performances and Masterclasses:

Performances and Master Classes in Capetown, South Africa March 18-22, 2013 University of Capetown: Master Class and lessons 3/18 University of Capetown: Master Class 3/19

Invited performance of GSU Jazz Band at the Jazz Education Network (JEN) International Conference, Atlanta, GA January 5, 2013. Accepted through blind panel.

Invited performance of Rialto Jazz Youth Orchestra Combo I (RYJO) at the JEN International Conference Atlanta GA, January 5, 2013. Accepted through blind panel.

Cape Town, South Africa March 12-21, 2014 Jazz Education Workshop at Groote Schuur HS March 14-15 Performance at the Lyra March 17 Performance at the Crypt March 18

Performances in Capetown, South Africa March 2013 Performance: Jazz at the Nassau Theater 3/17 Performance at Asoka (music venue in Capetown) 3/19 Performance at Mahogany Room: Capetowns’s Premier Jazz Venue 3/20 Performance at Mahogany Room: Capetowns’s Premier Jazz Venue 3/21

International Trumpet Guild Conference Columbus State University, Columbus, GA 5/23/12 Featured conductor of and and performer with the Joe Gransden Big Band
1.e.4.8: Success in recruiting top international faculty and students:

W. DWIGHT COLEMAN
Junbo Zhou, received Atlanta Opera Guild Vocal Scholarship and winner of Senior Men, Georgia NATS competition

KATHRYN HARTGROVE
Cleyton Pulzi, Brazilian tenor, was cast in Le nozze di Figaro in Rio di Janeiro at the Teatro Municipal, Winner of Atlanta Music Clubs award. Winner of the Atlanta Opera Guild Scholarship. Just became a managed singer in Europe, the U.S.A. and Canada as well as South America.

Thiago Soares performed the role of Schmidt in Werther with the Teatro São Pedro in São Paulo, Brazil; November 2012.

Thiago Soares performed the role of Matteo in Violanta with the Teatro Municipal in São Paulo, Brazil; October 2012. He also performed the role of Nemorino in Elisir d’amore with the Teatro São Pedro in São Paulo, Brazil; September 2012.

Thiago Soares sang in a gala concert in the Sala São Paulo, Brazil; July 2012. He also sang a gala concert in the Campos do Jordão International Music Festival in Brazil; June 2012
APPENDIX P. FIVE-YEAR LEARNING OUTCOMES AND SUCCESS MEASURES
**Georgia State University**

**Assessment Data by Section**

**2012-2013 CTW Music**

As of: 8/31/2013 01:19 PM EST

(Includes those Action Plans with Budget Amounts marked One-Time, Recurring, No Request.)

**Mission / Purpose**

The mission of critical thinking in the School of Music is to provide students the skills to identify, interpret, analyze and evaluate arguments and claims about music. Because the School of Music offers curricula in a variety of areas of concentration in music, critical thinking has been approved as the desired method of learning and writing in the following areas: 1) the theoretical understanding of music, 2) music in historical and cultural contexts, 3) the use of technology in creating, performing and listening to music, 4) the individual and collective performance of music, 5) the composition and improvisation of music, 6) the conducting of music, 7) the processes of educating others about music, and 8) the development of careers in music. Critical Thinking through Writing (CTW) in music can be defined as the written interpretation, analysis, and evaluation of the knowledge, the performance, and the creative, technical and instructional skills associated with music.

**Goals**

**G 1: Applicability of Music**

Using creative, interpretive, and analytical methods students of music will be able to demonstrate an understanding of the applicability of music relative to its professional, social, cultural and cognitive significance. In the two world music courses (MUS 4820: Summer 2012 and Fall 2012) and the music history course (MUS 4810 Spring 2013) that are being assessed the overall goal will be achieved through the implementation of a three part assignment: (1) a proposal for a research paper, an outline for the paper, and an annotated bibliography, (2) a draft of the research paper, and (3) the final paper (a revision of the draft and the additional of more critical thinking). Students are provided a rubric designed specifically to accompany the draft of the research paper and a rubric to designed to accompany the final revised paper with emphasis placed on critical thinking. All three CTW instructors agreed to require the same three-part assignment so that methods of assessment would consistent and therefore the result from one semester to the next in the two courses would more accurately reflect how students where understanding the critical thinking components of the assignment and completing the required tasks based on the quality of their work. In the world music course two of the eight components of the CTW research project and rubric are discussed in this report: Analysis of Data and Synthesis of Personal Findings (referred to as Personal Findings Supported by Scholarly Research on the rubric). This research paper should be based on fieldwork conducted on some aspect of music discussed in class or on the music of a culture of the student’s choice, with the instructor’s approval. in the music history course the required research paper should be based on some aspect (style, composer, composition, etc.) of Western European or American art music. The instructor for the music history course created a rubric for her class based on the basic components found on the rubric used in the world music class. I will provide information on one of the four components of the CTW research project and rubric for music history. This component is Critical Thinking in the Content of the Paper and it primarily includes that which is emphasized in the Analysis of the Data and the Synthesis of Personal Findings section of the world music rubric. Therefore this report of assignments in all three classes assess essentially the same critical thinking components. Syllabi for the Summer 2012 and Fall 2012 world music courses (MUS 4820) and the Spring 2013 music history course (MUS 4810) are located in the Document Management section of this report. Also located in the same section are the three rubrics used in the world music course, the: (1) proposal and annotated bibliography, (2) draft of the paper, and (3) final revised version of the paper. A single rubric was used in the music history course. It was designed to be used for the first version of the paper and revision.

**Student Learning Outcomes/Objectives**

**SLO 1: Analysis of the Data (G: 1) (M: 1)**

Students should be able to (1) show evidence of the analysis of music and/or song text, or historical or cultural data, or comparative research, (2) explain the synthesis of data and (3) explain the results of the analysis.

**SLO 2: Synthesis of Personal Findings Supported by Scholarly Research (G: 1) (M: 1)**

Students should be able to demonstrate the ability to (1) synthesize personal findings and (2) show with proper citations that cultural and/or historical research and data are supported by scholarly sources.

**SLO 3: Critical Thinking in the Content of the Paper (M: 2)**

This outcome/objective is specific to the Music History course. Upon the completion of this assignment students should be able to demonstrate the ability to: 1) clearly state the objective and point of view of the author (student), (2) examine musical features beyond mere description of the piece, (3) appropriately choose examples that demonstrate the primary goal of the paper, (4) connect musical observations/examples to historical or cultural observation in ways that demonstrate critical thinking, and (5)
show that the analysis of music and synthesis of data are presented in a clear and logical progression from the thesis to the conclusion.

**Measures, Targets, and Findings**

**M 1: Rubric for Research Paper (O: 1, 2)**

The revised research paper is the third and final component of a three-part critical thinking through writing assignment. The two parts that precede the revised paper are (1) the research proposal with an outline and an annotated bibliography and (2) the draft of the research paper. The instructor provides comments on the research proposal, outline, and annotated bibliography concerning the scope and applicability of the proposed topic and research objective(s). The instructor provides detailed comments on drafts of the paper concerning the use (or lack thereof) of adequate supporting scholarly research, the organization of the paper, how the proposed primary objective is being addressed, the relevance of the sections on personal findings and concluding thoughts, and the use of citations in the body of the paper and the works cited section. The CTW component of the Revised (or final) Research Paper is graded on a rubric. The rubric is composed of eight components, five of which have been identified as significant to critical thinking for this assignment. These components are (1) Central Position and Primary Objective - CTW, (2) Methodology, Concepts, and Theories of Inquiry - CTW, (3) Organization of Data, (4) Context of Data and Scholarly Support, (5) Analysis of Data - CTW, (6) Personal Findings Supported by Scholarly Research - CTW, (7) Relevance and Implications in Concluding Thoughts - CTW, and (8) Writing Style and Quality of Communication. Up to twelve (12) points can be earned in each of the eight sections and up to four (4) points for an appropriate title for the paper. A maximum of one hundred points (100) can be earned for the revised critical thinking research paper. Assessment data for each of the five CTW components listed on the rubric are provided in the corresponding target/findings section. The 2012-2013 CTW report will focus on target figures for two components of the rubric: "Analysis of the Data" and "Personal Findings Supported by Scholarly Research" (referred to in this report as "Synthesis of Personal Findings Supported by Scholarly Research"). See the following attachments in the Document Management section for specific findings in each semester: 1) Comparison of Composite Scores - Fall 2011, and Summer 2012 2) World Music MUS 4820 Findings Fall 2011. 3) World Music MUS 4820 Findings Sum 2012, Central Position and Primary Objective - Differential = +0.5, Methodology, Concepts and/or Theories of Inquiry - Differential = -1.5; Organization of Data - Differential = -1.1; Context of Data and Scholarly Support = Differential = + 0.6; Analysis of Data - Differential = +0.1 Personal Findings Supported by Scholarly Research - Differential = +0.3 Relevance and Implications of Concluding Thoughts - Differential = +0.2 Writing Style and Quality of Communication - Differential = +0.2 Sum 2010 to Fall 2011 - Overall Differential = -0.1 In conclusion, though the comparison of the findings from Fall 2011 to Summer 2012 show a differential of -0.1, a comparison of the individual components identified on the rubric demonstrate an increase in 6 of the 8 components. A comparison of the findings from Fall 2011 to Summer 2012 in the two components to be assessed for the 2012-2013 report shows an increase in the section entitled "Analysis of Data" of 0.1 and in the section on the rubric called "Personal Findings Supported by Scholarly Research" it shows an increase of 0.3. The total increase of 0.4 between the two sections is significant though not major. I think this shows some improvement on the part of the students in their area of analyzing the data (evidence of the analysis of music or historical and cultural data, and the synthesis of this data accompanied by a clear explanation) and in the area of providing personal findings to support scholarly research (evidence that personal findings and cultural/historical research and data are supported by scholarly sources with proper citations). Since target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing finding from one semester to the next, the comparison of the Fall 2011 and Summer 2012 findings show that the target figure was missed by 0.1 points. Included in the Document Management Section is the rubric entitled Final Rubric Findings - Fall 2012 for the World Music course taught by another instructor. Because this is the first semester findings data were submitted by the instructor of this class I am including the rubric only. No comparison data is available yet for this instructor's CTW courses.

Source of Evidence: Written assignment(s), usually scored by a rubric

**Target for O1: Analysis of the Data**

The target score for Analysis is 11.4, representing an increase of 0.5. (Target figures will be deemed as "met" if there is an increase of at least 0.5 when comparing 2013 to 2014 findings.)

**Findings 2012-2013 - Target: Partially Met**

A comparison of the findings from Fall 2011 to Summer 2012 in the two components to be assessed for the 2012-2013 report shows an increase in the section entitled “Analysis of Data” of 0.1. This does not demonstrate enough improvement on the part of the students in their area of analyzing the data (evidence of the analysis of music or historical and cultural data, and the synthesis of this data accompanied by a clear explanation). Since target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing finding from one semester to the next, the comparison of the Fall 2011 and Summer 2012 findings show that the target figure was missed by 0.4 points. The following achievements should be noted concerning the objective called "Analysis of Data" 1) 75 percent of the students (9 out of 12) demonstrated a mastery of this component. 2) 25 percent of the student (3 out of 12) demonstrated a competency of this component. (Solely based on these figures the target of 25 percent showing a mastery of the component was exceeded threefold.)

**Target for O2: Synthesis of Personal Findings Supported by Scholarly Research**

The target score for "Synthesis of Personal Findings" is 10.9, representing an increase of 0.5. (Target figures will be deemed
Reporting

Details of Action Plans for This Cycle (by Established cycle, then alpha)

Determining the Effectiveness and Value CTW Assignments in Music

The School of Music believes that these CTW assignments will lead to improvements in the quality and depth of student critical thinking and writing. Professors for CTW courses will collect examples of research papers exhibiting effective, less effective, and ineffective critical thinking for students to view. (Of course the anonymity of student's work will always be maintained.) The action plan for the School of Music is to determine the effectiveness and value of the assignments and rubrics in the two CTW courses currently taught. In World Music (MUS 4820), anonymous samples of student papers of each component of the three part assignment (1. proposal/outline and annotated bibliography; 2. the draft of the research paper, and 3. final revised research paper) will be placed online through Desire2Learn to serve as reference guides.

Established in Cycle: 2009-2010
Implementation Status: Finished
Priority: High

Implementation Description: Plans are to review and compare student work in each component of the three part CTW project assignment. The purpose of this comparison is to determine if the objectives of each assignment were clear to the majority of students and if the student papers adequately reflected the use of critical thinking. A student survey will be administered to students concerning the value of the assignment and rubrics in music research. Students will be allowed to make suggestions for possible changes to both.

Responsible Person/Group: The departmental ambassador with the assistance of the additional faculty member who is teaching a CTW course will be responsible for gathering student responses and compiling the results.

Continued Use or Rubrics and More Departmental CTW Meetings

The plan for 2013 - 2014 will be to continue using the current rubrics (draft and final revised rubrics) for the course. The components on the rubric used in the music history course may be reviewed so that more specific outcomes/objectives can be measured. As the ambassador, I will continue to monitor the progress of students from one semester of one year to a semester of the previous year. I think comparisons of classes of similar sizes during the regular academic year will yield the most usable data. Plans are also to continue to discuss the assignments and rubrics with instructors teaching the same CTW world
music course as well as the other CTW course in music history.

**Established in Cycle:** 2010-2011  
**Implementation Status:** Finished  
**Priority:** High  
**Implementation Description:** Plans are to have a meeting with the CTW instructors on how to better emphasize to students the value of the two specific outcomes/objectives (Analysis and Synthesis) in the area of critical thinking. This should result in improvement in these two components of the research project.  
**Responsible Person/Group:** Oliver Greene  
**Additional Resources:** None  
**Budget Amount Requested:** $0.00 (no request)

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**Action Plan for CTW Music Courses for 2013-2014**

The action plan for ctw music courses for the 2013-2014 year is two fold: 1) To provide further training for the three faculty members, in addition to myself, in the areas of music history and world music who will be teaching the two ctw courses offered at the School of Music. Currently, one instructor of the CTW music history course and two instructors of the CTW world music course have students do a research paper for the class. The music history instructor required that the students do the three part assignment (1. research proposal with an outline and an annotated bibliography, 2. draft of the research paper, 3. final revised paper) and provided students her own rubrics for the first version of the paper and revision of the paper. The instructor in the second section of the world music course used the rubric I provided in her course. This instructor provided me with a final rubric showing how students ranked in each of the sections/components of the rubric. This information is now available in this report. Plans are to help this instructor compile data that can be compared to that submitted on this report so that a comparison of the students progress can be demonstrated. 2) Plans are to again compare findings in the two components areas entitled Analysis of Data and Synthesis of Personal Findings Supported by Scholarly Research. I will continue report findings in these two areas because the improvement shown i was not significant enough in one class and because this was the first time numerical data was presented for the other two CTW courses. Plans are to continue to discuss the use of the rubrics to gather student assessment information for the purpose of reporting on these two objectives for the 2013-2014 CTW report. Target figures for the Action Plan for 2013-2014 in the areas as Analysis, Synthesis of Personal Findings and Critical Thinking in the Content" are as follows: 80% of students should exhibit at least a low level of competency (7) 40% of students should exhibit competency (8 to 9) 25% of students should exhibit a mastery (10 to 12 on rubric)

**Established in Cycle:** 2011-2012  
**Implementation Status:** Planned  
**Priority:** High  
**Implementation Description:** One additional training session will be held with the CTW instructors to discuss how greater emphasis can be placed on quality of student work in the two components areas entitled Analysis of Data and Synthesis of Personal Findings Supported by Scholarly Research that will be re-examined in the 2013-2014 report.  
**Responsible Person/Group:** Oliver Greene - CTW Ambassador - School of Music  
**Budget Amount Requested:** $0.00 (no request)

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**Emphasis on Analysis of Data**

Because the target was not met, additional emphasis will be placed on the students ability to demonstrate evidence of the analysis of music or historical and cultural data, and the synthesis of this data accompanied by a clear explanation.

**Established in Cycle:** 2012-2013  
**Implementation Status:** Planned  
**Priority:** High  
**Relationships (Measure | Outcome/Objective):**  
- **Measure:** Rubric for Research Paper  
- **Outcome/Objective:** Analysis of the Data  
**Implementation Description:** Additional discussion of these component of the rubric and its relevance to the research project.  
**Projected Completion Date:** 05/2013  
**Responsible Person/Group:** CTW Ambassador

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**Emphasis on Personal Findings Supported by Scholarly Research**

Because the target was only partially met, additional emphasis will be placed on the student's ability to demonstrate evidence that personal findings and cultural/historical research and data are properly synthesized and supported by scholarly sources with proper citations.

**Established in Cycle:** 2012-2013  
**Implementation Status:** Planned  
**Priority:** High  
**Relationships (Measure | Outcome/Objective):**  
- **Measure:** Rubric for Research Paper  
- **Outcome/Objective:** Synthesis of Personal Findings Supported by Scholarly Research  
**Implementation Description:** Additional emphasis will be placed the significance of this component to the assignment and in the area of critical thinking in general.
Analysis Questions and Analysis Answers

CTW Reflection 1: Achievements - What were the major CTW accomplishments in your program for this academic year? How do these relate to the Action Plans that you specified last year?
The major CTW accomplishment in the School of Music for the 2012-2013 academic year are as follows: 1) For the first time assessment data was submitted by each CTW instructor. 2) The first formal CTW workshop/meeting was held at the beginning of the Fall 2012 semester. As the CTW ambassador for the School of Music, I reviewed the goals and objectives of the CTW initiative as they relate to the Quality Enhancement Plan for the University. We discussed the specific three-part assignment and reviewed the rubrics and the type of data that is requested for the annual CTW report.

CTW Reflection 2: Assessment - What, if any, improvement in critical thinking among students have you been able to discern in a given class and/or over time from the entry level to the exit class?
Because emphasis in both music CTW courses is on the ability to analyze data, interpret it, and support personal findings with scholarly research, instructors have noticed a significant improvement in how students critique data related to music and how they express this critically from the first phase of the three-part assignment to last phase and from one semester of a CTW course to the next. Students have a better understanding of the assignment the second time they take a CTW course and do better on the assignment.

CTW Reflection 3: Needs - What areas of CTW in your program still need development? What aspects of the implementation of CTW have been problematic? What assistance might you need to address those areas?
There are no major areas of needs concerning CTW in the School of Music. All instructors of the courses have a better understanding of the CTW initiative, the value of the assignment, and why the data is of value to the university for the report.

CTW Reflection 4: Overall Reflection - What have been the primary changes or impact of CTW on your academic program, and on the students and faculty involved in this initiative? What changes has your department made to the CTW initiative since last year's CTW Assessment Report?
Concerning the impact of CTW, instructors of the courses generally agree that the quality of student papers has improved tremendously. The rubrics provide a more concrete guideline for students. As a results our music students are also thinking more critically about the repertoire they perform. The department as a whole has not made any additional changes to the CTW initiative since last year's CTW assessment report. There has however been more participation and support from faculty concerning the initiation.

ACADEMIC PROGRAM QUESTION 1:
What changes in the assessment process has your degree program made since last year's assessment report? (e.g. revised learning outcomes, measures, targets, etc.) Why were these changes made? What changes and improvements in the assessment process will you make in the coming academic year?
Since last year's report the CTW initiative in the School of Music has decided to focus more on the findings associated with two specific outcomes/objectives: Analysis of Data and Synthesis of Personal Findings with Scholarly Support. The report in previous years was too broad and there was an attempt to cover too much information in the report. By identifying two major objectives for the report, the data presented in the report better informs the reader/observer of progress made relative to specific learning objectives. Since this was the first year that data was reported specific to the two learning objectives more time (an additional academic year) is needed to adequately assess student improvement. This will also allow for more uniformity concerning the data which is included in future reports.

ACADEMIC PROGRAM QUESTION 2:
What is the impact of the data obtained from assessment findings on your educational degree program? What changes and improvements to your educational program will be made based on this year's assessment data? (e.g., revised curriculum, courses, sequence, etc.) If changes to curriculum or courses are made for other reasons, please explain.
At the moment the department does not foresee the need to make changes to the curriculum based on findings of the CTW report. However, discussions have been made concerning the possibility of making other core courses CTW courses in the future.
Mission / Purpose

The mission of Critical Thinking in the School of Music is to provide students the skills to identify, interpret, analyze and evaluate arguments and claims about music. Because the School of Music offers curricula in a variety of areas of concentration in music, critical thinking has been approved as the desired method of learning and writing in the following areas: 1) the theoretical understanding of music, 2) music in historical and cultural contexts, 3) the use of technology in creating, performing and listening to music, 4) the individual and collective performance of music, 5) the composition and improvisation of music, 6) the conducting of music, 7) the processes of educating others about music, and 8) the development of careers in music. Critical Thinking through Writing (CTW) in music can be defined as the written interpretation, analysis, and evaluation of the knowledge, the performance, and the creative, technical and instructional skills associated with music.

Goals

G 1: Applicability of Music
Using creative, interpretive, and analytical methods students of music will be able to demonstrate an understanding of the applicability of music relative to its professional, social, cultural and cognitive significance. The overall goal will be achieved through the implementation of a three part assignment: (1) a proposal for a research paper, an outline for the paper, and an annotated bibliography; (2) a draft of the research paper, and (3) the final paper (a revision of the draft and the additional of more critical thinking). Students are provided a rubric designed specifically to accompany the draft of the research paper and a rubric to designed to accompany the final revised paper with emphasis placed on critical thinking.

Student Learning Outcomes/Objectives

SLO 1: Analysis (G: 1) (M: 1)
Evidence of analysis of music and/or song text, or historical or cultural data, or comparative research

SLO 1: Proposal for Research Paper Assignment (M: 1)
Course: World Music MUS 4820 This research paper should be based on fieldwork conducted on some aspect of music discussed in class or on the music of a culture of the student's choice, with the instructor's approval. The "Critical Thinking through Writing" component of the research paper will be graded on a rubric that will be provided to each student. The first part of this three-part assignment is to write a proposal for a research paper, an outline for the paper, and an annotated bibliography.

SLO 2: Synthesis of Personal Findings (G: 1) (M: 1)
Students will demonstrate the ability to synthesize (1) data gathered from scholarly sources and (2) the results or concluding thoughts drawn from such data

SLO 3: Central Position and Primary Objective (M: 1)
Evidence that the central position and primary objective can maintained throughout the research of a topic of music from a cultural or historical perspective.

SLO 4: Methodology, Concept, and Theories of Inquiry (M: 1)
Evidence of the use of methods, concepts, or theories of inquiry appropriate research in music from a cultural or historical perspective

SLO 5: Relevance of Research in Concluding Thoughts (M: 1)
Students will demonstrate the ability to express in written form the current relevance of their specific research on a cultural or
historical perspective of music and raise related topics for future research on the subject.

**Measures, Targets, and Findings**

**M 1: Rubric for Research Paper (O: 1, 1, 2, 3, 4, 5)**

The revised research paper is the third and final component of a three-part critical thinking through writing assignment. The two parts that precede the revised paper are (1) the research proposal with an outline and an annotated bibliography and (2) the draft of the research paper. The instructor provides comments on the research proposal, outline, and annotated bibliography concerning the scope and applicability of the proposed topic and research objective(s). The instructor provides detailed comments on drafts of the paper concerning the use (or lack thereof) of adequate supporting scholarly research, the organization of the paper, how the proposed primary objective is being addressed, the relevance of the sections on personal findings and concluding thoughts, and the use of citations in the body of the paper and the works cited section. The CTW component of the Revised (or final) Research Paper is graded on a rubric. The rubric is composed of eight components, five of which have been identified as significant to critical thinking for this assignment. These components are (1) Central Position and Primary Objective - CTW, (2) Methodology, Concepts, and Theories of Inquiry - CTW, (3) Organization of Data, (4) Context of Data and Scholarly Support, (5) Analysis of Data - CTW, (6) Personal Findings Supported by Scholarly Research - CTW, (7) Relevance and Implications in Concluding Thoughts - CTW, and (8) Writing Style and Quality of Communication. Up to twelve (12) points can be earned in each of the eight sections and up to four (4) points for an appropriate title for the paper. A maximum of one hundred points (100) can be earned for the revised critical thinking research paper. The findings listed below do not include target figures. However the list does include comparative numerical data to show the change in assessment scores from Summer 2010 to Fall 2011. Assessment data for each of the five CTW components listed on the rubric are provided in the corresponding target/findings section. The 2012-2013 CTW report will focus on target figures for two components of the rubric: "Analysis of the Data" and "Personal Findings Supported by Scholarly Research" (which will be renamed "Synthesis of Personal Findings Supported by Scholarly Research"). See the following attachments in the Document Management section for specific findings in each semester:. 1) Comparison of Composite Scores - Sum2010 and Fall 2011, 2) World Music MUS 4820 Findings Sum 2010, 3) World Music MUS 4820 Findings Fall 2011. Central Position and Primary Objective - Differential = +0.1; Methodology, Concepts and/or Theories of Inquiry - Differential = +1.8; Organization of Data - Differential = +1.2; Context of Data and Scholarly Support = Differential = 0.0; Analysis of Data - Differential = +1.3; Personal Findings Supported by Scholarly Research - Differential = +0.4; Relevance and Implications in Concluding Thoughts - Differential = +0.7; Writing Style and Quality of Communication - Differential = +0.8 Sum 2010 to Fall 2011 - Overall Differential = +0.8 In conclusion, findings show that a comparison of components identified on the rubric demonstrate an increase in all but one section of the rubric. The scores remained the same in this section. Findings show that the remaining seven sections reflected increases ranging from 0.1 to 1.8. I think this is substantial improvement on the part of the students in understanding the assignment and completing it. Since this is the first music report that identifies specific outcomes/objectives, target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing Sum 2010 to Fall 2011 findings.

Source of Evidence: Written assignment(s), usually scored by a rubric

**Target for O1: Analysis**

The target score for Analysis is 10.1, representing an increase of 0.5. (Target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing Sum 2010 to Fall 2011 findings.)

**Findings 2011-2012 - Target: Met**

Sum 2010 Student Average = 9.6; Fall 2011 Student Average = 10.9; Differential = + 1.3 (Improvement)

**Target for O1: Proposal for Research Paper Assignment**

In World Music the objective is for students to earn an 85 on the final revised paper, that is an average of 9 out of a possible 12 in each of the 8 categories on the rubric for the final revised research paper. Points in each category range from 0 to 12, with 12 being the highest. In Music History no achievement target was set for 2010 - 2011 since this was the first time an attempt was made to use the rubrics for the Music History CTW course.

**Target for O2: Synthesis of Personal Findings**

The target score for "Synthesis of Personal Findings" is 10.5, representing an increase of 0.5. (Target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing Sum 2010 to Fall 2011 findings.)

**Findings 2011-2012 - Target: Partially Met**

Synthesis is Personal Findings is identified on the current rubric at Personal Finding Supported by Scholarly Research Sum 2010, Student Average = 10.0; Fall 2011, Student Average = 10.4; Differential = + 0.4 (Improvement)

**Target for O3: Central Position and Primary Objective**

The target score for "Central Position and Primary Objective" is 10.7, representing an increase of 0.5. (Target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing Sum 2010 to Fall 2011 findings.)
**Findings 2011-2012 - Target: Partially Met**
Sum 2010, Student Average = 10.2; Fall 2011, Student Average = 10.3; Differential = + 0.1 (Improvement)

**Target for O4: Methodology, Concept, and Theories of Inquiry**
The target score for "Methodology, Concept, and Theories of Inquiry" is 9.0, representing an increase of 0.5. (Target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing Sum 2010 to Fall 2011 findings.)

**Findings 2011-2012 - Target: Met**
Sum 2010, Student Average = 8.5; Fall 2011, Student Average = 10.3; Differential = +1.8 (Improvement)

**Target for O5: Relevance of Research in Concluding Thoughts**
The target score for "Relevance of Research in Concluding Thoughts" is 9.9, representing an increase of 0.5. (Target figures will be deemed as "met" if there is an increase of the of at least 0.5 when comparing Sum 2010 to Fall 2011 findings.)

**Findings 2011-2012 - Target: Met**
The Relevance of Research in Concluding Thoughts is entitled "Relevance and Implications in Concluding Thoughts" on the current rubric. Sum 2010, Student Average = 9.4; Fall 2010, Student Average = 10.1; Differential = + 0.7 (Improvement)

**Details of Action Plans for This Cycle (by Established cycle, then alpha)**

**Determining the Effectiveness and Value CTW Assignments in Music**
The School of Music believes that these CTW assignments will lead to improvements in the quality and depth of student critical thinking and writing. Professors for CTW courses will collect examples of research papers exhibiting effective, less effective, and ineffective critical thinking for students to view. (Of course the anonymity of student's work will always be maintained.) The action plan for the School of Music is to determine the effectiveness and value of the assignments and rubrics in the two CTW courses currently taught. In World Music (MUS 4820), anonymous samples of student papers of each component of the three part assignment (1. the proposal, outline and annotated bibliography; 2. the draft of the research paper, and 3. final revised research paper) will be placed online through ULearn to serve as reference guides.

- **Established in Cycle:** 2009-2010
- **Implementation Status:** Finished
- **Priority:** High
- **Implementation Description:** Plans are to review and compare student work in each component of the three part CTW project assignment. The purpose of this comparison is to determine if the objectives of each assignment were clear to the majority of students and if the student papers adequately reflected the use of critical thinking. A student survey will be administered to students concerning the value of the assignment and rubrics in music research. Students will be allowed to make suggestions for possible changes to both.
- **Responsible Person/Group:** The departmental ambassador with the assistance of the additional faculty member who is teaching a CTW course will be responsible for gathering student responses and compiling the results.

**Continued Use or Rubrics and More Departmental CTW Meetings**
The plan for 2011 - 2012 will be to continue using the current rubrics (draft and final revised rubrics) for the course. As the ambassador, I will continue to monitor the progress of students from one semester of one year to a semester of the previous year. I think comparisons of classes of similar sizes during the regular academic year will yield the most usable data. Plans are also to continue to discuss the assignments and rubrics with instructors teaching the same CTW world music course as well as the other CTW course in music history.

- **Established in Cycle:** 2010-2011
- **Implementation Status:** Finished
- **Priority:** High
- **Implementation Description:** Meetings with CTW instructors and rubric data tabulation
- **Responsible Person/Group:** Oliver Greene
- **Additional Resources:** None
- **Budget Amount Requested:** $0.00 (no request)

**Action Plan for CTW Music Courses for 2012-2013**
The action plan for ctw music courses for the 2012 - 2013 year is two fold: 1) To provide formal training for the three faculty members, in addition to myself, in the areas of music history and world music who will be teaching these two ctw courses offered at the School of Music. Currently, one instructor of the CTW music history course and two instructors of the CTW world music course have students do a research paper for the class. The music history instructor required that the students do the three part assignment (1. research proposal with an outline and annotated bibliography, 2. draft of the research paper, 3. final revised
paper) and provided students with the rubrics for the draft and the final revised paper. The instructor in the second section of the world music course was approached shortly before the Fall semester 2011 to teach one of the two sections of the course and was provided copies of the syllabus for the existing ctw world music course and the two rubrics. However, there was not sufficient time for adequate ctw training and the instructor did not require students to complete the three part assignments. As in previous semesters, since the implementation of the ctw course, I required students to complete the three-part assignment, discussed the assignment in detail, and directed them to the requirements as well as both rubrics and supporting materials as listed online in ULearn. The music history instructor has retired and has been has been filled by another instructor. Based on conversations with the Associate Director of the School of Music plans are to have two sections of the ctw course in music history and two sections in the ctw course in world music. 2) To identify two specific ctw objectives for which numerical data will be provided from all four classes for the 2012-2012 ctw report. Based on preliminary discussions with coordinators of the ctw program, two objectives currently listed or implied as research components on the final draft rubric are “analysis” and “synthesis.” Plans are to discuss the use of the rubrics to gather student assessment information for the purpose of reporting on these two objectives for the 2012-2013 ctw report. Target figures for the Action Plan for 2012 - 2013 in the areas as Analysis and Synthesis are as follows: 80% of students should exhibit at least a low level of competency (7) 40% of students should exhibit competency (8 to 9) 25% of students should exhibit mastery (10 to 12 on rubric)

Analysis Questions and Analysis Answers

CTW Reflection 1: Achievements - What were the major ctw accomplishments in your program for this academic year? How do these relate to the Action Plans that you specified last year?
The ctw accomplishments in the School of Music for 2011 - 2012 was two fold: (1) the improvement in the quality of critical thing and writing as displayed in the rubrics comparing assessment scores from Sum 2010 to Sum Fall, the last two times the course was offered under my direction and 2) increase involvement in ctw initiative by other members of the department. This past year the instructor of the ctw course in music history utilized the rubrics for both the draft and final revised paper for the first and commented on the improvement in student writing and critical thinking.

CTW Reflection 2: Assessment - What, if any, improvement in critical thinking among students have you been able to discern in a given class and/or over time from the entry level to the exit class?
Per the findings listed in a pervious section of this report the comparison of student ctw paper between Summer 2010 and Fall 2011 reveal the following concerning differentials in score: Central Position and Primary Objective - Differential = +0.1; Methodology, Concepts and/or Theories of Inquiry - Differential = +1.8; Organization of Data - Differential = +1.2; Content of Data and Scholarly Support = Differential = 0.0; Analysis of Data - Differential = +1.3; Personal Findings Supported by Scholarly Research - Differential = +0.4; Relevance and Implications of Concluding Thoughts - Differential = +0.7; Writing Style and Quality of Communication - Differential = +0.8 Sum 2010 to Fall 2011 - Overall Differential = +0.8 In conclusion, findings show that a comparison of components identified on the rubric demonstrate an increase in all but one section of the rubric. The scores remained the same in this section. Findings show that the remaining seven sections reflected increases ranging from 0.1 to 1.8. I have also noticed a general improvement in the understand of the three-part assignment, the quality of papers each semester, and in an understand of the value of the assignment for future study in music.

CTW Reflection 3: Needs - What areas of ctw in your program still need development? What aspects of the implementation of ctw have been problematic? What assistance might you need to address those areas?
Greater instructor participation is needed in the School of Music on the part of the instructors. Thus far two instructors, including me, have taught the two ctw music courses. The other instructor improved in his use of materials (rubrics and accompanying documents) in his class and informed me that he indeed noticed an improvement in student writing and critical thinking. Because there was substantial resistance from this instructor initially concerning the ctw initiative in general and the use of the rubrics, I did not attempt to have a training session with him. His resistance waned substantially after the first semester of requiring the ctw assignment. Though he did give me copies of the three contrasting students with his comments on each paper, per my request during the first semester of the ctw course offering, he never provided me with numerical assessment scores from the rubrics. Therefore I could not report on his class. He has retired and plans are to train two colleagues to teach this ctw course for future offerings. In the Action Plan for the coming year I have requested $1500 ($500 each) for the training of two instructors for the ctw music history course and one instructor for the ctw world music, since the ctw assignment and the proper gathering of data are beyond the normal requirements for teaching and because it will probably be necessary to have more than one training/advisement session with the instructors.

CTW Reflection 4: Overall Reflection - What have been the primary changes or impact of ctw on your
There were few changes in the CTW program in music during the 2011-2012 year. However, as previously stated the quality of papers improved substantially. In general, students seem more receptive each semester to the CTW research assignment and more of them are understanding the value of the CTW initiative. I remind students that their CTW papers should be kept and revised for possible use with application for admission to graduation school. I also inform them that in past years I requested writing samples from students seeking graduate scholarships to serve as Writing Across the Curriculum assistants in the School of Music.

**ACADEMIC PROGRAM QUESTION 1:**
What changes in the assessment process has your degree program made since last year's assessment report? (e.g. revised learning outcomes, measures, targets, etc.) Why were these changes made? What changes and improvements in the assessment process will you make in the coming academic year?

No changes were made in the learning outcomes, measure, and targets during the 2011-2012 academic year. However, changes will be made for the 2012-2013 year. Plans are to (1) revise the draft and final rubrics, (2) conduct training sessions with each of the other three potential CTW instructors for 2012-2013, and (3) revise the School of Music curriculum so that both CTW courses will offered twice during a calendar year and so that instructors will be required to teach the course no more than once during the academic year. This will help assure varying perspectives in the teaching of the course and provide adequate time for professional development endeavors.

**ACADEMIC PROGRAM QUESTION 2:** What is the impact of the data obtained from assessment findings on your educational degree program? What changes and improvements to your educational program will be made based on this year's assessment data? (e.g., revised curriculum, courses, sequence, etc.) If changes to curriculum or courses are made for other reasons, please explain.

As previously stated, plans are to revise the School of Music curriculum so that both CTW courses will offered twice during a calendar year and so that instructors will be required to teach the course no more than once during the academic year. This will help assure varying perspectives in the teaching of the course and provide adequate time for professional development endeavors. Plans are to offer two sections of World Music CTW during each fall semester and two sections of Music History CTW during the each spring semester. Each section will have a different instructor and sections will be offered at different times each semester to minimize conflicts students may have in scheduling the course.

**ADMINISTRATIVE DEPT QUESTION 1:** Explain how your department used the results from the previous cycle’s (2010-2011) assessment. What actions did you take this past year based on the results from the previous cycle? What changes did you make as a result?

Each year I compile data from the annual CTW Weave report to complete a CTW report specifically for the School of Music. I keep the Director and Associate Director of the School of Music abreast of significant changes in the CTW initiative and in the reporting process. No significant changes were made as a result of last years report. However, the decision was made to offer two sections of the each CTW course in an academic year.

**ADMINISTRATIVE DEPT QUESTION 2:** What have you learned from your assessment findings this year (2011-2012)? What do they reveal about your department's effectiveness?

I have gained a better understanding of specifically how the students are improving be comparing composite in each section of the rubric from Fall Spring 2010 to Fall 2011. I think this reveals that in the world music course music students are gaining a better understanding of the value and relevance of critical thinking and writing in general. This is significant because the vast majority of our students are performance majors and have historically have been more resistant to writing and research assignments than students in non-performance or non-arts oriented majors, who are accustomed to such assignments.

**ADMINISTRATIVE DEPARTMENT QUESTION 3:**
How will you use your findings from this year? What strategies for improvement will you use over the coming year? What degree of improvement do you anticipate?

I will discuss the rubrics, the process of compiling numerical data, and comparative findings of recent semesters with the other music faculty members assigned to teach the CTW courses in the 2012-2013 academic year. We will discuss the three-part assignment and how the rubrics might be improved and which components of the rubric we will report on next year. If I have participation from each the other three individuals slated to teach the CTW courses, I anticipate that they will become vested in the initiative and in doing so stress its importance to the students and the department as a whole.
Georgia State University
Assessment Data by Section
2010-2011 CTW Music
As of: 8/31/2015 01:14 PM EST
(Includes those Action Plans with Budget Amounts marked One-Time, Recurring, No Request.)

Mission / Purpose

The mission of Critical Thinking in the School of Music is to provide students the skills to identify, analyze and evaluate arguments and claims about music. Because the School of Music offers curricula in a variety of areas of concentration in music, critical thinking has been approved as the desired method of learning and writing in the following areas: 1) the theoretical understanding of music, 2) music in historical and cultural contexts, 3) the use of technology in creating, performing and listening to music, 4) the individual and collective performance of music, 5) the composition and improvisation of music, 6) the conducting of music, 7) the processes of educating others about music, and 8) the development of careers in music. Critical Thinking through Writing (CTW) about music involves written interpretation and evaluation of the knowledge, the performance, and the creative, technical and instructional skills associated with music.

Goals

G 1: CTW Methods in Music

The goal of CTW courses in music is to provide students with the cognitive skills to be able to use analyze critically data from the perspective of synthesis, analysis, evaluation, application, comparison, contrast, and inference and to present these findings in written form about a selected topic in music of their choice.

Student Learning Outcomes/Objectives

SLO 1: Proposal for Research Paper Assignment (G: 1) (M: 1)

Course: World Music MUS 4820 This research paper should be based on fieldwork conducted on some aspect of music discussed in class or on the music of a culture of the student's choice, with the instructor’s approval. The "Critical Thinking through Writing" component of the research paper will be graded on a rubric that will be provided to each student. The first part of this three-part assignment is to write a proposal for a research paper, an outline for the paper, and an annotated bibliography.

Course: Music History - MUS 4810 Music History, MUS 4810 (1750 to the Present), has been designated a Critical Thinking through Writing (CTW) course by the School of Music in compliance with Georgia State University’s Quality Enhancement Plan (QEP). This means that specific writing assignments will be used to assess the progress and quality of critical thinking as demonstrated through writing. The required research paper should be based on some aspect (style, composer, composition, etc.) of Western European or American art music. The first part of the three-part assignment is to write a proposal for a research paper, an outline, and an annotated bibliography.

SLO 3: Central Position and Primary Objective

Evidence that the central position and primary objective can maintained throughout the research of a topic of music from a cultural or historical perspective.

SLO 3: Revised Draft of Research Paper (G: 1)

In World Music, the final part of this three-part assignment is to revise the draft of the research paper. The final paper should also include a one-page transcription (word-for-word) or a synopsis of an interview with a person (musician, music historian, etc) knowledgeable of the music of the culture about which the paper is written. The transcription or synopsis of the interview should contain at least 5 interview questions pertinent to the research topic. Students must make the recommended changes to the graded research proposal draft that is returned to them. Next, students should revise the draft and amend it to reflect a development, analysis, and application of some element of the music of a culture of choice that demonstrates the use of “critical thinking.” Students will present a synopsis of the findings of the revised draft paper in the form of a 7 to 10 minute power point or multi-media presentation in class. The presentation should include two audio-visual examples of music and a handout of relevant terms for other students in the class. In Music History, the final part of this three-part assignment is to revise the draft of the research paper. Students must make the recommended changes to the graded research proposal draft that will be returned to them. Next, students should revise the draft and amend it to reflect a development, analysis, and application of some element of Western European or American art music that demonstrates the use of “critical thinking.” No in-class presentation is required of students in Music History. The same rubric for the revised final research paper is used in World Music and Music History.
Other Outcomes/Objectives

O/O 2: Draft of Research Paper (G: 1)
In World Music the second part of this three-part assignment is to a draft of a 7 to 10-page research paper about the music of a culture of interest. In Music History the second part of this three-part assignment is to write a draft of a 7 to 10-page research paper about some aspect of Western European or American art music. The same rubric for the draft of the research paper was used in World Music and Music History.

O/O 4: CTW Objectives in Music
An analysis of findings from the Summer CTW World Music class is based on papers submitted by 15 students. Assessment with the rubric is based on eight categories with a range of 0 to 12, with 12 being the highest. The average score for the entire class was 9.7. This shows an increase in the average assessment student score of 0.55 from the Fall World Music course. I attribute this to improvements (more detailed description) to the rubric for the draft and a better explanation of requirements of each of the three assignments. Please see the three attached tables: CTW Final Course Findings Summer10, and Comparison Fall 2009 & Summer 2010. (I decided to omit findings from the Spring 2010 World Music course from this report because it was taught as a Special Topic course and contained an enrollment of 3 students). Though the rubrics were not used in assessing student papers in Music History, the instructor did include comments on the student drafts and the final revised papers to justify grades given. Comments on the final papers specifically addressed areas where students were lacking, for example: little to no critical thinking, a weak central position, poor organization, insufficient scholarly support, little analysis of data, and a conclusion that was merely a summary of the paper and/or did not raise potential topics or questions for further inquiry.

Measures, Targets, and Findings

M 1: Rubric for Research Paper (O: 1)
The “Critical Thinking through Writing” component of the Revised (or final) Research Paper will be graded on a rubric. The rubric is composed of eight components, each of which has been identified as significant to critical thinking for this assignment. These components are (1) Central position and primary objective, (2) Methodology, concepts, and theories of inquiry, (3) Organization of data, (4) Context of data and scholarly support, (5) Analysis of data, (6) Personal findings with scholarly support, (7) Relevance and implications in concluding thoughts, and (8) Writing style and quality of communication. Up to four (4) points can be earned in each of the eight sections. A maximum of one hundred points (100) can be earned for the revised critical thinking research paper.

Source of Evidence: Written assignment(s), usually scored by a rubric

Target for O1: Proposal for Research Paper Assignment
In World Music the objective is for students to earn an 85 on the final revised paper, that is an average of 9 out of a possible 12 in each of the 8 categories on the rubric for the final revised research paper. Points in each category range from 0 to 12, with 12 being the highest. In Music History no achievement target was set for 2010 - 2011 since this was the first time an attempt was made to use the rubrics for the Music History CTW course.

Findings 2010-2011 - Target: Partially Met
The attachment:"World Music Mus 4820 CTW Final Rubric Finding Summer 2010," contains the student assessment scores in each of the eight categories on the rubric for the final revised research paper. The available points in each category ranges from 0 to 12, with 12 being the highest. Students scores ranged from 3 to 12, with the majority being between 8 and 12. The table also contains an average of student scores in each of the eight categories. Based on the target of 85 percent of student scoring between 9 and 12, this class did not meet the target. However, the attachment World Music Fall 2009 and Summer 2010 Score Comparison, reveals that the Summer 2010 scores showed an improvement of .55 in the overall average score when compared to the Fall 2009: 9.15 for Fall 2009 to 9.7 for Summer 2010. Therefore improvement was made. I should state that the Summer 2010 course was taught during Maymester. Though I knew the research paper assignment would be challenging for a Maymester course, I did not think that it would be too demanding on the students since most students take 1 Maymester class and the required length of the paper was only 7 pages. However, I realized that though the course met daily, the three-week tenure of the class was not enough time for me to read the drafts and provide helpful comments without suffering eye strain. I do think that more time is needed for the students to write a draft and make the suggested corrections. If the course is taught again during the summer, it should be taught during the regular 7-week summer semester. Additional information about enrollment, the number of proposals, drafts, and final papers submitted--including average scores (e.g. 88.6 points out of 100)--is also provided. Total Student Enrollment - 21 Number of students who submitted the Proposals-Outline-Annotated Bibliography assignment – 19. The average score was 18 out of a possible 25 points. Number of students who submitted Research Paper Drafts – 17. The average score was 33.8 out of a possible 50 points. Number of students who submitted Revised Research Papers – 15. The average score 88.6 out of a possible 100 points. In Music History 34 students submitted papers with the following break down based on letter grades: 16 received an A, 7 received a B, 9 received a C and 2 received a D.
Details of Action Plans for This Cycle (by Established cycle, then alpha)

Determining the Effectiveness and Value CTW Assignments in Music
The School of Music believes that these CTW assignments will lead to improvements in the quality and depth of student critical thinking and writing. Professors for CTW courses will collect examples of research papers exhibiting effective, less effective, and ineffective critical thinking for students to view. (Of course the anonymity of student's work will always be maintained.) The action plan for the School of Music is to determine the effectiveness and value of the assignments and rubrics in the two CTW courses currently taught. In World Music (MUS 4820), anonymous samples of student papers of each component of the three part assignment (1. the proposal, outline and annotated bibliography; 2. the draft of the research paper, and 3. final revised research paper) will be placed online through ULearn to serve as reference guides.

Established in Cycle: 2009-2010
Implementation Status: Planned
Priority: High
Implementation Description: Plans are to review and compare student work in each component of the three part CTW project assignment. The purpose of this comparison is to determine if the objectives of each assignment were clear to the majority of students and if the student papers adequately reflected the use of critical thinking. A student survey will be administered to students concerning the value of the assignment and rubrics in music research. Students will be allowed to make suggestions for possible changes to both.
Responsible Person/Group: The departmental ambassador with the assistance of the additional faculty member who is teaching a CTW course will be responsible for gathering student responses and compiling the results.

Continued Use or Rubrics and More Departmental CTW Meetings
The plan for 2011-2012 will be to continue using the current rubrics (draft and final revised rubrics) for the course. As the ambassador, I will continue to monitor the progress of students from one semester of one year to a semester of the previous year. I think comparisons of classes of similar sizes during the regular academic year will yield the most usable data. Plans are also to continue to discuss the assignments and rubrics with instructors teaching the same CTW world music course as well as the other CTW course in music history.

Established in Cycle: 2010-2011
Implementation Status: Planned
Priority: High
Implementation Description: Meetings with CTW instructors and rubric data tabulation
Responsible Person/Group: Oliver Greene
Additional Resources: None
Budget Amount Requested: $0.00 (no request)

Analysis Questions and Analysis Answers
CTW Reflection 1: Achievements - What were the major CTW accomplishments in your program for this academic year? How do these relate to the Action Plans that you specified last year?
The major CTW accomplishments the Music Department for 2010 to 2011 was an overall improvement (though slight) in the student assessment scores based on the rubric for the final revised research paper. The quality of student writing and the expression of ideas and the analysis of data in the form of critical thinking has improved noticeably. There was also greater participation on the part of faculty and the department in the CTW initiative. Other CTW instructors are beginning to realize the value of this initiative and have also seen improvement in student paper writing and critical thinking.

CTW Reflection 2: Assessment - What, if any, improvement in critical thinking among students have you been able to discern in a given class and/or over time from the entry level to the exit class?
Improvements have been made in the areas of paper structure or organization and in an analysis and synthesis of data and ideas that reflect some level of critical thinking. The attachment World Music Fall 2009 and Summer 2010 Score Comparisons shows that improvements were made in the following areas as listed on the rubric: Central Position and Primary Objective, Methodology, Concepts, and/or Theories of Inquiry, Relevance of Implications in Concluding Thoughts, and Writing style and Quality of Communication.

CTW Reflection 3: Needs - What areas of CTW in your program still need development? What aspects of the implementation of CTW have been problematic? What assistance might you need to address those areas?
The areas of the CTW program in music that still need improvement are instructor participation and better use of the rubrics. However there have also been substantial improvement in these areas during the past academic year.

CTW Reflection 4: Overall Reflection - What have been the primary changes or impact of CTW on your academic program, and on the students and faculty involved in this initiative? What changes has your department made to the CTW initiative since last year's CTW Assessment Report?
The emphasis on the significance of written research displaying critical thinking in music has finally seemed to register as a skill of importance to many of the music students, most of whom major in some area of performance. I have also stressed the
importance of the CTW research project because it may be a value when applying to graduate school and in obtaining fellowships and/or financial assistance beyond that which may be based solely on performance. (In previous years, when I taught Writing Across the Curriculum courses, I usually requested a writing sample from students who applied to be WAC assistants. The quality of writing and ability to assess writing problems among students was often a deciding factor in the selection of these assistants. I inform students about this process of selecting WAC assistants so that they will have a realistic example of how the CTW assignment might be of use to them.) The School of Music has made no changes to the department's CTW initiative since last year's report.

ACADEMIC PROGRAM QUESTION 1:
What changes in the assessment process has your degree program made since last year's assessment report? (e.g. revised learning outcomes, measures, targets, etc.) Why were these changes made? What changes and improvements in the assessment process will you make in the coming academic year?

No changes were made to the assessment process. No changes will be made to the assessment process in the upcoming academic year.

ACADEMIC PROGRAM QUESTION 2: What is the impact of the data obtained from assessment findings on your educational degree program? What changes and improvements to your educational program will be made based on this year's assessment data? (e.g., revised curriculum, courses, sequence, etc.) If changes to curriculum or courses are made for other reasons, please explain.

The CTW report in Music was served as an important and positive component of the School of Music's report to the National Association of Schools of Music. Due to the scarcity of music courses that lend themselves critical thinking through writing, no additional courses are targeted to become CTW courses in music in the near future.

ADMINISTRATIVE DEPT QUESTION 1: Explain how your department used the results from last year's (2009-2010) assessment. What actions did you take? What changes did you make as a result?

The CTW Report that I completed for the School of Music included the definition for CTW in Music, an explanation of the three-part CTW assignment, the list of CTW courses in music, a syllabus from one of the courses, rubrics for the draft and final revised research paper, the rubric showing the assessment findings of two semesters of World Music courses, and a table comparing the composite scores of these two classes. This information was included in the School of Music's report that was given to members of the visiting committee for our 10-year review by the National Association of Schools of Music. No major changes or recommendations have been made from the department concerning the CTW courses in music. As a result of last year's report, emphasis has been placed on getting fellow CTW course instructors more involved in the use of rubrics in the assessment component of the CTW assignment.

ADMINISTRATIVE DEPT QUESTION 2: What have you learned from your assessment this year (2010-2011)?
I have learned the following concerning the CTW assessment this year: 1) The results of assessment scores based on the rubrics are of the most use to the department when assessment results compare classes that are similar in enrollment size and are offered primarily during semesters of equal length, e.g., two 15 week semesters, as opposed to comparing findings from one 15 week semester course and one 3-week Maymester course. 2) More emphasis needs to be placed on explaining the eight individual components listed on the final revised rubric.

ADMINISTRATIVE DEPARTMENT QUESTION 3: What strategies for improvement will you use over the coming year? What degree of improvement do you anticipate?

More time will be spent explaining the three-part research assignment and reviewing each component on the rubrics for the draft and the final revised research paper.
Mission / Purpose
The mission of Critical Thinking in the School of Music is to provide students the skills to identify, analyze and evaluate arguments and claims about music. Because the School of Music offers curricula in a variety of areas of concentration in music, critical thinking has been approved as the desired method of learning and writing in the following areas: 1) the theoretical understanding of music, 2) music in historical and cultural contexts, 3) the use of technology in creating, performing and listening to music, 4) the individual and collective performance of music, 5) the composition and improvisation of music, 6) the conducting of music, 7) the processes of educating others about music, and 8) the development of careers in music. Critical Thinking through Writing (CTW) about music involves written interpretation and evaluation of the knowledge, the performance, and the creative, technical and instructional skills associated with music.

Goals
G 1: CTW Methods in Music
The goal of CTW courses in music is to provide students with the cognitive skills to be able to use analyze critically data from the perspective of synthesis, analysis, evaluation, application, comparison, contrast, and inference and to present these findings in written form about a selected topic in music of their choice.

Student Learning Outcomes/Objectives
SLO 1: Proposal for Research Paper Assignment (G: 1) (M: 1)
This research paper should be based on fieldwork conducted on some aspect of music discussed in class or on the music of a culture of the student's choice, with the instructor's approval. The “Critical Thinking through Writing” component of the research paper will be graded on a rubric that will be provided to each student. The first part of this three-part assignment is to write a proposal for a research paper, an outline for the paper, and an annotated bibliography.

General Education/Core Curriculum Associations
1 Written Communication
4 Critical Thinking

SLO 3: Central Position and Primary Objective
Evidence that the central position and primary objective can maintained throughout the research of a topic of music from a cultural or historical perspective.

SLO 3: Revised Draft of Research Paper (G: 1)
The final part of this three-part assignment is to revise the draft of the research paper. Students must make the recommended changes to the graded research proposal draft that will be returned to them. Next, students should revise the draft and amend it to reflect a development, analysis, and application of the subject matter that demonstrates the use of “critical thinking.” Students will present a synopsis of the findings of the revised draft paper in the form of a 7 to 10 minute power point or multi-media presentation in class. The presentation should include two audio-visual examples of music and a handout of relevant terms for other students in the class.

General Education/Core Curriculum Associations
1 Written Communication
2 Oral Communication
4 Critical Thinking
5 Contemporary Issues
7 Technology

Other Outcomes/Objectives
O/O 2: Draft of Research Paper (G: 1)
The second part of this three-part assignment is to a draft of a 7 to 10-page research paper that includes a one-page transcription (word-for-word) or a synopsis of an interview with a person (musician, music historian, etc) knowledgeable of the music from the culture about which the paper. The transcription or synopsis of the interview should contain at least 6 interview questions pertinent to the research topic.

**General Education/Core Curriculum Associations**

1. Written Communication
2. Critical Thinking
3. Contemporary Issues

**O/O 4: CTW Objectives in Music**

An analysis of findings from the Fall CTW World Music class of 20 students reveal that on a 0 to 12 point scale, with 12 being the highest, the average score for the entire class of twenty students was 9.15. The average score for the Special Topic Spring CTW World Music class of 3 students was 10.8. This shows an increase in the average assessment student score of 1.65 from the Fall course to the Spring I attribute this to the improvements (more detailed description) to the rubric for the draft and a better explanation of requirements of each of the three assignments. Please see the three attached tables: CTW Final Course Findings Fall09, CTW Final Course Findings Sp10, and Comparison Fall 2009 & Spring 2010.

**Measures, Targets, and Findings**

**M 1: Rubric for Research Paper (O: 1)**

The “Critical Thinking through Writing” component of the Revised (or final) Research Paper will be graded on a rubric. The rubric is composed of eight components, each of which has been identified as significant to critical thinking for this assignment. These components are (1) Central position and primary objective, (2) Methodology, concepts, and theories of inquiry, (3) Organization of data, (4) Context of data and scholarly support, (5) Analysis of data, (6) Personal findings with scholarly support, (7) Relevance and implications in concluding thoughts, and (8) Writing style and quality of communication. Up to four (4) points can be earned in each of the eight sections. A maximum of one hundred points (100) can be earned for the revised critical thinking research paper.

Source of Evidence: Written assignment(s), usually scored by a rubric

**Target for O1: Proposal for Research Paper Assignment**

Target: 85 percent of students will receive an average of 9 out of a possible 12 in each of the 8 categories of CT research components on the rubric.

**Findings 2009-2010 - Target: Partially Met**

See attached rubric with information.

**Details of Action Plans for This Cycle (by Established cycle, then alpha)**

**Determining the Effectiveness and Value CTW Assignments in Music**

The School of Music believes that these CTW assignments will lead to improvements in the quality and depth of student critical thinking and writing. Professors for CTW courses will collect examples of research papers exhibiting effective, less effective, and ineffective critical thinking for students to view. (Of course the anonymity of student's work will always be maintained.) The action plan for the School of Music is to determine the effectiveness and value of the assignments and rubrics in the two CTW courses currently taught. In World Music (MUS 4820), anonymous samples of student papers of each component of the three part assignment (1. the proposal, outline and annotated bibliography; 2. the draft of the research paper, and 3. final revised research paper) will be placed online through ULearn to serve as reference guides.

**Established in Cycle: 2009-2010**

**Implementation Status:** Planned

**Priority:** High

**Implementation Description:** Plans are to review and compare student work in each component of the three part CTW project assignment. The purpose of this comparison is to determine if the objectives of each assignment were clear to the majority of students and if the student papers adequately reflected the use of critical thinking. A student survey will be administered to students concerning the value of the assignment and rubrics in music research. Students will be allowed to make suggestions for possible changes to both.

**Responsible Person/Group:** The departmental ambassador with the assistance of the additional faculty member who is teaching a CTW course will be responsible for gathering student responses and compiling the results.

**Analysis Questions and Analysis Answers**
CTW Reflection 1: Definition: How has the definition of critical thinking evolved in your degree major over the last two years?
Because School of Music offers curricula in a variety of area concentrations, the department has found it necessary to define broadly define critical thinking in music in such a way that it is inclusive of the following approaches to music: performance and conducting, analysis, interpretation, composition, improvisation, teaching, technology, and historical and cultural study. Therefore syllabi for both CTW music courses include the following statement: “Critical Thinking through Writing (CTW) about music involves written interpretation and evaluation of the knowledge, the performance, and the creative, technical and instructional skills associated with music. For the purpose of critical thinking such skills are needed to identify, analyze and evaluate arguments and claims about music.”

CTW Reflection 2: Achievements: What were the major CTW accomplishments in your degree major for this academic year? How do these relate to the Action Plan(s) that you specified last year? What worked this year that you want to continue doing?
The major CTW accomplishments for the School of Music for the academic year was the revision of the draft rubric and final revised paper rubric. The greatest improvement was in the revision of the rubric for the draft of the research paper. Brief explanations of each component of the draft were added to the draft rubric. These included explanations of the following: Thesis Aim Secondary objectives Methodology statement (including critical thinking approaches such as analysis, synthesis, comparison, and etc.) Section 1: the historical/cultural overview Section 2: presentation of data with CT approaches: analysis, synthesis, scholarly documentation and interpretation Section 3: the conclusion: restating the thesis and aim, summarize findings, state relevance of findings, and imply or infer related topics for future study. These were objectives of the action plan for last year. The quality of the drafts of research papers improved significantly from one semester to another, revealing a better understanding of the requirements for the assignment by students. Small revisions were also made to the rubric for the final revised paper. In addition to continuing to use the revised draft and final rubrics, I will also continue to provide written comments in the form of specific suggestions for changes on the draft of student research papers.

CTW Reflection 3: Workshops and Training: How did the workshops and/or training you provided for faculty and consultants go this year? Who attended, what happened, what was decided? Summarize your general impressions of the success of the meetings.
I attended CTW workshops on rubrics, definitions, assignment construction, using CTW for research, and reporting on WEAVE. I found each of the workshops to be very helpful. The workshops on rubrics provided me ideas concerning the revision of the rubrics that were being used for both CTW courses at the School of Music at the time. The workshop on assignment construction provided me with models for a diverse range of CTW assignments. Though I decided to continue using the assignments previously employed in CTW music courses, I gained a wealth of information concerning options for assignments that could be used in the future. The workshop on CTW for research demonstrated how specific GSU faculty have used the CTW initiative in the area of professional development in the form of creating articles on critical thinking for publication. The final session on reporting on WEAVE online was extremely helpful. The facilitators demonstrated how ambassadors are to report on WEAVE and helped us input sections of the report during in the workshop session. This type of hands-on approach eliminated personal apprehensions toward reporting on WEAVE.

CTW Reflection 4: Assignments: How have the CTW assignments in your degree major evolved since the initiative started? What changes to the assignments will you suggest to faculty for next year based on your observations and assessments of this year’s CTW student learning?
Relative to the general requirements of the project, the three-part CTW assignment for both courses in music (World Music MUS 4820 and Music History MUS 4810) have remained the same. However, the specifics of each assignment have been revised for the purpose of clarity and better comprehension for the students. Though a comparison of the students’ work in World Music from the 2008-2009 academic year to the 2009-2010 year show marked improvement in the quality of drafts and final revised papers, students expressed some concerns about feeling limited to using one format (based on specifics of the two rubrics) for writing the draft and final revised paper. I informed them that the single rubric and uniform format were necessary for consistency and objectivity in grading and assessment. Concerning changes or improvements to the assignment, I am considering developing additional rubrics that would allow students to write their draft sand final revised versions of the paper in another format. However, this must first be discussed with the instructor of the other CTW course in music. Changes will only be made if the quality and integrity of the assignments are not compromised and with the input and approval of the other instructor. This will be addressed in the coming weeks and months.

CTW Reflection 5: Overall, what changes has your degree major made to its implementation of the CTW initiative since last year’s CTW Assessment Report? What would you say has been the primary impact of CTW on your degree major, as well as on the students and faculty involved in the initiative?
The only changes made concerning the implementation of CTW initiative since last year’s assessment report have been the scheduling of an additional offering of the CTW course in World Music. This addresses the demand for the course for music majors while staying within the 25 student maximum enrollment for courses in the College of Arts and Sciences. This has been a challenging issue to resolve because of the limited number of sections (one for each of the two approved CTW courses in music) and the number of instructors (2) qualified to teach such courses. Additional offerings of the the CTW course in Music History are being strongly considered. These challenges are of particular concern since both are core courses required of all music majors and the offering of additional sections of the course each year would result in teaching overloads. The challenge of hiring and training additional instructors for both courses are also major concerns, especially in light of budget restraints, furloughs and other cutbacks at the university as mandated by the Board of Regents at the University System of Georgia. The impact of the
CTW initiative has been expressed by faculty and students alike. The instructor for the other CTW in Music History expressed that he found the rubric, including the delineated format for writing a research paper, to be extremely helpful. Students of my world music class have collectively stated the same and have personally expressed appreciation for the detailed remarks and specific suggestions for improvement that I write on the drafts of their research papers. In general, students seem to be grasping a better understanding of the differences between critical thinking research and writing a paper that is solely a synthesis of the research of published scholars.

**ACADEMIC QUESTION 1:**
What changes in the assessment process has your degree program made since last year's assessment report? Why were these changes made? What changes and improvements in the assessment process will you make in the coming academic year?

No major changes in the assessment process have been made in music since last years assessment report. Efforts will made to continue to use revised rubrics for drafts and final versions of research papers as assessment tools in world music and music history. I will continue to encourage the instructor of the CTW course in music history to provide more written comments on the final revised papers in music history. This will help me complete the required CTW assessment report at end of each academic year.

**ACADEMIC QUESTION 2:**
What changes and improvements to your educational program will be made based on this year's assessment data? (In other words, what is the impact on your educational degree program of the data obtained from assessment findings?) If changes to curriculum or courses are made for other reasons, please explain.

No significant changes have been made in the School of Music based on last year's assessment data. Additions and proposed changes to the curriculum are discussed in CTW Reflection #5.

**ADMINISTRATIVE QUESTION 1:**
What operational improvements has your unit made since last year's assessment report (based on last year's action plan and/or data from this year's assessment)? How have those changes affected your outcome?

Operational improvements in music consist of changing the semester in which the CTW course in world music was offered from spring semester to Maymester. However, I offered the CTW course in world music during Spring 2010 in the form of a special topics course because the course did not make during summer semester 2009 and spring semester 2010 based on projected low enrollment. This CTW special topics course was offered to three students who were scheduled for graduate and who would not be eligible to reapproval of scholarships and other forms of financial assistance after spring semester 2010. In previous years world music was offered each spring semester in the evening to accomodate masters and certificate students in music education. The course has been traditionally offered as a crosslisted course for undergraduates (MUS 4820) and graduate students (MUS 6820) with additional research requirements for graduate students. Because the course was offered in the evening, resulting in decreased enrollment from undergraduate students and because there has been a decline in music education masters and certificate students in recent years, the course was discontinued for spring semester. Furthermore, the CTW course in music history, MUS 4810 (Music from Mozart to the Present), is a sequential course with one prerequisite. Therefore it is only offered annually during the spring semester. It was also necessary to move the CTW course in world music from spring semester to Maymester, because there is only one section of each of the two CTW courses offered during the past 12 months. Keeping the world music course during the spring semester might have have resulted in students being enrolled in both CTW courses during the same semester.

**ADMINISTRATIVE QUESTION 2:**
What do the findings for this year's assessment mean for your department? What are the implications? How useful is this information for facilitating operational improvements?

Findings from this year's assessment show a marked improvement in understanding how critical thinking can be employed in research in music. The delineation of specific components of writing a research paper from thesis statement to conclusion was also extremely helpful in providing students the tools to organize and present their findings and thoughts. The use of specific components of critical thinking—namely, analysis, comparison, interpretation, synthesis, and inference—also provides music students, most of which are performance, education, and music technology majors, the tools to approach the preparation and performance of music in their individual majors. This information will be shared with the director and other administrators in the School of Music to show how effective the CTW initiative in music has been.

**ADMINISTRATIVE QUESTION 3:**
What strategies for improvement will you use over the coming year? What degree of improvement do you anticipate?

Strategies for improvement for the 2010 - 2011 year will include: 1) a survey on the meaning and applicability of critical thinking to be administered before the first of the three-part CTW assignments. 2) a survey/questionnaire on the applicability and value of each of the three assignments to be administered at the end of the semester. The final survey/questionnaire will also include inquiries on how the entire assignment might be improved and on the projected value of the entire assignment relative to major
Annual Report Section Responses

Most Important Accomplishments for Year
The most important accomplishments of the year included: 1) A proposed annual schedule of offerings of both CTW courses in music 2) The revision of the rubric for the draft and final revised research paper.

Challenges for Next Year
Challenges for next year include: 1) The potential development of an additional rubric for the draft and the revised final research paper that would allow students options concerning the type and format of CTW research paper they might submit. 2) Trying to encourage the fellow CTW course administrator to complete the draft and final paper rubrics in more detail so that the annual assessment report reflects findings on both courses.

Modifications in Intended Outcomes
Because the three-part CTW assignment for both classes in music will remain the same, I do not foresee additions or modifications to the outcomes in annual the report. The outcomes and students’ papers should reflect an improvement in the quality of student writing.

Modifications in Measurement Methods
No modifications have been made to the measurement methods for the purpose of the annual report. Based on changes to the numerical values of each of the individual sections in each of the two rubrics, the total points possible on each of the rubrics has changed slightly. Changes to the revised rubrics that were used this past year will not affect overall assessment and reporting.

University-wide Committee Participation
I am a member of the university-wide Coordinating Committee for CTW.

Publications and Presentations
No publications in or presentations related to critical thinking or teaching during the past year.

Academic Teaching Activities
MUS 4820 World Music - CTW MUS 6150 Music History Pers 2001 - Comparative Music Cultures (Ethno-Pop Music) - Popular music of Africa and the Middle East Pers 2001 - Comparative Music Cultures - Carnival in Trinidad & Tobago and Brazil

International Activities
No international activities or trips related specifically to the teaching or administration of critical thinking courses occurred during the past academic year.

Contributions to Student Retention
To date a total of 51 students were enrolled in three CTW courses this year: 26 in MUS 4820 (World Music) and 25 in MUS 4810 (Music History). Of the 23 students enrolled in world music during fall semester 2009, 19 students passed the course, 3 failed and 1 received an "incomplete". All 3 of the students enrolled in the CTW world music special topics class during the spring semester 2010 passed the course. This reflects an 85 percent complete rate in world music for the 2009/2010 academic year. To my knowledge the three music students who took the special topic CTW course in world music graduated in May 2010. Currently I do not have course completion statistics for the music history CTW course.

Service to the External Community
There was no service to the external community associated with CTW during the past year.
APPENDIX Q. COMPARATIVE LIBRARY HOLDINGS
Of
PEER INSTITUTIONS
Academic Program Review
School of Music

2.g: Library Resources
“How adequate are your unit’s resources? (Note each of the criteria should include, as necessary, comparison to similar units at GSU or at peer institutions, both in terms of resources and faculty productivity with those resources.)”

Overall, the Library supports the School of Music’s research and performance programs at levels comparable with peer institutions. The most recent NASM assessment (in 2010) gave the Library a very favorable review. As part of the NASM report, the Music Librarian identified three areas for improvement: increasing the number and variety of scores available in the library, both in print and online; adding more electronic resources; and growing awareness of the music-related services and resources provided by the Library.

In the five years since the NASM review, the Library has made progress in all these areas. The library is steadily increasing the score collection by implementing an approval plan—now in its third year—with the music vendor Theodore Front. This approval plan focuses on new (post-20th century) music and jazz. The library has added subscriptions to several online resources such as Naxos Music Library Jazz and Classical Scores Library volume II. Lastly: the Music Librarian continues to grow her involvement with the School of Music, specifically in the area of graduate studies, by presenting at orientation sessions and teaching an average of 5 library sessions per semester for the School of Music.

Library Collections – Journals
Because JSTOR now has comprehensive coverage for many core music journals, online access is fairly uniform across the peer and aspirational institutions.

<table>
<thead>
<tr>
<th>Journal Title</th>
<th>Georgia State</th>
<th>Univ. of Central Florida</th>
<th>Univ. of Houston</th>
<th>Univ. of Memphis</th>
<th>Virginia Commonwealth Univ.</th>
<th>Univ. of Cincinnati – Cincinnati College Conservatory of Music</th>
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<td>same</td>
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Library Collections – Books

Georgia State’s collection size for books (ML/MT) and scores (M) ranks near the middle of the group. Collections at schools with long-established conservatories or schools of music such as University of Cincinnati have massive collections that would be difficult to match given current library funding levels.

However, looking at the previous four years of monographic acquisition data, the Georgia State collection is growing at a more rapid rate than its peers. Although one might expect University of Cincinnati (UC) to have the highest acquisition numbers, they rank third in number of titles acquired. One possible explanation for this unexpected ranking: UC is part of the OhioLINK system. Music librarians within OhioLINK use a collaborative approach when making acquisition decisions and try not to duplicate “niche” titles within the system. Therefore, they are able to channel more funds into electronic resources, as seen in the Databases section, below.

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<table>
<thead>
<tr>
<th>Call Number</th>
<th>Georgia State</th>
<th>Univ. of Central Florida</th>
<th>Univ. of Houston</th>
<th>Univ. of Memphis</th>
<th>Virginia Commonwealth Univ.</th>
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* UC, UH and UM catalogs cap search results. These numbers represent the maximum number of results allowed for call number searches.
** VCU’s library catalog does not offer call number search capability.

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### Library Collections – Databases

The number of Georgia State’s database offerings falls in the middle of the peer field. The basic resources are covered, with some streaming music and e-scores coverage; however, to meet the growing demand in the School of Music for scores and performance video, the Library should evaluate and consider adding subscriptions for these specific types of resources.

<table>
<thead>
<tr>
<th>Database</th>
<th>Georgia State</th>
<th>Univ. of Central Florida</th>
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