## TABLE D-1
### MUSIC

**COURSE OFFERINGS BY FISCAL YEAR, LEVEL, # OF SECTIONS, # OF STUDENTS AND AVERAGE # OF STUDENTS**

FISCAL YEARS 2002 - 2004

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<tr>
<td>FY04</td>
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<td>FINAL PROJ IN COMPOSITION</td>
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<td>FY</td>
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<td>Course Title</td>
<td>Credits</td>
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<td>PROSEMINAR IN MUSIC EDUCATION</td>
<td>2</td>
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<tr>
<td>FY03</td>
<td>MUS 8960</td>
<td>PROSEMINAR IN MUSIC EDUCATION</td>
<td>3</td>
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<tr>
<td>FY04</td>
<td>MUS 8960</td>
<td>PROSEMINAR IN MUSIC EDUCATION</td>
<td>2</td>
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<td>FY02</td>
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<td>INSTRUM CONDUCT PROJECT</td>
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<td>INSTRUM CONDUCT PROJECT</td>
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<td></td>
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<td>FY04</td>
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<td>INSTRUM CONDUCT PROJECT</td>
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<tr>
<td>FY02</td>
<td>MUS 8980</td>
<td>ADV RES PROJ IN MUS ED</td>
<td>1</td>
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<td></td>
</tr>
</tbody>
</table>
Methods

Sampling

A list of undergraduate students was provided by the School of Music. An undergraduate student was defined as a full- or part-time student enrolled as an undergraduate major in the School of Music.

Surveys were mailed with postage-paid return envelopes. A second mailing was undertaken resulting in a response rate of 28.3 percent.

Survey Instruments

A general questionnaire was developed and modified for undergraduate students. The survey was designed to correspond to the Undergraduate Alumni Survey for comparative purposes.

The Undergraduate Student Survey consisted of 18 structured questions. Survey questions were in dichotomous and Likert-style formats. Questions were designed to elicit demographic and attitudinal data associated with the undergraduate student experience in the School of Music. The survey included a qualitative component that solicited responses to three open-ended questions and general comments.

Analysis of Data

The data were subject to descriptive analysis including, but not limited to, frequency distributions and descriptive (mean and standard deviation) tabulations for the purpose of statistical inference. Frequency distributions and descriptive data analysis allows for the recognition of trends and distributions within data. Included in the analysis are graphs that give a picture of frequency distributions associated with each question.

Qualitative data were subject to thematic coding, focused sorting, and relational linking. The integration of quantitative and qualitative data allows for a better understanding of the survey results.

All frequency and descriptive distributions are presented in the following tables and graphs:
Table 1

<table>
<thead>
<tr>
<th>Survey Question</th>
<th>Strongly disagree</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Strongly agree</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Faculty members in the department are interested in the academic development</strong></td>
<td>5 5.8</td>
<td>8</td>
<td>9.3</td>
<td>13</td>
<td>15.1</td>
<td>31 36.0</td>
<td>28 32.6</td>
<td>1 1.2</td>
</tr>
<tr>
<td><strong>The undergraduate program of study is academically challenging.</strong></td>
<td>1 1.2</td>
<td>9</td>
<td>10.5</td>
<td>16</td>
<td>18.6</td>
<td>32 37.2</td>
<td>26 30.2</td>
<td>2 2.3</td>
</tr>
<tr>
<td><strong>Faculty in the department are appropriately prepared for their courses.</strong></td>
<td>4 4.6</td>
<td>4</td>
<td>4.6</td>
<td>18</td>
<td>20.7</td>
<td>38 43.7</td>
<td>22 25.3</td>
<td>1 1.1</td>
</tr>
<tr>
<td><strong>I feel the undergraduate program is preparing me for my professional career</strong></td>
<td>6 6.9</td>
<td>5</td>
<td>5.7</td>
<td>14</td>
<td>16.1</td>
<td>34 39.1</td>
<td>25 28.7</td>
<td>3 3.4</td>
</tr>
<tr>
<td><strong>There is open communication between faculty and undergraduate students about student concerns.</strong></td>
<td>7 8.1</td>
<td>6</td>
<td>7.0</td>
<td>16</td>
<td>18.6</td>
<td>25 29.1</td>
<td>31 36.0</td>
<td>1 1.2</td>
</tr>
<tr>
<td><strong>Class size is suitable for effective learning.</strong></td>
<td>3 3.5</td>
<td>5</td>
<td>5.8</td>
<td>9</td>
<td>10.5</td>
<td>27 31.4</td>
<td>40 46.5</td>
<td>2 2.3</td>
</tr>
</tbody>
</table>
Table 2

<table>
<thead>
<tr>
<th>Description</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty members in the department are interested in the academic development of undergraduate majors.</td>
<td>85</td>
<td>1</td>
<td>5</td>
<td>3.81</td>
<td>1.170</td>
</tr>
<tr>
<td>The undergraduate program of study is academically challenging.</td>
<td>84</td>
<td>1</td>
<td>5</td>
<td>3.87</td>
<td>1.015</td>
</tr>
<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
<td>86</td>
<td>1</td>
<td>5</td>
<td>3.81</td>
<td>1.023</td>
</tr>
<tr>
<td>I feel the undergraduate program is preparing me for my professional career and/or further study.</td>
<td>84</td>
<td>1</td>
<td>5</td>
<td>3.80</td>
<td>1.149</td>
</tr>
<tr>
<td>There is open communication between faculty and undergraduate students about student concerns.</td>
<td>85</td>
<td>1</td>
<td>5</td>
<td>3.79</td>
<td>1.245</td>
</tr>
<tr>
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<td>84</td>
<td>1</td>
<td>5</td>
<td>4.14</td>
<td>1.066</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.

Graph 1

![Bar Chart](chart.png)

Faculty members in the department are interested in the academic development of undergraduate majors.
Graph 2

The undergraduate program of study is academically challenging.

Graph 3

Faculty in the department are appropriately prepared for their courses.

Graph 4

I feel the undergraduate program is preparing me for my professional career and/or further study.
There is open communication between faculty and undergraduate students about student concerns.

Class size is suitable for effective learning.
### Table 3

<table>
<thead>
<tr>
<th>Item</th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>6</td>
<td>13</td>
<td>18</td>
<td>22</td>
<td>25</td>
<td>3</td>
<td>87</td>
</tr>
<tr>
<td>%</td>
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<td>14.9</td>
<td>20.7</td>
<td>25.3</td>
<td>28.7</td>
<td>3.4</td>
<td>87</td>
</tr>
<tr>
<td>N</td>
<td>6</td>
<td>17</td>
<td>20</td>
<td>21</td>
<td>11</td>
<td>12.6</td>
<td>87</td>
</tr>
<tr>
<td>%</td>
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<td>19.5</td>
<td>23.0</td>
<td>21.4</td>
<td>12.6</td>
<td>13.8</td>
<td>87</td>
</tr>
<tr>
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<td>6</td>
<td>12</td>
<td>19</td>
<td>22</td>
<td>25</td>
<td>3</td>
<td>87</td>
</tr>
<tr>
<td>%</td>
<td>6.9</td>
<td>13.8</td>
<td>21.8</td>
<td>25.3</td>
<td>28.7</td>
<td>3.4</td>
<td>87</td>
</tr>
<tr>
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<td>4</td>
<td>6</td>
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<td>87</td>
</tr>
<tr>
<td>%</td>
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<td>6.9</td>
<td>24.1</td>
<td>43.7</td>
<td>18.4</td>
<td>2.3</td>
<td>87</td>
</tr>
<tr>
<td>N</td>
<td>4</td>
<td>8</td>
<td>22</td>
<td>35</td>
<td>16</td>
<td>18.4</td>
<td>87</td>
</tr>
<tr>
<td>%</td>
<td>4.6</td>
<td>9.2</td>
<td>25.3</td>
<td>40.2</td>
<td>18.4</td>
<td>2.3</td>
<td>87</td>
</tr>
<tr>
<td>N</td>
<td>16</td>
<td>19</td>
<td>29</td>
<td>33</td>
<td>15</td>
<td>17.2</td>
<td>87</td>
</tr>
<tr>
<td>%</td>
<td>18.4</td>
<td>21.8</td>
<td>33.3</td>
<td>17.2</td>
<td>18.4</td>
<td>1.1</td>
<td>87</td>
</tr>
<tr>
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<td>36</td>
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<td>20</td>
<td>26</td>
<td>17</td>
<td>19.5</td>
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<td>23.0</td>
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<td>1.1</td>
<td>87</td>
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### Table 4

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<thead>
<tr>
<th>Item</th>
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<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic advisement available in the department</td>
<td>84</td>
<td>1</td>
<td>5</td>
<td>3.56</td>
<td>1.264</td>
</tr>
<tr>
<td>Career advisement available in the department</td>
<td>75</td>
<td>1</td>
<td>5</td>
<td>3.19</td>
<td>1.182</td>
</tr>
<tr>
<td>Availability of faculty to students outside the classroom</td>
<td>84</td>
<td>1</td>
<td>5</td>
<td>3.57</td>
<td>1.254</td>
</tr>
<tr>
<td>Effectiveness of teaching methods used by faculty</td>
<td>85</td>
<td>1</td>
<td>5</td>
<td>3.66</td>
<td>1.018</td>
</tr>
<tr>
<td>Procedures used to evaluate student performance</td>
<td>85</td>
<td>1</td>
<td>5</td>
<td>3.60</td>
<td>1.049</td>
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<tr>
<td>Frequency of undergraduate major course offerings</td>
<td>86</td>
<td>1</td>
<td>5</td>
<td>2.74</td>
<td>1.190</td>
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<tr>
<td>Variety of undergraduate major course offerings</td>
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<td>1</td>
<td>5</td>
<td>3.29</td>
<td>1.132</td>
</tr>
<tr>
<td>Clarity of degree requirements</td>
<td>86</td>
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<td>5</td>
<td>3.35</td>
<td>1.225</td>
</tr>
</tbody>
</table>

*a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.*
Graph 7

Academic advisement available in the department

Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom
Graph 10

Effectiveness of teaching methods used by faculty

Graph 11

Procedures used to evaluate student performance

Graph 12

Frequency of undergraduate major course offerings
Graph 13

Variety of undergraduate major course offerings

Graph 14

Clarity of degree requirements

Table 5

<table>
<thead>
<tr>
<th>Gender</th>
<th>N</th>
<th>%</th>
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<tr>
<td>Female</td>
<td>24</td>
<td>32.0</td>
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<td>Male</td>
<td>51</td>
<td>68.0</td>
</tr>
<tr>
<td>Total</td>
<td>75</td>
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</table>

Graph 15

Gender

Percent
Supplemental Questions From The School Of Music

Table 6

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Total</th>
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<tr>
<td>N</td>
<td>3</td>
<td>1</td>
<td>15</td>
<td>49</td>
<td>16</td>
<td>84</td>
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<tr>
<td>%</td>
<td>3.6</td>
<td>1.2</td>
<td>17.9</td>
<td>58.3</td>
<td>19.0</td>
<td></td>
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</tbody>
</table>

How would you assess the quality of your overall education at the School of Music?

Table 7

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>How would you assess the quality of your overall education at the School of Music?</td>
<td>84</td>
<td>1</td>
<td>5</td>
<td>3.88</td>
<td>.856</td>
</tr>
</tbody>
</table>

Descriptive Statistics(a)

a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent).
Missing data excluded from analysis.

Graph 16

Table 8

<table>
<thead>
<tr>
<th>What is your opinion of safety and security in the School of Music?</th>
<th>Very unsafe</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very safe</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>6</td>
<td>15</td>
<td>33</td>
<td>23</td>
<td>6</td>
<td>83</td>
</tr>
<tr>
<td>%</td>
<td>7.2</td>
<td>18.1</td>
<td>39.8</td>
<td>27.7</td>
<td>7.2</td>
<td></td>
</tr>
</tbody>
</table>
Table 9

<table>
<thead>
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<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is your opinion of safety and security in the School of Music?</td>
<td>83</td>
<td>1</td>
<td>5</td>
<td>3.10</td>
</tr>
</tbody>
</table>

a  Minimum/Maximum range denotes Negative/Positive range (1=very unsafe to 5=very safe). Missing data excluded from analysis.

Graph 17

What is your opinion of safety and security in the School of Music?
The Undergraduate Student Survey Findings Comparisons Report is based on normative comparisons generated out of the University Undergraduate Student Survey Database. Currently, this database includes 13 departments representing five colleges within the university.

Comparison data are from the standardized Undergraduate Student Survey questionnaire. Any supplemental questions from the department are not included in the analysis.

The university response rate for this survey is 44.8 percent and the School of Music response rate is 28.3 percent.
Table 1

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>1357</td>
<td>94.0</td>
</tr>
<tr>
<td>Department</td>
<td>87</td>
<td>6.0</td>
</tr>
<tr>
<td>Total</td>
<td>1444</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 2

<table>
<thead>
<tr>
<th></th>
<th>University</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty members in the department are interested in the academic development of undergraduate majors.</td>
<td>Strongly disagree</td>
<td>33</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>79</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>422</td>
</tr>
<tr>
<td>The undergraduate program of study is academically challenging.</td>
<td>Strongly agree</td>
<td>485</td>
</tr>
<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
<td>Strongly disagree</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>163</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>465</td>
</tr>
<tr>
<td>I feel the undergraduate program is preparing me for my professional career and/or further study.</td>
<td>Strongly agree</td>
<td>543</td>
</tr>
<tr>
<td>There is open communication between faculty and undergraduate students about student concerns.</td>
<td>Strongly disagree</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>92</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>226</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>432</td>
</tr>
<tr>
<td>Class size is suitable for effective learning.</td>
<td>Strongly agree</td>
<td>455</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>57</td>
<td>4.6</td>
</tr>
<tr>
<td>2</td>
<td>114</td>
<td>9.2</td>
</tr>
<tr>
<td>3</td>
<td>252</td>
<td>20.4</td>
</tr>
<tr>
<td>4</td>
<td>373</td>
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<tr>
<td>Strongly agree</td>
<td>441</td>
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<td>Strongly disagree</td>
<td>46</td>
<td>3.6</td>
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<td>35.4</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>504</td>
<td>39.3</td>
</tr>
</tbody>
</table>
Table 3

<table>
<thead>
<tr>
<th>Descriptives(a)</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty members in the department are interested in the academic development of undergraduate majors.</td>
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<td></td>
<td></td>
<td></td>
</tr>
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<td>5</td>
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<tr>
<td>Total</td>
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<td>3.99</td>
<td>1.042</td>
<td>1</td>
<td>5</td>
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<tr>
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<td></td>
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<td>84</td>
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<td>5</td>
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<td>Total</td>
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<td>4.09</td>
<td>1.013</td>
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*a Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.*

Graph 1

![Bar chart showing faculty members' interest in academic development of undergraduate majors.](image-url)

Facility members in the department are interested in the academic development of undergraduate majors.
Graph 2
The undergraduate program of study is academically challenging.

Graph 3
Faculty in the department are appropriately prepared for their courses.

Graph 4
I feel the undergraduate program is preparing me for my professional career and/or further study.

Graph 5
There is open communication between faculty and undergraduate students about student concerns.
Table 3

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*a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don’t know/not applicable and missing data excluded from analysis.*

### Graph 7

![Graph 7](image-url)
Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom

Graph 10

Effectiveness of teaching methods used by faculty

Graph 11

Procedures used to evaluate student performance
Graph 12

Frequency of undergraduate major course offerings

Graph 13

Variety of undergraduate major course offerings

Graph 14

Clarity of degree requirements
### Table 5

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### Graph 15

- **Univ./Dept.**
  - University
  - Department

- **Percent**
- **Gender**
  - Female
  - Male
Methods

Sampling

A list of undergraduate alumni was provided by the School of Music. An undergraduate alum was defined as having a Bachelor of Music degree or Bachelor of Science in Music degree.

Surveys were mailed with postage-paid return envelopes. A second mailing was undertaken resulting in a response rate of 23.1 percent.

Survey Instruments

A general questionnaire was developed and modified for undergraduate alumni. The survey was designed to correspond to the Undergraduate Student Survey for comparative purposes.

The Undergraduate Alumni Survey consisted of 17 structured questions. Survey questions were in dichotomous and Likert-style formats. Questions were designed to elicit demographic and attitudinal data associated with the undergraduate student experience in the School of Music. The survey included a qualitative component that solicited responses to two open-ended questions and general comments.

Analysis of Data

The data were subject to descriptive analysis including, but not limited to, frequency distributions and descriptive (mean and standard deviation) tabulations for the purpose of statistical inference. Frequency distributions and descriptive data analysis allows for the recognition of trends and distributions within data. Included in the analysis are graphs that give a picture of frequency distributions associated with each question.

Qualitative data were subject to thematic coding, focused sorting, and relational linking. The integration of quantitative and qualitative data allows for a better understanding of the survey results.

All frequency and descriptive distributions are presented in the following tables and graphs:
# ACADEMIC PROGRAM REVIEW
## SCHOOL OF MUSIC
## UNDERGRADUATE ALUMNI SURVEY FINDINGS

### Table 1

<table>
<thead>
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<th>Strongly disagree</th>
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<th>Don't know/Not applicable</th>
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<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
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<td>3.7</td>
<td>11</td>
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(a) Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.
Faculty members in the department were interested in the academic development of undergraduate majors.

The undergraduate program of study was academically challenging.

Faculty in the department were appropriately prepared for their courses.
I feel the undergraduate program prepared me for my professional career and/or further study.

There was open communication between faculty and undergraduate students about student concerns.

Class size was suitable for effective learning.
### Table 3

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<th>3 %</th>
<th>4 N</th>
<th>4 %</th>
<th>Excellent N</th>
<th>Excellent %</th>
<th>Don't know/Not applicable N</th>
<th>Total</th>
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<tbody>
<tr>
<td><strong>Academic advisement available in the department</strong></td>
<td>3</td>
<td>11.1</td>
<td>3</td>
<td>11.1</td>
<td>4</td>
<td>14.8</td>
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<td>8</td>
<td>29.6</td>
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<td>27</td>
</tr>
<tr>
<td><strong>Career advisement available in the department</strong></td>
<td>5</td>
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<td>7</td>
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<td>11</td>
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<td><strong>Availability of faculty to students outside the classroom</strong></td>
<td>2</td>
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<td>40.7</td>
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<td>3</td>
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<td>14</td>
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<td>5</td>
<td>18.5</td>
<td>5</td>
<td>18.5</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Procedures used to evaluate student performance</strong></td>
<td>3</td>
<td>11.1</td>
<td>12</td>
<td>44.4</td>
<td>7</td>
<td>25.9</td>
<td>5</td>
<td>18.5</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Frequency of undergraduate major course offerings</strong></td>
<td>4</td>
<td>14.8</td>
<td>7</td>
<td>25.9</td>
<td>7</td>
<td>25.9</td>
<td>4</td>
<td>14.8</td>
<td>5</td>
<td>18.5</td>
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<tr>
<td><strong>Variety of undergraduate major course offerings</strong></td>
<td>3</td>
<td>11.1</td>
<td>4</td>
<td>14.8</td>
<td>7</td>
<td>25.9</td>
<td>7</td>
<td>25.9</td>
<td>5</td>
<td>18.5</td>
<td>1</td>
<td>3.7</td>
</tr>
<tr>
<td><strong>Clarity of degree requirements</strong></td>
<td>2</td>
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<td>5</td>
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<td>4</td>
<td>14.8</td>
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<td>29.6</td>
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<td>29.6</td>
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<td>27</td>
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</table>

### Table 4

<table>
<thead>
<tr>
<th></th>
<th>N</th>
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<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
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<tr>
<td><strong>Academic advisement available in the department</strong></td>
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<td>1</td>
<td>5</td>
<td>3.59</td>
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<td>.935</td>
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<td>27</td>
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<td>1</td>
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<td>3.56</td>
<td>1.311</td>
</tr>
</tbody>
</table>

---

(a) Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.
Graph 7
Academic advisement available in the department

Graph 8
Career advisement available in the department

Graph 9
Availability of faculty to students outside the classroom
Effectiveness of teaching methods used by faculty

Procedures used to evaluate student performance

Frequency of undergraduate major course offerings
Table 5

<table>
<thead>
<tr>
<th>Gender</th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
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<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Gender</td>
<td>17</td>
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</table>
Supplemental Questions From The School Of Music

Table 6

<table>
<thead>
<tr>
<th>N</th>
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<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>15.4</td>
<td>9</td>
<td>34.6</td>
<td>7</td>
<td>26.9</td>
<td>6</td>
<td>23.1</td>
<td>26</td>
<td></td>
</tr>
</tbody>
</table>

How would you assess the quality of your overall education at the School of Music?

Table 7

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>2</td>
<td>5</td>
<td>3.58</td>
<td>1.027</td>
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</tbody>
</table>

How would you assess the quality of your overall education at the School of Music?

a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent).

Graph 16

How would you assess the quality of your overall education at the School of Music?
Table 8

<table>
<thead>
<tr>
<th></th>
<th>Very unsafe</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very safe</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N %</td>
<td>2 7.7</td>
<td>1</td>
<td>3.8</td>
<td>6</td>
<td>23.1</td>
<td>12 46.2</td>
</tr>
</tbody>
</table>

What is your opinion of safety and security in the School of Music?

Table 9

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th>What is your opinion of safety and security in the School of Music?</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>1</td>
<td>5</td>
<td>3.65</td>
<td>1.093</td>
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</tr>
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</table>

(a) Minimum/Maximum range denotes Negative/Positive range (1=very unsafe to 5=very safe).

Graph 17

What is your opinion of safety and security in the School of Music?
The Undergraduate Alumni Survey Findings Comparisons Report is based on normative comparisons generated out of the University Undergraduate Alumni Survey Database. Currently, this database includes 12 departments representing five colleges within the university.

Comparison data are from the standardized Undergraduate Alumni Survey questionnaire. Any supplemental questions from the department are not included in the analysis.

The university response rate for this survey is 37.9 percent and the School of Music response rate is 23.1 percent.
### Table 1

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>564</td>
<td>95.4</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>4.6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>591</td>
<td>100.0</td>
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</table>

### Table 2

<table>
<thead>
<tr>
<th></th>
<th>University</th>
<th>Department</th>
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</thead>
<tbody>
<tr>
<td><strong>Strongly disagree</strong></td>
<td>17 3.1%</td>
<td>2 7.7%</td>
</tr>
<tr>
<td>2</td>
<td>21 3.8%</td>
<td>3 11.5%</td>
</tr>
<tr>
<td>3</td>
<td>92 16.5%</td>
<td>8 30.8%</td>
</tr>
<tr>
<td>4</td>
<td>188 33.8%</td>
<td>2 7.7%</td>
</tr>
<tr>
<td><strong>Strongly agree</strong></td>
<td>238 42.8%</td>
<td>11 42.3%</td>
</tr>
<tr>
<td>The undergraduate program of study was</td>
<td></td>
<td></td>
</tr>
<tr>
<td>academically challenging.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strongly disagree</strong></td>
<td>15 2.7%</td>
<td>2 7.4%</td>
</tr>
<tr>
<td>2</td>
<td>26 4.6%</td>
<td>2 7.4%</td>
</tr>
<tr>
<td>3</td>
<td>82 14.5%</td>
<td>7 25.9%</td>
</tr>
<tr>
<td>4</td>
<td>249 44.1%</td>
<td>10 37.0%</td>
</tr>
<tr>
<td><strong>Strongly agree</strong></td>
<td>192 34.0%</td>
<td>6 22.2%</td>
</tr>
<tr>
<td>Faculty in the department were</td>
<td></td>
<td></td>
</tr>
<tr>
<td>appropriately prepared for their courses.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strongly disagree</strong></td>
<td>16 2.8%</td>
<td>2 7.4%</td>
</tr>
<tr>
<td>2</td>
<td>14 2.5%</td>
<td>1 3.7%</td>
</tr>
<tr>
<td>3</td>
<td>46 8.2%</td>
<td>11 40.7%</td>
</tr>
<tr>
<td>4</td>
<td>191 33.9%</td>
<td>3 11.1%</td>
</tr>
<tr>
<td><strong>Strongly agree</strong></td>
<td>296 52.6%</td>
<td>10 37.0%</td>
</tr>
<tr>
<td>I feel the undergraduate program prepared</td>
<td></td>
<td></td>
</tr>
<tr>
<td>me for my professional career and/or</td>
<td></td>
<td></td>
</tr>
<tr>
<td>further study</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strongly disagree</strong></td>
<td>36 6.6%</td>
<td>3 11.5%</td>
</tr>
<tr>
<td>2</td>
<td>65 12.0%</td>
<td>5 19.2%</td>
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<td>103 19.0%</td>
<td>5 19.2%</td>
</tr>
<tr>
<td>4</td>
<td>170 31.3%</td>
<td>9 34.6%</td>
</tr>
<tr>
<td><strong>Strongly agree</strong></td>
<td>169 31.1%</td>
<td>4 15.4%</td>
</tr>
<tr>
<td>There was open communication between</td>
<td></td>
<td></td>
</tr>
<tr>
<td>faculty and undergraduate students</td>
<td></td>
<td></td>
</tr>
<tr>
<td>about student concerns.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strongly disagree</strong></td>
<td>23 4.2%</td>
<td>4 14.8%</td>
</tr>
<tr>
<td>2</td>
<td>38 6.9%</td>
<td>4 14.8%</td>
</tr>
<tr>
<td>3</td>
<td>95 17.3%</td>
<td>3 11.1%</td>
</tr>
<tr>
<td>4</td>
<td>194 35.4%</td>
<td>8 29.6%</td>
</tr>
<tr>
<td><strong>Strongly agree</strong></td>
<td>198 36.1%</td>
<td>8 29.6%</td>
</tr>
<tr>
<td>Class size was suitable for effective</td>
<td></td>
<td></td>
</tr>
<tr>
<td>learning.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strongly disagree</strong></td>
<td>18 3.2%</td>
<td>2 7.4%</td>
</tr>
<tr>
<td>2</td>
<td>21 3.7%</td>
<td>1 3.7%</td>
</tr>
<tr>
<td>3</td>
<td>57 10.2%</td>
<td>4 14.8%</td>
</tr>
<tr>
<td>4</td>
<td>193 34.4%</td>
<td>7 25.9%</td>
</tr>
<tr>
<td><strong>Strongly agree</strong></td>
<td>272 48.5%</td>
<td>13 48.1%</td>
</tr>
</tbody>
</table>
### Table 3

<table>
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<tr>
<th>Category</th>
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<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
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<tr>
<td>Faculty members in the department were interested in the academic</td>
<td>University</td>
<td>556</td>
<td>4.10</td>
<td>1.006</td>
<td>1</td>
<td>5</td>
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<tr>
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<td>1.355</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
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<td>582</td>
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<td>1.027</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>The undergraduate program of study was academically challenging.</td>
<td>University</td>
<td>564</td>
<td>4.02</td>
<td>.954</td>
<td>1</td>
<td>5</td>
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<tr>
<td>Faculty in the department were appropriately prepared for their</td>
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<td>563</td>
<td>4.31</td>
<td>.932</td>
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<td>5</td>
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<td>courses.</td>
<td>Department</td>
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<td>.956</td>
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<td>I feel the undergraduate program prepared me for my professional</td>
<td>University</td>
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<td>about student concerns.</td>
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</table>

*a Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.*

### Graph 1

![Graph 1](image)

**Faculty members in the department were interested in the academic development of undergraduate majors.**
The undergraduate program of study was academically challenging.

Faculty in the department were appropriately prepared for their courses.

I feel the undergraduate program prepared me for my professional career and/or further study.

There was open communication between faculty and undergraduate students about student concerns.
Graph 6

Class size was suitable for effective learning.

Table 4

<table>
<thead>
<tr>
<th></th>
<th>University</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Academic advisement available in the department</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>38</td>
<td>7.2%</td>
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<tr>
<td>2</td>
<td>54</td>
<td>10.2%</td>
</tr>
<tr>
<td>3</td>
<td>99</td>
<td>18.8%</td>
</tr>
<tr>
<td>4</td>
<td>170</td>
<td>32.3%</td>
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<tr>
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<td>166</td>
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<tr>
<td>Career advisement available in the department</td>
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<td></td>
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<td>Poor</td>
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<td>97</td>
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<td>3</td>
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<td>Excellent</td>
<td>58</td>
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</tr>
<tr>
<td>Availability of faculty to students outside the classroom</td>
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<td></td>
</tr>
<tr>
<td>Poor</td>
<td>9</td>
<td>1.6%</td>
</tr>
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<td>2</td>
<td>37</td>
<td>6.8%</td>
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<tr>
<td>Procedures used to evaluate student performance</td>
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<td>9</td>
<td>1.7%</td>
</tr>
<tr>
<td>2</td>
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<tr>
<td>4</td>
<td>276</td>
<td>50.7%</td>
</tr>
<tr>
<td>Excellent</td>
<td>126</td>
<td>23.2%</td>
</tr>
<tr>
<td>Frequency of undergraduate major course offerings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>32</td>
<td>5.7%</td>
</tr>
<tr>
<td>2</td>
<td>62</td>
<td>11.1%</td>
</tr>
<tr>
<td>3</td>
<td>156</td>
<td>28.0%</td>
</tr>
<tr>
<td>4</td>
<td>188</td>
<td>33.7%</td>
</tr>
<tr>
<td>Excellent</td>
<td>120</td>
<td>21.5%</td>
</tr>
<tr>
<td>Variety of undergraduate major course offerings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>21</td>
<td>3.8%</td>
</tr>
<tr>
<td>2</td>
<td>57</td>
<td>10.3%</td>
</tr>
<tr>
<td>3</td>
<td>134</td>
<td>24.1%</td>
</tr>
<tr>
<td>4</td>
<td>204</td>
<td>36.7%</td>
</tr>
<tr>
<td>Excellent</td>
<td>140</td>
<td>25.2%</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>Mean</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----</td>
<td>------</td>
</tr>
<tr>
<td><strong>Academic advisement available in the department</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>527</td>
<td>3.71</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>3.59</td>
</tr>
<tr>
<td>Total</td>
<td>554</td>
<td>3.70</td>
</tr>
<tr>
<td><strong>Career advisement available in the department</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>476</td>
<td>3.00</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>2.59</td>
</tr>
<tr>
<td>Total</td>
<td>503</td>
<td>2.98</td>
</tr>
<tr>
<td><strong>Availability of faculty to students outside the classroom</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>547</td>
<td>3.95</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>3.30</td>
</tr>
<tr>
<td>Total</td>
<td>574</td>
<td>3.92</td>
</tr>
<tr>
<td><strong>Effectiveness of teaching methods used by faculty</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>563</td>
<td>4.09</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>3.44</td>
</tr>
<tr>
<td>Total</td>
<td>590</td>
<td>4.06</td>
</tr>
<tr>
<td><strong>Procedures used to evaluate student performance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>544</td>
<td>3.89</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>3.52</td>
</tr>
<tr>
<td>Total</td>
<td>571</td>
<td>3.87</td>
</tr>
<tr>
<td><strong>Frequency of undergraduate major course offerings</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>558</td>
<td>3.54</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>2.96</td>
</tr>
<tr>
<td>Total</td>
<td>585</td>
<td>3.51</td>
</tr>
<tr>
<td><strong>Variety of undergraduate major course offerings</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>556</td>
<td>3.69</td>
</tr>
<tr>
<td>Department</td>
<td>26</td>
<td>3.27</td>
</tr>
<tr>
<td>Total</td>
<td>582</td>
<td>3.67</td>
</tr>
<tr>
<td><strong>Clarity of degree requirements</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>558</td>
<td>3.99</td>
</tr>
<tr>
<td>Department</td>
<td>27</td>
<td>3.56</td>
</tr>
<tr>
<td>Total</td>
<td>585</td>
<td>3.97</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.

**Graph 7**

![Graph showing the distribution of academic advisement available in the department for both University and Department levels. The x-axis represents the academic advisement levels (Poor, 2, 3, 4, Excellent), and the y-axis represents the percentage. The graph displays bars for University and Department levels separately, indicating the proportion of responses for each level.](image-url)
Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom

Graph 10

Effectiveness of teaching methods used by faculty

Graph 11

Procedures used to evaluate student performance
Table 6

| Gender | University | | Department | |
|--------|------------|-----------------|-----------------|
|        | N   | %  | N   | %  |
| Female | 356 | 72.7% | 17 | 68.0% |
| Male   | 134 | 27.3% | 8  | 32.0% |

Graph 15

![Bar graph showing gender distribution across University and Department.](image-url)
Methods

Sampling

A list of graduate students was provided by the School of Music. A graduate student was defined as a full- or part-time student enrolled as a graduate major in the School of Music.

Surveys were mailed with postage-paid return envelopes. A second mailing was undertaken resulting in a response rate of 41.4 percent.

Survey Instruments

A general questionnaire was developed and modified for graduate students. The survey was designed to correspond to the Graduate Alumni Survey for comparative purposes.

The Graduate Student Survey consisted of 27 structured questions. Survey questions were in dichotomous and Likert-style formats. Questions were designed to elicit demographic and attitudinal data associated with the graduate student experience in the School of Music. The survey included a qualitative component that solicited responses to two open-ended questions and general comments.

Analysis of Data

The data were subject to descriptive analysis including, but not limited to, frequency distributions and descriptive (mean and standard deviation) tabulations for the purpose of statistical inference. Frequency distributions and descriptive data analysis allows for the recognition of trends and distributions within data. Included in the analysis are graphs that give a picture of frequency distributions associated with each question.

Qualitative data were subject to thematic coding, focused sorting, and relational linking. The integration of quantitative and qualitative data allows for a better understanding of the survey results.

All frequency and descriptive distributions are presented in the following tables and graphs:
### Table 1

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Strongly agree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
</tr>
<tr>
<td>Faculty members in the department are interested in the academic development of graduate majors.</td>
<td>2 6.9</td>
<td>3 10.3</td>
<td>18 62.1</td>
<td>6 20.7</td>
<td>29</td>
</tr>
<tr>
<td>The graduate program of study is academically challenging.</td>
<td>3 10.3</td>
<td>5 17.2</td>
<td>13 44.8</td>
<td>8 27.6</td>
<td>29</td>
</tr>
<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
<td>8 27.6</td>
<td>13 44.8</td>
<td>8 27.6</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>I feel the graduate program is preparing me for my professional career and/or further study.</td>
<td>1 3.6</td>
<td>1 3.6</td>
<td>5 17.9</td>
<td>12 42.9</td>
<td>9 32.1</td>
</tr>
<tr>
<td>There is open communication between faculty and graduate students about student concerns.</td>
<td>1 3.6</td>
<td>4 14.3</td>
<td>2 7.1</td>
<td>15 53.6</td>
<td>6 21.4</td>
</tr>
<tr>
<td>Class size is suitable for effective learning.</td>
<td>3 10.3</td>
<td>12 41.4</td>
<td>14 48.3</td>
<td>29</td>
<td></td>
</tr>
</tbody>
</table>

### Table 2

<table>
<thead>
<tr>
<th>Descriptive Statistics(a)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N</strong></td>
</tr>
<tr>
<td>Faculty members in the department are interested in the academic development of graduate majors.</td>
</tr>
<tr>
<td>The graduate program of study is academically challenging.</td>
</tr>
<tr>
<td>Faculty in the department are appropriately prepared for their courses.</td>
</tr>
<tr>
<td>I feel the graduate program is preparing me for my professional career and/or further study.</td>
</tr>
<tr>
<td>There is open communication between faculty and graduate students about student concerns.</td>
</tr>
<tr>
<td>Class size is suitable for effective learning.</td>
</tr>
</tbody>
</table>

---

a Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.
Faculty members in the department are interested in the academic development of graduate majors.

The graduate program of study is academically challenging.

Faculty in the department are appropriately prepared for their courses.
I feel the graduate program is preparing me for my professional career and/or further study.

There is open communication between faculty and graduate students about student concerns.

Class size is suitable for effective learning.
Table 3

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Academic advisement available in the department</td>
<td>2</td>
<td>6.9</td>
<td>6</td>
<td>20.7</td>
<td>4</td>
<td>13.8</td>
<td>12</td>
</tr>
<tr>
<td>Career advisement available in the department</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>27.6</td>
<td>9</td>
<td>31.0</td>
<td>4</td>
<td>13.8</td>
<td>1</td>
</tr>
<tr>
<td>Availability of faculty to students outside the classroom</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>17.2</td>
<td>6</td>
<td>20.7</td>
<td>11</td>
<td>37.9</td>
<td>7</td>
</tr>
<tr>
<td>Effectiveness of teaching methods used by faculty</td>
<td>1</td>
<td>3.4</td>
<td>1</td>
<td>3.4</td>
<td>3</td>
<td>10.3</td>
<td>16</td>
</tr>
<tr>
<td>Procedures used to evaluate student performance</td>
<td>1</td>
<td>3.4</td>
<td>3</td>
<td>10.3</td>
<td>4</td>
<td>13.8</td>
<td>15</td>
</tr>
<tr>
<td>Frequency of graduate course offerings</td>
<td>7</td>
<td>24.1</td>
<td>7</td>
<td>24.1</td>
<td>9</td>
<td>31.0</td>
<td>5</td>
</tr>
<tr>
<td>Variety of graduate course offerings</td>
<td>1</td>
<td>3.4</td>
<td>8</td>
<td>27.6</td>
<td>12</td>
<td>41.4</td>
<td>4</td>
</tr>
<tr>
<td>Clarity of degree requirements</td>
<td>4</td>
<td>13.8</td>
<td>1</td>
<td>3.4</td>
<td>11</td>
<td>37.9</td>
<td>8</td>
</tr>
</tbody>
</table>

Table 4

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic advisement available in the department</td>
<td>29</td>
<td>1</td>
<td>5</td>
<td>3.41</td>
<td>1.211</td>
</tr>
<tr>
<td>Career advisement available in the department</td>
<td>22</td>
<td>2</td>
<td>5</td>
<td>2.91</td>
<td>.868</td>
</tr>
<tr>
<td>Availability of faculty to students outside the classroom</td>
<td>29</td>
<td>2</td>
<td>5</td>
<td>3.69</td>
<td>1.039</td>
</tr>
<tr>
<td>Effectiveness of teaching methods used by faculty</td>
<td>29</td>
<td>1</td>
<td>5</td>
<td>4.00</td>
<td>.926</td>
</tr>
<tr>
<td>Procedures used to evaluate student performance</td>
<td>29</td>
<td>1</td>
<td>5</td>
<td>3.76</td>
<td>1.023</td>
</tr>
<tr>
<td>Frequency of graduate course offerings</td>
<td>29</td>
<td>1</td>
<td>5</td>
<td>2.52</td>
<td>1.153</td>
</tr>
<tr>
<td>Variety of graduate course offerings</td>
<td>29</td>
<td>1</td>
<td>5</td>
<td>3.07</td>
<td>1.067</td>
</tr>
<tr>
<td>Clarity of degree requirements</td>
<td>29</td>
<td>1</td>
<td>5</td>
<td>3.31</td>
<td>1.228</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.
Academic advisement available in the department

Career advisement available in the department

Availability of faculty to students outside the classroom
Graph 10: Effectiveness of teaching methods used by faculty

Graph 11: Procedures used to evaluate student performance

Graph 12: Frequency of graduate course offerings
**Graph 13**

Variety of graduate course offerings

**Graph 14**

Clarity of degree requirements

**Table 5**

<table>
<thead>
<tr>
<th>Gender</th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Gender</td>
<td>12</td>
<td>50.0</td>
<td>12</td>
</tr>
</tbody>
</table>

**Graph 15**

Gender
Supplemental Questions From The School Of Music

Table 6

<table>
<thead>
<tr>
<th>How would you assess the quality of your overall education at the School of Music?</th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>1</td>
<td>3.4</td>
<td>2</td>
<td>6.9</td>
<td>5</td>
<td>17.2</td>
<td>13</td>
</tr>
</tbody>
</table>

Table 7

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th>How would you assess the quality of your overall education at the School of Music?</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>1</td>
<td>5</td>
<td>3.86</td>
<td>1.026</td>
<td></td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent).

Graph 16

How would you assess the quality of your overall education at the School of Music?
Table 8

<table>
<thead>
<tr>
<th></th>
<th>Very unsafe</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very safe</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N %</td>
<td>4 13.8</td>
<td>6</td>
<td>9</td>
<td>9</td>
<td>31.0</td>
<td>9</td>
</tr>
<tr>
<td>What is your opinion of safety and security in the School of Music?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 9

**Descriptive Statistics(a)**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is your opinion of safety and security in the School of Music?</td>
<td>29</td>
<td>1</td>
<td>5</td>
<td>2.90</td>
<td>1.113</td>
</tr>
</tbody>
</table>

(a) Minimum/Maximum range denotes Negative/Positive range (1=very unsafe to 5=very safe).

Graph 17

What is your opinion of safety and security in the School of Music?
Table 10

<table>
<thead>
<tr>
<th></th>
<th>Totally inadequate</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very generous</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Describe the adequacy of financial support for graduate study.</td>
<td>4</td>
<td>14.3</td>
<td>8</td>
<td>28.6</td>
<td>12</td>
<td>42.9</td>
</tr>
</tbody>
</table>

Table 11

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th>Describe the adequacy of financial support for graduate study.</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>28</td>
<td>1</td>
<td>5</td>
<td>2.61</td>
<td>.994</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=totally inadequate to 5=very generous). Missing data excluded from analysis

Graph 18

Describe the adequacy of financial support for graduate study.
The Graduate Student Survey Findings Comparisons Report is based on normative comparisons generated out of the University Graduate Student Survey Database. Currently, this database includes 15 departments representing five colleges within the university.

Comparison data are from the standardized Graduate Student Survey questionnaire. Any supplemental questions from the department are not included in the analysis.

The university response rate for this survey is 60.6 percent and the School of Music response rate is 41.4 percent.
Table 1

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>1285</td>
<td>97.8</td>
</tr>
<tr>
<td>Department</td>
<td>29</td>
<td>2.2</td>
</tr>
<tr>
<td>Total</td>
<td>1314</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 2

<table>
<thead>
<tr>
<th></th>
<th>University</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>67</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>164</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>434</td>
<td>18</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>553</td>
<td>6</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>81</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>183</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>486</td>
<td>13</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>481</td>
<td>8</td>
</tr>
<tr>
<td>Faculty members in the department are interested in the academic development of graduate majors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>35</td>
<td>2.8</td>
</tr>
<tr>
<td>2</td>
<td>67</td>
<td>5.3</td>
</tr>
<tr>
<td>3</td>
<td>164</td>
<td>13.1</td>
</tr>
<tr>
<td>4</td>
<td>434</td>
<td>34.6</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>553</td>
<td>44.1</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>39</td>
<td>3.1</td>
</tr>
<tr>
<td>2</td>
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</tbody>
</table>

*a Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.*

### Graph 1

**Faculty members in the department are interested in the academic development of graduate majors.**
The graduate program of study is academically challenging.

Faculty in the department are appropriately prepared for their courses.

I feel the graduate program is preparing me for my professional career and/or further study.

There is open communication between faculty and graduate students about student concerns.
Table 3

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a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.

Graph 7

[Graph showing academic advisement available in the department]
Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom

Graph 10

Effectiveness of teaching methods used by faculty

Graph 11

Procedures used to evaluate student performance
### Table 5

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<td>%</td>
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### Graph 15

The bar graph represents the percentage of female and male students across different departments and universities. The graph shows a comparison between university and department levels for each gender.
Methods

Sampling

A list of graduate alumni was provided by the School of Music. A graduate alum was defined as having completed an Ed.S. (concentration in music), M.A., or Ph.D. (concentration in music) degree in the School of Music.

Surveys were mailed with postage-paid return envelopes. A second mailing was undertaken resulting in a response rate of 34.8 percent.

Survey Instruments

A general questionnaire was developed and modified for graduate alumni. The survey was designed to correspond to the Graduate Student Survey for comparative purposes.

The Graduate Alumni Survey consisted of 18 structured questions. Survey questions were in dichotomous and Likert-style formats. Questions were designed to elicit demographic and attitudinal data associated with the graduate student experience in the School of Music. The survey included a qualitative component that solicited responses to two open-ended questions and general comments.

Analysis of Data

The data were subject to descriptive analysis including, but not limited to, frequency distributions and descriptive (mean and standard deviation) tabulations for the purpose of statistical inference. Frequency distributions and descriptive data analysis allows for the recognition of trends and distributions within data. Included in the analysis are graphs that give a picture of frequency distributions associated with each question.

Qualitative data were subject to thematic coding, focused sorting, and relational linking. The integration of quantitative and qualitative data allows for a better understanding of the survey results.

All frequency and descriptive distributions are presented in the following tables and graphs:
Table 1

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<th>Strongly disagree</th>
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<th>3</th>
<th>4</th>
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<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
</tr>
</tbody>
</table>

- Faculty members in the department were interested in the academic development of graduate majors.
  - 2 (8.7) 4 (17.4) 17 (73.9) 23
- The graduate program of study was academically challenging.
  - 1 (4.3) 5 (21.7) 6 (26.1) 11 (47.8) 23
- Faculty in the department were appropriately prepared for their courses.
  - 1 (4.3) 1 (4.3) 5 (21.7) 16 (69.6) 23
- I feel the graduate program prepared me for my professional career and/or further study.
  - 2 (8.7) 2 (8.7) 1 (4.3) 6 (26.1) 12 (52.2) 23
- There was open communication between faculty and graduate students about student concerns.
  - 1 (4.3) 1 (4.3) 2 (8.7) 3 (13.0) 16 (69.6) 23
- Class size was suitable for effective learning.
  - 1 (4.5) 1 (4.5) 3 (13.6) 17 (77.3) 22

Table 2

<table>
<thead>
<tr>
<th>Descriptive Statistics(a)</th>
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<tbody>
<tr>
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<tr>
<td>Faculty members in the department were interested in the academic development of graduate majors.</td>
</tr>
<tr>
<td>The graduate program of study was academically challenging.</td>
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<tr>
<td>Faculty in the department were appropriately prepared for their courses.</td>
</tr>
<tr>
<td>I feel the graduate program prepared me for my professional career and/or further study.</td>
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<tr>
<td>There was open communication between faculty and graduate students about student concerns.</td>
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<td>Class size was suitable for effective learning.</td>
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</table>

a Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.
Faculty members in the department were interested in the academic development of graduate majors.

The graduate program of study was academically challenging.

Faculty in the department were appropriately prepared for their courses.
I feel the graduate program prepared me for my professional career and/or further study.

There was open communication between faculty and graduate students about student concerns.

Class size was suitable for effective learning.
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<tr>
<td>Career advisement available in the department</td>
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</tr>
<tr>
<td>Effectiveness of teaching methods used by faculty</td>
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<tr>
<td>Procedures used to evaluate student performance</td>
</tr>
<tr>
<td>Frequency of graduate course offerings</td>
</tr>
<tr>
<td>Variety of graduate course offerings</td>
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<tr>
<td>Clarity of degree requirements</td>
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</table>

<table>
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<tr>
<td>Academic advisement available in the department</td>
</tr>
<tr>
<td>Career advisement available in the department</td>
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<td>Availability of faculty to students outside the classroom</td>
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<td>Effectiveness of teaching methods used by faculty</td>
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<td>Procedures used to evaluate student performance</td>
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<tr>
<td>Frequency of graduate course offerings</td>
</tr>
<tr>
<td>Variety of graduate course offerings</td>
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<tr>
<td>Clarity of degree requirements</td>
</tr>
</tbody>
</table>

(a) Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.
Graph 7

Academic advisement available in the department

Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom
Effectiveness of teaching methods used by faculty

Procedures used to evaluate student performance

Frequency of graduate course offerings
Graph 13: Variety of graduate course offerings

Graph 14: Clarity of degree requirements

Table 5

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<th>Gender</th>
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<td>%</td>
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Graph 15: Gender
Supplemental Questions From The School Of Music

Table 6

<table>
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<tr>
<th>How would you assess the quality of your overall education at the School of Music at Georgia State University?</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
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<tr>
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<td>1</td>
<td>4.3</td>
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<td>17.4</td>
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</table>

Table 7

Descriptive Statistics(a)

<table>
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<tr>
<th>How would you assess the quality of your overall education at the School of Music at Georgia State University?</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
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</thead>
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a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent).

Graph 16

How would you assess the quality of your overall education at the School of Music at Georgia State University?
Table 8

<table>
<thead>
<tr>
<th>What is your opinion of safety and security in the School of Music at Georgia State University?</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
<th>%</th>
<th>Total</th>
</tr>
</thead>
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<td>Very safe</td>
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<td>43.5</td>
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Table 9

Descriptive Statistics(a)

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<th>What is your opinion of safety and security in the School of Music at Georgia State University?</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
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a Minimum/Maximum range denotes Negative/Positive range (1=very unsafe to 5=very safe).

Graph 17

What is your opinion of safety and security in the School of Music at Georgia State University?
Table 10

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<tr>
<th></th>
<th>Totally inadequate</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very generous</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td></td>
<td></td>
<td></td>
<td>%</td>
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</tr>
<tr>
<td>Describe the adequacy of financial support for graduate study.</td>
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<td>4</td>
<td>20.0</td>
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Table 11

Descriptive Statistics (a)

<table>
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<th>Describe the adequacy of financial support for graduate study.</th>
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<th>Mean</th>
<th>Std. Deviation</th>
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</thead>
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a Minimum/Maximum range denotes Negative/Positive range (1=totally inadequate to 5=very generous). Missing data excluded from analysis.

Graph 18

Describe the adequacy of financial support for graduate study.
The Graduate Alumni Survey Findings Comparisons Report is based on normative comparisons generated out of the University Graduate Alumni Survey Database. Currently, this database includes 14 departments representing five colleges within the university.

Comparison data are from the standardized Graduate Alumni Survey questionnaire. Any supplemental questions from the department are not included in the analysis.

The university response rate for this survey is 48.2 percent and the School of Music response rate is 34.8 percent.
Table 1

<table>
<thead>
<tr>
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Table 2

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<td>Faculty members in the department were interested in</td>
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<td></td>
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<tr>
<td>the academic development of graduate majors.</td>
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<td></td>
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<tr>
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<td>18</td>
<td>2.7</td>
</tr>
<tr>
<td>2</td>
<td>35</td>
<td>5.2</td>
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<tr>
<td>3</td>
<td>78</td>
<td>11.5</td>
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<tr>
<td>4</td>
<td>223</td>
<td>32.8</td>
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<td>47.9</td>
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<tr>
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<td>57</td>
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<tr>
<td>for their courses.</td>
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<td></td>
</tr>
<tr>
<td>Strongly disagree</td>
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<tr>
<td>graduate students about student concerns.</td>
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<tr>
<td>Strongly disagree</td>
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<td>3.4</td>
</tr>
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<td>2</td>
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<td>2.6</td>
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Table 3

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<tr>
<th>Descriptives(a)</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty members in the department were interested in the academic development of graduate majors.</td>
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</table>

a Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.

Graph 1

![Graph 1](attachment:image.png)

Faculty members in the department were interested in the academic development of graduate majors.
**The graduate program of study was academically challenging.**

**Faculty in the department were appropriately prepared for their courses.**

**I feel the graduate program prepared me for my professional career and/or further study.**

**There was open communication between faculty and graduate students about student concerns.**
Graph 6

Class size was suitable for effective learning.

Table 4

<table>
<thead>
<tr>
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*a* Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.

### Graph 7

![Graph 7](image)
Graph 8

Career advisement available in the department

Graph 9

Availability of faculty to students outside the classroom

Graph 10

Effectiveness of teaching methods used by faculty

Graph 11
Table 5

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Graph 15

![Bar graph showing gender distribution across university and department levels.](image)
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<td><strong>%</strong></td>
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*p<.05
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### Graph 1

**Quality of required courses in your major**

- **Excellent**: 50.0%
- **3**: 50.0%

### Graph 2

**Quality of required courses outside of your major**

- **2**: 0.0%
- **3**: 50.0%
- **Excellent**: 50.0%
Graph 9

Academic advising in your major department

Poor | 2 | 3 | Excellent
---|---|---|---
Percent | 0.0% | 10.0% | 20.0% | 30.0% | 40.0% | 50.0%

Graph 10

Academic advising in your college

Poor | 2 | 3 | Excellent
---|---|---|---
Percent | 0.0% | 10.0% | 20.0% | 30.0% | 40.0% | 50.0%

Table 4

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<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>4</td>
<td>44.4</td>
<td>5</td>
<td>55.6</td>
<td>9</td>
</tr>
<tr>
<td>My academic program has prepared me for advanced study.</td>
<td>5</td>
<td>55.6</td>
<td>4</td>
<td>44.4</td>
</tr>
<tr>
<td>My academic program provided good preparation for my career.</td>
<td>2</td>
<td>22.2</td>
<td>4</td>
<td>44.4</td>
</tr>
<tr>
<td>For the courses I took, the instructors stressed high quality work from students.</td>
<td>2</td>
<td>22.2</td>
<td>6</td>
<td>66.7</td>
</tr>
<tr>
<td>I would recommend GSU to a close friend or relative.</td>
<td>4</td>
<td>44.4</td>
<td>5</td>
<td>55.6</td>
</tr>
</tbody>
</table>

Graph 11

Faculty members were genuinely interested in my academic success.

Percent | 0.0% | 10.0% | 20.0% | 30.0% | 40.0% | 50.0%

Graph 12

My academic program has prepared me for advanced study.

Percent | 0.0% | 10.0% | 20.0% | 30.0% | 40.0% | 50.0%
My academic program provided good preparation for my career. (Graph 13)

For the courses I took, the instructors stressed high quality work from students. (Graph 14)

I would recommend GSU to a close friend or relative. (Graph 15)

### Table 5

<table>
<thead>
<tr>
<th>Activity</th>
<th>Never</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very often</th>
<th>Total</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attended campus social events</td>
<td>2</td>
<td>22.2</td>
<td></td>
<td></td>
<td>4 44.4</td>
<td>9</td>
<td>3.44</td>
<td>1.667</td>
</tr>
<tr>
<td>Attended campus meetings focused on personal interests</td>
<td>4</td>
<td>44.4</td>
<td>3</td>
<td>33.3</td>
<td>1 11.1</td>
<td>1 11.1</td>
<td>9</td>
<td>1.89</td>
</tr>
<tr>
<td>Attended campus meetings focused on professional interests</td>
<td>5</td>
<td>55.6</td>
<td>1</td>
<td>11.1</td>
<td>2 22.2</td>
<td>1 11.1</td>
<td>9</td>
<td>1.89</td>
</tr>
<tr>
<td>Attended athletic events at GSU</td>
<td>7</td>
<td>77.8</td>
<td>2</td>
<td>22.2</td>
<td></td>
<td>9</td>
<td>1.22</td>
<td>.441</td>
</tr>
<tr>
<td>Worked with faculty members on activities other than coursework</td>
<td>2</td>
<td>22.2</td>
<td>2</td>
<td>22.2</td>
<td>2 22.2</td>
<td>1 11.1</td>
<td>9</td>
<td>2.78</td>
</tr>
<tr>
<td>Utilized the Student Recreation Center facilities</td>
<td>4</td>
<td>44.4</td>
<td>1</td>
<td>11.1</td>
<td>1 11.1</td>
<td>1 11.1</td>
<td>2 22.2</td>
<td>9</td>
</tr>
</tbody>
</table>
Graph 16: Attended campus social events

Graph 17: Attended campus meetings focused on personal interests

Graph 18: Attended campus meetings focused on professional interests

Graph 19: Attended athletic events at GSU

Graph 20: Worked with faculty members on activities other than coursework

Graph 21: Utilized the Student Recreation Center facilities
Table 6

<table>
<thead>
<tr>
<th>Day</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>While enrolled at GSU, did you attend primarily day or night classes?</td>
<td>9</td>
</tr>
</tbody>
</table>

Table 7

<table>
<thead>
<tr>
<th>Full-time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Did you consider yourself primarily a full-time or part-time student?</td>
<td>9</td>
</tr>
</tbody>
</table>

Table 8

<table>
<thead>
<tr>
<th>Are you currently</th>
<th>Employed full-time</th>
<th>Employed part-time</th>
<th>Unemployed and not looking for work</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>%</td>
<td>55.6</td>
<td>33.3</td>
<td>11.1</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 9

<table>
<thead>
<tr>
<th>Employer</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable</td>
<td>N</td>
<td>1</td>
</tr>
<tr>
<td>Education/Arts/Social Services</td>
<td>N</td>
<td>4</td>
</tr>
<tr>
<td>Manufacturing/Production</td>
<td>N</td>
<td>1</td>
</tr>
<tr>
<td>Self-employed</td>
<td>N</td>
<td>1</td>
</tr>
<tr>
<td>Telecommunications</td>
<td>N</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>N</td>
<td>8</td>
</tr>
<tr>
<td>%</td>
<td>12.5</td>
<td>50.0</td>
</tr>
</tbody>
</table>

Table 10

<table>
<thead>
<tr>
<th>How closely is this position related to the field you studied at GSU?</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not at all related</td>
<td>N</td>
<td>3</td>
</tr>
<tr>
<td>%</td>
<td>37.5</td>
<td></td>
</tr>
<tr>
<td>Somewhat related</td>
<td>N</td>
<td>2</td>
</tr>
<tr>
<td>%</td>
<td>25.0</td>
<td></td>
</tr>
<tr>
<td>Closely related</td>
<td>N</td>
<td>3</td>
</tr>
<tr>
<td>%</td>
<td>37.5</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>N</td>
<td>8</td>
</tr>
<tr>
<td>%</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

Graph 22

<table>
<thead>
<tr>
<th>Percent</th>
<th>Not at all related</th>
<th>Somewhat related</th>
<th>Closely related</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 11

<table>
<thead>
<tr>
<th>Graph 23</th>
<th>Percentage</th>
<th>0.0%</th>
<th>10.0%</th>
<th>20.0%</th>
<th>30.0%</th>
<th>40.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not at all related</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Somewhat related</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closely related</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How closely is this position related to the field you studied at GSU?
### Annual salary

<table>
<thead>
<tr>
<th>Annual salary</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>$19,999 or less</td>
<td>3</td>
<td>37.5</td>
</tr>
<tr>
<td>$20,000 to 29,999</td>
<td>2</td>
<td>25.0</td>
</tr>
<tr>
<td>$30,000 to 39,999</td>
<td>2</td>
<td>25.0</td>
</tr>
<tr>
<td>$40,000 to 49,999</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>Total</td>
<td>8</td>
<td>100</td>
</tr>
</tbody>
</table>

### Table 12

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latino</td>
<td>1</td>
<td>11.1</td>
</tr>
<tr>
<td>White</td>
<td>8</td>
<td>88.9</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>100</td>
</tr>
</tbody>
</table>

### Table 13

<table>
<thead>
<tr>
<th>Gender</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>3</td>
<td>33.3</td>
</tr>
<tr>
<td>Male</td>
<td>6</td>
<td>66.7</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>100</td>
</tr>
</tbody>
</table>

### Table 14

<table>
<thead>
<tr>
<th>Category</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transfer student</td>
<td>6</td>
<td>66.7</td>
</tr>
<tr>
<td>Not a transfer</td>
<td>3</td>
<td>33.3</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>100</td>
</tr>
</tbody>
</table>

### Table 15

<table>
<thead>
<tr>
<th>GPA</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.90-4.0</td>
<td>1</td>
<td>11.1</td>
</tr>
<tr>
<td>3.7-3.89</td>
<td>3</td>
<td>33.3</td>
</tr>
<tr>
<td>3.5-3.69</td>
<td>1</td>
<td>11.1</td>
</tr>
<tr>
<td>3.0-3.49</td>
<td>3</td>
<td>33.3</td>
</tr>
<tr>
<td>2.5-2.99</td>
<td>1</td>
<td>11.1</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
<td>100</td>
</tr>
</tbody>
</table>

### Graph 24

![Graph showing GPA distribution](image-url)
ACADEMIC PROGRAM REVIEW
SCHOOL OF MUSIC
FACULTY SURVEY FINDINGS

PREPARED BY

Teresa Ward
Office of Institutional Research
Georgia State University

June 3, 2004
Methods

Sampling

The School of Music provided OIR with a list of faculty members. The survey was administered online and completed questionnaires were submitted anonymously to Institutional Research for analysis. The response rate was 69.7 percent.

Survey Instruments

The Faculty Survey consisted of 28 structured questions which were in dichotomous and Likert-style formats. The survey included a qualitative component that solicited respondent comments on two open-ended questions and a general comment section. Questions were designed to elicit attitudinal and scholarship data associated with faculty members’ experience in the School of Music.

Analysis of Data

The data were subject to descriptive analysis including, but not limited to, frequency distributions and cross tabulations for the purpose of statistical inference. A frequency distribution allows for the recognition of trends and distributions within data.

All frequency distributions are presented in the following tables and charts:
### Table 1

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Excellent</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
<td>N %</td>
</tr>
<tr>
<td>Scholarship of the faculty in the department</td>
<td>1</td>
<td>4.3</td>
<td>6</td>
<td>26.1</td>
<td>9</td>
<td>39.1</td>
<td>7</td>
</tr>
<tr>
<td>Frequency of required course offerings</td>
<td>4</td>
<td>17.4</td>
<td>4</td>
<td>17.4</td>
<td>13</td>
<td>56.5</td>
<td>2</td>
</tr>
<tr>
<td>Variety of advanced course offerings</td>
<td>1</td>
<td>4.3</td>
<td>6</td>
<td>26.1</td>
<td>6</td>
<td>26.1</td>
<td>3</td>
</tr>
<tr>
<td>Level of clerical staff support</td>
<td>5</td>
<td>21.7</td>
<td>3</td>
<td>13.0</td>
<td>2</td>
<td>8.7</td>
<td>7</td>
</tr>
<tr>
<td>Clarity of departmental goals for the next two years</td>
<td>2</td>
<td>8.7</td>
<td>2</td>
<td>8.7</td>
<td>8</td>
<td>34.8</td>
<td>7</td>
</tr>
<tr>
<td>Availability of computer/data base software relevant to your work</td>
<td>1</td>
<td>4.3</td>
<td>4</td>
<td>17.4</td>
<td>4</td>
<td>17.4</td>
<td>6</td>
</tr>
</tbody>
</table>

### Table 2

**Descriptive Statistics (a)**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarship of the faculty in the department</td>
<td>23</td>
<td>2</td>
<td>5</td>
<td>3.96</td>
<td>.878</td>
</tr>
<tr>
<td>Frequency of required course offerings</td>
<td>23</td>
<td>2</td>
<td>5</td>
<td>3.57</td>
<td>.896</td>
</tr>
<tr>
<td>Variety of advanced course offerings</td>
<td>22</td>
<td>1</td>
<td>5</td>
<td>3.18</td>
<td>1.140</td>
</tr>
<tr>
<td>Level of clerical staff support</td>
<td>23</td>
<td>1</td>
<td>5</td>
<td>3.26</td>
<td>1.544</td>
</tr>
<tr>
<td>Clarity of departmental goals for the next two years</td>
<td>23</td>
<td>1</td>
<td>5</td>
<td>3.39</td>
<td>1.158</td>
</tr>
<tr>
<td>Availability of computer/data base software relevant to your work</td>
<td>22</td>
<td>1</td>
<td>5</td>
<td>3.64</td>
<td>1.255</td>
</tr>
</tbody>
</table>

---

*Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.*
Graph 1

Scholarship of the faculty in the department

Graph 2

Frequency of required course offerings

Graph 3

Variety of advanced course offerings
Graph 4

Level of clerical staff support

Graph 5

Clarity of departmental goals for the next two years

Graph 6

Availability of computer/data base software relevant to your work
Table 3

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Strongly agree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>The department's program of study is academically challenging.</td>
<td>1 4.3</td>
<td>1</td>
<td>4.3</td>
<td>4</td>
<td>17.4</td>
<td>52.2</td>
</tr>
<tr>
<td>Faculty in the department work together toward program goals.</td>
<td></td>
<td>2</td>
<td>8.7</td>
<td>9</td>
<td>39.1</td>
<td>17.4</td>
</tr>
<tr>
<td>In our department, faculty feel comfortable expressing different views and opinions.</td>
<td></td>
<td>3</td>
<td>13.0</td>
<td>5</td>
<td>21.7</td>
<td>11</td>
</tr>
<tr>
<td>I have adequate opportunities to influence decisions made in the department about our programs.</td>
<td></td>
<td>2</td>
<td>8.7</td>
<td>3</td>
<td>13.0</td>
<td>5 21.7</td>
</tr>
<tr>
<td>Guidelines regarding job performance are clear to faculty in the department.</td>
<td></td>
<td>2</td>
<td>8.7</td>
<td>8</td>
<td>34.8</td>
<td>9 39.1</td>
</tr>
</tbody>
</table>

Table 4

**Descriptive Statistics(a)**

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The department's program of study is academically challenging.</td>
<td>23</td>
<td>1</td>
<td>5</td>
<td>3.83</td>
<td>.984</td>
</tr>
<tr>
<td>Faculty in the department work together toward program goals.</td>
<td>23</td>
<td>2</td>
<td>5</td>
<td>3.78</td>
<td>1.043</td>
</tr>
<tr>
<td>In our department, faculty feel comfortable expressing different views and opinions.</td>
<td>23</td>
<td>2</td>
<td>5</td>
<td>3.70</td>
<td>.926</td>
</tr>
<tr>
<td>I have adequate opportunities to influence decisions made in the department about our programs.</td>
<td>23</td>
<td>1</td>
<td>5</td>
<td>3.57</td>
<td>1.308</td>
</tr>
<tr>
<td>Guidelines regarding job performance are clear to faculty in the department.</td>
<td>23</td>
<td>2</td>
<td>5</td>
<td>3.65</td>
<td>.885</td>
</tr>
</tbody>
</table>

*a* Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree). Don't know/not applicable and missing data excluded from analysis.
Graph 7

The department's program of study is academically challenging.

Graph 8

Faculty in the department work together toward program goals.

Graph 9

In our department, faculty feel comfortable expressing different views and opinions.
Graph 10

I have adequate opportunities to influence decisions made in the department about our programs.

Graph 11

Guidelines regarding job performance are clear to faculty in the department.

Table 5

<table>
<thead>
<tr>
<th></th>
<th>Significantly too little emphasis</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Significantly too much emphasis</th>
<th>Don't know/Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Research tasks</td>
<td>1</td>
<td>4.3</td>
<td>2</td>
<td>8.7</td>
<td>13</td>
<td>56.5</td>
<td>5</td>
</tr>
<tr>
<td>Service to department</td>
<td>10</td>
<td>43.5</td>
<td>5</td>
<td>21.7</td>
<td>8</td>
<td>34.8</td>
<td>23</td>
</tr>
<tr>
<td>Publishing in certain journals</td>
<td>1</td>
<td>4.3</td>
<td>3</td>
<td>13.0</td>
<td>15</td>
<td>65.2</td>
<td>3</td>
</tr>
<tr>
<td>Teaching</td>
<td>1</td>
<td>4.5</td>
<td>4</td>
<td>18.2</td>
<td>9</td>
<td>40.9</td>
<td>6</td>
</tr>
</tbody>
</table>
Table 6

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research tasks</td>
<td>22</td>
<td>1</td>
<td>5</td>
<td>3.14</td>
<td>.834</td>
</tr>
<tr>
<td>Service to department</td>
<td>23</td>
<td>3</td>
<td>5</td>
<td>3.91</td>
<td>.900</td>
</tr>
<tr>
<td>Publishing in certain journals</td>
<td>22</td>
<td>1</td>
<td>4</td>
<td>2.91</td>
<td>.684</td>
</tr>
<tr>
<td>Teaching</td>
<td>22</td>
<td>1</td>
<td>5</td>
<td>3.18</td>
<td>1.006</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes range: 1=significantly too little emphasis to 5=significantly too much emphasis. Don't know/not applicable and missing data excluded from analysis.

Graph 12

![Graph 12](image)

Graph 13

![Graph 13](image)
Significantly too little emphasis

Publishing in certain journals

Percent

Graph 14

Significantly too much emphasis

Teaching

Percent

Graph 15
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you ever been the editor of any journals or served on any editorial boards in your field?</td>
<td>6</td>
<td>17</td>
<td>73.9</td>
<td>23</td>
</tr>
<tr>
<td>Have you been awarded any grants from Georgia State University to support research in your field?</td>
<td>14</td>
<td>9</td>
<td>39.1</td>
<td>23</td>
</tr>
<tr>
<td>Have you been awarded any grants from a source other than Georgia State University to support research in your field?</td>
<td>7</td>
<td>16</td>
<td>69.6</td>
<td>23</td>
</tr>
<tr>
<td>During the last two years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?</td>
<td>4</td>
<td>18</td>
<td>78.3</td>
<td>23</td>
</tr>
</tbody>
</table>

**Graph 16**

![Bar graph showing the percentage of respondents who have or have not been the editor of any journals or served on any editorial boards in their field.](attachment:image.png)

**Have you ever been the editor of any journals or served on any editorial boards in your field?**
Graph 17

Have you been awarded any grants from Georgia State University to support research in your field?

Graph 18

Have you been awarded any grants from a source other than Georgia State University to support research in your field?

Graph 19

During the last two years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?
### Table 8

<table>
<thead>
<tr>
<th>Category</th>
<th>0</th>
<th>1-2</th>
<th>3-4</th>
<th>5-6</th>
<th>7 or more</th>
<th>Not applicable</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>How many professional articles or chapters in books have you published in the last five years?</td>
<td>6</td>
<td>26.1</td>
<td>5</td>
<td>21.7</td>
<td>2</td>
<td>8.7</td>
<td>3</td>
</tr>
<tr>
<td>How many authored books or edited books have you published in the last five years?</td>
<td>14</td>
<td>60.9</td>
<td>2</td>
<td>8.7</td>
<td>2</td>
<td>8.7</td>
<td>1</td>
</tr>
<tr>
<td>How many monographs, manuals, or reviews have you published in the last five years?</td>
<td>14</td>
<td>63.6</td>
<td>2</td>
<td>9.1</td>
<td>1</td>
<td>4.5</td>
<td>2</td>
</tr>
<tr>
<td>How many formal presentations have you given at professional meetings over the last five years?</td>
<td>2</td>
<td>8.7</td>
<td>4</td>
<td>17.4</td>
<td>10</td>
<td>43.5</td>
<td>1</td>
</tr>
<tr>
<td>How many formal presentations have you given at other colleges or institutions over the last five years?</td>
<td>3</td>
<td>13.0</td>
<td>6</td>
<td>26.1</td>
<td>9</td>
<td>39.1</td>
<td>2</td>
</tr>
</tbody>
</table>

### Table 9

**Descriptive Statistics(a)**

<table>
<thead>
<tr>
<th>Category</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>How many professional articles or chapters in books have you published in the last five years?</td>
<td>19</td>
<td>0</td>
<td>4</td>
<td>1.58</td>
<td>1.502</td>
</tr>
<tr>
<td>How many authored books or edited books have you published in the last five years?</td>
<td>19</td>
<td>0</td>
<td>4</td>
<td>.53</td>
<td>1.073</td>
</tr>
<tr>
<td>How many monographs, manuals, or reviews have you published in the last five years?</td>
<td>19</td>
<td>0</td>
<td>4</td>
<td>.68</td>
<td>1.376</td>
</tr>
<tr>
<td>How many formal presentations have you given at professional meetings over the last five years?</td>
<td>23</td>
<td>0</td>
<td>4</td>
<td>2.22</td>
<td>1.278</td>
</tr>
<tr>
<td>How many formal presentations have you given at other colleges or institutions over the last five years?</td>
<td>23</td>
<td>0</td>
<td>4</td>
<td>1.83</td>
<td>1.193</td>
</tr>
</tbody>
</table>

*a* Minimum/Maximum range denotes range: 0=none, 1=1-2, 2=3-4, 3=5-6. 4=7 or more. Not applicable and missing data excluded from analysis.
How many professional articles or chapters in books have you published in the last five years?

- 0: 0.0%
- 1-2: 10.0%
- 3-4: 20.0%
- 5-6: 30.0%
- 7 or more: 40.0%

How many authored books or edited books have you published in the last five years?

- 0: 0.0%
- 1-2: 20.0%
- 3-4: 40.0%
- 5-6: 60.0%
- 7 or more: 80.0%

How many monographs, manuals, or reviews have you published in the last five years?

- 0: 0.0%
- 1-2: 20.0%
- 3-4: 40.0%
- 5-6: 60.0%
- 7 or more: 80.0%
**Supplemental Questions From The School Of Music**

**Table 10**

<table>
<thead>
<tr>
<th>How would you rate the support you receive for your professional development in relation to other universities of which you are aware?</th>
<th>Totally inadequate</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very generous</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>3</td>
<td>13.0</td>
<td>6</td>
<td>26.1</td>
<td>8</td>
<td>34.8</td>
<td>3</td>
</tr>
</tbody>
</table>
Table 11

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>How would you rate the support you receive for your professional development in relation to other universities of which you are aware?</td>
<td>23</td>
<td>1</td>
<td>5</td>
<td>2.87</td>
<td>1.217</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=totally inadequate to 5=very generous).

Graph 25

How would you rate the support you receive for your professional development in relation to other universities of which you are aware?

Table 12

<table>
<thead>
<tr>
<th></th>
<th>Very unsafe</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Very safe</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is your opinion of safety and security in the School of Music at Georgia State University?</td>
<td>3</td>
<td>13.0</td>
<td>11</td>
<td>47.8</td>
<td>6</td>
<td>26.1</td>
</tr>
</tbody>
</table>

Table 13

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is your opinion of safety and security in the School of Music at Georgia State University?</td>
<td>23</td>
<td>1</td>
<td>5</td>
<td>2.43</td>
<td>.992</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=very unsafe to 5=very safe).
What is your opinion of safety and security in the School of Music at Georgia State University?

Table 14

<table>
<thead>
<tr>
<th>Compared to that of colleagues in similar positions at other institutions, my workload at the School of Music at Georgia State University is:</th>
<th>Much lighter</th>
<th>3</th>
<th>4</th>
<th>Much heavier</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>1</td>
<td>4.3</td>
<td>5</td>
<td>21.7</td>
<td>8</td>
<td>34.8</td>
</tr>
</tbody>
</table>

Table 15

Descriptive Statistics(a)

<table>
<thead>
<tr>
<th>Compared to that of colleagues in similar positions at other institutions, my workload at the School of Music at Georgia State University is:</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>1</td>
<td>5</td>
<td>4.04</td>
<td>1.022</td>
<td></td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes range: 1=much lighter to 5=much heavier.
Compared to that of colleagues in similar positions at other institutions, my workload at the School of Music at Georgia State University is:
The Faculty Survey Findings Comparisons Report is based on normative comparisons generated out of the University Faculty Survey Database. Currently, this database includes 16 departments representing five colleges within the university.

Comparison data are from the standardized Faculty Survey questionnaire. Any supplemental questions from the department are not included in the analysis.

The university response rate for this survey is 87.7 percent and the School of Music response rate is 69.7 percent.
Table 1

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>319</td>
<td>93.3</td>
</tr>
<tr>
<td>Department</td>
<td>23</td>
<td>6.7</td>
</tr>
<tr>
<td>Total</td>
<td>342</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 2

<table>
<thead>
<tr>
<th></th>
<th>University</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Scholarship of the faculty in the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>department</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>2</td>
<td>.7</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>1.6</td>
</tr>
<tr>
<td>3</td>
<td>39</td>
<td>12.8</td>
</tr>
<tr>
<td>4</td>
<td>124</td>
<td>40.8</td>
</tr>
<tr>
<td>Excellent</td>
<td>134</td>
<td>44.1</td>
</tr>
<tr>
<td>Frequency of required course offerings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>2</td>
<td>.7</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>2.2</td>
</tr>
<tr>
<td>3</td>
<td>48</td>
<td>17.2</td>
</tr>
<tr>
<td>4</td>
<td>118</td>
<td>42.3</td>
</tr>
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<td>Excellent</td>
<td>107</td>
<td>38.4</td>
</tr>
<tr>
<td>Variety of advanced course offerings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>2</td>
<td>.7</td>
</tr>
<tr>
<td>2</td>
<td>19</td>
<td>6.5</td>
</tr>
<tr>
<td>3</td>
<td>55</td>
<td>18.8</td>
</tr>
<tr>
<td>4</td>
<td>131</td>
<td>44.7</td>
</tr>
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<td>Excellent</td>
<td>86</td>
<td>29.4</td>
</tr>
<tr>
<td>Level of clerical staff support</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>19</td>
<td>6.4</td>
</tr>
<tr>
<td>2</td>
<td>26</td>
<td>8.7</td>
</tr>
<tr>
<td>3</td>
<td>70</td>
<td>23.4</td>
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<td>4</td>
<td>88</td>
<td>29.4</td>
</tr>
<tr>
<td>Excellent</td>
<td>96</td>
<td>32.1</td>
</tr>
<tr>
<td>Clarity of departmental goals for the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>next two years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>24</td>
<td>8.2</td>
</tr>
<tr>
<td>2</td>
<td>26</td>
<td>8.9</td>
</tr>
<tr>
<td>3</td>
<td>67</td>
<td>23.0</td>
</tr>
<tr>
<td>4</td>
<td>78</td>
<td>26.8</td>
</tr>
<tr>
<td>Excellent</td>
<td>96</td>
<td>33.0</td>
</tr>
<tr>
<td>Availability of computer/data base</td>
<td></td>
<td></td>
</tr>
<tr>
<td>relevant to your work</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>5</td>
<td>1.9</td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td>5.0</td>
</tr>
<tr>
<td>3</td>
<td>37</td>
<td>14.3</td>
</tr>
<tr>
<td>4</td>
<td>91</td>
<td>35.1</td>
</tr>
<tr>
<td>Excellent</td>
<td>113</td>
<td>43.6</td>
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</tbody>
</table>
### Table 3

<table>
<thead>
<tr>
<th>Descriptives(a)</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarship of the faculty in the department</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>304</td>
<td>4.26</td>
<td>.793</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Department</td>
<td>23</td>
<td>3.96</td>
<td>.878</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>327</td>
<td>4.24</td>
<td>.801</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Frequency of required course offerings</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>279</td>
<td>4.17</td>
<td>.784</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Department</td>
<td>23</td>
<td>3.57</td>
<td>.896</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>302</td>
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<td>.808</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Variety of advanced course offerings</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>293</td>
<td>3.96</td>
<td>.896</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Department</td>
<td>22</td>
<td>3.18</td>
<td>1.140</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>315</td>
<td>3.90</td>
<td>.934</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Level of clerical staff support</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>299</td>
<td>3.72</td>
<td>1.184</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Department</td>
<td>23</td>
<td>3.26</td>
<td>1.544</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>322</td>
<td>3.69</td>
<td>1.216</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Clarity of departmental goals for the next two years</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>291</td>
<td>3.67</td>
<td>1.248</td>
<td>1</td>
<td>5</td>
</tr>
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<td>23</td>
<td>3.39</td>
<td>1.158</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>314</td>
<td>3.65</td>
<td>1.242</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Availability of computer/data base software relevant to your work</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University</td>
<td>259</td>
<td>4.14</td>
<td>.969</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Department</td>
<td>22</td>
<td>3.64</td>
<td>1.255</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>281</td>
<td>4.10</td>
<td>1.001</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

a Minimum/Maximum range denotes Negative/Positive range (1=poor to 5=excellent). Don't know/not applicable and missing data excluded from analysis.

### Graph 1

![Graph 1](image-url)
Graph 6

Table 4

<table>
<thead>
<tr>
<th></th>
<th>University</th>
<th>Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>The department's program of study is academically challenging.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>40</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>127</td>
<td>12</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>120</td>
<td>5</td>
</tr>
<tr>
<td>Faculty in the department work together toward program goals.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>19</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>57</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>98</td>
<td>4</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>113</td>
<td>8</td>
</tr>
<tr>
<td>In our department, faculty feel comfortable expressing different views and opinions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>18</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>46</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>82</td>
<td>11</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>137</td>
<td>4</td>
</tr>
<tr>
<td>I have adequate opportunities to influence decisions made in the department about our programs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>31</td>
<td>3</td>
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- Minimum/Maximum range denotes Negative/Positive range (1=strongly disagree to 5=strongly agree).
- Don't know/not applicable and missing data excluded from analysis.

Graph 7
The department's program of study is academically challenging.

Faculty in the department work together toward program goals.

In our department, faculty feel comfortable expressing different views and opinions.
I have adequate opportunities to influence decisions made in the department about our programs.

Guidelines regarding job performance are clear to faculty in the department.

Table 6

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Table 7

- Descriptives

a Minimum/Maximum range denotes range: 1=significantly too little emphasis to 5=significantly too much emphasis. Don’t know/not applicable and missing data excluded from analysis.

Graph 12

Graph 13
Significantly too little emphasis

2 3 4

Significantly too much emphasis

Publishing in certain journals

Graph 15

Teaching

Table 8

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<th>Have you ever been the editor of any journals or served on any editorial boards in your field?</th>
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<tr>
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<td>142 46.9</td>
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<table>
<thead>
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<th>Have you been awarded any grants from Georgia State University to support research in your field?</th>
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<th>Department</th>
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<table>
<thead>
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<th>Department</th>
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<th>During the last</th>
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two years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?

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**Graph 16**

![Bar graph showing the percentage of respondents who have ever been the editor of any journals or served on any editorial boards in their field.](image

**Graph 17**

![Bar graph showing the percentage of respondents who have been awarded grants from Georgia State University to support research in their field.](image

**Graph 18**
Have you been awarded any grants from a source other than Georgia State University to support research in your field?

Graph 19

During the last two years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?

Table 9

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Table 10

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How many monographs, manuals, or reviews have you published in the last five years?

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How many formal presentations have you given at professional meetings over the last five years?

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How many formal presentations have you given at other colleges or institutions over the last five years?

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Graph 20

How many professional articles or chapters in books have you published in the last five years?

Graph 21

How many authored books or edited books have you published in the last five years?

Graph 22
How many monographs, manuals, or reviews have you published in the last five years?

Graph 23

How many formal presentations have you given at professional meetings over the last five years?

Graph 24

How many formal presentations have you given at other colleges or institutions over the last five years?
**Table 1**

<table>
<thead>
<tr>
<th>Ability to write clearly and effectively (entering)</th>
<th>Very weak competency</th>
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<th>4</th>
<th>N</th>
<th>%</th>
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<th>Mean</th>
<th>Std. Deviation</th>
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<td>Work effectively on your* own (entering)</td>
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<td>44.4</td>
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<th>%</th>
<th>N</th>
<th>%</th>
<th>N</th>
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<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
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<td>4</td>
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<td>9</td>
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*p<.05
Table 3

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<th>Excellent</th>
<th>Total</th>
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<th>Std. Deviation</th>
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<td>4</td>
<td>9</td>
<td>55.6</td>
<td>9</td>
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<td>Quality of required courses outside of your major</td>
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<td>4</td>
<td>8</td>
<td>37.5</td>
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<td>Quality of elected courses</td>
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<td>9</td>
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<td>9</td>
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<td>9</td>
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<td>.928</td>
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Graph 1

Graph 2

Graph 3

Graph 4
Table 4

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<th>Strongly agree</th>
<th>Total</th>
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<td>%</td>
<td>N</td>
<td>%</td>
</tr>
</tbody>
</table>

Graph 5
Graph 6
Graph 7
Graph 8
Graph 9
Graph 10
Faculty members were genuinely interested in my academic success.  
4  44.4  5  55.6  9  3.56  .527  

My academic program has prepared me for advanced study.  
5  55.6  4  44.4  9  3.44  .527  

My academic program provided good preparation for my career.  
2  22.2  4  44.4  3  33.3  9  3.11  .782  

For the courses I took, the instructors stressed high quality work from students.  
2  22.2  6  66.7  1  11.1  9  2.89  .601  

I would recommend GSU to a close friend or relative.  
4  44.4  5  55.6  9  3.56  .527  

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<th></th>
<th>Never</th>
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<th>4</th>
<th>Very often</th>
<th>Total</th>
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<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
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<td>My academic program has prepared me for advanced study.</td>
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<td>My academic program provided good preparation for my career.</td>
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<td>For the courses I took, the instructors stressed high quality work from students.</td>
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<tr>
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<td>Activity</td>
<td>Never</td>
<td>Very Often</td>
<td>Sometimes</td>
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<td>3</td>
<td>4</td>
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<td>Attended campus social events</td>
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<td>3</td>
<td>33.3</td>
<td>44.4</td>
<td>3</td>
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<td>Attended campus meetings focused on personal interests</td>
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<td>44.4</td>
<td>3</td>
<td>33.3</td>
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<td>1</td>
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<tr>
<td>Attended campus meetings focused on professional interests</td>
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<td>11.1</td>
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<td>Attended athletic events at GSU</td>
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<td>1</td>
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<td>Worked with faculty members on activities other than coursework</td>
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### Table 6

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<td>%</td>
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<td>While enrolled at GSU, did you attend primarily day or night classes?</td>
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### Table 7

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<th>Full-time</th>
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<tr>
<td>N</td>
<td>%</td>
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<tr>
<td>Did you consider yourself primarily a full-time or part-time student?</td>
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### Table 8

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<th>Are you currently</th>
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<td>Employed full-time</td>
<td>N</td>
</tr>
<tr>
<td></td>
<td>%</td>
</tr>
<tr>
<td>Employed part-time</td>
<td>N</td>
</tr>
<tr>
<td></td>
<td>%</td>
</tr>
<tr>
<td>Unemployed and not looking for work</td>
<td>N</td>
</tr>
<tr>
<td></td>
<td>%</td>
</tr>
<tr>
<td>Total</td>
<td>N</td>
</tr>
<tr>
<td></td>
<td>%</td>
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### Table 9

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<th>N</th>
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<td>Manufacturing/Production</td>
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<td>Self-employed</td>
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<td>Telecommunications</td>
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<tr>
<td>Total</td>
<td>8</td>
<td>100.0</td>
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</table>

### Table 10

| How closely is this position related to the field you studied at GSU? |
|-------------------------|---------|
| Not at all related | N | 3 |
|                  | % | 37.5 |
| Somewhat related | N | 2 |
|                  | % | 25.0 |
| Closely related | N | 3 |
|                  | % | 37.5 |
| Total            | N | 8 |
|                  | % | 100.0 |

### Graph 22

Bar chart showing the distribution of how closely the position related to the field studied at GSU.

### Graph 23

Bar chart showing the distribution of how closely the position related to the field studied at GSU.
<table>
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<th>Annual salary</th>
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<tr>
<td>$20,000 to 29,999</td>
<td>2</td>
<td>25.0</td>
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SUMMARY OF FOCUS GROUPS CONDUCTED FOR THE SCHOOL OF MUSIC

Prepared by

Teresa Ward, Research Associate
Office of Institutional Research

November 1, 2004
BACKGROUND

As part of the customer feedback requirement of the Academic Program Review process, focus groups may be conducted with representatives from relevant customer groups.

The utilization of focus groups in the assessment process allows for the development of carefully articulated information on current issues or concerns by capitalizing on group dynamics. This technique gives the researcher the opportunity to observe group dynamics, discussion, and firsthand insights into the participants’ behaviors, attitudes, language, and dialogic interaction.

The integration of qualitative and quantitative research methods is recognized as a highly effective approach to assessment. While questionnaires can provide a large amount of data about an array of topics, focus groups can generate contextual and explanatory information critical to the assessment process.

Focus groups combine elements of both interviewing and participant-observation. The focus group session is an interview process, not a discussion group, problem-solving session, or decision-making group. Its general use is to stimulate new and valuable thought regarding themes or topics of interest.

Focus group participants are selected using the following criteria:

1. on-going interaction with the department
2. salient interests in the unit and/or services
3. university position supports a comprehensive perspective about the department

Although each participant may not meet all three criteria, the intent is to have a mix of participants who bring at least two of these characteristics to the group discussion. This is an effective approach to successful focus group dynamics.

INTRODUCTION AND METHODS

Two focus groups were carried out, one with students from the undergraduate program and one with students from the graduate program in the School of Music.

All focus group sessions were held on October 19, 2004. Attendance at each focus group consisted of the following:

Focus Group I - Fourteen students currently enrolled in the undergraduate program and two principal researchers

Focus Group II – Eleven students currently enrolled in the graduate program and two principal researchers
Focus group participants are asked to reflect on the questions asked by the moderator. Participants are permitted to hear each other's responses and make additional comments as they relate to the responses. The group is not required to reach any consensus, nor is it necessary for people to disagree during the process. Each focus group had a moderator and recorder. The sessions were not tape-recorded, but detailed notes were taken using a code system that ensured anonymity.

This report will be divided into three sections. The first section will address the themes generated out of the undergraduate focus group. The second section addresses the themes generated out of the graduate focus group. And the third section will discuss the shared themes from both groups.

Atlas.ti (a computer-based qualitative analytical program) was used to facilitate semantic linkages and organize response data.

All focus group participants were informed about the purpose of the research. All students were assured participant anonymity. In order to present the findings from the focus groups, special care has been taken to protect participant anonymity. If comments were made that could identify a particular person, an abridged version of the information is presented.

**FINDINGS**

**Section One (Undergraduate Student Focus Group)**

The material is organized around themes that parallel the question direction. Each theme is listed below followed by an overview of the comments as they pertain to the theme. The specific comments are listed for each category. Comments are not edited since the intention is to present, as closely as possible, the respondent's narrative speech pattern.

**Themes**
Four themes were identified and a narrative framework was developed to elicit information on these themes.

**Focus Group Research Themes**
(1) facilities
   a. practice rooms
   b. general building facilities
(2) class scheduling
   a. course offerings
   b. concert schedule
(3) faculty
   a. advisement
   b. faculty retention
(4) School of Music/University relationship
Besides the thematic content of the focus group narrative, the following analytical questions were addressed:

1. determine shared language
   a. what was taken for granted
   b. what needed clarification

2. the source of information participants used to justify their views

3. participants’ tone of voice, body language, degree of emotional engagement

Facilities

Overview

In general, participants believe that the facilities are inadequate for the size of the student body. They believe that the space that is available is not used efficiently. They feel that the number of practice rooms is insufficient, pianos are not tuned, and basic amenities (chairs and music stands) are lacking. Practice room accessibility is a significant concern. Participants consider sign-up sheets to be ineffective.

Specific Comments:

Practice Rooms

- The only time I have free to practice is noon and that is when everyone else has time to practice. So I feel like there’s not enough.
- Not enough vocal rooms or jazz rooms.
- I’m a composition student and I’ve been kicked out of practice rooms since there’s not music coming from the room constantly. It would be nice to have a composition room.
- There’s one room with two grand pianos. I’ll see a vocalist in there singing. There’s always people singing in rooms with good pianos. I’ll ask them to leave so I can practice.
- I’ve never taken sign-ups seriously
- Some students sign up for multiple rooms so they’ll be able to have at least one of the rooms throughout the entire day. There’s not enough slots.
- Because people have signed up, people have keys, and the practice rooms are locked. Half the practice rooms are locked and empty.
- A lot of rooms on the sixth floor that are not really being used for anything. There are professors who only come in once a week. Why do they need an office if they’re here only once a week? We could use those rooms.
- They could become more efficient with space. If Michelle could schedule time for us to be in here, then we could be using this room for practice.
- We need another building. It’s purely a real estate issue.

General Facilities

- Parking—there is no parking for School of Music parking except on the main campus. And I don’t feel safe at night walking there. You have to park on the street.
- Security is much better.
- Why not a free printer in the Media Center. We can’t use our Panther Card.
Class Scheduling

Overview
Participants are concerned that some core courses are not regularly available and, when available, they often conflict with other required courses. They indicated that the late scheduling of ensembles generates indecision and last minute schedule changes. Participants feel that the amount of required concerts should be reduced to between 10 and 15 concerts.

Specific Comments:
Course Offerings
- Some music classes are only offered once every two years. Class scheduling is a disaster.
- I’m lucky because I took core at a community college. I don’t know how freshmen do it—fitting in core with all of the music classes they have to take. Core and music classes are always conflicting.
- If you haven’t taken theory by your third year, you’re screwed.
- You try to get into a class but you don’t know what ensemble. Everything is up in the air until the last few days.
- I have a class I have to take every semester and it has changed classes and times each semester. I can’t figure out why and even the professor doesn’t know why it changes. It makes it hard to make the rest of my schedule.

Concert Schedule
- I think they may want to reconsider the amount of concerts they put on their concert schedule. Twenty concerts is a ridiculous number for zero credits.
- We have a requirement of 20 concerts in a 15 week semester. This is a commuter school. Even if you live at the Village, you’re not on campus. It’s not like UGA when you can just walk to the performances.
- It would be nice if we could count student area performances as our concerts.
- It would be nice to get School of Music concert attendance credit for any Georgia State University performance.
- [How many concerts do you think should be scheduled?] Ten to 15, maybe 15.

School of Music Faculty

Overview
While a few of the participants have received adequate advisement, most indicated that advisement was inadequate and confusing. Many get the majority of their information about program requirements from other students. They believe faculty are willing to advise them but are not adequately informed about program requirements.

Participants consider the School of Music Faculty to be excellent and the principal reason for coming to Georgia State. They are concerned about the stability of the department and the loss of talented faculty members.
Specific Comments:

Advisement

- Our individual departments know what we need to do. My recording professor spent two or three hours with me talking about grad school.
- Faculty are more than willing to help you, but you have to stay on top of it. You have to be assertive.
- This is only my second semester in the School of Music. As soon as I got here, my very first impression was that the only people that knows what’s going on is *** and ***. But they’re too busy to take care of everybody.
- I didn’t really know who my advisor was and just this semester did I find out exactly how far off track I was after three and a half years. I was sent from one person to the next. Northing was clearly defined. I had to figure it out on my own.
- I find out a lot of my stuff from my friends. They say, “You know you have to do this this semester.” Nobody told me. They say, “Oh really?” It’s just word of mouth. It’s not cool.
- I’m in the Music Management program and only one person has been able to help me, ***. Others don’t know that much.
- It’s about communication. You go to one person and they tell you they don’t know and then you go to another person and somebody will tell you something else, and then the first person gets mad.
- I had a great advisement session and I got a copy of my worksheet. And I get a copy of it every year and look at the classes that are available—at least for your major classes. Your advisor is your applied teacher, the department head generally.
- It’s your responsibility to put together this grand architecture but you need to have someone. I have to orchestrate all of my core classes and music classes. There’s no faculty watching over you. It’s overwhelming.

Faculty Retention

- People come to this school because of names. When you have faculty leaving, it’s really important. I heard all these names and that’s why I came here. I feel like the school has faculty I love. That’s why I’m here.
- We lost one of the best saxophone players in the state.
- He was not appreciated by the School of Music.
- The same thing happened with the orchestra conductor. He left for more money and being treated better.
- The conductor spent the time building an orchestra, but everyone left the minute he did.
- We’re here because of teachers and professors and they’re fantastic, just not enough.
- We need more fantastic professors.
- Part of the confusion is that there aren’t enough full-time professors. The visiting lecturers just leave. It would be nice to have more permanent employees.
- I’ve had three department chairs. There’s no consistency. You have to have care and stewardship. If you’re going to have instability in your leadership, you need to have policy in place.
School of Music/University Relationship

Overview

Participants believe that there is a disconnect between the School of Music and the University. They feel separated from the main campus in terms of facilities, support, and information. They consider the School of Music to be more of a conservatory than a university component.

Specific Comments

- I’m a transfer student. They offered me a scholarship, but they waited three or fours weeks into the semester to look at my credits and started slashing classes. And my GPA dropped and I lost my scholarship. I wouldn’t have transferred if I’d known that.
- How seriously does the School of Arts and Humanities take the School of Music? If we had the funds we’d have the good pianos and, with support, we’d keep professors.
- There is no parking for School of Music parking except on the main campus. And I don’t feel safe at night walking there.
- During my junior and senior year of high school, I’ve gotten the impression that Georgia State isn’t improving but the School of Music is. The university is expanding and we need to expand with it.
- We have hundreds of dollars of fees. I’m talking about music-specific fees. These fees need to be rolled into the class fees, Marta fee, method course fees, printing fees. Then our scholarships and loans would pay.
- There’s a serious separation of the School of Music from the rest of the school. We might as well be a conservatory.
- There’s a disconnect between the School of Music and the other side of campus of important paperwork stuff.
- I’m never on the main part of campus—like HOPE deadlines. But I go to GCB—it’s plastered all over.
- We’re in our own bubble.

SHARED LANGUAGE

What was taken for granted

- There are not enough practice rooms for the number of students enrolled in the school.
- Practice room signup is not taken seriously by students.
- Students are required to attend too many concerts.
- Students generally self-advise.
- Faculty are excellent and they are the reason most students enroll in the School of Music.
- Faculty leave because they are not appreciated by the university.
- The School of Music is more like a conservatory.

What needed clarification

- Advisors are generally one’s applied teacher or department head.
- Undergraduate/graduate combined courses are common.
SOURCES OF STUDENT INFORMATION

Primarily through student interaction with other students
Interaction with individual faculty and administrators in the School of Music.

NON-VERBAL INDICATORS

Students were open and relaxed throughout the focus group sessions. They interacted positively with each other and the moderator. They were attentive to each other's comments and made both clarification and helping interruptions. Students were engaged in the topics and, while there was some joking and laughing, the students took the session seriously.
Section Two (Graduate Student Focus Group)

The material is organized around themes that parallel the question direction. Each theme is listed below followed by an overview of the comments as they pertain to the theme. The specific comments are listed for each category. Comments are not edited since the intention is to present, as closely as possible, the respondent's narrative speech pattern.

Themes
Five themes were identified and a narrative framework was developed to elicit information on these themes.

Focus Group Research Themes
(1) facilities
   a. general facilities
   b. safety
(2) course offerings/scheduling
(3) advisement
   a. academic advisement
   b. career advisement
(4) faculty/student interaction
(5) School of Music/University relationship
   a. faculty retention
   b. university support

Besides the thematic content of the focus group narrative, the following analytical questions were addressed:
(1) determine shared language
   a. what was taken for granted
   b. what needed clarification
(2) the source of information participants used to justify their views
(3) participants' tone of voice, body language, degree of emotional engagement

Facilities
Overview
In general, participants feel that the building is in poor condition and impacts recruiting efforts by the School of Music. They feel that the practice rooms are not regularly cleaned, or cleaned at inconvenient times, and the pianos are not maintained. There is a need for more storage space. While they suggest that security has improved, they remain concerned about safety and potential fire hazards.

Specific Comments:
General Facilities
- It would be nice if the pianos were tuned.
- I stopped complaining about practice rooms once I saw other universities have less. But could they sometimes be cleaned?
o Not to mention when they decide to clean them in the middle of the day, during peak hours. And they lock all of the practice rooms and kick people out to clean them.
o The bathrooms are a disaster—toilets don’t flush.
o Elevators break all the time.
o Ascetically, it’s not very pleasing to the eye. Other buildings are filled with art.
o It’s a little scary the first time you come here.
o There’s a hole in the wall on the sixth floor and they’ve put mud in it. It’s been that way for four years. They put post-its on the wall but nobody has done anything about it.
o Yeah, it could stand new paint and 300 and 400 need new carpet.
o Kids get scared and never come back.
o Faculty too. Would you want to come teach here?
o It’s not good for recruiting.
o Space and storage is a problem. The opera program has a serious lack of storage. How are we supposed to run professional performances when we don’t have the space to store props and sets?

Safety
o I wonder how we are with codes. The lounge is so packed with kids, so loud. I wonder if something happened what would happen. There’s only one exit.
o One fire exit is being blocked by port-a-potties.
o We’ve had fire drills before.
o I haven’t.
o Me either.
o Security sucks. I go outside and I have to say to these guys, “No, I don’t want any drugs.” Seven windshields have been busted in the parking lot.
o It wasn’t until they opened Aderhold that they realized there was a problem with crossing the street.
o It’s gotten much better since four years ago. It used to be very scary to have to walk through the alley.

Course Offerings/Scheduling
Overview
Because some courses are offered infrequently and often conflict with other required courses, participants believe it is difficult to complete the program in two years. They suggest the issue could be resolved by hiring more faculty to deliver more courses and coordinate scheduling between departments.

Specific Comments
o There’s a two-year cap on the graduate program. There’s a scheduling problem. The first semester of the second year of the graduate program—every audition for competition, assistantships are on the first semester. How are grads supposed to study, represent the school by going out and trying to get something, and finish with all the work?
o In the voice department, some courses are offered once every two years, and then two spring semester. Plan trying to get out in two years. It’s challenging to get all of your classes in two years self-advisement.
Same in the instrumental division. Literature is offered every other year. I had a time conflict with orchestra and theory.

Some basic things. If all departments got together and conferred on them, the schedule, then we wouldn’t have this problem with overlapping.

If we had more faculty we could offer more classes. We need more faculty to provide for the number of students.

Also, we could have classes split. Undergraduates and graduate classes can meet separately, but then you only have class once a week. [So, the two groups don’t meet together?] When they do, it is a waste of time because it ends up being an undergrad class.

Jazz department is great about it. I’ve had no issue with scheduling.

I’m in that same department and the only problem I’ve had is the frequency of courses.

Advisement
Overview
Participants indicated that the majority of student self-advise. While they say that advisors are willing to help, participants believe advisors are no more informed about academic requirements than students.

Participants generally seek career advice from individual professors. They believe that they have performance opportunities but find it difficult to hold a job and complete the program in two years. The majority of participants in the focus group had assistantships.

Specific Comments:
Academic Advisement
- Better advising would help some of these issues. I don’t believe I can trust the advising. I had a friend who was not advised correctly and now they’re having to take two independent studies courses.
- The majority of us self-advise. But they change requirements a lot so you don’t know if you’re taking what you’re supposed to take.
- I don’t think advisors know what they’re doing. They ask you what you’re taking.
- I self-advise. But when I have had problems, my advisor has been a tremendous help.
- They’ll help you, but I don’t think they know what they’re doing. Advisors are not well-trained. They have what we have, a list of classes.
- It’s confusing. You don’t know if you have a graduate advisor. Some have faculty. I’ve had two advisors.
- I have a faculty advisor. [Is this a formal or informal relationship?] Informal.

Career Advisement
- Career advisement depends on the teacher. I’ve been lucky. I’ve had somebody researching for me.
- It makes it better to go to the professor.
- We don’t have careers.
- I play Friday and Saturday nights every week. It’s possible to do. It can be done. You just don’t sleep.
The problem is there’s so much performance opportunities, which is great, but it spreads us extremely thin. I’m not complaining about how rigorous it is, but it’s almost impossible to do everything and pay rent.

Faculty/Student Interaction
Overview
Participants enthusiastically support the faculty, suggesting that the School of Music faculty are the reason they attended graduate school at Georgia State. They see faculty as caring and accessible.

Specific Comments
- Only reason I came, the faculty. Give them a raise.
- I’ve never been to Georgia or the South and I came here for the teacher.
- The faculty do their own recruiting. Summer programs are initiated by faculty. They build the programs up through their own initiative.
- It’s really the individual professors and ensembles. Book learning doesn’t do much. It’s really the faculty.
- Academically, there is at least one teacher who is outstanding. I’ve learned a lot from them.
- They’re [faculty] easy to pester. They don’t mind.
- They’re fairly accessible, but some skip out on office hours. You have to get hold of them before and after class. [Are these posted office hours?] Yeah, posted hours.
- As a whole, I think they’re accessible. I e-mail and they get back to me the same day.
- Some you can call at home. It’s informal and that part works great.
- Yeah, you can call at home or call on their cell phone.

School of Music/University Relationship
Overview
Participants were concerned about faculty retention and program stability. They noted tensions between administration and faculty. They feel faculty and the programs are not appreciated or supported by the university. They are concerned about communication between university offices and the School of Music. They feel disconnected from the main campus and believe that the university community is unaware of their programs. They see the School of Music as a conservatory.

Specific Comments
Faculty Retention
- I want to say something about faculty. I think teacher appreciation is important. Good faculty aren’t staying. They care deeply about students but aren’t treated by colleagues with respect. What do students do when the teacher they came for leaves? They leave too.
- If you have teachers constantly recycling through school, it’s hard to get them to come back. We lost one professor because he had to reapply each year for his job since he wasn’t tenure-track. And they asked him to come down here.
This problem happened in my undergrad. I had four different voice teachers in four years. They wouldn’t let students know they were leaving because they knew the students would leave too and they wanted to keep the students.

Not enough stability for the faculty.

Administration doesn’t understand the relationship, mentor/student relationship. Faculty complain about administration and leave because of administration.

You can tell there’s tension between professors and administration. They have ideas for expansion, funding. They go and fight for them but nothing gets done.

University support

There’s a disconnect but sorta in a good way. I feel like I’m in my own little world.

Once you’re in grad school, it’s like a music conservatory

The problem is getting information from the other side, about graduation.

They lost parts of my application. The University umbrella as a whole is difficult.

Communication, that’s the biggest problem when I applied. I made the June 1 deadline but didn’t hear until August 10 that I’d been accepted. It’s far too long. I actually had to move to the Atlanta area.

It was my experience that it wasn’t our offices here, but the Graduate Studies Office upstairs. I’d have to ask three or four people to take their heads out of their asses to see whether I was going here.

The same thing happened to me. I didn’t receive an acceptance until February. When I started in January I couldn’t apply for financial aid. I took midterms without being registered.

All to blame isn’t on fifth floor Haas Howell. Once you send an application back it has to go three or four places.

It has to go along with this autonomy, doing our own thing. But we’ll be at the bottom of the heap. The main campus doesn’t know we exist.

The main campus doesn’t even know we exist, but we can draw in the public fine. The School of Music needs to be more proactive, make our program better known.

The only time we get recognized is when Carl Patton calls, when disaster strikes. Decisions made by big wigs are made without getting involved. They don’t know enough about this side of the campus.

SHAREED LANGUAGE

What was taken for granted

- The university is not interested in upgrading the facilities.
- Students are on their own when it comes to academic advisement.
- Faculty are the reason students enroll in the graduate program.
- Student assessment is a fair process.
- Faculty retention is a problem.
- There is a disconnect between the University and the School of Music.
- Students do not use sign-in sheets for access to practice rooms.
What needed clarification

- The School of Music is not responsible for sending out acceptance notices.
- The School of Music should take more responsibility for making their presence known to the larger campus community.

SOURCES OF STUDENT INFORMATION

Primarily through student interaction with other students and faculty.

NON-VERBAL INDICATORS

Students were open and relaxed throughout the focus group sessions. They interacted positively with each other and the moderator. They were attentive to each other’s comments and made both clarification and helping interruptions. Students were engaged in the topics and took the session seriously to the extent that the session went beyond the allotted time.

SECTION THREE:
OVERVIEW OF THEMES COMMON TO BOTH UNDERGRADUATE AND GRADUATE FOCUS GROUP PARTICIPANTS:

Both undergraduate and graduate students self-advise because they believe the advisors are not adequately prepared or give students incorrect information. Because both populations self-advise, they are concerned about the lack of course offerings and the possibility of delayed graduation.

Both undergraduate and graduate students do not use the sign-up sheet for practice room access. Undergraduate students are more concerned with access to the rooms while graduate students were more concerned about the cleanliness of the practice rooms.

Undergraduate and graduate students both indicated that they enrolled in the School of Music because of the faculty. They see faculty as being the strength of the program and both populations are concerned about faculty retention and program stability.

Both populations see a disconnect between the University and the School of Music to the degree that they consider themselves more of a conservatory than a member of the university-wide community.
14 Student Participants
11:00-12:00

{Can you tell me about the practice rooms?}

10 The only time I have free to practice is noon and that is when everyone else has time to practice. So I feel like there’s not enough.

3 Not enough vocal rooms or jazz rooms

6 Considering we have 200 plus students

11 How do they expect people to practice music without stands?

4 Chairs as well. Playing a tuba sitting on a piano chair is difficult.

5 I play piano here and I know of about three decent pianos and they are always taken by graduate students.

7 I’m a composition student and I’ve been kicked out of practice rooms since there’s not music coming from the room constantly. It would be nice to have a composition room.

11 Besides people practicing their applied instruments and people taking classes need to practice.

7 Applied theory you need a piano to do the homework and not everyone has one at home so you’re up here at seven or eight at night.

[Isn’t there a sign-up sheet for practice rooms?]

2 I’ve never taken sign-ups seriously.

7 This is the first semester I’ve been kicked out because somebody was signed up.

4 Some students sign up for multiple rooms so they’ll be able to have at least one of the rooms throughout the entire day. There’s not enough slots.

7 Because people have signed up, people have keys and the practice rooms are locked. Half the practice rooms are locked and empty.
6 There’s one room with two grand pianos. I’ll see a vocalist in there singing. There’s always people singing in the rooms with the good pianos. I’ll ask them to leave so I can practice.

7 There are no practice rooms to sing, but I only use those rooms when there are no other rooms available. I feel awful about using those rooms since I know that there aren’t many rooms with good pianos.

3 I practice in the lobby room near the elevators in Rialto.

[What can be done?]

8 We need another building. It’s purely a real estate issue

6 Yeah, buy a new building. We need more space.

11 A lot of rooms on the sixth floor that are not really being used for anything. There are professors who only come in once a week. Why do they need an office if they’re here only once a week. We could use those rooms.

9 Reclaim space from the Arts and Humanities building.

3 How seriously does the School of Arts and Humanities take the School of Music? If we had the funds we’d have the good pianos and, with support, we’d keep professors.

12 Keep in mind Georgia State funding is on hold.

10 They could become more efficient with space. If Michelle could schedule time for us to be in here, then we could be using this room for practice.

Scholarship

3 Some scholarships, you are required to play if asked. For three years I was required to play in two large ensembles, but that depletes my HOPE hours, but I’ve been told that if I refuse to play, I’d lose my scholarship. I live an hour and a half away.

11 I’m a transfer student. They offered me a scholarship, but they waited three or four weeks into the semester to look at my credits and started slashing classes. And my GPA dropped and I lost my scholarship. I wouldn’t have transferred if I’d known that.

6 Did you have different material? Why wouldn’t they accept it?

3 There was a greater depth here.
11 They need to have – at the time I was offered a scholarship they hadn’t looked at my transfer credits. If they offer transfer students scholarships they should review the credits. I only had two years left and I’ve been here three and a half.

9 It’s like a bait and switch in retail.

2 There’s this University of Georgia transferability, but here there’s a discernment isn’t up to par with our school.

11 My school was not up to par with my credits, only the music credits.

3 This school doesn’t offer half the stuff that’s in the catalog.

[When asked how many people planned on going on to graduate school, six people said they had plans to enroll in graduate school.]

[How is advisement in the School of Music?]

6 Our individual departments know what we need to do. My recording professor spent two or three hours with me talking about grad school.

11 I didn’t really know who my advisor was and just this semester did I find out exactly how far off track I was after three and a half years. I was sent from one person to the next. Nothing was clearly defined. I had to figure it out on my own.

3 Me too.

6 Charlene is the only one who really knows everything.

9 When I transferred in to the School of Music I wanted to sign up for advisement and called Charlene but they couldn’t advise me until I was in the school.

a[G] This is my sixth year and I only graduated in four years because I did it on my own. [This was a graduate student who had come into the session without identifying as graduate student]

6 I find out a lot of my stuff from my friends. They say, “You know you have to do this this semester.” Nobody told me. They say, “Oh really.” It’s just word of mouth. It’s not cool.

3 I’ve had to change my schedule three days before classes start because they don’t have pool auditions until three days before the last days of registration.

1 This is only my second semester in the School of Music. As soon as I got here, my very first impression was that the only people that knows what’s going on is Charlene and David Smart. But they’re too busy to take care of everybody.
I’m in the Music Management program and only one person has been able to help me, Dr. Myers. Others don’t know that much.

Faculty are more than willing to help you, but you have to stay on top of it. You have to be assertive.

I just figure that’s what college is. I had a great advisement session and I got a copy of my worksheet. And I get a copy of it every year and look at the classes that are available – at least for your major classes. Your advisor is your applied teacher, the department head generally.

It shouldn’t be that hard to put together a database that tells students what classes they’ve taken and need to take.

I’m having my recital in a week and a half. What I needed to do for my recital wasn’t laid out, clear to me. I didn’t know where to go, what to do. I had to ask friends. I think there should be a checklist of things you need to do for your recital online.

That goes with checking in with your department head. David Smart told me yada yada yada is your advisor.

There’s a disconnect between the School of Music and the other side of campus of important paperwork stuff.

I’m never on the main part of campus – like HOPE deadlines. But I go to GCB – it’s plastered all over.

We’re in our own bubble.

Everything you’ve been saying is from a perspective from someone who’s been here for three years, but I’ve only been here for a year and a half. It’s your responsibility to put together this grand architecture but you need to have someone. I have to orchestrate all of my core classes and music classes. There’s no faculty watching over you. It’s overwhelming.

Autonomy versus guidance – we have an autonomous role as college students. I’ve had three department chairs. There’s no consistency. You have to have care and stewardship. If you’re going to have instability in your leadership, you need to have policy in place.

How do you feel about class scheduling?

I’m lucky because I took core at a community college. I don’t know how freshmen do it – fitting in core with all of the music classes they have to take. Core and music classes are always conflicting.
5 Some music classes are only offered once every two years. Class scheduling is a disaster.

6 Last semester I took nine music classes…it was only 15 hours.

5 If you haven’t taken theory by your third year, you’re screwed.

11 I’ve been to two schools before this and they give you worksheets. You take this in order. Here you wonder will this be offered this semester. You have to go to GoSolar.

8 I have a class I have to take every semester and it has changed classes and times each semester. I can’t figure out why and even the professor doesn’t know why it changes. It makes it hard to make the rest of my schedule. I have to take this class.

5 It’s about communication. You go to one person and they tell you they don’t know and then you go to another person and somebody will tell you something else and then the first person gets mad.

6 You try to get into a class but you don’t know what ensemble. Everything is up in the air until the last two days.

4 Part of the confusion is that there aren’t enough full-time professors. The visiting lecturers just leave. It would be nice to have more permanent employees. I know funding is hard.

6 Our class has met twice this semester and he sends assignments through e-mail and I know he’s got a wealth of knowledge that he wants to share with us. But we don’t have class. The professor is too busy.

4 He’s asked for several years for assistance and finally has a grad but he’s still in school and can’t help enough. He needs a full-time employee.

7 Adjunct professors leave for weeks at a time for gigs and whatever. We’ve used class time to interview faculty.

8 Yeah, another problem is that grads and undergrads having to take classes together.

aG Yes, but that’s common.

8 But do we have to be common?

12 I think they may want to reconsider the amount of concerts they put on their concert schedule. Twenty concerts is a ridiculous number for zero credits.
b There’s ushering. Do we have extra time? Ushering doesn’t help.

8 It still counts as your twenty. You’re just in the lobby.

4 It doesn’t matter what your music major is, you still don’t have time.

3 From what I understand is that we’re cheap. We lost one of the best saxophone players in the state. And people left this school to go to Kennesaw State.

a[G] He was not appreciated by the School of Music.

4 The same thing happened with the orchestra conductor. He left for more money and being treated better. Employees have gotten progressively worse.

a[G] The conductor spent the time building an orchestra, but everyone left the minute he did.

[Tell me a little more about the concert schedule]

6 We have a requirement of 20 concerts in a 15 week semester. This is a commuter school. Even if you live at the Village, you’re not on campus. It’s not like UGA when you can just walk to the performances.

[How many concerts do you think should be scheduled?]

a[G] Maybe if they allow more outside concerts.

2 Number flexibility – 18 one semester, 22 another.

6 Ten to 15, maybe 15

[general agreement – students shaking their heads]

10 It’s really tough to know how many concerts I have. I swipe my card before and it says I have 22 and when I leave it says I have three.

b It would be nice if we could count student area performances as our concerts. It would be really helpful.

10 Our lab time is used differently. We couldn’t take out of our lab time to come to your student area performance.

b. No, in your own area.

4 It would be nice to get School of Music concert attendance credit for any Georgia State University performance.

[Besides the practice rooms, what do you think of the facilities?]
1 No one is going to come to this school because of facilities. People come to this school because of names. When you have faculty leaving it’s really important. I heard all these names and that’s why I came here. I feel like the school has faculty I love. That’s why I’m here.

6 Parking – there is no parking for School of Music parking except on the main campus. And I don’t feel safe at night walking there. You have to park on the street.

8 I want to say something about the faculty. I really appreciate my composition faculty. He can’t do all the things he needs to do. He’s not the division head even though he’s the only one. My area is composition, recording and other. He had to spend $1,000 at Kinkos. My degree matters because of the teachers.

4 Security is much better.

b Pianos – uhh!

9 The classes they have here are excellent. They make us a well-rounded musician. I have to take group piano and it’s ineffective in its purpose. I feel like some classes I’m taking aren’t helping me.

1 During my junior and senior year of high school, I’ve gotten the impression that Georgia State isn’t improving but School of Music is. The university is expanding and we need to expand with it. We need more faculty. Some really good teachers.

7 We need more accompanists. They need to think about funding for more accompanists. The division head had to pull piano students to be accompanists. Need funding to handle other divisions.

3 The vast majority of people I’ve met have made a significant...

1 We’re here because of teachers and professors and they’re fantastic, just not enough.

2 We need more fantastic professors

10 I’ve had to pay for my own accompanist. It cost a lot of money. I have to shell out money I don’t have.

2 Yeah, we have hundreds of dollars of fees. I’m talking about music-specific fees. These fees need to be rolled into the class fees, Marta fee, method course fees, printing fees. Then our scholarships and loans would pay.

10 Why not a free printer in the Media Center. We can’t use our Panther Card.
4 There’s a serious separation of the School of Music from the rest of the school. We might as well be a conservatory.

7 Vocal ensembles get used and things are added to our syllabi and if we don’t go, we don’t get credit.

6 The older music instructors are technophobic. They don’t use web pages as they should.

[Ended due to time]
[Let’s begin our discussion around practice rooms]

9 We could use a few more. A lot of the times there’s free ones, but peak hours we need more. Around noon every single one is used.

6 Need thicker walls. You can hear right through when someone is banging on the piano.

3 It would be nice if the pianos were tuned. Don’t we have a full time piano tuner?

[Do you use the sign-up sheet?]

6 Sign-up sheet - very few people use it.

9 Over the years the culture has become first come first serve.

7 I stopped complaining about practice rooms once I saw other universities have less. But could they sometimes be cleaned?

[General agreement – heads nodding in agreement]

1 Not to mention when they decide to clean them in the middle of the day, during peak hours. And they lock all of the practice rooms and kick people out to clean them.

[How do you feel about class scheduling in the School of Music?]

3 In the voice department, some courses are offered once every two years, and then two spring semester. Plan trying to get out in two years. It’s challenging to get all of your classes in two years.

6 Same in the instrumental division. Literature is offered every other year. I had a time conflict with orchestra and theory. The theory class ended when the other class began.

2 Some basic things—if all departments got together and conferred on them—the schedule—then we wouldn’t have this problem with overlapping.

3 If we had more faculty we could offer more classes. We need more faculty to provide for the number of students.
Also, we could have classes split. Undergraduates and graduate classes can meet separately, but then you only have class once a week. [So the two groups don’t meet together?] When they do, it is a waste of time because it ends up being an undergrad class.

A Jazz department is great about it. I’ve had no issue with scheduling.

I’m in that same department and the only problem I’ve had is the frequency of courses. Some of my classes got out of sequence.

[What about advisement?]

Better advising would help some of these issues. I don’t believe I can trust the advising. I had a friend who was not advised correctly and now they’re having to take two independent studies courses.

The majority of us self-advise. But they change requirements a lot so you don’t know if you’re taking what you’re supposed to take.

I don’t think advisors know what they’re doing. They ask you what you’re taking.

I self-advise. But when I have had problems, my advisor has been a tremendous help.

They’ll help you, but I don’t think they know what they’re doing. Advisors are not well-trained. They have what we have, a list of classes.

It’s confusing. You don’t know if you have a graduate advisor. Some have faculty. I’ve had two advisors.

I think the confusion of this room tells you the answer.

I have a faculty advisor. [Is this a formal or informal relationship?] Informal.

Maybe we should move to mandatory registration – you can’t register unless you get advised.

We should have our advisor register for us.

No, I’m afraid of this.

Not if it’s done right.

The problem is too few people in one area to help.

[What is your relationship to the rest of the university?]
1 There's a disconnect but sorta in a good way. I feel like I'm in my own little world.

3. Once you're in grad school, it's like a music conservatory.

7 The problem is getting information from the other side, about graduation.

a Security sucks. I go outside and I have to say to these guy, “No, I don’t want any drugs.” Seven windshields have been busted in the parking lot.

2 But that's a part of city life.

7 It wasn’t until they opened Aderhold that they realized there was a problem with crossing the street.

2 It’s gotten much better since 4 years ago. It used to be very scary to have to walk through the alley.

?Well I know that some of you might be smokers, but I want to say that when a sign says stay 25 feet away from the building, obey it. If you need to smoke go to the bar next door and smoke.

[Let's talk a little about facilities in the School of Music]

3 The bathrooms are a disaster – toilets don’t flush. I know they converted this from an old building.

a Yeah, I’d like to know why the toilets rock.

7 Very old piping.

2 Elevators break all the time.

7 They’ve been fixing the elevators for six years.

3 Ascetically, it's not very pleasing to the eye. Other buildings are filled with art.

2 It’s a little scary the first time you come here.

6 There’s a hole in the wall on the sixth floor and they've put mud in it. It's been that way for four years. They put post-its on the wall but nobody has done anything about it.

7 There’s a hole in the wall on the ninth floor too.

11 Haas Howell had that problem and faculty and students went and painted it themselves.
7 Yeah, it could stand new paint and 300 and 400 need new carpet.

8 Why are faculty and students repairing things when we pay all these fees to come here? We came to learn or teach. It’s sad.

2 Kids get scared and never come back.

3 Faculty too. Would you want to come teach here?

8 It’s not good for recruiting.

5 Space and storage is a problem. The opera program has a serious lack of storage. How are we supposed to run professional performances when we don’t have the space to store props and sets? You can be more productive and studious. And when there are 30 in a class, I personally can’t handle it. We don’t have performance rooms so we have to use Aderhold.

11 But those rooms were for us anyway. It use to be room 150.

5 There are a lot of Schools of Music in the country with one building that have everything in it.

2 I wonder how we are with codes. The lounge is so packed with kids, so loud. I wonder if something happened what would happen. There’s only one exit.

4 One fire exit is being blocked by port-a-potties.

7 We’ve had fire drills before.

2 I haven’t.

6 Me either.

[Can you tell me about faculty communication. Are the faculty open to your coming by and talking with them?]

b They’re easy to pester. They don’t mind.

9 They’re fairly accessible, but some skip out on office hours. You have to get hold of them before and after class. [Are these posted office hours?] Yeah, posted hours.

2 As a whole, I think they’re accessible. I e-mail them and they get back to me the same day.

6 Some you can call at home. It’s informal and that part works great.

4 Yeah, you can call at home or call on their cell phone.
6 I don’t use formal office hours.

[How about career advisement in the School of Music?]

6 We’re musicians, we don’t have careers.

1 There’s a two-year cap on the graduate program. There’s a scheduling problem. The first semester of the second year of the graduate program – every audition for competition, assistantships are on the first semester. How are grads supposed to study, represent the school by going out and trying to get something, and finish with all the work?

3 The problem is there’s so much performance opportunities, which is great, but it spreads us extremely thin. I’m not complaining about how rigorous it is, but it’s almost impossible to do everything and pay rent.

7 So what do you want, fewer classes?

1 No just more than two years.

[So you must graduate within two years?]

1 After two years you can’t study with your teacher. I’d like it to depend on the teacher, the private instruction. If you’re not ready to go out and they kick you out, the teacher knows it, knows that the student is not ready.

3 If you still can’t do that one extra thing, they should be able to take an extra semester.

7 Career advisement depends on teacher. I’ve been lucky. I’ve had somebody researching for me.

6 We don’t have careers

a I play Friday and Saturday nights every week. It’s possible to do. It can be done. You just don’t sleep.

3 There’s a serious difference, as a vocalist, you are your instrument. You need sleep. You can’t practice as much.

2 It makes it better to go to the professor.

1 There’s not an opera every Friday and Saturday night.

[What about assistantships?]

9 people in the room have assistantships
7 Money for assistantship is not enough. You need extra jobs, loans.

1 There’s more assistants here than at other schools. So we can have fewer assistantships and more money.

9 Yeah, the tuition waiver alone is worth it.

[Tell me about the faculty in the School of Music.]

1 Only reason I came, the faculty. Give them a raise.

5 The only reason I came.

3 I’ve never been to Georgia or the South and I came here for the teacher.

2 The faculty do their own recruiting. Summer programs are initiated by faculty. They build the programs up through their own initiative.

6 I think everyone in here is a performance or composition degree. It’s really the individual professors and ensembles. Book learning doesn’t do to much. It’s really the faculty.

5 Academically, there is at least one teacher who is outstanding. I’ve learned a lot from them.

[How is student work or performances assessed in the School of Music?]

5 Progress throughout semester. Your work ethic and performance are the biggest graders. It’s very fair.

9 Better that than tests since our art is so subjective. You’re assessed by someone you respect.

2 They do balance that out with attendance, preparation. They know how much background work goes into it.

3 We have one to two accompanist coaches and not only is it not fair for us, but that person is spread thin.

2 We have to hire people. As a student, we have to pay tuition, fees, and hundreds of dollars.

3 Having to pay extra hundreds just to be able to do a required performance.

[Shifting back to faculty]
I just work for my accompanist. I want to say something about faculty. I think teacher appreciation is important. Good faculty aren’t staying. They care deeply about students but aren’t treated by colleagues with respect. What do students do when the teacher they came for leaves? They leave too.

If you have teachers constantly recycling through school, it’s hard to get them to come back. We lost one professor because he had to reapply each year for his job since he wasn’t tenure-track. And they asked him to come down here.

This problem happened in my undergrad. I had four different voice teachers in four years. They wouldn’t let students know they were leaving because they knew the students would leave too and they wanted to keep the students.

Not enough stability for the faculty

Administration doesn’t understand the relationship, mentor/student relationship. Faculty complain about administration and leave because of administration.

It’s difficult to find anyone to do anything about it. They lost parts of my application. The University umbrella as a whole is difficult.

You can tell there’s tension between professors and administration. They have ideas for expansion, funding. They go and fight for them but nothing gets done.

Communication, that’s the biggest problem when I applied. I made the June 1 deadline but didn’t hear until August 10 that I’d been accepted. It’s far too long. I actually had to move to the Atlanta area.

It was my experience that it wasn’t our offices here, but the Graduate Studies Office upstairs. I’d have to ask three or four people to take their heads out of their asses to see whether I was going here. We don’t have time.

The same thing happened to me. I didn’t receive an acceptance until February. When I started in January I couldn’t apply for financial aid. I took midterms without being registered.

All to blame isn’t on fifth floor Haas Howell. Once you send an application back it has to go three or four places.

It has to go along with this autonomy, doing our own thing. But we’ll be at the bottom of the heap. The main campus doesn’t know we exist.

The main campus doesn’t even know we exist, but we can draw in the public fine. The School of Music needs to be more proactive make our program better known.

We have a PR person on the 5th floor – that’s her whole job.
7 The only time we get recognized is when Carl Patton calls, when disaster strikes. Decisions made by big wigs are made without getting involved. They don’t know enough about this side of the campus.

3 I wonder what we can do as the School of Music to let people know that there’s beautiful stuff going on here, spark interest.

[Our time is almost up. Is there anything else you wish to say on any topic?]

4 Student parking. We need student parking over here. Everyone parks in the deck and it’s not subsidized.

2 Yeah it’s very expensive. At least MARTA you can get a student card.

3 The voice faculty is working on expanding our program with a performance certificate. The talent and interest wants to come to the school but we don’t have a program to offer them. They can’t come to study with people they want to because they already have graduate degrees. If we can’t get the performance certificate immediately started, we’ll lose a lot of talented people.

4 Not just for voice, others too.

8 Teachers want to do it and students want to come here.

[Session ended at 1:05]
School of Music Self-Study
Academic Program Review

Appendix L: Undergraduate and Graduate Advisement Procedures
Application, Auditions, and Admissions

Note: Early application is always recommended. Late applications cause difficulties in processing, in completing application/admission requirements, and in providing proper advisement prior to the start of classes. Long-distance and international students are at a particular disadvantage when applications are late. Many frustrations can be avoided if students apply well before established deadlines.

Undergraduate Application: Students must apply both to the university and to the School of Music. Because admission to the School of Music is subject to university admission, it is preferable that students be accepted by the university prior to auditioning. If students are admitted to the School of Music before university admission, their acceptance letters indicate that music admission is subject to university admission. In certain cases, the School of Music may petition the Special Admissions Committee of the university for admission of exceptionally talented students who fail to meet university academic admission criteria. These situations are rare, as students must be able to succeed academically to earn a degree.

All students are considered for scholarships and Presidential Assistantships at the time of the audition. University applications are obtained on-line or through the university’s Admissions Office. School of Music application packets are obtained through the Associate Director’s office and may be submitted on-line or in hard copy. Every attempt is made to send packets out within 24-48 hours of receipt of a request. Faculty may request packets by submitting name, address, phone number, e-mail address, current high school or college, and performance area of prospective students to the Associate Director’s office.

Graduate Application: Master of Music applicants apply through the Graduate Office, College of Arts and Sciences. Applicants must complete a “supplemental” application for the School of Music. Packets with all necessary forms are sent from the School of Music Graduate Office and should be forwarded 24-48 hours after a request is received. Programs may require an audition, interview, or portfolio as part of the application process. Recommendations for admission or denial cannot be returned to the Graduate Office of the College until the applicant has been completely reviewed (including audition, portfolio, etc.) by the respective concentration faculty. The GRE is required as an advisory item – the College generally expects a minimum score of 800 on the verbal and quantitative portions combined. Music education applicants may use either the Miller Analogies Test (MAT) or the GRE. Students whose primary language is not English must submit TOEFL scores and take the university’s foreign language assessment (GSTEP). The Specialist in Education (Ed.S.) degree in music education and the Doctor of Philosophy (Ph.D.) in music education require that applicants apply through the College of Education. Applicants wishing to be considered as graduate
assistants in the School of Music must complete an application that is included in the application packet.

**Undergraduate Auditions:** The primary criterion for undergraduate admission to the School of Music is the performance audition. Auditions are scheduled on three “audition days” each year – usually in November, February, and March. As much as possible, students should be encouraged to take advantage of these audition opportunities. Individual appointments, if needed, should be scheduled through the Associate Director’s office, which provides forms and blank audio tapes for use during auditions. At the time of audition, students are assigned a “placement” such as Freshman I, Sophomore II, etc., (Freshman, 1st semester; Sophomore, 2nd semester) based on their level of performance relative to SOM standards. This placement is the primary determinant of how long it will take a student to complete his/her program. For example, a student placed at the Sophomore II level will typically require five semesters of applied study to complete his/her program.

The following factors should be considered in assigning applied placements:

*Applied music requirements vary by concentration.* A student may be required to complete from 4 to 8 semesters of applied music, depending on concentration. While a “baseline” performance standard should be expected of all incoming students, it is appropriate to consider the student’s preferred concentration when making a recommendation for admission. Students intending to be performance concentrators clearly should be expected to demonstrate levels of proficiency and potential appropriate for possible careers in this field. Those intending to be music management (4 semesters of applied music) should satisfy at least the minimum standard for success in a studio situation (*Beginning with auditions for Fall 2002, music management applicants must audition and interview. In cases where very strong management potential may be apparent without sufficient performance credentials, students may be admitted if the faculty feel they could move into applied music after 2 semesters of class instruction. These admissions will be on a case-by-case basis.*)

*Transfer students vary in their performance levels relative to amounts of prior instruction.* It is important to ascertain how much prior instruction transfer students have had at the college level. Both the Associate Director’s office and the student can be helpful in obtaining this information. In general, students should not be placed beyond the placement in their former school, e.g., a student with 4 semesters of instruction should not be placed beyond Junior I except in rare instances of exceptional achievement. Experience has shown that advanced placements of transfer students often result in instructors’ requiring a later continuation of applied lessons because students are not prepared for recitals. In such cases, students often petition to exempt ensemble requirements because their original placement only required x semesters of applied lessons.
A lower placement may provide an opportunity to observe a student’s performance and practice habits. If appropriate, the student can be advanced at the time of juries. This approach permits more accurate program planning and does not place students in the position of thinking they may be finished in fewer semesters than they actually end up being required to take. Students never complain about being advanced. They do complain, however, about being required to take extra semesters in order to reach the expected standard for recitals. (Students who require semesters of applied music beyond those indicated by their program are expected to petition for an extension. This helps avoid the situation of students who continue lessons indefinitely without completing degrees.)

Graduate Auditions: Graduate applicants for programs requiring auditions should schedule the auditions through the Graduate Director’s office. Whenever possible, students should audition on one of the three audition days held annually. Students living at a distance may audition by tape. If needed, individual appointments should be scheduled in coordination with the Graduate Director. M.M. programs requiring applied study typically have 3-4 semesters at the 7000 or 8000 level. Students who cannot place into these levels should not be admitted to the programs. The 6000 level is reserved for “secondary” lessons and is not to be used as a remedial placement to bring students to an admissible graduate standard.

Theory and Music History Placement Examinations: Placement tests are generally given on audition days and several days prior to the start of classes each semester. Undergraduate theory placement examinations assess students’ fundamental reading skills, knowledge of basic theory, and knowledge of theory consistent with any prior courses in high school or college. Those who are not ready for Theory I and Aural Skills I may be placed into Fundamentals (Mus 1430). Students whose note-reading skills are very low may be advised to seek additional instruction and re-apply to the School of Music at a later date. Students who place into Fundamentals should be advised to take the course in the Summer semester in order to begin Theory I in the Fall semester. Support for re-taking the theory placement test in order to place into Theory I is also available on-line.

Graduate theory and music history placement tests ascertain students’ knowledge from undergraduate preparation. At the discretion of faculty, these exams may also be used to determine undergraduate-level equivalence for applicants who do not have an undergraduate degree in music, but who have achieved high levels of music performance and understanding via other avenues. Students who place into review courses must complete those courses as prerequisites to standard graduate theory and history courses. Review courses do not count as hours on the degree program.

Admission
Following auditions and a review of theory placement results, the Associate Director reviews undergraduate files and makes a decision as to admission. If they are discrepancies between area recommendations (e.g., applied music and theory, or applied
music and music management), the Associate Director consults with faculty prior to making a final decision. Applicants are informed by letter of the results of their application review as soon as possible after completing all application requirements. Undergraduates are either admitted or denied – there is no provisional admission.

Final decisions regarding graduate applications are made by the Director of Graduate Studies, following the recommendations of faculty in the relevant areas. When a file is complete in the Office of Graduate Studies at the College level, the file is forwarded to the School of Music, at which time faculty are asked to review the application and make a recommendation. Auditions should be conducted prior to the final review/recommendation.

Graduate applicants receive letters regarding admission from the Graduate Office of the College of Arts and Sciences. Students may be denied, or admitted as degree-seeking full status, degree-seeking special status (low GPA, English proficiency concerns, etc.), or non-degree (for students not intending to earn a graduate degree).

Special status may be used when a student has a background that is difficult to evaluate, or when, for legitimate reasons, limited missing application information does not directly affect potential for success in a degree program. If a student is admitted in special status, the conditions for moving to full status are explained in the acceptance letter. At least 20 hours of a graduate program must be completed on full status.

Non-degree status should not be used for remedial purposes, though this category may be used to permit a student to begin course work while he or she demonstrates readiness for admission to a degree program. Non-degree admission does not imply automatic acceptance for a degree program, nor does it guarantee acceptance of courses taken in non-degree status for credit in a degree program.

Advisement of Incoming Students

All incoming students (freshman, transfer, and graduate) are initially advised through the School of Music office. Letters of acceptance inform students that they should make advising appointments prior to registering for classes. At the time of initial advisement, students receive a printed copy of their program advising forms, a verbal description of their respective program requirements, recommendations for initial course work, and a copy of the School of Music Student Handbook. Students are also informed of applied placements, theory placements, music history placements, and other relevant information. During initial advisement, students are assigned a faculty advisor, who receives a copy of the student’s file for advising purposes.

University Central Advising and Academic Assistance Office, College of Arts and Sciences (COAS)

Incoming undergraduate students may be advised by the central advising office of the university or the COAS Academic Assistance office, depending on their status as freshmen or transfer students. These offices provide general advising and verify completion of program requirements. Otherwise, music advisement is done specifically
through the School of Music Associate Director’s office and Graduate Director’s office. These advising offices use the university’s PACE form for advising purposes. PACE forms are updated regularly in accord with catalogs and curriculum changes approved by the College or the university.

**Transfer Credits, Petitions, and Problems**
The Associate Director maintains regular appointment hours for consulting with students regarding curriculum and program matters. All transfer students bringing music hours must meet with the Associate Director. Application of transfer credits to programs is based on audition and theory placements, as well as equivalence of prior courses with courses at Georgia State. Students requesting exemptions from requirements are required to submit petitions. Student petitions are considered by the Academic Affairs Committee of the School of Music in accord with policies established by the university and the School of Music faculty.

Master of Music students may, with the approval of the School, transfer up to 6 hours of credit from another institution. Ed.S. and Ph.D. students wishing to transfer credits should consult the *Graduate Catalog* and speak with the Director of Graduate Studies.

**Faculty Advising**
After initial advisement, students are expected to meet regularly (at least once per semester) with their assigned faculty advisors. First-year faculty generally are not assigned advisees. Advisor assignment lists are made available at the start of each semester. Each faculty advisor should receive initial individual files for his/her advisees, as well as any advising updates that occur through the School of Music office. In general, students are assigned to faculty advisors in their specific areas of concentration. Because enrollments vary, advising loads also vary considerably. Advisors are expected to establish regular appointment hours and to encourage students to seek advisement regularly, particularly prior to the start of registration for each semester.

The *Undergraduate Catalog* and *Graduate Catalog* of the student’s entering semester provide the program summary and function as the legal documents for degree requirements. Additional sources of information are the individual School of Music advising plans provided each student (with copies to advisors) and the *School of Music Student Handbook*. Advising plans are updated as curriculum changes are made in the School. Students whose entering programs have changed are informed of course substitutions that will be necessary to meet their program requirements. Faculty advisors are expected to keep advising summaries up to date and to furnish copies of updated summaries to the Associate Director’s office or the Graduate Office *each time a student is advised*. The dates of advisement should be maintained by the faculty advisor for each student. Students may request a change of advisor, or a change of advisor may be initiated by a faculty member. In general, changes are made only for substantive reasons and not merely on the basis of preference.
Advising Workshops
The Associate Director offers advising workshops to faculty advisors at least once each year. Faculty are urged to attend these workshops as a way of remaining current with program and procedural changes. New faculty advisors are expected to attend the workshops.

Advising Plans
Detailed advising plans are published for every concentration in every degree offered by the School of Music. The plans are initiated by the Associate Director’s office or the Graduate Office during first advisement. Copies are then provided to the assigned faculty advisor. Plans are updated at the beginning of each academic year in accord with curriculum and policy changes. Faculty members who deal with students from multiple concentrations are urged to familiarize themselves with the varying requirements for each concentration.

Projected Schedule of Classes for the School of Music
Based on faculty input, the Associate Director’s office publishes a Projected Schedule of music classes at the start of each academic year. Typically, the schedule indicates semesters during which courses are planned for a two-year cycle. The Projected Schedule is always tentative, subject to changes in faculty, curriculum, etc. Updates to the Projected Schedule are sent to faculty via the School of Music listserve. The Projected Schedule should be used to assist students in planning their schedules.

Admission to Concentration/Change of Concentration
Prior to first advisement in the School of Music, any undergraduate applicant indicating music as a major is categorized by the university as MUA (music-anticipated). Following initial advisement of admitted students, the “major” is changed to MUS in the university database. All admitted undergraduates in the Bachelor of Music program are classified as “music majors” during the first two years of study. Students are advised based on their “intended” concentrations. At the end of the fourth semester, or equivalent, students are reviewed for formal admission to the concentration, i.e., music education, performance, jazz studies, composition, technology (recording). For performance and jazz studies majors, admission to the concentration is based on the performance jury. For music education, composition, and technology concentrations, other criteria such as portfolios, interviews, and recommendations are considered. A minimum grade-point average may also be required for admission to certain concentrations. Students who do not meet minimum criteria for full admission to a concentration are advised to take remedial work or to pursue another major in the university.

Bachelor of Science students (music management only) are admitted to the concentration as part of admission to the School of Music. However, a subsequent review during the fourth semester of study determines whether students are permitted to advance to upper-level course work in the concentration.
Double majors and dual degrees are permitted at Georgia State University. Faculty should advise students to consult with the Associate Director regarding interest in these programs.

For graduate students, admission to the School of Music and admission to a concentration are concurrent. Students are advised according to the program for which they have been admitted. Change of concentration is permitted only when faculty in both the old and the new concentrations approve. Change from a concentration that did not require an audition to a new one that does (e.g., music education to music performance) is approved only when admission requirements for the new concentration have been fulfilled as verified by the relevant faculty.

Students may complete requirements for more than one concentration at both undergraduate and graduate levels. Graduate students who have completed one degree but wish to pursue a second degree in another concentration should consult with the Director of Graduate Studies regarding the hours that will be required.

Undergraduate Graduation Audits/Graduate Program Summaries
After applying for graduation, all students must be approved by the Associate Director’s office or the Graduate Office for graduation. Verification of satisfied requirements must be completed before a student is permitted to obtain a diploma.

For undergraduates, the Associate Director approves the Graduation Audit. After students receive the Audit from the College of Arts and Sciences, it should first be reviewed by the faculty advisor. Subsequently, the student should take the audit to the Associate Director for final review. Subsequent to the Graduate Audit, the graduation office of the university may identify potential problems with the student’s completion of requirements. In these cases, students should have the Associate Director review their program for any remaining discrepancies.

Graduate students’ programs are verified using the individual Program Summary. Advisors and students should track completion of courses, indicate any substitutions approved through curriculum changes or petitions, and verify dates of completion for items such as comprehensive examinations, recitals, and research documents. In order to clear students for graduation, all program requirements beyond coursework should be completed or scheduled by the mid-point of the graduation semester, with documentation supplied to the Director of Graduate Studies. A comprehensive examination form must be filled out by the advisor or chair of the committee when the exam is completed. A Recital Evaluation Form is to be filed, along with a program, following each recital.

Music/Music Management Minor
Both a music and a music management minor are offered by the School of Music. The minor consists of 18 semester hours, 9 of which must be courses at the 3000 level or above. Faculty may obtain copies of the minor advising plans from the Associate Director’s office. Students requesting information about a music or music management minor should generally be referred to the Associate Director. Applied music lessons are
available to minors, subject to one or more of the following: acceptance by a studio teacher; budget considerations for part-time instructors; and students’ participation in ensembles.

Special Considerations in Advisement
As an urban, largely non-residential institution, Georgia State faces significant challenges in communicating policies and expectations to students. In addition, the high percentage of employed students poses a challenge in providing a schedule that offers flexibility while maintaining the sequential, rigorous program required for a music degree. The SOM works consistently to find an appropriate balance between accommodating individual student needs and ensuring strong musical and academic standards. It is a both a privilege and a responsibility of music faculty to guide students in understanding the demands and opportunities associated with music careers. Regular advisement helps ensure that students understand the importance of consistent progress toward their degrees. It helps them to understand that the policies and programs of the School are designed to help them achieve performance and knowledge consistent with career success. Regular advisement demonstrates that the faculty are sincerely interested in students and fosters relationships that support important decisions about programs and careers.
GEORGIA STATE UNIVERSITY

SCHOOL OF MUSIC

Audition Guidelines for Undergraduate Applicants

The performance audition is the primary criterion for admission to the School of Music. All applicants for music degree programs, including music technology and music management, must audition before a panel of faculty members (minimum of 2) to be considered for acceptance.

Purpose of the Audition
All students in the School of Music must participate in music performance as part of their programs. The audition provides an opportunity to demonstrate the applicant’s performance ability and achievement and to meet faculty members. The audition is also a way for faculty to ascertain whether you are likely to be successful meeting the requirements for success in the School of Music. Applicants may also use the audition time to ask questions about the performance area(s) in which they are interested. An audition generally lasts about 10-20 minutes.

Audition Requirements
Guidelines regarding the performance requirements for auditions are available through the School of Music (404.651.3513 or 3213) or on the website (www.music.gsu.edu). Additional specific details may be provided by faculty members in the relevant performance areas. Faculty e-mail addresses are on the School of Music website.

Scheduling an Audition
At least three audition days are scheduled each year – one in November and two during winter and spring. Indicate your preferred audition day on the School of Music Undergraduate Admission Application. After your application to the School of Music is complete, you will be contacted regarding the scheduling of your audition. Applicants are urged to schedule auditions on the earliest available date in order to ensure full consideration for scholarships.

Applicants living a distance of 300 or more miles from the university may submit a recorded audition. Applicants should follow the repertoire and technique guidelines for their respective performance areas, and the recording should be clearly labeled with a copy of the undergraduate application form as well as a typed program listing the works performed in the order they appear on the recording. Students wishing to submit a recording should consult with a faculty member in their performance area prior to submitting the recording. Submission deadlines are generally the same as the regularly scheduled audition days.

Requests for individual appointments for auditions on days other than regularly scheduled audition days are considered on a case-by-case basis. In general, such
requests are considered only in the case of extenuating circumstances that prevent attendance on an audition day. Based on information provided in the application and the applicants’ recommendations regarding his/her musical background, faculty may or may not approve an individual audition appointment.

**Audition Day Schedules**

Audition days provide an opportunity to learn about the School of Music and Georgia State University. The program generally begins at 8:30 a.m. and concludes by 4:30 p.m. In addition to the performance audition, applicants also take a theory placement test, an aural skills placement test, and a piano placement test (for those having piano background who do not have piano as their primary instrument). Additional Audition Day activities include a parents’ meeting, visits to classes, Always-on-Friday at noon in Recital Hall, and tours of the School of Music and the university.

Because of the complexities associated with scheduling auditions, applicants will receive their specific audition times during the 8:30 a.m. meeting on Audition Day. In general, times are not provided in advance due to possible last-minute schedule changes.

**Theory/Aural Skills and Piano Placement Tests**

During Audition Day, all applicants are required to take the theory and aural skills placement tests. Though results of these tests may be considered in admission decisions, they are primarily used to ensure proper placement of incoming students in classes.

Transfer students with previous theory/aural skills courses who are admitted to the School of Music will have a subsequent opportunity to take the “transfer placement test” for possible exemption from courses. Transfer credit is not automatic for prior courses but is dependent on the Georgia State placement test.

The “transfer test” is generally given the week prior to the start of classes for each semester, including summer. As with prior collegiate courses, the School of Music does not automatically award academic credit for the Advanced Placement (AP) test in music theory. Students who have had AP theory in high school may take the “transfer test.” If they exempt theory or aural skills courses, the AP classes may then be used toward degree credit.

The piano placement test is elective. Students who have piano background and do not have piano as their principal instrument may wish to take the piano placement test for possible proficiency exemption from piano classes.
Introduction
Auditions constitute the primary criterion for admission to the School of Music in all undergraduate concentrations and in several graduate concentrations. While auditions provide an opportunity to assess the readiness of applicants to enter the school, they also offer an opportunity for applicants to gain information regarding their choice of a university. Given the fact that music schools must compete for the most highly talented students, it works to the school’s advantage to ensure that the audition process represents high standards of organization, professionalism, and diplomacy. Many students (and their parents!) are considering not only the potential for admission and financial support, but also factors such as friendliness, attitudes of the faculty, physical facilities, etc. These guidelines are intended as standards that can help provide consistency in our auditions process. Specific procedures may vary within performance areas; however, the overall impression upon our prospective students and their families should be positive and inviting across all areas.

Auditions are an arduous process for prospective students. To the extent possible, our goal should be to help auditionees feel comfortable and to consider the audition an opportunity to demonstrate what they can do. Auditionees should not feel intimidated or unworthy, no matter the level of their performance.

Faculty Attendance at Auditions
Because of the primacy of auditions in the admissions process and the importance of faculty contact with prospective students, all faculty are expected to be available on scheduled audition days. Unavoidable conflicts such as professional conferences should be discussed with the SOM administration in advance so that alternative plans may be arranged.

It is the responsibility of area coordinators to schedule auditions (working with the undergraduate staff coordinator) for audition days and individual appointments. A panel of three qualified faculty members is recommended, although two faculty may conduct an audition. Part-time faculty should be invited to participate in auditions on their respective instruments and in their respective areas. Requests to compensate part-time faculty for attendance at auditions should be submitted to the Director of the School of Music.

In general, no audition should be conducted by an individual faculty member. In the case of faculty presence at competitions, festivals, etc., where auditioning a student on-site may be prudent for recruitment purposes, the following protocol should be followed:
   a) Faculty members may retain copies of the audition form to take with them on such occasions
   b) The audition should be tape recorded (prepare in advance for this eventuality)
c) A panel of at least two faculty members should hear the taped audition upon return
d) The student should not be informed of admission
e) The student should be told to be sure that all application materials have been completed
f) The student must be informed that theory (and history, at the graduate level) placement tests are required
g) The student should be encouraged to visit campus
h) The Associate Director’s office should be informed of the audition
i) All application materials must be completed and reviewed before a student is notified of admission

If these procedures are not followed, the Associate Director’s office will not honor the audition.

**Scheduling Auditions**

**Audition Days:**
Whenever possible, applicants should be scheduled for auditions on one of the standard audition days held by the School of Music in November, February, and March. Schedules for these days are organized through the Associate Director’s office. The undergraduate and graduate staff coordinators do the primary work of communicating with prospective auditionees and informing them of the audition schedule.

In addition to performance auditions, “audition days” include theory placement tests, an opportunity for a tour of the School, attendance at Always on Friday, and opportunities to visit classes. An introductory meeting provides an overview of the School and the audition day, including presentations by faculty and students about the School of Music.

**Individual Audition Appointments:**
Individual appointments may be scheduled as needed. However, individual auditions cannot include theory placement tests or the other elements associated with organized audition days. Individual appointments should be confirmed through the undergraduate or graduate staff coordinator after faculty have established the audition panel and set the time with the student. Because of the need to coordinate schedules, only faculty applied area coordinators (woodwinds, brass, strings, percussion, jazz) should schedule individual audition appointments. In the event of a transitional period with no applied coordinator available the Associate Director will request an appropriate faculty member to schedule the appointments.

When scheduling individual auditions, applied area coordinators should be certain of the following:

a) that the student has an application on file with the School of Music
b) that application has been made to the university
c) that a panel of no fewer than two qualified faculty is available
d) that the date, time, and exact location have been confirmed with the student, the faculty panel, and the undergraduate or graduate staff coordinator
e) that prompt and regular communication with the student have verified the appointment and answered any questions the auditionee may have
f) that the undergraduate or graduate staff coordinator has been informed, and that all materials, i.e., audition forms and tapes, are prepared in advance
g) that professional procedures outlined below are followed
h) that an audition report and tape are provided to the undergraduate or graduate staff coordinator immediately following the audition

**Taped Auditions:**
Long-distance applicants may request an audition by audiotape. When the faculty agree to this procedure, the applied area coordinator must arrange a panel of no fewer than two qualified auditioners. Prompt auditing of tapes is essential so that applications can be acted on in a timely fashion. Audition forms should be completed and returned to the undergraduate or graduate staff coordinator immediately following review of the tape.

**Audition Procedures:**

**A. Scheduled time and allotted time interval**

- Auditions should be scheduled to ensure sufficient time to manage administrative issues and allow the applicant a full hearing of technique and repertoire. Because auditionees are accepted for audition-day appointments nearly up to the day of auditions, staff coordinators can only tentatively project the number of auditionees in advance. Scheduling should be coordinated to allow for the possible addition of 1-2 auditionees beyond those projected.

- Scheduling for audition-day appointments is done by the undergraduate staff coordinator in cooperation with faculty preferences. Once faculty have established preferred time periods, no changes should be made. Similarly, once an individual appointment has been established for an audition, students should not be asked to adjust schedules for a different appointment date or time.

- Because applicants must also take placement tests on audition days, it is important to maintain an efficient schedule. This is also important to families who have planned their schedules around audition days. Should auditions get off schedule by a few minutes, a courteously worded sign, such as “Auditions are running a bit late – we will be with you shortly,” can be posted on the door. Alternatively, one of the jurors can indicate verbally that auditions are running late by x number of minutes and individuals should be patient (or they may practice and return in x number of minutes).

**B. Administrative and communication issues**
• Expectations with regard to supplying copies of music for the audition panel, supplying an accompanist, etc., should be worked out with the undergraduate and graduate staff coordinators, so that auditionees can be informed and prepared in advance.

• The entire audition should be taped. The tape should be prepared prior to bringing the auditionee into the room, so that faculty can focus full attention on the auditionee once s/he enters. The student’s name should be announced clearly on the tape.

• Furniture, music stand, piano, etc., should be arranged in a neat manner and organized so that the auditionee can quickly ascertain his or her place in the room. The audition panel should sit at a comfortable distance from the auditionee. As necessary, the coordinator may assist the auditionee with getting situated, page turns, etc. Faculty should not “crowd” an auditionee by looking over his/her shoulder continuously or standing inappropriately close during a performance.

• Auditionees should be called by name from the waiting area. Once in the room, they should be welcomed warmly and greeted with eye contact and a smile. A handshake is even better. Because auditionees are likely to be nervous, it is helpful to be explicit about where to stand or sit and what will be expected during the audition.

• Jurors should introduce themselves to auditionees or be introduced by the coordinator.

• The order of events should be indicated; or if the student has some choice as to what to do first, second, etc., this discussion should occur at the outset.

• As each new part of the audition begins, the coordinator or another juror should indicate clearly what the auditionee is to do. If it is likely that only a short excerpt of a movement or piece will be heard, inform the student up front of this possibility. Jurors should not hesitate to have students repeat something, especially if the applicant is particularly nervous and may be able to improve on a second attempt.

• At the end of the audition, be sure the auditionee understands that s/he has completed the audition and is free to go. Before excusing the student, ask whether s/he has any questions. If there are questions that should be referred to the administration, please direct the student accordingly. Questions that should not be answered, e.g., “Did I get in,” should be deferred with an appropriate response, e.g., “You will
be receiving a letter from the Associate Director indicating the results of your audition.”

- Offer a friendly good-bye and a “thank you” to the auditionee.

C. Performance issues

- Auditionees should have an opportunity to perform prepared exercises and repertoire according to the guidelines received from the School of Music (if there is a discrepancy between expectations in the audition and the guidelines sent to students, the discrepancy should be reconciled by submitting accurate information to the Associate Director).

- While it is not realistic to hear every possible scale or arpeggio or listen to every prepared piece in its entirety, it is important that auditionees feel their preparation has been for a purpose. Auditionees can be helped to feel more at ease with statements such as, “We won’t have time to hear all of the Beethoven, but we know you’ve worked on it – just to let you know we’ll probably be stopping you part way through,” or whatever helps the student understand the procedure. It is also possible, at the end of an audition to say to the student, “Is there anything else you’d like to be sure we hear?”

- The old-school approach that explicitly or implicitly says to an auditionee, “We’re experts and we can tell immediately whether you can make it or not,” is no longer appropriate (if it ever was). Particularly in a public institution, potential clients whose tax dollars support our work expect to be treated with consideration. To suggest, verbally or otherwise, that the auditionee is wasting our time is an affront to any applicant.

D. Assessment and information issues

- Auditionees should NOT be informed of the results of their audition at the time of the audition. Admission to the School of Music involves a recommendation from the theory department and, in the case of music management, the results of an interview. Moreover, auditionees may speak with one another, and for one to be told that s/he is admitted and another to be told nothing can raise anxiety and suspicion.

- All students are automatically considered for scholarships and Presidential Assistantships. Students should NOT be told that they will be offered an award. The audition form includes a place to recommend students for scholarship consideration.

- The Presidential Assistantship REQUIRES an application from the student. Applications are sent in the application packet and also
included in the audition-day folder. Applicants are advised to bring the completed application to their auditions. At the audition time, be sure to remind students that the application form must be completed in its entirety and submitted to the Associate Director’s office.

- Panel members may appropriately encourage an auditionee by letting him/her know that the performance was well done, or by offering specific feedback. In the case of auditionees whose performances are weak, the panel should not indicate that the auditionee will not be accepted, or indicate by body language or facial expression that the performance is not acceptable.

- It is essential that specific information be provided regarding the assessment of the audition. Applicants have a right to know why they may have been denied (few ask to know why they were admitted!), and it is difficult to provide sufficient answers to these questions if information on the audition forms is vague or too general. Obviously, this is especially important when the recommendation is not to admit.

**Informing Students of Results**

Following audition results (and theory and piano placement results on audition days), applicants are informed by letter from the Associate Director of their admission or denial. If applicants have questions about their auditions, the Associate Director first speaks with them based on the results indicated on the audition forms. If further information is desired, or if advice is sought regarding preparation for a re-audition, the applicant may be referred to the applied area coordinator.

**Re-auditions**

Denied students who request re-auditions are encouraged to seek additional advice and instruction prior to auditioning a second time. If a student is denied on a second attempt, the Associate Director generally recommends against further auditions. However, it is not possible to preclude a student from auditioning if s/he chooses to do so.

Acceptance into the School of Music is valid for one year from the date of audition. If a student does not matriculate within this period of time, s/he must re-audition and repeat placement tests. Exceptions to this policy may be made by faculty when they are familiar with the applicant’s performance level and progress.
Appendix M: Definition of Graduate Faculty and Criteria for Selection of Graduate Faculty

The School of Music follows the Graduate Faculty guidelines prescribed by the College of Arts and Sciences. These guidelines describe the general criteria and procedures for the appointment of Graduate Faculty. (The SACS re-accreditation handbook specifies that "Eligibility requirements for faculty members teaching graduate courses must be clearly defined and publicized." ) (Section 4.8.2.3)

Duties

A faculty member must hold Graduate Faculty membership in order to fulfill the following duties:

- teach doctoral courses and research-oriented masters courses (as identified by the academic unit),
- serve as chair, member, or reader of doctoral dissertation committees and direct masters theses. (A dissertation committee may include one member who is not of the Graduate Faculty in order to accommodate researchers and other professionals who may bring special expertise to the committee.)
### Appendix N: List of Graduate Faculty

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<tr>
<th>Title</th>
<th>Name</th>
<th>Surname</th>
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<tbody>
<tr>
<td>Dr.</td>
<td>John B.</td>
<td>Haberlen</td>
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<td>Dr.</td>
<td>David E.</td>
<td>Myers</td>
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<td>Dr.</td>
<td>N. Lee</td>
<td>Orr</td>
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<td>Dr.</td>
<td>Robert S.</td>
<td>Thompson</td>
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<td>Dr.</td>
<td>Marva Griffin</td>
<td>Carter</td>
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<tr>
<td>Mr.</td>
<td>Dwight</td>
<td>Coleman</td>
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<td>Dr.</td>
<td>Nick J.</td>
<td>Demos</td>
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<td>Dr.</td>
<td>Geoffrey J.</td>
<td>Haydon</td>
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<td>Mr.</td>
<td>Michael D.</td>
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<td>Dr.</td>
<td>Frederick J.</td>
<td>Taylor</td>
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<td>Dr.</td>
<td>Gordon J.</td>
<td>Vernick</td>
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<td>Dr.</td>
<td>Robert J.</td>
<td>Ambrose</td>
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<td>Dr.</td>
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<td>Barker</td>
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<td>Dr.</td>
<td>Ron</td>
<td>Brendel</td>
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<td>Dr.</td>
<td>Patrick K.</td>
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<td>Gerber</td>
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<td>Dr.</td>
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<td>Gibson</td>
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<td>Dr.</td>
<td>Oliver N.</td>
<td>Greene</td>
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<td>Dr.</td>
<td>Steven Andrew</td>
<td>Harper</td>
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<td>Ms.</td>
<td>Kathryn</td>
<td>Hartgrove</td>
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<td>Dr.</td>
<td>Warren A.</td>
<td>Haston</td>
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<td>Dr.</td>
<td>D. Boyd</td>
<td>Pomeroy</td>
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<td>Dr.</td>
<td>Alan</td>
<td>Raines</td>
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<td>Dr.</td>
<td>Nancy</td>
<td>Schechter</td>
</tr>
<tr>
<td>Dr.</td>
<td>Marilyn M.</td>
<td>Seelman</td>
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</tbody>
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School of Music Self-Study
Academic Program Review

Appendix 0: Current CVs for All Full-Time Faculty
CURRICULUM VITAE 2003

Biographical Information

Robert J. Ambrose
040-52-4887
Director of Bands
Assistant Professor of Music

Education

2001  Doctor of Music in Conducting
Northwestern University
Evanston, Illinois
Principal teacher: Mallory Thompson
Dissertation: An Analytical Discussion of David Maslanka’s
Symphony No. 2

1993  Master of Music in Music Education
Massachusetts Teacher Certification in Music
Boston University
Boston, Massachusetts
Principal teachers: Richard Colwell, Eric Rombach-Kendall

1990  Bachelor of Arts in Computer Science
Concentration in Music
Boston College
Chestnut Hill, Massachusetts

Additional Education

Summer 1996  Tanglewood Music Center: Lenox, Massachusetts
Conducting Seminar Auditor: Attended classes with Seiji Ozawa,
Andre Previn, Robert Spano, Gustav Meier

1994 - 1996  New England Conservatory: Boston, Massachusetts
Private weekly conducting study with Frank Battisti

Summers 1995 - 2000  Conducting and Wind Music Symposia with:
Craig Kirchhoff  University of Minnesota
Larry Rachleff  Rice University
H. Robert Reynolds  University of Michigan
Don Schleicher  University of Illinois
Mallory Thompson  Northwestern University
Kirk Trevor  Knoxville Symphony
Rodney Winther  Cincinnati Conservatory of Music
Awards and Honors

2002  Frank Battisti Tanglewood Conducting Fellowship
One of five finalists selected in from international pool of candidates

1993  Boston University Music Education Department Honors
Recognized by Director of the School of Music for outstanding
achievement in music education.

1993  Collegiate MENC Professional Achievement Award
Honored by National President of MENC for outstanding
contribution to music education.

Fields of Interest and Specialization

Conducting Pedagogy
Wind Band Literature
Wind Music of David Maslanka

Prior Positions Held

Spring 2001  Director of Wind Ensemble
Roosevelt University
Chicago, Illinois

Conducting: Conductor – Wind ensemble.

Administration: Duties include auditions and ensemble placement,
repertoire planning, long-range planning and recruitment

1998 - present  Graduate Assistant, Department of Bands
Northwestern University
Evanston, Illinois

Conducting: Assistant conductor - Wind Ensemble, Symphonic Band.
Conductor - University Concert Band. Drill Writer/Rehearsal Assistant -
Wildcat Marching Band.

Teaching: Advanced Band Conducting teaching assistant for
Mallory Thompson. Responsibilities include: weekly private
instruction to twenty five members of the class, grading, and
teaching in professor's absence.

Administration: Duties as graduate assistant include rehearsal
planning, stage management, professional contracting of players,
and program notes. Coordinator of 1999 and 2000 Summer
Conducting Symposia. Responsible for all aspects of the
symposium including: repertoire, communication with participants, communication with guest clinicians, scheduling.

1995 - 1998

**Instrumental Music Director**
Norwood High School
Norwood, Massachusetts

**Conducting:** Concert Band, Orchestra, Jazz Ensemble, and Marching Band. Developed and coached extensive chamber music program including brass quintet, saxophone quartet, trombone quartet, woodwind quintet, string quartet, and percussion ensemble. Saxophone quartet selected to perform at 1997 Massachusetts All-State In Service Conference.

**Teaching:** Jazz improvisation (full year course). Cooperating teacher to five interns from New England Conservatory of Music.

**Administration:** Administered entire instrumental program at the high school level. Responsibilities included: programming, budgeting, fundraising, community relations and support, long-range planning.

1996 - 1998

**Staff Conductor**
Boston College
Chestnut Hill, Massachusetts

**Conducting:** Concert Band, Swinging Eagles Jazz Ensemble, Summer Band (Founder/Director).

**Administration:** Responsibilities included: coordination of ensemble officers, long-range planning, program evaluation, recruitment, and department programming.

1993 - 1995

**Music Director**
Monson Junior/Senior High School
Monson, Massachusetts

**Conducting:** High School Band, Junior High School Band, Beginning Band, Summer Band (Founder/Director) High School Chorus, 7th Grade Chorus. Taught all music courses at the Junior and Senior High School level. Tripled enrollment in choral program in two years, Increased enrollment in instrumental program 50%.

**Teaching:** Private lessons to high school instrumental students.

**Administration:** Administered entire music program at the high school level. Responsibilities include: programming, recruitment, budgeting, fundraising, community relations and support.
Professional Associations: Positions/Activities

College Band Directors National Association
Phi Delta Kappa Educational Fraternity
Music Educators National Conference
Georgia Music Educators Association – College Division Member

Guest Conducting, Judging and Teaching

2003  
Guest conductor/clinician at the following Georgia Schools
Landmark Christian Academy, Harrison High School, Fayette County High School, McEachern High School, Macintosh High School, Eagle’s Landing High School, Stockbridge High School, Jonesboro High School, Mt. Zion High School, Pope High School, Mabry Middle School, Lassiter High School, Brookwood High School, Adairsville High School, Shiloh High School, Sprayberry High School, Kell High School, Walton High School

2003  
Guest conductor/clinician at the following non-Georgia Schools
Kokohtan High School (Hampton, VA); Lake Zurich High School (Lake Zurich, IL); Lockport County High School (Lockport, IL); Rock Island High School (Rock Island, IL)

2004  
Adjudicator for the following Georgia public school Pre-Festivals
Fayette County High School, Macintosh High School, Mabry Middle School

December 2003  
Georgia State University Symphony Orchestra – Atlanta, Georgia
Guest conductor for Mozart Alleluia and Kay Pat a Pan

November 2003  
Georgia State University Symphony Orchestra – Atlanta, Georgia
Guest conductor for Beethoven Symphony No. 4

May 2003  
Dixie Classic Festivals – Atlanta, Georgia
Music judge for two-day festival

May 2003  
Performing Arts Consultants – Atlanta, Georgia
Music judge for one-day festival

March 2003  
Atlanta Wind Symphony – Atlanta, Georgia
Guest conductor for Mozart’s Ave Verum Corupsand DeMeij’s Lord of the Rings

March 2003  
Atlanta Youth Wind Symphony – Atlanta, Georgia
Guest conductor for Greig’s Funeral Music
February 2003  Continental League Honor Band – Denver, Colorado
Guest conductor for band portion of honor festival

January 2003  Georgia Music Educators District 12 – Kennesaw, Georgia
Guest conductor for 11/12 grade Clinic Band

November 2002  Georgia Brass Band – Atlanta, Georgia
Guest conductor for Dam Buster’s March

November 2002  Irmo Middle School – Irmo, South Carolina
Hired as guest conductor/clinician for one-day band camp.
Conducted six hours of rehearsal and a concert

April 2002  Georgia State University neoPhonia
Guest conductor for Edgard Varese’s Octandre

April 2002  Kennesaw State University Symphonic Wind Ensemble
Guest conductor for Rautavara’s A Requiem in Our Time

February 2002  Central College Honor Band – Pella, Iowa
Hired as guest conductor for regional honor band.

January 2002  Grissom High School – Huntsville, Alabama
Hired as guest conductor/clinician for two-day band camp.
Conducted twelve hours of rehearsals and a concert

December 2000  Spring Lake Park High School – Spring Lake Park, Minnesota
Hired as guest artist/clinician for two days. Conducted eight clinics with large ensembles and coached six chamber ensembles.

August 1999  Brisbane Public Schools - Brisbane, Australia
Hired as clinician for MacGregor High School, Brisbane State High School, Rochedale State School, and Springwood Road State School Band Programs. Conducted five clinics and jazz guitar master class.

March 1999  Elm Place Middle School - Highland Park, Illinois
Clinician for middle school band program

February 1999  Boston College - Chestnut Hill, Massachusetts
Clinician for Boston College Concert Band. Presentation on the sources of the Lincolnshire Posy folksongs.

1998 - present  Gateway Music Festivals - Monticello, Minnesota
Staff clinician and adjudicator

May 1996  Assistant Conductor - Massachusetts Lions All-State Band

Publications


**Musical Commissions**

2003 Carolyn Bremer - Symphony No 1 for Winds and Percussion

2003 Nickitas J. Demos - *Luckie Street Grooves for Clarinet, Guitar and Wind Ensemble*

2003 Amir Zaheri - Frances et Francis: Mes Deux Amours for chamber winds

2003/4 Charles Knox - *Tempests are Kind for Viola and Wind Ensemble*

**Submitted for Publication**

**Professional Presentations**

2002 Collegiate Music Educators National Association – GA Chapter
   Guest Lecture: Score Study and Rehearsal Technique

1997 Massachusetts All-State In-Service Conference
   Presentation: "Using Small Ensembles to Improve Your Band's Performance"

1997 Massachusetts All-State In-Service Conference
   Performance: Norwood High School Saxophone Quartet. Selected by audition to perform for audience of Massachusetts Music Educators

**Other: (Professional Development)**

Jan 2003 – present Bent Frequency
   Co-founder and artistic director of nationally-recognized contemporary music ensemble. Ensemble has given five performances in one year

Sept 2003 – present Metropolitan Atlanta Youth Wind Ensemble
   Co-founder, music director of 55-member youth “honor” wind ensemble

Jan 2001 – present Collaborations with the following guest artists
Dr. Scott Stewart (Emory University), Mr. Kenneth Beard (Fayette County High School), Ms. Emily Haas (McEachern High School), Mr. Richard Crain (Houston Schools), Mr. H. Robert Reynolds (University of Michigan), Mr. Alexander Mickelthwate (Atlanta Symphony Orchestra), Mr. Peter Witte (Kennesaw State University)

1998 – 2002
Midwest Band and Orchestra Clinic – Attendant

Grant Support

Dissertations/Theses: Directed Studies and Research Projects

Committee Membership College/University

December 2003  Wrote and defended proposal that yielded $9,400 in midyear SA funds to School of Music
November 2003  Panther Preview – School of Music Representative
November 2003  Brass Search Committee, Chair
November 2003  School of Music Recruitment CD, artistic director
May 2003  Visiting Director of Orchestras Search Committee
May 2003  Visiting Instructor in Woodwinds Search Committee
Spring 2003  Freshman Convocation Committee – School of Music Representative
Fall 2003 – present  School of Music University Scholar Coordinator
Fall 2003 – present  Concert Committee
Fall 2003 – present  Academic Affairs Committee
Fall 2003 – present  Performance Studies Division, Chair (Fall; 60 hours)
Nov 2002, 2003  Double Reed Day – Conducted 90-member double reed choir
Fall 2002 – present  School of Music Recruitment Committee, Chair
Fall 2002 – present  School of Music “Always on Friday” Series Coordinator
Spring 2001  Instrumental Music Education Search Committee – Member
Fall 2001 – present  School of Music Scholarship Committee
Fall 2001 – present  School of Music Recruitment Blitz – Participant at four events
Fall 2001 – present  Coordinator – Panther Basketball Band
Continuing Education Events
Angela F. Barker

Home Address: 475 Buckhead Ave., #3104
Atlanta, GA  30305
(678) 358-7397
angbarker@yahoo.com

Office Address: 75 Poplar St., Rm. 616
School of Music
Georgia State University
Atlanta, GA  30302-4097
(404) 651-4081
angbarker@gsu.edu

EDUCATION

December, 2003  Ph.D., Music Education
University of Oklahoma – Norman, Oklahoma
Dissertation: *Children’s Musical Thinking Skills and Creative Processes During a Compositional Task*

May, 1997  Master of Music in Music Education, Kodály Emphasis
Silver Lake College - Manitowoc, Wisconsin
Thesis: *Nurturing Musical Intelligence in Preschool Children: A Study Based on the Philosophy of Zoltán Kodály and the Theories of Howard Gardner*

June, 1995  Kodály Certificate
Silver Lake College- Manitowoc, Wisconsin

June, 1990  Kodály Certificate
University of North Texas

May, 1984  Bachelor of Music Education, Vocal Emphasis
Shorter College - Rome, Georgia

TEACHING EXPERIENCE

UNIVERSITY TEACHING EXPERIENCE

January 2004-present  Assistant Professor, Music Education
School of Music, Georgia State University

August 2000-May 2003  Research Assistant, Music Education
School of Music, University of Oklahoma

August 1999-May 2003  Graduate Teaching Assistant, Music Education
School of Music, University of Oklahoma

UNIVERSITY COURSES TAUGHT

Spring 2004  Instructor: *Techniques for Classroom Instruments*
School of Music, Georgia State University

Spring 2004  Co-Instructor: *Introduction to Music Education*
School of Music, Georgia State University

Spring 2004  Instructor: *Music for Early Childhood*
School of Music, Georgia State University
Spring 2003  
**Guest Lecturer:** *Philosophical Foundations of Music Education*  
School of Music, University of Oklahoma

Fall 2002-Spring 2003  
**Instructor:** *Music in Early Childhood Education*  
School of Music, University of Oklahoma

Fall 2001  
**Guest Lecturer:** *Psychological Foundations of Music Education*  
School of Music, University of Oklahoma

Fall 2000-Spring 2003  
**Instructor:** *Music for Classroom Teachers*  
School of Music, University of Oklahoma

Spring 2000  
**Assistant Instructor:** *Solfège I*  
School of Music, University of Oklahoma

Spring 2000  
**Assistant Instructor:** *Kodály workshops for Guatemalan Music Educators*  
College of Continuing Education, University of Oklahoma

October 2000  
**Guest Instructor:** *Introduction to Kodály*  
Beginning Instrumental Lab (undergraduate music education class)  
School of Music, University of Oklahoma

Fall 1999-Spring 2000  
**University Supervisor** to elementary music education student teachers  
School of Music, University of Oklahoma

Fall 1999-Spring 2000  
**Instructor:** *Experiencing Music for Non-Majors*  
School of Music, University of Oklahoma

Fall 1999  
**Assistant Instructor:** *Kodály I*  
School of Music, University of Oklahoma

**ELEMENTARY AND SECONDARY TEACHING EXPERIENCE**

**Music Teacher**

August 1993-August, 1999  
General music for two schools, Pre-K-5  
Rockingham County Public Schools  
Harrisonburg, Virginia

August 1990-July 1993  
General music PreK-5, 6-7 grade chorus for two schools  
Page County Public Schools  
Luray, Virginia

August 1985-October 1988  
General music for K-2  
Joshua Independent School District  
Joshua, Texas

**ADDITIONAL TEACHING EXPERIENCE**

**Instructor:** *MIDI for KIDS®*  
Broadmoore Elementary School and Pumpkin Shell Day School  
Norman, Oklahoma
July 1996, July 1998  Instructor: Interpretive Movement  
Virginia Baptist Summer Music Camp  
Eagle Eyrie Conference Center  
Lynchburg, Virginia

September- December 1994  Director/Instructor, Music for Little Ones: Preschool Music for Children Birth to 5 years  
Mennonite Community Church  
Harrisonburg, Virginia

ADMINISTRATIVE EXPERIENCE

Fall 2001  On-Site Coordinator and Co-Audition Chair  
MTNA / OMTA Regional Competition  
University of Oklahoma

Fall 1999-Spring 2000  Program Coordinator for Kodály Summer Program – Tulsa, OK  
School of Music  
University of Oklahoma

Summer 1998  Class Coordinator, Introduction to Kodály  
Dr. Jill Trinka, Instructor  
Virginia Organization of Kodály Educators  
James Madison University

RESEARCH ACTIVITIES

January 2004  Presenter: Children’s Musical Thinking Skills and Creative Processes During Composition  
Research Session  
2003 State Conference  
Georgia Music Educators Association  
Savannah, Georgia

January 2003  Presenter: A Brief Overview of the Mental and Creative Processes Associated with Children’s Compositions  
Research Poster Session  
2003 State Conference  
Oklahoma Music Educators Association  
Tulsa, Oklahoma

April 2002  Presenter: The Effects of Visual, Aural, and Visual with Aural Stimuli on the Recall of Short Melodies by Musicians: An Exploratory Study  
Graduate Student Research Poster Competition  
University of Oklahoma

April 2002  Presenter: The Effects of Visual, Aural, and Visual with Aural Stimuli on the Recall of Short Melodies by Musicians: An Exploratory Study  
Research Poster Session  
2002 National Conference  
Organization of American Kodály Educators  
San Antonio, Texas
January 2002  Presenter: Research Session: *Auditory Perception and Imagery in Musicians*
2002 State Conference
Oklahoma Music Educators Association
Tulsa, Oklahoma

June 2001  Presenter: *Research in the Field: Auditory Perception and Imagery*
13th Annual Music Symposium
Kansas State University

June 2000  Guest Speaker: *The Role of Music in Human Development and Behavior: Meaningful Research for Music Educators*
12th Annual Music Symposium
Kansas State University

October 1997  Guest Speaker: *The Old and New: Making a Difference in Music Education*
MENC Collegian Chapter
James Madison University, Virginia

WORKSHOPS / PRESENTATIONS

October 2001  Presenter: *Children’s Literature in the Music Classroom*
State-wide Fall Workshops
Oklahoma Music Educators Association
Oklahoma City, Oklahoma

April 2001  Presenter: *Singing Games and Play Parties for the Music Classroom*
Spring Workshop
Oklahoma Kodály Educators
University of Oklahoma

June 2001  Presenter: *Children’s Literature in the Music Classroom*
13th Annual Music Symposium
Kansas State University

June 2000  Presenter: *Kodály in the Music Classroom*
12th Annual Music Symposium
Kansas State University

September 1997  Clinician: *Materials and Activities for Preschool Children’s Choirs*
Virginia Baptist Music Leadership Conference
Eagle Eyrie Baptist Conference Center
Lynchburg, Virginia

August 1997  Clinician: *Early Childhood Workshop*
Asbury United Methodist Church
Harrisonburg, Virginia

November 1996  Clinician: *Preschool Music Activities for Elementary Music Teachers*
State Conference
Virginia Music Educators Association
Hot Springs, Virginia

October 1995  Presenter: *Elementary Music - Songs & Games*
District Workshop
Virginia Music Educators Association
Newport News, Virginia
April 1995  
Clinician: *Early Childhood Music*  
Regional Workshop  
Minnieland Day Schools, Inc.  
Harrisonburg, Virginia

November 1994  
Presenter: *Songs to Sing And Play*  
State Conference  
Virginia Music Educators Association  
Richmond, Virginia

September 1992  
Clinician, *Kodály for Directors of Children’s Choirs*  
Virginia Baptist Music Leadership Conference  
Eagle Eyrie Baptist Conference Center  
Lynchburg, Virginia

September 1991  
Clinician, *Using Kodály In The Church*  
Virginia Baptist Music Leadership Conference  
Eagle Eyrie Baptist Conference Center  
Lynchburg, Virginia

**PROFESSIONAL SERVICE**

**Fall 2000-Spring 2001**  
Graduate Studies Committee

**Fall 1999**  
School of Music  
University of Oklahoma

**1998-2000**  
National Treasurer, Executive Board Member  
Organization of American Kodály Educators.

**1997-1998**  
Secretary / Treasurer  
Virginia Organization of Kodály Educators

**1996-1998**  
Past-President  
Virginia Organization of Kodály Educators

**1994-1996**  
President  
Virginia Organization of Kodály Educators

**1983 -1984**  
Chorister  
Mu Phi Epsilon Chapter  
Shorter College

**RELATED ACTIVITIES**

**1997-1998**  
Teacher, Preschool Music Program for 2 - 5 year olds  
Asbury United Methodist Church  
Harrisonburg, Virginia

**1997-1998**  
Coach, Odyssey of the Mind - Fifth Grade Team  
DISTRICT WINNERS, 1998  
South River Elementary School  
Rockingham County Public Schools  
Harrisonburg, Virginia
1995-1998    Visiting Artist / Performer
PTA Fine Arts Week
Stone Spring Elementary School
Harrisonburg, Virginia

1995         Music Specialist for ages 3 months to 5 years
Minnieland Day School
Harrisonburg, Virginia

SPECIAL HONORS
Graduated with Honors: MME, Silver Lake College, 1997
Kappa Delta Pi, 1997
NATS State finalist, 1983
Honors Recitalist, Shorter College, Georgia, 1982
Shorter College Chorale, 1981-1983
NATS Mid-South Regional Winner, 1980
NATS Tennessee State finalist, 1979
Vocal Scholarship, Carson-Newman College, Tennessee, 1979

PROFESSIONAL ORGANIZATIONS
College Music Society, 2002-present
Georgia Music Educators Association, 2003-present
International Kodály Society, 2001-present
Kappa Delta Pi, 1997-present
Mu Phi Epsilon, 1982-1984
Music Educators National Conference, 1990-present
National Education Association, 1990-1999
Oklahoma Kodály Educators, 1999-2003
Oklahoma Music Educators Association, 1999-2003
Organization of American Kodály Educators, 1988-present
Virginia Music Educators Association, 1990-1999
Virginia Organization of Kodály Educators, 1994-1999

PERFORMANCES
1994-1996    Folk Singer / Musician, FIRST NIGHT
Harrisonburg, Virginia

1988         Guest Soloist in Messiah by G.F. Handel
Community Choir and Orchestra
Asbury United Methodist Church
Harrisonburg, Virginia
1984  
Undergraduate Recital  
Shorter College  
Rome, Georgia

1983  
*Opera Chorus Member* in *Die Esel Schatten* by R. Strauss  
Helbrün Music Festival  
Helbrün, Austria

1983  
*Adele* in *Die Fledermaus* by J. Strauss  
Shorter College - Rome, Georgia

1982  
Honors Recital  
Shorter College  
Rome, Georgia

1982  
*Lenore* in scenes from *Lenore* by L. van Beethoven  
Shorter College  
Rome, Georgia

1981  
*Mrs. Pinkerton* in *The Old Maid and the Thief* by G. C. Menotti  
Shorter College  
Rome, Georgia
CURRICULUM VITAE – JANUARY 2004

David J. Beauchesne
2496 Jefferson Terrace
East Point, GA 30344
SSN: 073 82 3286

Current Position: Community Programs Coordinator - School of Music
Rank: Lecturer – Music Education

Education

<table>
<thead>
<tr>
<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georgia State University</td>
<td>Ph.D. in Education enrolled</td>
<td>Teaching &amp; Learning/ Music Education with a Cognate in Higher Education Administration</td>
</tr>
<tr>
<td>Eastman School of Music</td>
<td>Master of Music May 1999</td>
<td>Music Education</td>
</tr>
<tr>
<td>Eastman School of Music</td>
<td>Bachelor of Music May 1995</td>
<td>Trombone Performance</td>
</tr>
</tbody>
</table>

Awards and Honors

Performer’s Certificate, Eastman School of Music – 1994
Take Five Scholar, University of Rochester – 1995

Fields of Interest and Specialization

Music Education, Trombone Performance, Academic Administration, Community Music Education, Curriculum and Instruction in Higher Education - Music

Prior Positions Held

Associate Director, Catherine Filene Shouse Arts Leadership Program, Eastman School of Music
Coordinator, Music For All, Eastman School of Music
Instrumental Music Instructor, Dake Junior High School, West Irondequoit Central Schools
Assistant to the Associate Manager of Operations, Boston University Tanglewood Institute,
Assistant Head Resident, Student Living Center, Eastman School of Music
**Professional Associations: Positions/Activities** - Have participated in the following professional associations:

- American Symphony Orchestra League
- Arts Education Collaborative of North Georgia
- British Columbia Music Educator’s Association
- Center for Educational Partnerships in Music, Georgia State University
- Chamber Music America
- Doctoral Fellows, Georgia State University
- Georgia Music Educators Association
- International Society of Music Educators
- International Trombone Association
- Music Educator’s National Conference
- Music-In-Education Consortium
- National Guild of Community Schools of the Arts
- Network of Music Career Development Officers
- New York State Music Educators Association
- Orff Schulwerk Association
- Rochester Area Career Development Association

**Publications**

“Can the curricula of conservatories and colleges of music prepare students for the challenges of the 21st century?” *Perspectives in Music and Music Education (No. 4)*, Lund University Press. With Susan Wharton Conkling.


**Professional Presentations**


“Beyond Performance: Preparing Music Majors to Engage with Schools and Communities.”

“Music-In-Education Seminar: Reaching Out With Substance.”- Presented as part of the Rialto Center’s “Feed Your Senses” series, Atlanta, Georgia, April 17, 2003.

Presented multiple sessions at the Building Music Learning Communities Conference of the Music-In-Education National Consortium in Atlanta, Georgia, June 18 – 20, 2003, including:
  “Bright Hope for Music Education.” – co-facilitator with Dr. Maud Hickey
  “Forging Partnerships for Music Education.” – co-presenter with Dr. David Myers, Ms. Diana Dansereau and Ms. Elizabeth Robbins
  “Collaborative Community Mindsets.” – co-presenter with Dr. David Myers, Ms. Diana Dansereau, Ms. Elizabeth Robbins and GSU student interns
  “Reflections and Challenges.” – co-presenter with Mark George and Jeffrey Kimpton.

Grant Support

Helped raise almost $4 million in grant monies and endowment support for the Arts Leadership Program and Music For All at the Eastman School of Music from 1995 through 2001.

Dissertations/Theses: Directed Studies and Research Projects


“Dvorak-In-America Project Evalution”

Committee Membership College/University

Recruitment Committee, Spring 2004, Georgia State University
Faculty Campaign Volunteer, Spring 2003 & Spring 2004, Georgia State University
Public Relations Director Search Committee, Spring 2002, Georgia State University
Atlanta Piano Competition Planning Committee, Fall 2001, Spring 2002, Georgia State University
Catherine Filene Shouse Advisory Board, Eastman School of Music, ex-officio.

Continuing Education Events

Georgia Music Educator’s Association In-Service Conference, January 2002, 2003 & 2004
National Guild of Community Schools of the Arts Conference, Chicago, November, 2003
October 2003
CURRICULUM VITAE 2004

Biographical Information

Ron Brendel
1750 Brickton Station
Buford, GA  30518
404.934.5930
Email:  ronbrendel@hotmail.com

SSN:  436-29-6991

Current Position:  Assistant Professor of Music (Voice)

Education

Doctor of Musical Arts-Voice-Temple University, Philadelphia, PA-2001

Doctoral Advisor: Dr. Christine Anderson

Dissertation:  Singing the Tenor Arias in the Chamber Operas of Benjamin Britten: An Analysis of the Technical Demands.

  o  Private voice instruction with Prof. Philip Y. Cho
  o  Vocal Coaching with Prof. John Douglas
  o  Minor in Vocal Pedagogy  (Studies in pedagogy and Literature assignment with Dr. Christine Anderson; Studies of Vocal Disorders in the Speech Pathology Department with Dr. Reinhard Heuer)
  o  Minor in Music History (Studies in Opera History, Recorded Singing, and Twentieth-Century Music with Dr. Stephen Willier and Dr. Steven Kreinberg)
  o  Ten graduate hours in Vocal Literature with Dr. Christine Anderson
  o  Baroque Performance Practice with Dr. Christine Anderson
  o  Contemporary Performance Practice with Dr. Matthew Greenbaum
  o  Stage Direction by Prof. Dugg McDonough


  o  Private voice instruction with Prof. Philip Y. Cho
  o  Vocal Literature study with Dr. Christine Anderson
o Opera study with Prof. Dugg McDonough and Prof. Thomas Jaber
o Counterpoint study with Dr. B. Stimson Carrow and Dr. Bruce Archibald

**Bachelor of Music Education** (Vocal)-Evangel College, Springfield, MO, 1983.

o Private voice instruction with Bonnie Jenkins
o Church Music Philosophy with Dr. Calvin Johansson
o Choral study (conducting, materials, choir) with Dr. Calvin Johansson
o Piano study with Prof. Betty Palma
o Music history study with Dr. June Kean and Mrs. Denise Pincombe
o Music theory study with Dr. Joseph Nicholson and Dr. John Akins
o Lifetime certification, K-12, State of Missouri

**Awards and Honors**

Pi Kappa Lambda-Honorary Music Fraternity

Full Assistantship for Doctoral Study-Temple University

Second Place Scholarship (Missouri)-Inspiration Point Fine Arts Colony

**Fields of Interest and Specialization**

**Prior Positions Held**

Georgia State University, Atlanta, GA, Assistant Professor of Music, 2002-present.

Responsible for:

Teaching Applied Voice-all levels

Teaching Vocal Literature

Teaching Vocal Pedagogy

Teaching various diction courses

Southeastern College, Lakeland, FL, Associate Professor of Music, 1996-2002.

Responsible for:

Teaching Applied Voice to majors and non-majors

Teaching Voice Class for non-majors

Teaching Vocal Literature
Vocal Coaching/Musical Preparation for Music Theater and Opera Theater

Teaching Music History (Antiquity through the Present)

Teaching Choral Repertoire to Music Education students

Teaching Choral Conducting

Conducting Choirs (Chamber Singers and College Choir)


Responsible for:

Teaching Applied Voice (undergraduate non-voice majors)

Teaching Voice Class to non-voice majors

Coordinating graduate teaching assistants in consultation with department chair.


Responsible for:

Teaching Applied Voice to majors and non-majors

Teaching Voice Class

Teaching Fundamentals of Music and Worship

Coaching Choral Conductors


Responsible for:

Teaching Applied Voice to majors and non-majors

Teaching Voice Class

Teaching Church Music Administration

Conducting Choirs (Concert Choir and Chapel Choir)

Touring with Choirs
Coaching small vocal ensembles
Teaching Music History (Antiquity through the Present)
Teaching Introduction to Music
Teaching Choral Conducting

**PERFORMANCE EXPERIENCE**

**OPERA**

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<tr>
<th>Role</th>
<th>Opera</th>
<th>Company</th>
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<tbody>
<tr>
<td>Fenton</td>
<td>The Merry Wives of Windsor</td>
<td>Georgia State University-2003</td>
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<tr>
<td>Goro</td>
<td>Madama Butterfly</td>
<td>South Florida Opera-2003</td>
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<tr>
<td>Goro</td>
<td>Madama Butterfly</td>
<td>Imperial Symph. Opera-2002</td>
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<tr>
<td>Nanki-Poo</td>
<td>The Mikado</td>
<td>Southeastern Lyric Theater-2002</td>
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<td>Alfred</td>
<td>Die Fledermaus</td>
<td>Treasure Coast Opera Society-2000</td>
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<td>Mr. Cash</td>
<td>The Impresario</td>
<td>Lake Wales Arts Center-2000</td>
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<td>Ernesto</td>
<td>Don Pasquale</td>
<td>Treasure Coast Opera Society-1998</td>
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<tr>
<td>Tamino</td>
<td>Die Zauberflöte</td>
<td>Temple University-1995</td>
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<td>Sir Philip Wingrave</td>
<td>Owen Wingrave</td>
<td>Temple University-1994</td>
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<td>Chevalier</td>
<td>Dialogues des Carmelites</td>
<td>Temple University-1993</td>
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<tr>
<td>Mr. Cash</td>
<td>The Impresario</td>
<td>Temple University-1994</td>
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<tr>
<td>Ottavio*</td>
<td>Don Giovanni</td>
<td>Temple University-1994</td>
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<tr>
<td>Frederic</td>
<td>The Pirates of Penzance</td>
<td>IPFAC†-1991</td>
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<tr>
<td>Peter Quint</td>
<td>The Turn of the Screw</td>
<td>IPFAC-1991</td>
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<tr>
<td>Des Grieux*</td>
<td>Manon</td>
<td>IPFAC-1991</td>
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<tr>
<td>Ferrando</td>
<td>Cosi fan tutte</td>
<td>Springfield (Mo) Regional Opera-1991</td>
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<tr>
<td>Nanki-Poo</td>
<td>The Mikado</td>
<td>Springfield (Mo) Regional Opera-1989</td>
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<tr>
<td>First Priest*</td>
<td>Die Zauberflöte</td>
<td>Temple University-1985</td>
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<tr>
<td>Work</td>
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<td>Location</td>
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<tr>
<td>Rejoice in the Lamb</td>
<td>Britten</td>
<td>Georgia State University-2003</td>
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<td>Britten Recital</td>
<td>Britten</td>
<td>College Music Society-2003</td>
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<td>Anthem 9</td>
<td>Handel</td>
<td>Central FL Bach Festival-2002</td>
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<td>Cantata 11</td>
<td>J. S. Bach</td>
<td>Central FL Bach Festival-2002</td>
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<td>Liebeslider Walzer</td>
<td>Brahms</td>
<td>Haydn Society of Florida-2000</td>
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<td>Messiah</td>
<td>Handel</td>
<td>Choral Society of Pensacola-1999</td>
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<td>Vesperae Solennes</td>
<td>Mozart</td>
<td>Southeastern College-1999</td>
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<td>Cantata 80</td>
<td>J. S. Bach</td>
<td>Imperial Symph. (Lakeland FL)-1999</td>
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<td>Cantata 140</td>
<td>J. S. Bach</td>
<td>Central FL Bach Festival-1999</td>
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<tr>
<td>Messiah</td>
<td>Handel</td>
<td>Atlantic Classical Orch.-1998</td>
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<td>Mass in G/Aria concert</td>
<td>Schubert/Misc.</td>
<td>Imperial Symph. (Lakeland FL)-1998</td>
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<td>Requiem</td>
<td>Verdi</td>
<td>Vero Beach Choral Society-1998</td>
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<td>Aria program</td>
<td>Various</td>
<td>Florida Lyric Opera-1998</td>
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<td>Luncheon Recital</td>
<td>Various</td>
<td>Pinellas Opera League-1998</td>
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<td>Creation Mass</td>
<td>Haydn</td>
<td>Vero Beach Choral Society-1998</td>
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<td>Seven Last Words</td>
<td>Haydn</td>
<td>Vero Beach Choral Society-1998</td>
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<td>Benefit Concert</td>
<td>Central FL Bach Festival</td>
<td>Winter Haven, FL-1996</td>
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<td>Passio</td>
<td>Pärt</td>
<td>Temple University-1995</td>
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Canticle I  
Britten  
Temple University-1995

Cantata 189  
J. S. Bach  
Temple University-1995

“Pops” Concert  
Bar Harbor Music Festival  
Bar Harbor, ME-1995

Mass in C  
Mozart  
Wayne, PA Oratorio Society-1991

Messiah  
Handel  
Springfield, MO-1991

Magnificat  
J. S. Bach  
Springfield, MO-1991

Seven Last Words  
du Bois  
Springfield, MO-1991

King David  
Honegger  
Evangel College-1980

Vesperae Solennes  
Mozart  
Evangel College-1981

Three Florida Tenors  
Jerry Grant Prods.  
Various locations, dates

Upcoming:  Ferrando- *Cosi fan tutte*-South Florida Opera Company-2004

Britten recital-University of South FL-date TBA

Professional Associations: Positions/Activities

Directors: Carroll Freeman, James Billings, Dugg McDonough, Franco Gintelesca, Dwight Coleman, Dale Morehouse


Private Study: Stanford Olsen, Phillip Cho, Christine Armistead, Bonnie Jenkins

Master Classes: Nico Castel, Dalton Baldwin, Wesley Balk

Coaching: John Douglas, Valerie Trujillo, James Billings, Jane Munson-Berg, Hugh Kronrot, Carlos Barrena, Joe Walsh

Membership:

College Music Society (2000)

National Association of Teachers of Singing (1986)

Repertoire Consultant for Georgia State NATS, 2002-2003 and current
Disappearing Committee on Master Class planning, 2003-2004

Professional Presentations

“Britten’s Eclecticism as Evidenced in Selected Vocal Music for Tenor”


“Britten’s *Sechs Hölderlin-Fragmente*: A Lecture Recital”

College Music Society-Southern Region Conference, 2003

“Benjamin Britten’s Style and Eclecticism in Selected Vocal Music for Tenor”

Hawaii International Conference on Arts and Humanities, 2004

Committee Membership College/University

Recruitment Committee, Faculty Handbook Committee, Scholarship Committee, Search Committees for Woodwinds and Voice
I. Biographical Information

Name: MARVA GRIFFIN CARTER     SSN 458-78-8073

Current Position: Director of Graduate Studies,
The School of Music and
Associate Professor of
Music History and Literature
Georgia State University
Atlanta, Georgia

II. Education

<table>
<thead>
<tr>
<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
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<tbody>
<tr>
<td>University of Ill.</td>
<td>Ph.D./'88</td>
<td>Musicology</td>
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<tr>
<td>Boston University</td>
<td>M.A./'75</td>
<td>Musicology</td>
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<td>N. E. Conservatory</td>
<td>M.M./'70</td>
<td>Piano</td>
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<tr>
<td>Boston Conservatory</td>
<td>B.M./'68</td>
<td>Piano</td>
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</tbody>
</table>

III. Awards and Honors

Award of Highest Honor for Musical and Humanitarian
Achievements from The Soka Women’s College,
Tokyo, Japan (2002)
Barbara Jordan/W.E.B. DuBois Award for Outstanding
Teaching (1998)
International Directory of Distinguished Leadership (1994)
Outstanding Young Woman of America (1976)

IV. Fields of Interest and Specialization

American Music
Musical Biography
African-American Music
The Music of Africa and the Diaspora
19th Century Romantic Music
World Music

V. Prior Positions Held

a. Before arriving at GSU
Coordinator of Music Program and
Associate Professor of Music
Morris Brown College in Atlanta, Georgia
(1988-1993)

Organist and Coordinator of Music Department
Ebenezer Baptist Church
Atlanta, Georgia
(1982-1992)

Associate Professor of Music (Part-Time)
Clark Atlanta University
Atlanta, Georgia  
(1988-1989)

Pianist/Director of the Senior Choir  
Pilgrim Baptist Church  
Champaign, Illinois  
(1982-1983)

Pianist/Director of the Male Chorus  
Salem Baptist Church  
Champaign, Illinois  
(1978-1983)

Coordinator of Afro-American Studies Program  
Simmons College  
Boston, Massachusetts  
(1973-1977)

Coordinator of Freshman/Sophomore Seminar Program  
Boston University  
(1972-1973)

Class Piano Teacher  
Afro-American Museum of Arts and Artists  
Dorchester, Massachusetts  
(Summer, 1972)

Pianist/Director of the Young People's Choir  
People's Baptist Church  
Boston, Massachusetts  
(1971-1973)

Administrative Assistant to the  
Afro-American Studies Graduate Program  
Boston University  
(1970-1971)

Administrative Assistant of Executive Seminar Series  
Boston University  
(1969-1970)

Music Teacher  
Martin Luther King, Jr. Middle School  
Roxbury, Massachusetts  
(Spring Semester, 1969)

Pianist/Director of the Youth Choir  
Bethany Baptist Church  
Brooklyn, New York  
(Summer, 1968)
Organist/Choir Director
St. Mary's Episcopal Church
Dorchester, Massachusetts
(1967-1968)

b. At Georgia State University
   Assistant Director of the School of Music and Assistant
   Professor of Music History and Literature
   (1993-1995)

VI. Professional Associations: Positions/Activities

American Musicological Society - Committee on the
   Publication of American Music (COPAM); Dissertation Award
   Committee; and Cultural Diversity Committee
The College Music Society - Editorial Board
The Society for American Music - Board Member at Large
   Student Liaison; Education Committee; Membership
   Committee; Nominating Committee; Irving Lowens
   Book Award Committee; and Program Committee for the
   Society Meeting of 1997 in Seattle, Washington
Center for Black Music Research - Associate Member
The Association for the Study of Afro-American Life
   and History
Delta Omicron Fraternity
Atlanta Symphony Associates
Atlanta Symphony Action Committee for Black Audience
   Development
Young Audiences of Atlanta Board Member

VII. Publications (1977-present)

a. Books and Monographs
   Swing Along--The Life and Music of Will Marion Cook.
   New York: Oxford University Press, (Forthcoming).

b. Refereed Articles/Chapters in Books
   The 'New Negro' Legacy of Hall Johnson,
   in Chorus and Community, Karen Ahlquist (ed.),

   Removing the 'Minstrel Mask' in the Musicals of
   Will Marion Cook, in The Musical Quarterly,

   "The 'New Negro' Legacy of Will Marion Cook" in Afro-
   Americans in New York Life and History, January 1999,
   Vol.23 No.1,25-37.

   "Roland Hayes - Expresser of the Soul in Song,
   The Black Perspective in Music, Fall, 1977, 189-220.
c. Other Articles


d. Abstracts/Reviews


"Imagination and Identity in the Songs of Will Marion Cook," Joint National Meetings of the American Musicological Society, The Center for Black Music


e. Other Publications

"Interview with Dr. Lawrence Edward Carter Sr. and Dr. Marva Carter," Pumpkin Magazine, Tokyo, Japan, November 2002, 28-33.


VIII. Professional Presentations (Performances Included)

a. International Meetings

"Removing the ‘Minstrel Mask’ in the Musicals of Will Marion Cook," the International Conference of The National Council of Black Studies, March 20, 2003,
Atlanta, Georgia.

"Removing the 'Minstrel Mask' in the Musicals of Will Marion Cook," International Meeting of the Society of American Music, May 29, 2001, Trinidad, West Indies

"Removing the 'Minstrel Mask' in the Musicals of Will Marion Cook" and the International Conference of The National Council Of Black Studies, March 17, 2000, Atlanta, Georgia


"The African-American Choral Tradition," International Choral Workshop, Georgia State University, July 15, 1994, Atlanta, Georgia

b. National Meetings

"Removing the 'Minstrel Mask' in the Musicals of Will Marion Cook" at the Joint Meeting of The College Music Society and The Society for Ethnomusicology, October 2, 2003, Miami, Florida.

"Removing the 'Minstrel Mask' in the Musicals of Will Marion Cook" National Association of Afro-American Studies, February 18, 2003, Houston, Texas

Panelist and Co-Chair for Session on the "Negro spiritual" at the American Musicological Society Meeting, November 16, 2001, Atlanta, Georgia

"Removing the 'Minstrel Mask' in the Musicals of Will Marion Cook" at The National Association for the Study and Performance of African-American Music, March 10, 2001, Birmingham, Alabama


Chaired Composers and Identity Session at the Sonneck Society for American Music Meeting, March 6, 1997, Seattle, Washington

New York, New York


Chaired "Performing the Political: From the Amphitheater to the Academy" Session, Society for Ethnomusicology, October 28, 1993, Oxford, Mississippi


c. Regional Meetings

"Africanisms in the African-American Choral Tradition," Georgia Music Educators Association Convention, January 28, 1995, Savannah, Georgia

Respondent to Anne Simpson's presentation on "Camille Lucy Nickerson, The Louisiana Lady," College Music Society's Southern Chapter Meeting, February 26, 1994, Atlanta, Georgia

"The Role of Music in the Black Church," panelist on The Black Church in America Conference, presented by the Faculty Resource Network of New York University and the United Negro College Fund at Morehouse and Spelman College, April 3, 1992, Atlanta, Georgia


d. Other

Speaker and Pianist for Christmas Celebration
Intergenerational Resource Center
Atlanta, Georgia
December 19, 2003
Pianist for Christmas Celebration
Intergenerational Resource Center
Atlanta, Georgia
December 20, 2002

Pianist for Saturday Masses
Sts. Peter and Paul Catholic Church
Decatur, Georgia
2001-2003

Panel Respondent to 1st Anniversary of 9/11
Soka Gakkai International School
Toyko, Japan
September 11, 2002

Pianist for Sts. Peter and Paul Catholic Church
Decatur, Georgia
2000-present

Pianist for Christmas Celebration
Intergenerational Resource Center
Atlanta, Georgia
December 19, 2001

Pre-Concert Atlanta Symphony Lecture,

Pianist for Summer Academy
Morehouse College
Atlanta, Georgia
June 11, 2000

Pianist for Sunday Service
Northwood United Methodist Church
Doraville, Georgia
May 28, 2000

The Jazz Age: A Cultural Symbol of Freedom,
Lecture Series on The Jazz Age in Paris, 1914-1940,
Organized by the Smithsonian Institution Traveling
Exhibition Service and the American Library Association.

Pianist for Saturday Catholic Mass
Saints Peter and Paul Catholic Church
Decatur, Georgia

Annual Watch Night Service Pianist
Wheat Street Baptist Church
Atlanta, Georgia
December 31, 1998
Why Study Music at Georgia State?
Georgia State University
November 11, 1998

Spiritual Jubilee '98
A Celebration of the African-American Choral Tradition
Peachtree Christian Church
Atlanta, Georgia
October 4, 1998

Organist for Morning Services
Ebenezer Baptist Church
Atlanta, Georgia
August 2, 1998

Blacks on Broadway and Beyond, and
A Fresh Look at Porgy and Bess,
Summerwind Seminar 1998: Exploring the Music and
Lyrics of George and Ira Gershwin, Special Collections
Department and the School of Music at Georgia State
University, June 26, 1998

Ninth Annual African-American Heritage Awards
African-American Student Services and Programs
Georgia State University
Atlanta Airport Marriott Grand Ballroom
Piano Accompanist
June 7, 1998

Organist for Morning Services
Ebenezer Baptist Church
Atlanta, Georgia
May 31, 1998

Martin Luther King, Jr. Convocation
Walter E. Fauntroy
Georgia State University
Piano Accompanist
January 15, 1998

Piano solo for the Pre-Homecoming Musical, Ebenezer
Baptist Church, Atlanta, Georgia, October 25, 1997.

Piano Accompanist for the University Singers at the
Martin Luther King Jr. Convocation with Ossie Davis,
Georgia State University, January 9, 1997.

Introduced Pre-Concert Atlanta Symphony Lecture, "Michael
Tippett’s A Child of Our Time and Duke Ellington's The River, in a birthday celebratory concert for Martin Luther King, Jr., Atlanta Symphony Hall, Atlanta, Georgia, January 11, 1996.

"The History of Blacks on Broadway," Morris Brown College, Atlanta, Georgia, December 5, 1995.

"How We Got Over: From Spirituals to Gospels," The National Black College Choir Workshop, Atlanta, Georgia, November 24, 1995


Pre-Concert Atlanta Symphony Lecture, "Afro-American Symphony" of William Grant Still in celebration of his centennial, Atlanta Symphony Hall, Atlanta, Georgia, February 23-24, 1995

Slide Presentation on the Life and Work of William Grant Still, The Adult Education Program, Atlanta Symphony Associates, Atlanta Symphony Hall, Atlanta, Georgia, February 24, 1995

"For Such A Time As This," Women's Day Message, Martin Luther King Jr. International Chapel Atlanta, Georgia, November 6, 1994

Pianist for the Wake held in memory of Jean Childs Young at the First Congregational Church in Atlanta, Georgia, September 18, 1994

"For Such A Time As This," Women's Day Message, Ebenezer Baptist Church, Austin, Texas, May 22, 1994

"The Dual Struggles of Will Marion Cook: An African American Artist," Philosophy Forum, Georgia State University, March 4, 1994

Pre-Concert Atlanta Symphony Lecture, Haydn's "Symphony No. 93" and Liszt's "Totentanz" at the Atlanta Symphony Hall on February 10, 1994

Piano Accompanist for an Inter-Faith Community Convocation at The Cathedral of Saint John the Divine in New York City, January 19, 1994

Piano Accompanist for the Martin Luther King Chapel Choir at Concord Baptist Church in Brooklyn, New
York, January 16, 1994

Pianist for the Martin Luther King Chapel Choir's Concert at St. Rosa Lima Catholic Church in Newark, New Jersey, January 15, 1994

Organist for the Martin Luther King Jr. / Black History Month Convocation, Georgia State University, January 13, 1994

Pre-Concert Lecture on Beethoven's "Symphony No. 6" and Grieg's "Piano Concerto in A Minor," for the Atlanta Symphony Orchestra on April 22, 1993

Pianist for the nationally-televised Ecumenical Martin Luther King Day Services at Ebenezer Baptist Church, January 20, 1992

"Romanticism in Black and White" -- a Mini-Music Appreciation Course taught in the Adult Education Program for the Atlanta Symphony Associates, November 3, 10 and 17, 1992, at Symphony Hall in Atlanta, Georgia

"The Role of Music in the Black Church," panelist on THE BLACK CHURCH IN AMERICA CONFERENCE, April 2, 1992. Presented by the Faculty Resource Network of New York University and the United Negro College Fund at Morehouse and Spelman College in Atlanta, Georgia

"The Voices of Martin Luther King, Jr., King Day Address at Tyndall Air Force Base, Florida, January 17, 1992

Performed a cantata and accompanied at the organ and piano the Easter Service at the Martin Luther King Jr. International Chapel at Morehouse College, Atlanta, Georgia, March 31, 1991

Pianist for nationally-televised Martin Luther King Day Ecumenical Service at Ebenezer Baptist Church, January 21, 1991


Pianist for the nationally-televised Ecumenical Martin Luther King Day Services at the Ebenezer Baptist Church, January 18, 1990

Organist for The Church Choir in Concert, Ebenezer
Baptist Church, Atlanta, Georgia, November 12, 1989

Pianist for the nationally-televised Ecumenical Martin Luther King Day Services at the Ebenezer Baptist Church, January 17, 1989

Accompanied at the Piano the First-Place Female Vocalist Winner of the Kentucky Fried Chicken Gospel Music Atlanta, Georgia, October 6, 1986

"The Spiritual and the Gospel Song: The Oral Tradition of a People," St. Cyprian's Episcopal Church, Roxbury, Massachusetts, March 10, 1974

"The Music of the Black Church in America," School of Theology, Boston University, Boston, Massachusetts, March 25, 1974

Master Class Piano Performance
New England Conservatory of Music
Boston, Massachusetts
May 3, 1969

Accompanied Senior Trumpet Recital at the Piano
Boston Conservatory of Music
Boston, Massachusetts
April 19, 1967

Performed numerous radio and chamber concerts in West Germany as an Experimenter in International Living
(Summer, 1967)

IX. Grant Support

a. Proposals Funded

New “Barkley Course” Development
Georgia State University, (Summer, 2003)

Manuscript Revisions Grant, Georgia State University, (Summer, 2002)

Will Marion Cook Archival Grant, Georgia State University, (2000–2001)

Hall Johnson Research Grant, Georgia State University, (1999–2000)
Egyptian Study Tour, Georgia State University, (1998-1999)

Will Marion Cook Project, Georgia State University, (1997-1998)

Archival Travel to European Archives, Georgia State University, (1995-1996)

Oral History Project on Mrs. Alberta Christine Williams King (Mother of Martin Luther King, Jr.), and Archival Travel to Boston, Washington, D.C., and New York City, Georgia State University, (1994-1995)

Oral History Project on Mrs. Alberta Christine Williams King (Mother of Martin Luther King, Jr.), Georgia State University, (1993-1994)

Mellon Faculty Development Research Grant, Morris Brown College, (Summer, 1991)

Mellon Faculty Development Research Grant, Morris Brown College, (Summer, 1990)

Smithsonian Institution Graduate Research Fellowship (Summer, 1982)

Illinois University Dissertation Research Grant (1981)

Illinois University Dissertation Research Grant (1980)

Illinois University Graduate Fellowship (1977-1978)

Simmons College Research Grant (1974)

b. Proposals Submitted

Interdenominational Theological Center Womanist Scholars Program
Atlanta, Georgia
December 7, 2001

Ford Foundation Postdoctoral Fellowship for Minorities, February 1, 1996

Schomburg Scholar-in-Residence Program, January 15, 1996
Equipment for the Musical Classroom Proposal for Quality Improvement Funds for Major Instructional Equipment, Georgia State University, October, 1994
Fine Arts Building for Morris Brown College, Olin Foundation, 1992

Challenge Grant, National Endowment for the Humanities, Morris Brown College, 1992

X. Dissertations/Theses Directed

Oral Master’s Comprehensive Examination (Violin Performance)
Pepina Dell’ Olio
November 24, 2003

Oral Master’s Comprehensive Examination (Cello Performance)
Dusan Vukajlovic
April 24, 2003

Oral Master’s Comprehensive Examination (Violin Performance)
Nikki Owens
April 18, 2003

Oral Master’s Comprehensive Examination (Conducting)
Mirna Ogrizovic-Ciric
December 5, 2002

Oral Master’s Comprehensive Examination (Piano Performance)
Yongxu (Julie) Ye
April 26, 2002

Oral Master’s Comprehensive Examination (Piano Performance)
Yumiyo Furukawa
March 19, 2002

Oral Master’s Comprehensive Examination (Piano Pedagogy)
Chunghee Park
May 3, 2001

Master’s Thesis
Barbara Smith (Music Education)
Ethiopian Culture and its Church Music
April 5, 2001

Oral Master’s Comprehensive Examination (Piano Pedagogy)
Je-Un Lee
December 5, 2001

Oral Master’s Comprehensive Examination (Piano Pedagogy)
Mia Fen-Linn
December 8, 2000

Oral Master’s Comprehensive Examination (Piano Pedagogy)
Alicia Thompson
November 29, 2000

Oral Master’s Comprehensive Examination (Guitar)
for Kurt Martinez
November 20, 1997

Oral Master’s Comprehensive Examination (Music Theory)
for Sheila Boggs
June 6, 1997

Dissertation Committee for Toni Passmore Anderson,

Oral Master's Thesis Examination (Music Education)
for Theresa Ngirubiu,
"Music Curriculum for Kenyan Children"
March 5, 1995

XI. Committee Membership (College/University)

Graduate Council
Faculty Senate
Executive Committee, School of Music
Academic Affairs Committee, School of Music
Graduate Music Committee
Library Committee, Chairman
Coordinator, Artist-in-Residence,
University Center in Georgia Consortium (1995-1997)

Morris Brown College Committees (1988-1993)
Black History Month
College Policy
Curriculum Committee
Core Curriculum Review
Commencement Committee
Founder's Day Committee
Registration Committee
Vice Provost Council
Faculty Development Committee
Simmons College Committees (1973-1977)
Promotion and Tenure Committee – Secretary
College Policy
Honor Board
Search Committee for the Associate Dean
Affirmative Action

XII. Continuing Education Events

“Using Writing to Learn in the Disciplines:
Writing Across the Curriculum,”
Georgia State University,
May 12-15, 2003

“How to Write a Proposal From the Reviewer’s Perspective,”
Georgia State University,
May 2, 2003

Summerwind Seminar 2002:
Voices Across Time: American History through Music
June 20-21, 2002

Audited Black Religious Music Course
Visiting Scholar-in-Residence Dr. Mellonee Murnim
The Interdenominational Theological Center
Spring Semester, 2002

“Voices of Women in Gospel Music” Lecture
Dr. Mellonee Burnim
The Interdenominational Theological Center
Atlanta, Georgia
October 30, 2001

Protecting and Promoting African Cultural Heritage Forum
Office of African-American Student Services and Programs
Georgia State University
March 20, 2001

How to Construct a Teaching Portfolio
Dr. M. Seldin
College of Education, Georgia State University
March 15, 2001

Egyptian Study Tour
Led by Dr. Asa Hilliard of Georgia State University
July 7-21, 1999

College Music Society=s Workshop on World Music
San Diego State University
San Diego, California
June 24-30, 1998

Creative Women During the Chicago Renaissance,
Agnes Scott College, Atlanta, Georgia, November
6-8, 1997

Joint Meeting of The American Musicological Society
and The Society for Music Theory, Phoenix, Arizona,
October 30-November 2, 1997
The College Music Society's Thirty-Seventh Annual Meeting, Savannah, Georgia, October 20-23, 1994

The National Conference on Black Music Research, September 30-October 3, 1993, New Orleans, Louisiana

Writing Across Disciplines; Writing to Learn
Lilly Faculty Development Workshop
Morris Brown College, Atlanta, Georgia, June 9-10, 1992

National Institute on Values and Education:
Development Personal and Public Ethics,
Sponsored by the Council of Independent Colleges,
St. Charles, Illinois, May 29-June 1, 1991

General Education in the 1990's and Beyond Symposium
sponsored by The University Center in Georgia
Lake Lanier Islands, February 15-16, 1991

Private Organ Instruction
with Charles Whittaker
First Presbyterian Church
Atlanta, Georgia
Spring Semester, 1991

Summer Workshop for the Re-evaluation of the
General Education Requirements at Morris Brown
College, (Summer, 1991)

Georgia Distance Learning Project
An Interdisciplinary Framework for the Study
of African-American Culture at Morris Brown College.
Created four lesson plans on African Musical Retentions
in the New World. (Summer, 1991)

Joint Sessions of the American Musicological Society,
The Society for Ethnomusicology, and the Society
for Music Theory, Oakland, California, November 6-11,
1990

Mellon Workshop on Liberal Arts and Career Education
Simmons College, Boston, Massachusetts, June 3-5, 1975

Consultant for the Inter-Institutional Consortium
Martin Luther King, Jr. Center for Social Change
Atlanta, Georgia, November 7-11, 1973

"The Future of Afro-American Studies" Workshop at the
Association for the Study of Afro-American Life and
History, New York City, October 18-21, 1973
I. **Biographical Information**

Name  William Dwight Coleman  
SSN 240-76-2825

Current Position  
Coordinator of Graduate Studies in Music  
Coordinator of Voice and Opera Studies  
Associate Professor in Music Georgia State University, tenured  
Artistic Director of the Harrower Summer Opera Workshop  
Performance faculty, La Musica Lirica Opera Festival, Urbania, It.

II. **Education**

<table>
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<tr>
<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
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<tr>
<td>Northwestern University</td>
<td>Performance</td>
<td>Voice Performance</td>
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<td></td>
<td>Certificate/ 1984</td>
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<tr>
<td>Northwestern University</td>
<td>M.M. / 1982</td>
<td>Voice Performance</td>
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<tr>
<td>University of North Carolina</td>
<td>B.M. / 1981</td>
<td>Music Education</td>
</tr>
</tbody>
</table>

Additional Study:

Mozarteum Internazionale  
Sommerakademie, Salzburg  
Austria

Bel Canto Institute, Busseto,  
Italy

Centro Studi Italiani, Urbania,  
Italy

III. **Awards and Honors**

Invited to teach on the performance faculty of the La Musica Lirica Opera Festival in Urbania, Italy during July, 2002. As a result, invitation to be a member of the permanent faculty.

*Torch of Peace* award for promotion of racial harmony on campus at Georgia State University, 2000.
Nominated for the 2000 Outstanding Faculty Scholarship Award for the College of Arts and Sciences, Georgia State University.

Member of *Pi Kappa Lambda*, National Honorary Music Society, Alpha Chapter

Biography in the *International Who's Who in Music*

Selected in 1997 as one of the *Outstanding Alumni of Surry Community College*, Dobson, North Carolina.

1996 1st place in the Pro Mozart Society of Atlanta Scholarship Competition to study at the Mozarteum in Salzburg, Austria.


1993 "Dedication to Dwight Coleman" on the title page of the opera *Test Tube* by Milton Granger, copyright 1993.

1989 1st place in the Shreveport Opera *Singer of the Year Competition*

1987 1st place in the National Opera Association Opera Competition in the accompanied by piano division for *The Saint of Bleecker Street*

1983 Metropolitan Opera Audition Regional Finalist in Chicago, Illinois

1983-84 Ragland/Mason Fellowship in Opera to Northwestern University

1983 Finalist Bel Canto Foundation Competition in Italian Opera, Chicago, Illinois

1983 Bel Canto grant to the Bel Canto Institute in Busseto, Italy to study with Carlo Bergonzi, Renata Tebaldi and Pierro Cappucilli.

IV. **Fields of Interest and Specialization**


V. **Positions Held**

a. Before arriving at GSU
Instructor of Music, Associate Director of Opera, University of Mississippi
Assistant Professor of Music, Director of Opera, University of Mississippi
Associate Professor of Music, Director of Opera, University of Mississippi, Tenured

b. At Georgia State University

Chairman of Opera Studies/Artist Teacher of Voice
Assistant Professor of Music
Artistic Director of the Peter Harrower Summer Opera Workshop
Coordinator of Voice and Opera
Associate Professor of Music, Tenured
Coordinator of Graduate Studies in Music - one year

c. La Musica Lirica, Urbania, Italy

Director of the Young Artist Division: voice teacher, opera stage director, performer

VI. Professional Associations: Positions/Activities

National Opera Association
  State Governor for Mississippi, 1987-1989
  Southern Regional Governor, 1989-1991
  Nominating Committee member, 1990-1991
  Nominating Committee Chairman, 1991-1992
  Opera Production Competition Committee member, 1990-1991
  Collegiate Training Committee, 1994-1995
  Chamber Opera Competition Committee, 1996
  Chairman of the Chamber Opera Competition Committee, 1997
  Board of Directors, 1997-1999
  Vice President of Resources, 1998-1999
  State Governor for Georgia, 2000-present

Goldovsky Foundation of the National Opera Association
  Board of Trustees, 1996-present
  Fundraising committee, 2001-present

National Association of Teachers of Singing, member
  Georgia Chapter Executive Board: Officer in Charge of Education, 1996-1998
  Georgia Chapter Executive Board: Vice President, 1998-present
  Georgia Chapter Executive Board: President, 2002-present

American Guild of Music Artist (AGMA) Musicians Union, 1982-present
  Solo Artist: Vocalist and Stage Director
College Music Society, member, 1984-present

VII. **Publications**

None

VIII. **Professional Presentations**

a. International Meetings

Invited presentation of opera scenes from *Madama Butterfly* and *The Medium* at the 1994 International Society of Music Educators Seminar in Atlanta, Georgia.

b. National Meetings

Speaker and presenter at the 1987 National Opera Association National Convention of a twenty minute cued video tape sampling of *The Saint of Bleecker Street*, the winner of the NOA Opera Production Competition, produced and directed by Dwight Coleman.

A discussant at the 1990 Convention of the National Opera Association in New York concerning the criteria for the Opera Production Competition.


Invited to introduce the Cofield Director's Workshop session at the National Opera Association Convention in Cambridge, Massachusetts, November 30, 1995.

Presenter and producer of an invited performance of the opera *Workshop* by Charles Knox at the 1997 National Opera Association Convention in Dallas, Texas January 30.

Judged the Finals of the Chamber Opera Competition at the National Opera Association Convention in Dallas, Texas on February 1, 1997.

Presented the two first place awards for the National Opera Association Chamber Opera Composition Competition at the 1998 Convention in Washington, D.C., January 17, 1998.

Presided over the Governor’s Luncheon as Vice President of Resources at the 1999 National Opera Association Convention in New York City, November 7-10.
Attended the board meeting of the National Opera Association in New York City on November 10, 1999.


Attended and presented two proposals: one for internships for the Harrower Summer Opera Workshop and one to produce the first of a series of Compact Discs of the Intermission Broadcasts from the Metropolitan by Boris Goldovsky, at the 2001 Goldovsky Board of Trustees Meeting in New York, January 10, 2001.


Judged the Collegiate Division of the National Auditions of the MacAllister Awards Competition in Indianapolis, Indiana, August 24-26, 2001. The Finals were broadcast nationally on Public Television.

Attended the Goldovsky Board of Trustees meeting in Tanglewood, Massachusetts, July 20-23, 2001 in connection with the Tanglewood Celebration of Goldovsky’s Life. At the meeting presented two proposals, one to continue the Goldovsky Internship program for the Harrower Summer Opera Workshop and the other, a progress report on the Goldovsky Metropolitan Opera Intermission Broadcast Compact Disc project which was granted $3,500.00. The Intern project was granted $1,500.00 on a continuing basis.

Attended the Goldovsky Board of Trustees’ Meeting in New York at the Players Club on September 12 and 13, 2003. Presented a proposal to continue the Goldovsky Internship for the Harrower Summer Opera Workshop. The Intern project was granted $1,500.00 for one intern. Georgia State is one of only two organizations receiving grants in the United States.

c. Regional Meetings

Vocalist in the premier performance of Song Set II, by Raymond Liebau at the 1989 Mississippi Music Teachers Association Convention at Mississippi State University in Starkville.

Featured vocalist with the Georgia State University Singers at the 1993 Georgia Music Educators Association Convention in Savannah, Georgia.

As Officer in Charge of Education on the Executive Board of the Georgia Chapter of the National Association of Teachers of Singing, organized a series of Master Classes with guest clinician Elizabeth Mannion, renowned professional singer and Distinguished
Professor Emeritus of the University of California at Santa Barbara. The three classes were on November 8 and 9, 1996 at Armstrong State University in Savannah, Georgia.

As Officer in Charge of Education on the Executive Board of the Georgia Chapter of the National Association of Teachers of Singing, organized a series of Master Classes with guest clinician Sharon Mabry, professional singer and expert in twentieth century vocal literature and techniques. The three classes were on July 25 and 26, 1997 at the University of West Georgia in Carrollton.

As Officer in Charge of Education on the Executive Board of the Georgia Chapter of the National Association of Teachers of Singing, organized a series of Master Classes with guest clinician Jack Coldiron, professional singer, distinguished professor emeritus from Southwest Theological Seminary and faculty member at Baylor University. The three classes were on November 7 and 8, 1997 at Clayton State University.

Judged the Georgia NATSSAA auditions at Georgia State University on March 5, 1998.

Hosted and coordinated the Georgia Chapter of the National Association of Teachers of Singing Convention at Georgia State University on March 6-7, 1998. There were 350 students and 60 faculty members in attendance.

Attended the executive board meeting of the Georgia Chapter of the National Association of Teachers of Singing at Georgia Perimeter College, November 5 1999

Adjudicated at the 1999 National Association of Teachers of Singing auditions, Southeastern Region, April 9 and 10.

Featured guest speaker at a symposium sponsored by Spelman University in Atlanta concerning artistic and production aspects of the opera Zabette, April 21, 1999. Laura English Robinson coordinator.


Featured clinician at an Opera Festival at the University of Mississippi on February 4 and 5, 2000.

Adjudicator at the Georgia Chapter of National Association of Teachers of Singing Auditions at Columbus State University on February 25 and 26, 2000.

Judge at the Regional Finals of the MacAllister Awards Competition in Atlanta on March 4, 2000.

Adjudicator at the Southern Regional National Association of Teachers of Singing at the University of Alabama in Tuscaloosa on April 7 and 8, 2000.
Judge at the state Mobile Opera Rose Palmai-Tenser Scholarship Competition in Oxford, Mississippi on October 21, 2000.

Attended Executive Board Meeting as Vice President of the Georgia Chapter of the National Association of Teachers of Singing at North Georgia College in Dehlanega, Georgia on November 3, 2000.

Adjudicator at the Georgia Chapter of the National Association of Teachers of Singing Auditions at Kennesaw State University, February 23-24, 2001.

Adjudicator at the Georgia Chapter of the National Association of Teachers of Singing Competition at the University of Georgia on February 22-23, 2002.

Adjudicator at the Southeastern Regional National Association of Teachers of Singing competition at Columbus State University on April 5-5, 2002.

As President of the Executive Board of the Georgia Chapter of the National Association Teachers of Singing, presided over the Board Meeting and introduced the guest clinician, Thèresa Linquist, lieder coach at the Mozarteum in Salzburg, Austria, at the Fall Master Classes on November 8-9, 2002 at Mercer University in Macon, GA.

Adjudicator at the Georgia Chapter of the National Association of Teachers of Singing Competition at Mercer University in Macon, Georgia on February 21 and 22, 2003.

Adjudicator at the Southeastern Regional Competition of the National Association of Teachers of Singing at the University of Montevallo, Alabama on April 4 and 5, 2003

As President of the Executive Board of the Georgia Chapter of the National Association of Teachers of Singing presided over the Board Meetings at Mercer University and Reinhardt College on February 21 and November 7, 2003. Also hosted and introduced the guest clinician, George Shirley, at the annual Fall Master Class at Reinhardt College on November 7 and 8, 2003.

d. Other

Served as consultant to the Pensacola Opera to audition a singer for consideration for a production of *La Boheme*, Pensacola, Florida, February 15, 1995

Served as on-sight evaluator/reviewer of a production of *Man of La Mancha* for Tulane University in consideration of the application for promotion to full professor of Michael Howard, the director of the production, June 24, 1995

Invited to audition for the Opera Theater of Pittsburgh at the Goodman Recital Hall in
New York, September 12, 1995

Presented a week of Guest Lectures to students in Voice and Opera at Northwestern University in Evanston, Illinois, January 8 through 12, 1996

Served as Head Judge for the District Metropolitan Opera Auditions for Alabama and Tennessee, February 10, 1996

Presented a series of guest lectures to students of Voice and Opera at the University of California in Irvine from March 12 to 17, 1996.

Presented a series of guest lectures to students of Voice and Opera at Ohio State University in Columbus from April 17 to 19, 1996.

Invited to and auditioned in Salzburg, Austria for the Leipzig Opera and Mozarteum’s joint production of *Die Nase* by Schostakowitsch in August 1996.


Invited to audition in Honolulu, Hawaii for the Hawaii Opera, December, 1998

Invited to audition for the Delaware Opera, June, 1999

Invited to audition for the Hawaii Opera, June, 1999

Served as judge for the Mobile Opera Rose Palmai Tenser Scholarship Competition in Mississippi, October 23, 1999

Served as state coordinator of the Mobile Opera Rose Palmai Tenser Scholarship Competition in Georgia from 1992-present.

Arranged for the state auditions of the MacAllister Awards Competition in Georgia at Georgia State University School of Music Recital Hall on March 25, 2001. Michael Sylvester of the Metropolitan Opera was judge.

Arranged for the Ohio Light Opera to hold auditions for their summer performances at Georgia State University School of Music on November 27, 2001. Steven Daigle, Artistic Director and Lynn Thompson, Musical Director were the judges. They requested Georgia State as their host location for the Southeastern Auditions in the future.
Coordinated the Opera North auditions for their season at Georgia State University School of Music on February 28, 2002.

Coordinated the Ohio Light Opera auditions held at Georgia State University on November 22, 2002 and November 20, 2003.

Coordinated the La Music Lirica auditions held at Georgia State University on January 30, 2004.

**Professional Experience: Singing**

Performance: *Amahl and the Night Visitors*, Menotti  
Role: King Melchior  
Location: Mt. Airy, North Carolina  
Date: Dec. 14-15, 1979

Performance: *Aida*, Verdi  
Role: Amonasro  
Location: Chicago Heights Symphony, Illinois  
Date: Nov. 12, 1981

Performance: *Samson and Delilah*, Saint-Säens  
Role: High Priest  
Location: Chicago Heights Symphony, Illinois  
Date: 1982

Performance: *Crucifixion*, Stainer  
Role: Baritone Soloist  
Location: Combined Chicago Lutheran Churches  
Date: April 4, 1982

Performance: *Three Naga Uta of Kaninomoto No Hitomara*  
1. The Seas of Iwami  
Role: Soloist with the Northwestern Chamber Orchestra  
Location: Northwest Composer Symposium, Evanston, Illinois  
Date: April 16, 1982

Performance: Member of the Chicago Symphony Chorus, Margaret Hillis, Director; Georg Solti, Conductor  
Role: Baritone  
Location: Chicago, Illinois  
Date: 1982-1983

Performance: *Salute to the Arts Concert*
I Pagliacci, Prologue
La Traviata, Germont-Violetta duet
Di Provenza
Rigoletto, Quartet
Cortigiani

Role: Baritone soloist
Location: Triton College, Illinois
Date: April 20, 1983

Performance: *Rigoletto*, Act IV, Verdi
Role: Rigoletto
Location: Teatro di Verdi, Busseto, Italy
Date: Jan. 30, 1983

Performance: *A Night of Grand Opera*, including
I Pagliacci, Prologue
La Traviata, Drinking Song
Faust, Selections
Carmen, Selections

Role: Soloist
Location: Elk Grove Symphony, Illinois
Date: May 8, 1983

Performance: *Madama Butterfly*, Puccini
Role: Bonze
Location: Chicago Heights Symphony, Illinois
Date: May 15, 1983

Performance: *Judas Maccabaeus*, Handel
Role: Soloist
Location: Am Shalom Temple, Glencoe, Illinois
Date: May 15, 1983

Performance: *Solo Recital*, for the Northwest Chapter of Lyric Opera
Role: Baritone Soloist
Location: Chicago, Illinois
Date: May 19, 1983

Performance: *Mass in Time of War*, Haydn
Role: Baritone soloist
Location: Niles Symphony, Illinois
Date: Oct. 23, 1983

Performance: *Messiah*, Handel
Role: Bass Soloist  
Location: Chicago Lutheran Churches (combined)  
Date: 1984

Performance: *The Egg*, Menotti  
Role: Areobindus  
Location: Milwaukee Symphony and Skylite Opera  
Date: Oct. 19, 1984

Performance: *L'Opera Scena*, with Kathleen Grant and Arlene Michna  
- *Don Giovanni*, "Deh vieni alla finestra", "La ci darem la mano"  
- *Il Barbieri di Siviglia*, "Largo al factotum"  
- *La Traviata*, "Di Provenza", "Pura siccome un angelo"  
- *I Pagliacci*, "Prologue", "Silvio! A quest'ora"  
Role: Baritone Soloist  
Location: Pinnacle Performance Series, Chicago, Illinois  
Date: April 1 and April 8, 1984

Performance: *Opera Potpourri*, including:  
- *La Traviata*, "Di Provenza"  
- *Carmen*, "Votre toast"  
- *Cavalleria Rusticana*, "Turridu me tols l'onore"  
- *Rigoletto*, "Deh non parlare", "quartet"  
Role: Baritone Soloist  
Location: Chicago Heights Symphony, Illinois  
Date: May 20, 1984

Performance: *A Salute to Rodgers and Hammerstein*, including:  
- *State Fair*, "It's a grand Night for Singing"  
- *The King and I*, "I Have Dreamed"  
- *South Pacific*, "Some Enchanted Evening"  
- *Oklahoma*, "Surrey With the Fringe on Top", "Oklahoma"  
Role: Baritone Soloist  
Location: Alma Symphony, Michigan  
Date: Nov. 3, 1984

Performance: *La Traviata*, Verdi  
Role: Marquis D'Obigny with Rosario Andrade and Pablo Elvira; Bodo Igesz, stage director  
Location: Mississippi Opera, Jackson, MS  
Date: Feb. 15, 1986

Performance: *Tosca*, Puccini  
Role: Sciarrone and Jailer, with Nancy Shade and Louis Manikas: Bodo Igesz, stage director
Location: Mississippi Opera, Jackson, MS  
Date: Oct. 10, 1986  
Performance: Messiah, Handel  
Role: Bass Soloist  
Location: Winston-Salem Symphony, North Carolina  
Date: Dec. 1986  
Performance: El Capitan, John Philip Sousa  
Role: Don Mediqua and Verrada  
Location: Mississippi Opera  
Date: Sept. 16, 1987  
Performance: Rigoletto, Verdi  
Role: Count Ceprano with John Alexander, Gabriele Floresta; Anne Ewers, stage director  
Location: Mississippi Opera, Jackson, MS  
Date: November 20, 1987  
Performance: Messiah, Handel  
Role: Bass Soloist  
Location: University of Mississippi Fulton Chapel with the Tupelo Symphony  
Date: Dec. 12, 1987  
Performance: Messiah, Handel  
Role: Bass Soloist  
Location: Tupelo, MS with the Tupelo Symphony  
Date: Dec. 11, 1987  
Performance: The Consul, Menotti  
Role: Assan, the Edinburgh Festival production with Gian-Carlo Menotti as stage director  
Location: Mississippi Opera, Jackson MS  
Date: February 13, 1988  
Performance: The Three Penny Opera, abridged  
Role: Macheath and Mr. Pecheum  
Location: Mississippi Opera, Jackson, MS  
Date: June 12, 20, 1988 six performances; Nov. 5, 1988, one performance  
Performance: Hodie, Vaughan Williams  
Role: Bass Soloist  
Location: Highland Baptist Church, Meridian, MS  
Jackson Choral Society and the Meridian Community College chorus with members of the Jackson and Meridian Symphony Orchestras
Date: Nov. 20, 1988

Performance: *Hodie*, Vaughan Williams
Role: Bass soloist
Location: St. Richards Catholic Church, Jackson, MS

Jackson Choral Society and the Meridian Community College Chorus with members of the Jackson and Meridian Symphony Orchestras

Date: Nov. 21, 1988
Performance: *Un Ballo in Maschera*, Verdi
Role: Silvano, with Stefka Evstatieva, Pablo Elvira, Beniamino Prior, Patricia Payne; conductor: Anton Coppola; director: David Morelock
Location: New Orleans Opera, New Orleans, Louisiana

Date: Dec. 7, 10, 1988
Performance: *Romeo and Juliet*, Gounod
Role: The Duke, Bodo Igesz, stage director; Gregory Kunde, Romeo
Location: Mississippi Opera

Date: February 18, 1989
Performance: *Coronation Mass, Mass in C Major*, Mozart
Role: Bass Soloist
Location: University of Mississippi

Date: March 8, 1989
Performance: *Shreveport Opera Singer of the Year Auditions*
Role: First Place Winner
Location: Shreveport Opera, Louisiana

Date: March 11, 1989
Performance: *Mass in C Major*, Mozart
Role: Bass Soloist
Location: Phillips Community College, West Helena, Arkansas

Date: April 30, 1989
Performance: *Lord Nelson Mass in d minor*, Haydn
Role: Bass Soloist
Location: Meridian Community College, Meridian, Mississippi

Date: April 30, 1989
Performance: *Bastien und Bastienne*, Mozart
Role: Colas
Location: Mississippi Opera, Jackson

Date: May 29, June 4, 5, 1989
Performance: *Gypsy*
Role: Musical Director and Conductor
Location: Professional Summer Repertory Theater, University of Mississippi
Date: July 27, 28, 29, 1989

Performance: *Mississippi Opera Showcase Concert*, with Franco Bonanome, Lester Senter Catarina Minicozzi; conductor: Phillip Nuzzo
Role: Tonio in "Prologo" from *I Pagliacci*
Enrico in "Sextet" from *Lucia di Lammermoor*
Amonasro in "Triumphal Scene" from *Aida*
Papageno in Act 1 duet from *Die Zauberflöte*
Location: Civic Auditorium, Jackson, Mississippi
Date: Oct. 6, 1989

Performance: *Die Fledermaus*, Strauss
Role: Frank
Location: Shreveport Opera, Louisiana
Date: Oct. 21, 1989

Performance: Premier performance, *Song Set II*, Ray Liebau, faculty at The University of Mississippi
Role: Soloist
Location: Mississippi Music Teachers Association Convention, Mississippi State University
Date: Nov. 4, 1989

Performance: *Die Fledermaus*, Strauss with John Alexander, Carroll Freeman, Evelyn de la Rosa, Pamela Kucenic, Richard Kness; director: Bodo Igesz; conductor: Colman Pearce
Role: Dr. Falke
Location: Mississippi Opera
Date: February 3, 1990

Performance: *La Traviata*, Verdi with Marilyn Mims, John David DeHann; director: Lou Galterio; conductor: Louis Salemno
Role: Baron Duphol
Location: New Orleans Opera, Louisiana
Date: Dec. 5, 8, 1990

Performance: *Mozart's Birthday Concert*, faculty concert
Role: Papageno in the quintet from *Die Zauberflöte*
Location: University of Mississippi
Date: Jan. 27, 1991

Performance: *Le Nozze Di Figaro*, Mozart with John Cheek, Elizabeth Hines, Gwen Jones; director: David Morelock; conductor: Arthur Fagan
Role: Antonio
Location: New Orleans Opera, Louisiana
Date: March 13, 16, 1991

Performance: *Peter Harrower Summer Opera Workshop*
Role: Narrator
Location Georgia State University, Atlanta
Date: Aug. 13, 1991

Performance: *Messiah*, Handel
Role: Soloist
Location: Central Congregational Church, Atlanta, GA
Date: Dec. 15, 1991

Performance: *Friends of the Atlanta Opera* fundraiser concert
Role: Featured Soloist
Location: Atlanta, Georgia
Date: March 26, 1992

Performance: *Schubert Mass in G*
Role: Baritone Soloist
Location: Central Congregational Church, Atlanta, GA
Date: April 5, 1992

Performance: *Opera Magic*, preview concert for the Atlanta Opera
Role: Featured Soloist, Escamillo "Toreador" from *Carmen*; Enrico "Sextet" from *Lucia di Lammermoor*
Location: Woodruff Performing Arts Center, Atlanta, Georgia
Date: April 7, 1992

Performance: *Requiem*, Brahms
Role: Baritone Soloist with John Haberlen conducting
Location: Carnegie Hall, New York, NY
Date: May 17, 1992

Performance: *Garden Concerts on the Great Lawn, "Opera Nigh"*
Role: Featured soloist in concert with the Atlanta Opera
Location: Atlanta Botanical Gardens
Date: July 19, 1992

Performance: *I Pagliacci*, Leoncavallo , Robert Murray, director; Tonu Kalam, conductor
Role Silvio
Location: Shreveport Opera, Louisiana
Date: Nov. 14, 1992
Performance: *Amahl and the Night Visitors*, Menotti  
Role: King Melchior  
Location: Spivey Hall with the Atlanta Opera; Fred Scott, Conductor  
Date: December 11, 12, 13, 1992 (11 performances)

Performance: *Die Fledermaus*, Strauss  
Role: Dr. Falke  
Location: North Carolina Symphony, Raleigh; Michael Jinbo, conductor  
Date: December 31, 1992

Performance: "Praise Ye the Lord", John Rutter and "A Johnny Mercer Medley"  
Role: Baritone soloist with The GSU University Singers  
Location: Georgia Music Educator's Association/Southern Music Educator's National Conference In-Service Conference, Savannah, Georgia  
Date: January 29, 1993

Performance: *Faust*, Gounod, Robert Murray, director; Joseph Illick, conductor  
Role: Valentin  
Location: Shreveport Opera, Louisiana  
Date: March 20, 1993

Performance: "Dagger Scene" from *Macbeth*, Verdi  
Role: Macbeth  
Location: Atlanta, GA for the Atlanta Opera  
Date: May 11, 1993

Performance: *Amahl and the Night Visitors*, Menotti  
Role: King Melchior  
Location: Spivey Hall for the Atlanta Opera, Fred Scott, conductor  
Date: Dec. 7 - 11, 1993 (11 performances)

Performance: *Christmas Reception for the United States Army Berlin Brigade*  
Role: Recitalist (two performances) in attendance were dignitaries from Britain, Germany, France and the U.S.  
Location: Berlin, Germany  
Date: Dec. 23, 1993

Performance: *Turandot*, Puccini  
Role: Ping  
Location: Woodruff Arts Center for the Atlanta Opera, Fred Scott, conductor  
Date: June 16, 18, 20, 21, 1994

Performance: *La Traviata*, Verdi, Dennis Assaf, conductor
Role: Germont  
Location: Pensacola Opera, Florida  
Date: September 23, 24, 1994  

Performance: *Chamber Recital* with Musica da Camera  
Role: Performed the cycle, *Chansons Madecasses* by Ravel and Set of Brahms Songs  
Location: Georgia State University Concert Hall, Atlanta  
Date: October 16, 1994  

Performance: *Amahl and the Night Visitors*, Menotti  
Role: King Melchior  
Location: Spivey Hall and the Ferst Theater in Atlanta for the Atlanta Opera, Fred Scott, conductor  
Date: December 5 thru 18, 1994 (13 performances)  

Performance: *Five Mystical Songs*, Vaughan Williams  
Role: Baritone Soloist, John Haberlen conducting  
Location: Canon Chapel, Emory University for the 1st Annual Atlanta International Choral Festival  
Date: March 26, 1995  

Performance: *Carmina Burana*, Orff  
Role: Baritone Soloist with members of the New Orleans Symphony, the New Orleans Symphony Chorus, the Jefferson Symphony chorus and the Jefferson Children’s Chorus  
Location: Jefferson Performing Arts Society, New Orleans, Louisiana  
Dennis Assaf, conductor  
Date: April 22, 1995  

Performance: *Hänsel und Gretel*, Humperdinck  
Role: Peter, the father with Gale Odom, Lori Bade, Sandra Hormozi; Robert Murray, director; Joseph Illick, conductor  
Location: Shreveport Opera, Louisiana  
Date: November 17, 18, 1995  

Performance: *Hindemith Concert*, sang four English Songs: "Sing On There In The Swamp", "The Wild Flower's Song", "On a Fly Drinking Out of His Cup", Recitativo e Aria "Ranatica".  
Role: Featured soloist with Dr. Cary Lewis as pianist  
Location: Georgia State University Concert Hall  
Date: November 21, 1995  

Performance: *Messiah*, Handel  
Role: Bass Soloist  
Location: Oakhurst Baptist Church, Decatur, Georgia with Orchestra, Gene Martin, conducting
and Sarah Martin, organ
Date: December 3, 1995

Performance: *Amahl and the Night Visitors*, Menotti
Role: King Melchior
Location: Spivey Hall with the Atlanta Opera, Fred Scott, conductor
Date: December 6, 7, 8, 10, 11, 12, 1995 (12 performances)

Performance: *Faure Requiem*, Atlanta Choral Festival, produced by Keynote Arts Associates
Role: Baritone Soloist, conducted by Allen Crowell, Professor of Conducting at Westminster Choir College of Rider University in Princeton, New Jersey. Participating choirs were the Columbia College Choir from Columbia, South Carolina, the Shelton State Singers from Tuscaloosa, Alabama and the South Lakes Singers from South Lakes High School in Reston, Virginia.
Location: Atlanta, Georgia
Date: March 24, 1996

Performance: *Pro Mozart Society Competition*
Role: 1st place: A scholarship to study at the Mozarteum Internationale Sommerakademie in Salzburg, Austria
Location: Atlanta, Georgia
Date: March 31, 1996

Performance: *Faculty Concert*
Role: Featured soloist, performed the "Count's aria" from *Le Nozze di Figaro* and "Largo al factotum" from *Il Barbieri di Siviglia* and was accompanied by Cary Lewis.
Location: Georgia State University School of Music Concert Hall
Date: May 5, 1996

Performance: *Five Mystical Songs*, Vaughan Williams for the Conyers-Covington Choral Guild and Orchestra
Role: Baritone Soloist
Location: Conyers and Covington, Georgia
Date: May 17 and 18, 1996

Performance: *Five Mystical Songs*, Vaughan Williams for Concertworld, Ltd. with New York's West Side Orchestra, John Haberlen, conducting. Participating choirs: Covington-Conyers Choral Guild, Georgia State University Singers, Morris Hills High School, Knights Templar Chorus, Dekalb College Choir
Role: Baritone Soloist
Location: Avery Fischer Hall, Lincoln Center, New York
Date: May 27, 1996

Performance: *Five Mystical Songs*, Vaughan Williams
Role: Baritone Soloist, John Haberlen, conducting with the University Orchestra and the Covington-Conyers Choral Guild, Georgia State University Singers and Dekalb College Choir
Location: Georgia State University School of Music
Date: May 30, 1996

Performance: Recording of CD, Clouds Are Not Spheres and Other Chamber Music by Charles Knox. The CD is under contract for publication with Albany Records in Albany, New York.
Role: Voice over
Location: Allgood Recording Studio, Atlanta, Georgia
Date: July 12, 1996

Performance: Werkstattkonzert
Role: Soloist, aria: "Nemico della Patria" from Andrea Chenier, accompanied by Jonathan Morris of the Metropolitan Opera, coached by Grace Bumbry.
Location: Leopold-Mozart-Saal, Mozarteum, Salzburg, Austria
Date: August 10, 1996

Performance: Akademiekonzert in Radstadt
Role: Soloist, "Nemico della Patria" from Andrea Chenier, accompanied by Chin Min Wang on the faculty of the Mozarteum, coached by Kerstin Meyer.
Location: Pfarrsaal in Radstadt, Austria
Date: August 15, 1996

Performance: Akademiekonzert
Role: Soloist, "Nemico della Patria" from Andrea Chenier, accompanied by Chin Min Wang on the faculty of the Mozarteum, coached by Kerstin Meyer.
Location: Wiener Saal, Mozarteum, Salzburg, Austria
Date: August 16, 1996

Performance: Werkstattkonzert
Role: Soloist, Dichterlieber 1-7, Schumann, accompanied by Chin Min Wang on the faculty of the Mozarteum, coached by Kerstin Meyer.
Location: Leopold-Mozart-Saal, Mozarteum, Salzburg, Austria
Date: August 21, 1996

Performance: Faculty Recital
Role: Soloist, Dichterlieber, Schumann; Don Quichotte à Dulcinée, Ravel; 4 English Songs, Rorem, accompanied by Dr. Cary Lewis.
Location: Georgia State University Concert Hall, Atlanta, GA
Date: November 23, 1996
Performance: *Lucia di Lammermoor*, Donizetti,  
Role: Enrico, with Nancy Ross, Michele Farruggia, conductor, Dennis Assaf; director, Alton Brim  
Location: Pensacola Opera  
Date: February 28 and March 2, 1997

Performance: *Lucia di Lammermoor*, Donizetti  
Role: Enrico  
Location: Jefferson Performing Arts Society, Metairie, Louisiana  
Date: March 8 and 10, 1997

Performance: World Premier performances, *Requiem at the Millennium*, by Mary Lynn Place Badarek  
Role: Bass soloist  
Location: Santa Cruz, California for the Santa Cruz Chorale  
Date: June 21 and June 22, 1997

Performance: *Onyx Opera Concert*  
Role: Featured soloist  
Location: Rialto Theater, Atlanta  
Date: August 31, 1997

Performance: *Fall Convocation*  
Role: Featured soloist, Nemico della Patria, *Andrea Chenier*  
Location: Rialto Theater, Atlanta  
Date: September 30, 1997

Performance: *Southwest Missouri State University Solo Recital*  
Role: Recitalist  
Location: Springfield, Missouri  
Date: October 12, 1997

Performance: *Brahms and his World*  
Role: Featured vocalist  
Location: Concert Hall, Georgia State University  
Date: October 18, 1997

Performance: *Faculty Recital*  
Role: Recitalist  
Location: Georgia State University, Atlanta  
Date: November 15, 1997

Performance: *Season's Greetings from the Rialto Brass*  
Role: Featured soloist
Location: Rialto Theater, Atlanta  
Date: December 9 and 10, 1997

Performance: *Liszt and Sonnets 47, 104 and 123 of Petrarch*  
Role: Baritone soloist  
Location: MTNA National Convention, Nashville, Tennessee  
Date: April 1, 1998

Performance: *Alfredo Barili and his World*  
Role: Featured soloist  
Location: Georgia State University Concert Hall  
Date: April 26, 1998

Performance: *Florence Kopleff Gala Retirement Concert*  
Role: Featured Soloist with Robert Shaw, John Wustmann, Cary Lewis, Rick Clement, Lorna Hayworth  
Location: Georgia State University Concert Hall  
Date: May 31, 1998

Performance: *Madama Butterfly*, Puccini  
Role: Sharpless  
Location: Saenger Theater, Pensacola Opera, Florida  
Date: January 29, 31, 1999

Performance: *Carmina Burana*  
Role: Baritone soloist  
Location: Choral Society of Pensacola, Florida  
Date: February 20, 1999

Performance: *Operatic Gala*  
Role: Guest soloist – "Largo al factotum", *Barber of Seville*; "Nedda Silvio duet", *Pagliacci*; "Trio", *Cosi fan tutti.*  
Location: Georgia Southern University, Statesboro, Georgia  
Date: March 22, 1999

Performance: *Die Fledermaus*, Strauss  
Role: Dr. Falke  
Location: Pensacola Opera, Florida  
Date: October 15 and 17, 1999

Performance: *GSU Christmas Gala*  
Role: featured soloist with University Orchestra  
Location: Rialto Theater, Atlanta  
Date: December 5 and 6, 1999
Performance: *Amahl and the Night Visitors*, Menotti
Role: King Melchior
Location: Andy Griffith Playhouse, Mt. Airy, North Carolina
Date: December 17 and 19, 1999

Performance: *Die Fledermaus*, Strauss
Role: Dr. Falke
Location: Valdosta State University, Valdosta, Georgia
Date: February 17 and 18, 2000

Performance: *Requiem at the Millennium*, by Mary Bardarek
Role: Baritone Soloist
Location: Spivey Hall, Jonesboro, Georgia and Morehouse College, Atlanta
Date: March 23, 2000     March 25, 2000

Performance: *Faurè Requiem*
Role: Baritone Soloist
Location: Atlanta Community Orchestra, Rialto Theater, Atlanta, GA
Date: April 2, 2000

Performance: *Ned Rorem Concert* with composer in attendance
Role: Recitalist with Cary Lewis at piano - "Set of eight songs" on text by Walt Whitman
Location: Georgia State University, Rialto Theater
Date: October 8, 2000

Performance: *Paukenmessa*, by Joseph Haydn
Role: Baritone soloist with University Singers, Dr. Alan Raines, conductor
Location: Georgia State University Rialto Theater
Date: March 29, 2001

Performance: *Benefit Concert* for Saint Ann’s Catholic Church Akil, Mexico Mission Trip
Role: Soloist
Location: St. Ann’s Catholic Church, Marietta, Georgia
Date: May 10, 2001

Performance: *Falstaff*, Giuseppe Verdi
Role: Ford in Italian
Location: University of North Carolina at Greensboro – Invited distinguished alumni cast in honor of the retirement of Dr. Richard Cox
Date: November 2-11 with performances on November 9, 11, 2001

Performance: *Holiday Gala* – Georgia State University School of Music
Role: Soloist – “Go Tell It On The Mountain” and “O Holy Night”
Location: Rialto Theater, Georgia State University  
Date: December 1 and 2, 2001

Performance: *Georgia State University Symphony Orchestra Concert*, Julian Shew, conductor  
Location: Rialto Center for the Performing Arts, Atlanta  
Date: February 24, 2002

Performance: *Barilli International Piano Competition dinner*  
Role: Featured soloist - "Largo al factotum", *Il barbiere di Siviglia*, Geoffrey Haydon, pianist  
Location: Georgia State University Ball Room  
Date: May 15, 2002

Role: Baritone soloist  
Location: Aycock Auditorium, Greensboro, North Carolina  
Date: October 19, 2002

Performance: *Georgia State University Symphonic Winds Concert*, Robert Ambrose, conductor  
Role: Featured soloist - "Um Mitternacht" from *Rückert Lieder* by Mahler  
Location: Rialto Center for the Performing Arts, Atlanta  
Date: October 23, 2002

Performance: University Singers, Georgia State University, Spivey Hall debut concert. Alan Raines, conductor  
Role: Featured soloist, "Jesus Lay Your Head in the Window", arranged by Moses Hogan  
Location: Spivey Hall, Jonesboro, Georgia  
Date: November 2, 2002

Performance: *Belshazzar's Feast*, William Walton with the University of North Carolina at Greensboro Orchestra and combined Choruses as featured performance for the North Carolina Chapter of the American Choral Director's Association convention.  
Role: Baritone soloist  
Location: Stevens Center, Winston-Salem, North Carolina  
Date: November 10, 2002

Performance: *Die Fledermaus*, Strauss – cast members included Stella Zimbalis, Paul Hartfield with Mim Careker from the Indianapolis Opera conducting.  
Role: Dr. Falke  
Location: Imperial Symphony Orchestra, Lakeland, Florida  
Date: January 18, 2003
Performance: *Concert lirico*
Role: featured faculty soloist for La Musica Lirica Opera Festival concerts
Location: Teatro Sanzio, Urbino, Italy and in Pergola, Italy
Date: July 16, 2003 and July 17, 2003

Performance: Solo recital and master classes for the Voice and Opera Departments, University of Wisconsin, Whitewater
Role: featured artist and clinician
Location: University of Wisconsin, Whitewater
Date: March 15-18, 2004

**Professional Performance - Compact Discs**

Title: William Walton - *Belshazzar's Feast* and Richard Strauss - Suite from *Der Rosenkavalier*, Op. 59, with the University of North Carolina at Greensboro Orchestra and combined Choruses
Role: Baritone Soloist
Producer: The University of North Carolina at Greensboro School of Music
Purpose: This CD will be the recruitment CD for the UNCG School of Music

Title: *Mr. Opera, Recollections of Metropolitan Opera Intermission Broadcasts* by Boris Goldovsky. The disc contains three intermission broadcasts with analysis of the operas *Carmen, La Bohème* and *Peter Grimes*, an introduction by Sherrill Milnes (recorded at Georgia State University) with Mr. Goldovsky introduced by Milton Cross.
Role: Artistic advisor, editor, booklet author, coauthor of Sherrill Milnes introduction
Producer: Funding was provided by the National Opera Association Goldovsky Foundation and the School of Music at Georgia State University.
Purpose: The first in a series of compact discs of Mr. Goldovsky's Intermission Broadcasts for historic, archival, educational and entertainment value.

Title: Compact Disc accompanying the book: *Ancient Muses: Archaeology and the Arts* produced by the Southeast Archeological Center of the National Park Service and published by the University of Alabama, edited by John H. Jameson Jr., John E. Ehrenhard, and Christine A. Finn. The accompanying Compact Disc contains five clips ranging from 27 seconds to 3 minutes 24 seconds, from the premier performances of the opera, *Zabette*, by Curtis Bryant at the Rialto Center for the Performing Arts in Atlanta, Georgia on April 29 and 30, 1999. The opera was produced by the Georgia State University School of Music Opera Workshop with W. Dwight Coleman as Artistic and Stage Director.
Role: Artistic Director and Stage Director, editor of the printed explanation for the video clips.
Producer: Southeast Archeological Center of the National Park Service
Purpose: The book is a series of international case studies of the various artistic methods used in the practice "interpretative archaeology," the practice of using creative methods to interpret and
present current knowledge of the past.

**Professional Performance Experience – Directing**

Performance: *The Barber of Seville*, Act II, Rossini  
Role: Stage Director  
Location: Northwest Symphony, Park Ridge, Illinois  
Date: April 29, 1984

Performance: *Rigoletto*, Act IV, Verdi  
Role: Stage Director  
Location: Northwest Symphony, Park Ridge, Illinois  
Date: April 29, 1984

Performance: *The Elixir of Love*, Donizetti  
Role: Stage Director  
Location: DuPage Opera Theater, Glen Ellyn, Illinois  
Date: July 18, 20, 21, 23, 1984

Performance: *Amahl and the Night Visitors*, Menotti  
Role: Stage Director, Artistic Director  
Location: Tupelo Community Theater, Tupelo, MS  
Date: Nov. 30, Dec. 1, 2, 1989

Production: *1992 Peter Harrower Summer Opera Workshop*  
Directed scenes from: *Così fan Tutte, The Gypsy Baron, The Ballad of Bady Doe, La Rondine*, and *Uncharted Waters*, (COMPLETE with composer, Milton Granger, in residence)  
Role: Executive Director of Workshop and Stage Director  
Location: GSU School of Music  
Date: June 20, 1992 to July 12, 1992  
Sponsor: School of Music, Fulton County Arts Council, and private donors from Georgia

Performance: *The Impresario*, Mozart and *Highway I, U.S.A.*, William Grant Still  
Role: Stage Director  
Location: Onyx Opera, Atlanta, Georgia  
Date: April 7, 8, 1995

Production: *1993 Peter Harrower Summer Opera Workshop*  
Role: Organizer, Executive Director, Artistic Director, Stage Director  
Location: GSU School of Music  
Date: June 19 - July 11, 1993; including the following performances:

July 9: Scenes from: *The Magic Flute, Carmen, Don Giovanni, Carmen, Summer and*
Smoke, The Ballad of Baby Doe, The Tenderland, The Marriage of Figaro

July 11: The world premier of Test Tube, Granger; Scenes from: Don Giovanni, Lucia di Lammermoor, Carmen, The Consul, The Ballad of Baby Doe, The Magic Flute
Sponsor: School of Music, Fulton County Arts Council and Private Donors

Production: Test Tube, Milton Granger
Role: Artistic Director/Stage Director
Location: National Opera Association Convention, New Orleans, Louisiana
Date: Nov. 17, 1993
Sponsor: National Opera Association and GSU School of Music

Production: 1994 Peter Harrower Summer Opera Workshop
Role: Artistic Director, Stage Director, Producer
Location: GSU School of Music
Date; June 20 - July 12, 1994, including these performances:

July 8: Scenes from the following operas: Dido and Aeneas, Rigoletto, Madama Butterfly, Le Nozze di Figaro, Vanessa, Don Giovanni, Albert Herring

July 10: The Medium, COMPLETE; Scenes from the following: L'Incoronazione Di Poppea, Louise, Le Nozze di Figaro
Sponsor: School of Music, Fulton County Arts Council and private donors from Georgia

Performance: La Bohème, Puccini
Role: Stage Director
Location: Pensacola Opera, Florida
Date: Sept. 29 and Oct. 1, 1995

Production: Invited performance of the opera, Workshop by Charles Knox with Libretto by Robert Gay and Elizabeth Addoms, conducted by Mark Street
Role: Stage director and producer
Location: National Opera Association Convention, Dallas, Texas
Date: January 30, 1997
Sponsor: GSU School of Music and the Student Activity Fund

Production: Le Nozze di Figaro
Role: Stage Director
Location: Pensacola Opera, Florida, Saenger Theater
Date: January 23 and 25, 1998 in Florida; January 30, 31, 198 in New Orleans; February 1 in Biloxi, Mississippi
Sponsor: Pensacola Opera and Jefferson Performing Arts Society
Production: *Carmen*
Role: Stage Director
Location: Pensacola Opera, Florida, Saenger Theater
Date: February 27 and March 1, 1998
Sponsor: Pensacola Opera

Production: *Zabette, a work in progress*, world premier of a workshop production of Prologue, Act I Scene I and III, Act II.
Role: Artistic and Stage Director
Location: Georgia State University Concert Hall
Date: May 23, 1998
Sponsor: Georgia State University and private funding

Production: *Harrower Summer Opera Workshop*
Role: Artistic and Stage Director
Location: Georgia State University Concert Hall
Date: June 22 – July 12, 1998 including these performances:


Sponsor: Georgia State University School of Music and private funding

Production: *Madama Butterfly*
Role: Stage Director and role of Sharpless
Location: Pensacola Opera, Florida, Saenger Theater
Date: January 29 and 31, 1999
Sponsor: Pensacola Opera

Production: *Don Pasquale*
Role: Stage Director
Location: Pensacola Opera, Florida, Saenger Theater
Date: March 12 and 14, 1999
Sponsor: Pensacola Opera

Production: *Zabette* World Premier
Role: Artistic and Stage Director
Location: Rialto Theater for the Performing Arts, Atlanta, Georgia
Date: April 29 and 30, 1999
Sponsor: GSU School of Music and private funding
Production: *Harrower Summer Opera Workshop*
Role: Artistic and Stage Director
Location: Concert Hall, Georgia State University, Atlanta, Georgia
Date: June 22 to July 11, 1999 including these performances:

July 9: *Out of the Rain*, by Michael Ching (complete), scenes from: *Ballad of Baby Doe, Falstaff, Die Fledermaus, Carmen, L’Elisir d’Amore*

July 10: *Die Fledermaus, Cosi fan tutte, Le Nozze di Figaro, Die Zauberflöte, The Consul*

July 11: *Out of the Rain*, (complete), scenes from: *Ballad of Baby Doe, The Old Maid and the Thief, Don Pasquale, Louise*

Sponsor: GSU School of Music and private funding

Production: *Die Fledermaus*, Strauss
Role: Stage Director
Location: Pensacola Opera, Florida – Saenger Theater
Date: October 15 and 17, 1999
Sponsor: Pensacola Opera

Production: *Die Zauberflöte*, Mozart
Role: Stage Director
Location: Pensacola Opera, Florida – Saenger Theater
Date: January 28 and 30, 2000
Sponsor: Pensacola Opera

Production: *Die Fledermaus*, Strauss
Role: Stage Director
Location: Valdosta State University, Georgia
Date: February 17, 18, 2000
Sponsor: Valdosta State University

Production: *Harrower Summer Opera Workshop*
Role: Artistic Director/Stage Director
Location: Concert Hall, Georgia State University School of Music, Atlanta, GA
Date: June 19 – July 9, 2000 including these performances:


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Sponsor: GSU School of Music and private funding

Performance: *Rigoletto*, Verdi
Role: Stage Director for the American Bel Canto Opera
Location: The Self Family Arts Center, Hilton Head, South Carolina
Date: January 5, 6, 7, 2001
Sponsor: American Bel Canto Opera

Performance: *Magic Flute*, Mozart
Role: Stage Director for Valdosta State University School of Music
Location: Valdosta State University, Valdosta, Georgia
Date: March 1, 2, 2001
Sponsor: Valdosta State University and the Regional College Music Society Convention

Performance: *Harrower Summer Opera Workshop*
Role: Artistic Director, Stage Director, Master Class Clinician
Location: Georgia State University School of Music
Date: June 4 – 24, 2001 including these performances:

June 22: Scenes from *Bronze Mirror* (premier), *Carmen, Le Nozze di Figaro, Tartuffe, Merry Wives of Windsor, Hansel und Gretel, The Medium*


Sponsor: Georgia State University School of Music and private funds

Performance: *Madama Butterfly*, Puccini with Anton Coppola, conductor, Stella Zimbalis as Butterfly, Paul Hartfield as Pinkerton
Role: Stage Director
Location: Lakeland, Florida
Date: January 6-20, 2002 with performance on January 20, 2002
Sponsor: Imperial Symphony Orchestra

Performance: *The Merry Wives of Windsor*, Nicolai
Role: Stage Director
Location: Valdosta State University, Valdosta, Georgia
Date: March 1 and 2, 2002
Sponsor: Valdosta State University School of Music
Performance: Harrower Summer Opera Workshop  
Role: Artistic/Stage Director  
Location: Georgia State University School of Music  
Date: June 3-23, 2002 including the following performances:

- June 21: Full production of The Medium and scenes from the following operas: Cosi fan tutte, Der Rosenkavalier, Le nozze di Figaro, Cendrillon, dido and Aeneas.
- June 23: Full production of The Impresario and scenes from the following operas: Le nozze di Figaro, Ariadne auf Naxos, I Pagliacci, Die Fledermaus, Dido and Aeneas.

Sponsor: Privately funded and Georgia State University School of Music

Performance: Harrower Summer Opera Workshop  
Role: Artistic/Stage Director  
Location: Georgia State University School of Music  
Date: June 2-22, 2003 including the following performances:

- June 20: Scenes from the following operas: Cendrillon, Cosí fan tutte, Orfeo ed Euridice, Le nozze di Figaro, the Old Maid and the Thief, Falstaff, The Ballad of Baby Doe, La clemenza di Tito.
- June 21: Program of scenes from the following Mozart operas for under privileged audiences: Cosi fan tutte, Le nozze di Figaro, Die Zauberflöte.
- June 22: Scenes from the following operas: Susannah with Carlisle Floyd in residence, Hänsel und Gretel, Cendrillon, Lákmé, Die Zauberflöte.

Sponsor: Privately funded and Georgia State University School of Music

Performance: Scene di Opere  
Role: Artistic/Stage Director  
Location: Teatro Zuccai, Sant' Angelo in Vado, Italy; La Musica Lirica, Urbania, Italy  
Date: July 12 & 25, 2003 including scenes from the following operas:  
- Don Pasquale, La Bohème, L'Elisir d'amore, Le nozze di Figaro, Lucia di Lammermoor, Don Giovanni, Falstaff, and others  

Sponsor: La Musica Lirica Opera Festival, Urbania, Italy

Performance: Le nozze di Figaro, Mozart  
Role: Stage Director  
Location: Valdosta State University  
Date: November 17-18, 2003  
Sponsor: Valdosta State University School of Music and the Valdosta Symphony Orchestra

Collegiate Productions Directed:
Productions at the University of Mississippi:

Production: *Opera Scenes Recital*  
Role: Stage Director, Musical Director  
Location: Meek Auditorium, UM  
Date: Dec. 5, 1984  
Sponsor: Music Department

Production: *Opera Scenes Recital*  
Role: Stage Director, Musical Director  
Location: Meek Auditorium, UM  
Date: Nov. 21, 1985  
Sponsor: Music Department

Production: *The Consul*, Menotti  
Role: Stage Director, Musical Director, Set Designer  
Location: Meek Auditorium, UM  
Date: April 17, 1986  
Sponsor: Music Department

Production: *Opera Scenes Recital*  
Role: Stage Director, Musical Director  
Location: Meek Auditorium  
Date: Nov. 21, 1986  
Sponsor: Music Department

Production: *The Saint of Bleecker Street*, Menotti  
(1st place in the 1987 National Opera Association Opera Competition in the accompanied by piano division)  
Role: Stage Director, Musical Director, Set Designer  
Location: Meek Auditorium, UM  
Date: April 9, 10, 11, 1987  
Sponsor: Music Department

Production: *An Evening of American Opera*  
*Brief Candle*, Mayer; *The Brute*, Moss; *Sparkplugs*, Granger  
Role: Producer, Stage Director, Musical Director, Set Designer, Lighting Designer  
Location: Meek Auditorium  
Date: Nov. 3, 4, 1987  
Sponsor: Music Department

Production: *Opera Scenes Recital*, including scenes from: *Don Giovanni, Le Nozze di Figaro, Die Zauberflöte, Carmen, The Old Maid and the Thief, The Medium, The Ballad of Baby Doe, Hänsel und Gretel*
Role: Stage Director, Musical Director
Location: Meek Auditorium
Date: Dec. 1, 1987
Sponsor: Music Department

Production: *Tartuffe*, Kirke Mechem with composer in attendance
Role: Stage Director, Musical Director, Producer
Location: Meek Auditorium
Date: April 21, 22, 23, 1988
Sponsor: Music Department

Production: *Opera Scenes Recital*, including scenes from: *The Old Maid and the Thief*, *Don Giovanni*, *Barber of Seville*, *Impresario*.
Role: Stage Director, Musical Director
Location: Meek Auditorium, UM
Date: Nov. 17, 1988
Sponsor: Music Department

Production: *The Marriage of Figaro*, Mozart
Role: Stage Director, Musical Director, Conductor, Lighting Designer
Location: Meek Auditorium, UM
Date: March 30, April 1, 1989
Sponsor: Music Department

Role: Stage Director, Musical Director
Location: Meek Auditorium
Date: November 20, 1989
Sponsor: Music Department

Production: *An Evening of American Opera II*
*The Women*, Pasatieri; *La Divina*, Pasatieri; *The Proposal*, Granger; *The Face on the Barroom Floor*, Mollicone
Role: Stage Director, Musical Director, Producer, Artistic Director
Location: Meek Auditorium
Date: April 19, 20, 21, 1990
Sponsor: Music Department

Role: Stage Director, Musical Director
Location: Education Auditorium, UM  
Date: June 28, 1990  
Sponsor: Music Department  
Role: Stage Director, Producer  
Location: Meek Auditorium, UM  
Date: Nov. 1, 1990  
Sponsor: Music Department  
Production: *Opera Scenes Recital*, including scenes from: *Lucia di Lammermoor, The Marriage of Figaro, Tannhäuser, Don Giovanni, Vanessa, Susannah, Werther, Rigoletto, Faust, Un Ballo in Maschera, La Bohème, Così fan Tutte.*  
Role: Director, Producer  
Location: Education Auditorium  
Date: June 25, 1991  
Sponsor: Music Department  
Production: *Dialogues of the Carmelites*, Poulenc  
Role: Producer, Director, Conductor  
Location: Meek Auditorium  
Date: March 21-23, 1991  
Sponsor: Music Department  

**Productions Directed at Georgia State University:**

Production: *Opera Scenes Recital*, including scenes from *Hänsel und Gretel, Don Giovanni, Carmen, Die Fledermaus, La Bohème, The Impresario, Rigoletto.*  
Role: Producer, Director  
Location: Concert Hall GSU  
Date: Nov. 26, 1991  
Sponsor: School of Music  
Role: Producer, Director  
Location: Concert Hall  
Date: February 23, 1992  
Sponsor: School of Music  
Production: *An Evening of Contemporary Opera*, including:  
*The Face on the Barroom Floor*, Mollicone (complete)
Scenes from: *The Seagull*, Pasatieri; *The Medium*, Menotti; *Don Pasquale*, Donizetti
Role: Producer, Director
Location: Concert Hall GSU
Date: May 21, 1992
Sponsor: School of Music

Production: *Opera Scenes Recital*

*The Face on the Barroom Floor*, COMPLETE with instrumental trio; *Dido and Aeneas*, 2nd act (with string quartet and choir); *staged Song Presentations*
Role: Producer/Stage Director
Location: Concert GSU
Date: October 29, 1992
Sponsor: School of Music

Production: *GSU Choir and Opera Workshop Tour*
Role: Featured soloist, Master Class Clinician and Producer/Director of *The Face on the Barroom Floor*
Location: Gordon Junior College, Fayette High School, Griffin High School
Date: November 19, 1992
Sponsor: School of Music

Production: *Opera Scenes Recital*

*The Ballad of Baby Doe*, *The Medium*, *The Magic Flute*, *The Marriage of Figaro*, *The Old Maid and the Thief*, *Die Fledermaus*, *The Dialogues of the Carmelites*
Role: Director
Location: Concert Hall GSU
Date: February 28, 1993
Sponsor: School of Music

Production: *Opera Scenes Recital*

*Hansel and Gretel*, *La Bohème*, *Cosi Fan Tutte*, *Le Nozze di Figaro*, *Carmen*, *The Old Maid and the Thief*
Role: Director
Location: Concert Hall GSU
Date: June 1, 1993
Sponsor: GSU School of Music

Production: Opera Scenes Recital

*Test Tube*, COMPLETE; *La Cenerentola*, *The Marriage of Figaro*, *Dialogues of the Carmelites*, *Amahl and the Night Visitors*, *The Old Maid and the Thief*
Role: Director
Location: Concert Hall GSU
Date: November 7, 1993
Sponsor: School of Music GSU
Production: *Opera Scenes Recital*, including scenes from:

* Cendrillon, Così fan Tutte, Dialogues of the Carmelites, Madama Butterfly, Die Fledermaus, The Elixir of Love

Role: Stage Director
Location: Concert Hall GSU
Date: March 5, 1994
Sponsor: School of Music GSU

Production: *Opera Scenes Recital*, including scenes from:

* Albert Herring, Act I Scene I, Tartuffe, Brief Candle, COMPLETE*

Role: Stage Director
Location: GSU Concert Hall
Date: May 21, 1994
Sponsor: School of Music GSU

Production: *Opera Scenes Recital* including scenes from the following:

* The Marriage of Figaro, L'Incoronazione di Poppea, The Magic Flute, Falstaff*

Role: Director
Location: GSU Concert Hall
Date: Nov. 6, 1994
Sponsor: GSU School of Music

Production: Dialogues of the Carmelites, Poulenc
Role: Director
Location: GSU Concert Hall
Date: May 18 and 20, 1995
Sponsor: GSU School of Music

Production: *Opera Scenes Recital* including scenes from:

* La Fille du Régiment, Marriage of Figaro, The Turn of the Screw, Don Giovanni*

Role: Director
Location: GSU Concert Hall
Date: Nov. 12, 1995
Sponsor: GSU School of Music

Production: Premier performances of *Workshop* by Charles Knox with Libretto by Robert Gay and Elizabeth Addoms, Musical Director, Walter Huff; Conducted by Mark Street, composer and librettists in attendance.
Role: Stage Director and producer
Location: GSU Concert Hall
Date: February 22, 23, 24, 1996
Sponsor: GSU School of Music, Fulton County Arts Council, private donors from Georgia
Production: *Opera Scenes Recital* including scenes from:
- *Le Nozze di Figaro, Susannah, The Seagull, L’Incoronazione di Poppea, Die Fledermaus*
Role: Stage Director
Location: GSU Concert Hall
Date: November 14, 1996
Sponsor: GSU School of Music

Production: *Opera Scenes Recital* including scenes from:
Role: Stage Director
Location: GSU Concert Hall
Date: November 22, 1997
Sponsor: GSU School of Music

Production: *Opera Scenes Recital* including scenes from:
- *Cendrillion, Magic Flute, Cosi fan tutte, Ballad of Baby Doe, Old Maid and the Thief*
Role: Stage Director
Location: GSU Student Lounge
Date: June 2, 1998
Sponsor: GSU School of Music

Production: *Trial by Jury*, Gilbert and Sullivan
Role: Artistic and Stage Director
Location: United States Court of Appeals of the Eleventh Circuit and GSU Concert Hall
Date: November 6, 1998 at 12:30 p.m. and 7:30 p.m. in the Courtroom
November 14, 1998 at 7:30 p.m. in the Concert Hall
Sponsor: GSU School of Music and the United States Court of Appeals

Production: *Opera Scenes Recital*, including scenes from:
- *Cosi fan tutte, Hänsel und Gretel, Le Nozze di Figaro, La Bohème, The Tender Land, The Ballad of Baby Doe*
Role: Artistic and Stage Director
Location: Concert Hall, Georgia State University, Atlanta, Georgia
Date: November 19, 1999
Sponsor: GSU School of Music

Production: *The Tender Land*, by Aaron Copland
Role: Artistic and Stage Director
Location: Rialto Theater, Georgia State University, Atlanta, Georgia
Date: April 28, 29, 2000
Sponsor: GSU School of Music
Production: *Opera Scenes Recital* including scenes from:

*The Old Maid and the Thief, The turn of the Screw, Cavalleria Rusticana, Carmen, The Ballad of Baby Doe, Le Nozze di Figaro, The Crucible*

Role: Artistic and Stage Director  
Location: Concert Hall, Georgia State University, Atlanta, Georgia  
Date: November 18, 2000  
Sponsor: GSU School of Music

Production: *The Crucible*, Robert Ward (in attendance at performances)  
Role: Artistic and Stage Director  
Location: Rialto Theater, Georgia State University School of Music  
Date: April 20-21, 2001  
Sponsor: GSU School of Music

Production: *Opera Scenes Recital* including scenes from:  

*The Merry Wives of Windsor, Giulio Cesare, Cosi fan tutte, Le Nozze di Figaro, Falstaff, Dido and Aeneas*

Role: Artistic and Stage Director  
Location: Concert Hall, Georgia State University School of Music  
Date: November 17, 2001  
Sponsor: GSU School of Music

Jeanne Larsen, author of the book *Bronze Mirror* on which the libretto was based and Mary Granger, the composer's wife, was in attendance.  
Role: Artistic and Stage Director  
Location: Rialto Center for the Performing Arts, Atlanta, GA  
Date: April 19 and 20, 2002  
Sponsor: Georgia State University School of Music

Production: *The Spanish Connection, Opera Scenes Recital*  
The program was based on scenes originally set in Sevill, Spain with the exception of the three act opera in seven minutes for singers and mime, *Brief Candle* by William Mayer.  
The following scenes from *Le nozze di Figaro* were performed: Act III "Count and Susanna duet", "Sextet" and "Sull'aria duet" and Act IV complete. In addition the following scenes from *Carmen* were performed: "Quintet" and "Card Trio".  
Role: Artistic and Stage Director  
Location: Concert Hall, Georgia State University School of Music  
Date: November 16, 2002  
Sponsor: Georgia State University School of Music

Production: *The Merry Wives of Windso*, Nicolai
Role: Artistic and Stage Director
Location: Rialto Center for the Performing Arts, Atlanta, Georgia
Date: April 25-26, 2003
Sponsor: Georgia State University School of Music

Production: *Opera Scenes Recital* including scenes from:
- *Cendrillon, Le nozze di Figaro, Dialogues of the Carmelites, Die Fledermaus, The turn of the Screw*

Role: Artistic/Stage Director
Location: Concert Hall, Georgia State University School of Music
Date: November 15, 2003
Sponsor: Georgia State University School of Music

IX. **Grant Support**

a. Proposals Funded

- Fulton County Arts Council for the 1992 GSU Peter Harrower Summer Opera Workshop - $4000.00
- Fulton County Arts Council for the 1993 GSU Peter Harrower Summer Opera Workshop - $4000.00
- Fulton County Arts Council for the 1994 GSU Peter Harrower Summer Opera Workshop - $3750.00
- Fulton County Arts Council for the 1995 GSU Opera Theater - $3750.00
- Atlanta Music Festival Association in 1994 for the Summer Opera Workshop - $10,000.00
- Atlanta Music Festival Association in 1995 for the Summer Opera Workshop - $10,000.00
- Atlanta Music Festival Association for the 1998 GSU Summer Opera Workshop - $10,000.00
- Goldovsky Foundation for the 1998 GSU Summer Opera Workshop - $1,500.00, designated as the Goldovsky Directing Internship.
- Goldovsky Foundation for the 1999 GSU Summer Opera Workshop – two awards totaling $3,000.00 designated for Goldovsky Directing Internships.
- Atlanta Opera Guild for the 1999 Harrower Summer Opera Workshop, $1,500.00
Atlanta Music Festival Association for the 1999 Harrower Summer Opera Workshop - $10,000.00.

Goldovsky Foundation for the 2000 GSU Harrower Summer Opera Workshop – two awards totaling $3,000.00 designated for Goldovsky Directing Internships.

Atlanta Opera Guild for the 2000 Harrower Summer Opera Workshop - $1,500.00

Atlanta Music Festival Association for the 2000 Harrower Summer Opera Workshop - $10,000.00.

Goldovsky Foundation for the 2001 GSU Harrower Summer Opera Workshop One award of $1,500.00 designated for a Goldovsky Directing Internship.

Atlanta Opera Guild for the 2001 Harrower Summer Opera Workshop, $1,500.00.

Atlanta Music Festival Association for the 2001 Harrower Summer Opera Workshop - $10,000.00.

Goldovsky Foundation for the 2002 GSU Harrower Summer Opera Workshop- One award of $1,500.00 designated for the Goldovsky Directing Internship.

Atlanta Music Festival Association for the 2002 Harrower Summer Opera Workshop - $10,000.00.

Atlanta Opera Guild for the 2002 GSU Harrower Summer Opera Workshop- $2,500.00.

Goldovsky Foundation for production cost of the first in a series of compact disc recordings featuring Boris Goldovsky as commentator during the Metropolitan Opera Intermission Broadcasts – $3,500.00 received December 2002

Goldovsky Foundation for the 2003 Harrower Summer Opera Workshop - Award is 1,500.00 designated for the Goldovsky Directing Internship.

Atlanta Music Festival Association for the 2003 Harrower Summer Opera Workshop - $10,000.00.

Atlanta Opera Guild for the 2003 GSU Harrower Summer Opera Workshop - $2,500.00.

Fulton County Arts Council grant for the 2003 Harrower Summer Opera Workshop - $4,000.00.
Goldovsky Foundation for the 2004 Harrower Summer Opera Workshop - Award is $1,500.00 designated for the Goldovsky Directing Internship.

Atlanta Music Festival Association for the 2004 Harrower Summer Opera Workshop - $10,000.00.

b. Proposals Submitted

Fulton County Arts Council for the 2004 Harrower Summer Opera Workshop - $22,788.00.

X. Dissertations/Theses Directed

Theses Directed:

Student Name: Eric Kuhn, MFA in Musical Theater
Title of thesis: At Last
Date of completion: Summer 1989

Student Name: Tari Kester, MFA in Musical Theater
Title of thesis: At Last
Date of completion: Summer 1989

Recitals Directed:

Graduate Voice Recitals:

Kimberly Rosquist, November 24, 2003
Sarah Keever, December 11, 2003
Gregory Smith, November 3, 2002
Stephanie Wilson, April 27, 2002
Timothy Harper, April 26, 2002
Nichol Jacobs, April 7, 2002
Marlysa Brooks, May 2, 2001
Predrag Gosta, March 26, 2000
Young Ok Kim, September 19, 1999
Deborah Galloway, November 8, 1998
Seung Hee Kim, April 5, 1998
Melissa Brown, May 16, 1997
Karen Herrin, May 11, 1996
Ann McPhail, June 10, 1995
Conrad Ekkens, May 1, 1992
Denise Johnson, November 13, 1989; May 5, 1991
Reggie Smith, Laura White's Graduate recital, 3 duets, Feb. 26, 1988
Jason Hendrix, April 30, 1986; April 30, 1987

Senior Voice Recitals:

Rebecca Lord, June 2, 2002
Kelly Sirmans, December 4, 2001
Charles Hart, October 20, 2001
Sara Keever, August 22, 2001
Beth Alemy, April 1, 2000
Elise McAlpine, May 10, 1996
Janelle McCoy, April 29, 1995
Ron Horn, May 14, 1994
Ann Wyndham Fletcher, April 7, 1991
Shane McElveen, April 26, 1990
Jeff Buchanan, January 23, 1990
Reggie Smith, May 4, 1988
Jay Lusteck, November 22, 1988
Todd Sanders, April 22, 1987
Sallie Brown, April 7, 1986

Junior Recitals:

Andrea Green, March 23, 2001
Rebecca Lord, March 16, 2001
Beth Alemy, May 1, 1999
Charles Hart, November 14, 1999
Elise McAlpine, May 20, 1994
Janelle McCoy, April 19, 1994
Ron Horn, March 4, 1993
Richard Cobb, May 8, 1992
Ann Wyndham Fletcher, March 26, 1990
Jay Lusteck, March 29, 1988
Jeff Buchanan, January 26, 1988
Chris Brown, December 2, 1986

XI. Committee Membership (College/University)

University of Mississippi:

Artist Series Committee, University
Undergraduate Curriculum Committee, Music
Chairman of Undergraduate Curriculum Committee, Music
Georgia State University:

School of Music:

Executive Committee
Tenure and Promotion Committee, Chair 2001-2002
Tenure and Promotion Committee
Concerto Committee
Honors Committee
User's Committee
Ensemble Directors Committee
Scholarship Committee
Chamber Music Committee
Concert Committee
Undergraduate Curriculum Committee
Voice Search Committees, Chair
Development Committee
Search Committees
Academic Affairs Committee
School of Music Self Study Committee
Harrower Summer Opera Workshop Board of Advisors

College of Arts and Sciences:

Executive Committee
School of Music Director’s Review Committee
College Student Activity Fee Committee

University:

University Senate
    sub-committees: Admissions and Standards
    Student Life and Development

XII. Continuing Education Events

Georgia State University:

Executive Director of the Peter Harrower Summer Opera Workshop, 1992

Artistic Director of the Peter Harrower Summer Opera Workshop, 1993-95

Artistic Director of the Harrower Summer Opera Workshop in conjunction with the
Goldovsky Foundation, 1998-present

Arranged to have cast members of *The Phantom of the Opera* during their tour in Atlanta to speak to voice students at Georgia State University during voice lab.

Served as Master Class Clinician for the GSU School of Music Summer Choral Workshop for High School Students and Directors, July 1993

Arranged and produced a series of Master Classes featuring Dr. Richard Alderson, author of *The Complete Handbook of Voice Training* and Chairman of the Voice Department at Northwestern University, October 14 and 16, 1995

Arranged the Recital and Master Classes of Magdelena Falewitz, principal soprano of the Berlin Statsoper in March, 1996

Arranged and produced a series of Master Classes with Dr. Richard Alderson, author of *The Complete Handbook of Voice Training* and head of the Voice Department at Northwestern University, October, 1996

Organized the annual Master Class for Georgia NATS with Elizabeth Mannion as guest clinician, November 8 and 9 1996 at Armstrong State University in Savannah, Georgia.

Organized the annual Summer Master Class for Georgia NATS with Sharon Mabry as guest clinician, July 25, 26, 2997 at University of West Georgia in Carrollton.

Organized the annual Master Class for Georgia NATS with Jack Coldiron as guest clinician, November 7, 8, 1997 at Clayton State University.

Organized and hosted the 1998 Georgia Chapter of NATS student auditions and NATSSA competition at Georgia State University, March 5,6,7, 1998.


Arranged to have thirty tickets available for students in opera and voice to attend the final dress rehearsals of the Atlanta Opera productions on a continuing basis. During the 2001 season the students attended performances of Falstaff and Il Trovatore.

Arranged to have the Atlanta Opera and Georgia State School of Music cosponsor an series of annual master classes featuring the stars of the Atlanta Opera productions. Clinicians and their master class dates were: David Malis who sang the title role in Falstaff on October 1, 2001. Kitt Reuter-Foss, September 23, 2002 and W. Fred Scott, October 28, 2002. 2003 clinicians were Kitt Reuter-Foss, Tonio di Paolo and W. Fred Scott.
Organized a vocal master class with the famous baritone Sherrill Milnes. Sherrill is the most recorded operatic baritone in history. His class was on June 8, 2002.


Organized singers and accompanists for an Italian Aria/Song Evening on November 20, 2002 at the City Grill in downtown Atlanta, GA. Potential patrons for the School of Music attended as a kick-off for the 20th Anniversary Celebration for the Harrower Summer Opera Workshop.

Organized Opera North auditions for their season in the School of Music on February 28, 2002.

Organized Ohio Light Opera auditions for their season in the School of Music in 2002 and 2003.

Coordinated the Master Classes of guest clinician John Wustman – February 6, 7, 8, and 9, 2003 - Selected students from Georgia State and the state of Georgia through competitive audition to perform during three days of master classes. This culminated in select singers performing with John Wustman at the piano in public concert on February 9, 2003.


As president of the Georgia Chapter of NATS organized the state competition in 2002 and 2003 and the co-sponsored Fall master classes with GMTA in 2002 and 2003. Also designed and implemented the first web site for the organization.

Arranged to have Carol Dean, M.D., F.R.C.S.(C) present two lectures in our voice laboratory on Vocal Health and Hygiene during the Fall 2003 semester. Dr. Dean is a specialist in Care of the Human Voice having completed American Institute for Voice and Ear Research at Jefferson Medical College in Philadelphia, PA. Dr. Dean will continue to be a regular guest clinician in the vocal labs and vocal pedagogy classes.

Organized the first annual Operatic Gala Dinner to raise awareness and financial support for the Opera Program at Georgia State University School of Music. The event was held at the City Grill in Atlanta on father’s day, June 15. Approximately 30 singers and three accompanists from the Harrower Summer Opera Workshop performed to a sold out crowd of over 200 patrons.

Organized An Evening of Italian Arias and Song performed by students in the Italian Diction Class at the City Grill in Atlanta on November 21, 2003 Accompanists were Dr.
Peter Marshall and Troy Palmer.

Continued development of the Board of Advisors of the Harrower Summer Opera Workshop with meetings on January 10 and March 14, 2003.

Coordinated with the Fox Theater to have 25 free tickets for students in the voice area for voice related events at the Fox Theater for the academic year 2003-2004.

University of Mississippi:

Arranged and produced the concert, *An Evening with the Bel Canto Singers*. The March 29, 1985 concert featured Bel Canto Award winners from Chicago, Illinois and guest artists.

Arranged the Elizabeth Fischer Master Classes on March 30, 1985 in connection with the Madrigal Symposium at UM.

Arranged to have Dr. Richard Alderson, nationally recognized performer, author, teacher and opera director to present a Voice Recital with Dr. Ann Alderson and a Master Class for voice and opera students. This was scheduled to coincide with the District National Association of Teachers of Singing convention held at UM in the Spring of 1986.

Arranged for Kirke Mechem, composer of *Tartuffe*, to be in attendance on opening night at the University of Mississippi Opera theaters production of his opera. Arranged and scheduled a Meet the Composer session, recital and lecture with Ole Miss faculty, students and the general public in April 1988.

Arranged for the Joseph Evans Master Class with the UM students in connection with the Artist Series event featuring Mr. Evans.
REFERENCE

Dr. Richard Alderson
Northwestern University
The School of Music
Evanston, Illinois
708-491-7537

William Fred Scott, Artistic Director
Atlanta Opera
1800 Peachtree St. NE
Atlanta, Georgia 30309
404-355-3311

Richard Boldrey
Chicago Lyric Opera
7101 Church Street
Morton Grove, Illinois 60053-2044
708-470-1361

Alton Brim, former Artistic Director
Pensacola Opera
6544 Avenida de Galvez
Lavarre, Florida 32566
850-934-8236 H
850-433-6737 O

Dr. Arvid Knutsen
6805 Tennyson Drive
McLean, Virginia
National Endowment of the Arts/Humanities (formerly)
President National Opera Association
202-682-5762 H

Cynthia Linton, Chairman
Voice Department
University of Mississippi
College of Liberal Arts
University, Mississippi 38677
601-232-5442 O
601-234-5167 H

Stephen Dubberly
Musical Director /Conductor
North Texas State University
School of Music
Denton, Texas
423-974-324
StephenDubberly@aol.com

Dr. John Haberlen, Director
School of Music
Georgia State University
PO Box 4097
Atlanta, Georgia 30302-4097
404-651-1328 O
770-642-6359 H

Dr. David Myers, Associate Director
School of Music
Georgia State University
PO Box 4097
Atlanta, GA 30302-4097
404-651-1721 O
770-972-5970 H
Nickitas John Demos

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4100 Gladney Drive
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telephone: 770.493.9529
facsimile: 770.934.1802
cellular phone: 770.597.4449
internet: mndemos@mindspring.com

CURRENT POSITION: Assistant Professor of Composition – Tenure Track; Appointed 1997
Coordinator of Composition Studies, 2001 to present
Artistic Director, neoPhonia New Music Ensemble, 1996 to present

Education

Degrees

• Doctor of Musical Arts in Composition
  - Dissertation: *Three Pieces of Time*
  - Monograph: *The Role Of Sonority In György Ligeti’s Melodien*

• Master of Music in Composition, Minor in Clarinet Performance
  - Thesis: *In The New Moon’s Arms*

• Bachelor of Music in Clarinet Performance

Composition Teachers


• Frederick Fox: (orchestration studies) 1987: Indiana University School of Music.


• Harvey Sollberger: Summer 1986: Indiana University School of Music.

• Roger Hannay: 1981-1985: University of North Carolina at Chapel Hill.
CREATIVE ACTIVITIES

CATALOG OF COMPOSITIONS & PERFORMANCES

ORTHORCHESTRA

• Long Journey Home (2002)
  for solo Irish and solo Bluegrass fiddle players, tin whistle, acoustic guitar/mandolin and orchestra [0-2-0-0 / 2-0-0-0 / perc. / strings]
  - Premiere: Nashville Chamber Orchestra, October 18, 2002 - Franklin, TN
  - Additional performance by the Nashville Chamber Orchestra: October 19, 2002 – Nashville, TN

• New World Sketches (2000) for clarinet, violin., bouzouki1, doumbek2 soloists and string orchestra
  - Premiere: Nashville Chamber Orchestra, March 23, 2001 - Franklin, TN
  - Additional performances by the Nashville Chamber Orchestra:
    - March 24, 2001 - Nashville, TN
    - March 25, 2001 - Dickson, TN
    - March 30, 2001 - Sewanee, TN
    - March 31, 2001 - Paris, TN
    - April 1, 2001 - McMinneville, TN

• epiphanies (1999) [ 2-2-2-2 / 2-2-2-1 / timp., 2 perc. / strings ]
  - Premiere: Atlanta Community Orchestra, April 2, 2000 - Rialto Center for the Performing Arts, Atlanta, GA
  - Additional performance: GSU Symphony Orchestra: November 17, 2002 - Rialto Center for the Performing Arts, Atlanta, GA

• The Little Engine (1992), an interactive piece for children and orchestra
  [ 3-3-3-3 / 4-3-3-1 / timp., 3 perc. / pno. / hp. / strings ]
  - Premiere: Cleveland Orchestra, March 28, 1992 - Severance Hall, Cleveland OH.
  - Additional performances:
    - Philadelphia Orchestra, November 10, 1993
    - Colorado Springs Symphony, April 21, 22 and 24, 1993
    - South Carolina Symphony, February 7, 1995
    - Kansas City Symphony, January 22, 1997
    - Land of Legend Philharmonic, January 18, 1998
    - Wartburg Symphony, December 12, 1998
    - Baton Rouge Symphony, March 14, 1999
    - Nashville Symphony Orchestra, March 11 and March 29, 2000
    - Texas Festival Orchestra, June 20, 2000
    - Savannah Symphony Orchestra, December 17, 2000
    - Orchestra of St. Luke’s, April 21, 2001 - Carnegie Hall, New York City
    - New World Symphony, April 29, 2001
    - Orchestra of St. Luke’s, April 13, 2003 - Carnegie Hall, New York City

• Three Pieces of Time (1991) Doctoral Dissertation. [ 3-3-3-3 / 4-3-3-1 / timp., 3 perc. / pno. / hp. / strings ]

1 Greek string instrument
2 Middle Eastern hand held drum
- In The New Moon's Arms (1988) Masters Thesis. [3-3-3-3 / 4-3-3-1 / timp., 3 perc. / pno. / hp. / strings]
- Mind-Dance (1984) [1-1-1-1 / 2-1-1-0 / timp., 2 perc. / strings]
  - Premiere: UNC New Music Ensemble, April 26, 1984 - Chapel Hill, NC

**LARGE WIND ENSEMBLE / BAND**

- Luckie Street Grooves (2003) for solo Bb Clarinet, solo Electric Guitar and Wind Ensemble
  - Premiere: GSU Symphonic Wind Ensemble, April 16, 2003 - Rialto Center for the Performing Arts, Atlanta, GA
  - Forthcoming: University of Central Oklahoma Symphonic Band, March 3, 2004 – Edmund, OK

- Behind the Blue Sky (2001)
  - Premiere: GSU Symphonic Winds and the Army Ground Forces Band (Ft. McPherson, GA), April 27, 2001 - Rialto Center for the Performing Arts, Atlanta, GA

- TRIBUTE (1996)
  - Premiere: GSU Symphonic Winds, May 31, 1996 - Rialto Center for the Performing Arts, Atlanta, GA
  - Additional performances:
    - GSU Symphonic Winds, June 1, 1996 statue dedication ceremony - Centennial Olympic Park, Atlanta, GA
    - GSU Symphonic Winds, February 12, 1997 - Rialto Center for the Performing Arts, Atlanta, GA

- Three Soundscapes For Wind Ensemble (1992)

**VOCAL**

- Xoros Phonia (1999) for a cappella vocal ensemble (SSATTBB).
  - Premiere: GSU University Singers, April 28, 2002 – GSU Recital Hall, Atlanta, GA

  - Premiere: GSU Symphony Orchestra, GSU University Singers, GSU Choral Society with the Annunciation Greek Orthodox Cathedral Choir, February 12, 1997 - Rialto Center for the Performing Arts, Atlanta, GA

- Somewhere I Have Never Travelled (1990)
  a song cycle in 7 movements for mezzo-soprano, picc./fl., ob., cl./b.cl., hn., 2 perc., pno., hp., vn., vc., and db.
  - Premiere: Students of the Cleveland Institute of Music on November 2, 1990.

- green silence . . . (1986)
  a song cycle in six movements for tenor, soprano, cl./E♭ cl./b.cl., 3 perc., pno./cel., hp., vn. and db.
  - Premiere: Students of the Indiana University School of Music on October 22, 1987 at the IU Recital Hall, Bloomington, IN
INSTRUMENTAL CHAMBER

- **Tonoi V** (2004 – work in progress) for solo organ
  - Forthcoming premiere: Amir Zaheri, July 16, 2004 – New York City

- **Slaves to Passion** (2003)
  for bass clarinet / Eb clarinet, trombone, elec. guitar, synthesizer, elec. bass & drum kit
  - Premiere: Bent Frequency, November 2, 2003 – *Eyedrum Art & Music Gallery*, Atlanta, GA

- **Toys & Hammers** (2003) for solo piano (pianist also performs on a toy piano and small percussion)
  - Premiere: pianist Laura Gordy, October 24, 2003 – *Schwartz Center for the Performing Arts, Emory University*, Atlanta, GA
  - Forthcoming performances: pianist Laura Gordy, April 2, 2004 – Atlanta, GA and May 27, 2004 – Birmingham, AL

- **Tonoi IV** (2002) for solo electric cello (or amplified acoustic cello)
  - Premiere: cellist Craig Hultgren, February 11, 2003 – *GSU Recital Hall*, Atlanta, GA
  - Additional performance: Craig Hultgren, March 3, 2003 – *LeBaron Recital Hall, University of Montevallo*, Montevallo, AL

- **Another Sky To Dwell In** (2002) for two pianos and two percussionists
  - Premiere: GSU and Emory University faculty members, September 10, 2002 – *GSU Recital Hall*, Atlanta, GA

- **Play THAT!** (2002) for solo Clarinet in C and Clarinet Quartet (Cl. in E♭, Cl. in A, Basset Horn and B.Cl.)
  - Premiere: GSU Faculty Member, Leslie Nicholas and the United States Naval Academy Clarinet Quartet, June 8, 2002 – *University of Oklahoma*, Norman, OK
  - Additional performance: Leslie Nicholas, guest artist Lynda Dembowsk (Principal Clarinet, US Naval Academy Band) and the neoPhonia New Music Ensemble, April 4, 2003 – *GSU Recital Hall*, Atlanta, GA

- **Tonoi III** (2001) for solo clarinet
  - Premiere: GSU Faculty Member, Leslie Nicholas, February 15, 2002 – *GSU Recital Hall*, Atlanta, GA

- **Guts n’ Bellows** - Music for Violin and Accordion (2001)

- **Suite for Oboe, Viola and Piano** (2000)
  - Premiere: GSU Faculty and the neoPhonia New Music Ensemble, February 16, 2001 – *GSU Recital Hall*, Atlanta, GA
  - Additional performance: GSU Faculty and the neoPhonia New Music Ensemble, February 17, 2001 – *GSU Recital Hall*, Atlanta, GA

- **Tonoi II** (2000) for solo piano.
  - Premiere: Cary Lewis, Professor of Piano at the *GSU School of Music*, February 16, 2001 – *GSU Recital Hall*, Atlanta, GA
• **Music For A Starless Night** (1999) for woodwind quintet.
  - Premiere: neoPhonia New Music Ensemble, November 11, 1999 - *GSU Recital Hall, Atlanta, GA*
  - Additional performance: neoPhonia New Music Ensemble, February 2, 2001 - *Roland Hayes Concert Hall, University of Tennessee at Chattanooga, TN*

• **Tonoi I** (1999) for solo viola.
  - Premiere: GSU Faculty member and former Principal Violist for the *BBC Philharmonic* Tania Maxwell Clements, November 11, 1999 - *GSU Recital Hall, Atlanta, GA*
  - Additional performances:
    - Tania Maxwell Clements, April 14, 2000 - *GSU Recital Hall, Atlanta, GA*
    - John Madura, November 3, 2000 - Toronto, Ontario
    - Philip Rush, February 2, 2001 - *Florida State University Dohnányi Recital Hall, Tallahassee, FL*
    - Nancy Buck, October 20, 2001 - Toledo Museum of Art, Toledo, OH

• **notes from the Edge of the Millennium** (1998) for flute, clarinet, violoncello, percussion and piano.
  - Premiere: neoPhonia New Music Ensemble, April 20, 1999 - *GSU Recital Hall, Atlanta, GA*
  - Additional performances:
    - Thamyris New Music Ensemble, May 23, 1999 - *Performance Art Studio, Emory University, Atlanta, GA*
    - Thamyris and neoPhonia, May 30, 1999 - *Maclean Auditorium, Agnes Scott College, Atlanta, GA*
    - North/South Consonance, February 20, 2000 - *Christ and St. Stephen’s Church, New York City*
    - University of Florida New Music Ensemble, November 9, 2001 - *Phillips Center for the Performing Arts, Gainesville, FL*
    - Bent Frequency, May 12, 2003 – *Eyedrum Art & Music Gallery, Atlanta, GA*

• **Five Breezy Bagatelles for (trom)Bones** (1997) for trombone trio.
  - Premiere: neoPhonia New Music Ensemble, May 2, 1997 - *GSU Recital Hall, Atlanta, GA*
  - Additional performance: GSU Brass Ensemble, March 19, 2002 - *GSU Recital Hall, Atlanta, GA*

• **Postscript** (1992) for bass clarinet and cello.
  - Premiere: Thamyris New Music Ensemble, February 21, 1998 - *GSU Recital Hall, Atlanta, GA*
  - Additional performance: Ted Gurch - *Atlanta Symphony Orchestra*, bass clarinet and Craig Hultgren - *Birmingham Symphony*, cellist - October 6, 1998 - *GSU Recital Hall, Atlanta, GA*

• **Three Gestures for Solo Cello** (1990)
  - Premiere: Jonathan Tortolano (Cleveland Institute of Music student), November 2, 1990 - Cleveland, OH
  - Additional performances:
    - David Hancock, principal cellist of the Nashville Chamber Orchestra, November 18, 1999 – *Emory University, Atlanta, GA*
    - David Hancock, November 19, 1999 – *Emory University*
    - David Hancock, November 20, 1999 – *Emory University*
    - Erika Duke-Kirkpatrick, faculty member of CalArts and a member of the California EAR Unit, January 29, 2000 - *California Institute of the Arts, Valencia, CA*
    - David Hancock, November 15, 2001 - *GSU Recital Hall, Atlanta, GA*

• **Two Tapestries For Brass Quintet** (1989)
  - Premiere: Students of the Cleveland Institute of Music, November 2, 1990 - Cleveland, OH
  - Additional performances:
    - Rialto Brass Quintet, October 26, 1996 - Atlanta, GA
    - Converse College Faculty Brass Quintet, November 7, 1998 - Valdosta State University, Valdosta, GA
• **Mnimosinon** (1989) for clarinet, off-stage clarinet, violoncello, harp and percussion.
  - Premiere: Students of the Cleveland Institute of Music, November 2, 1990 - Cleveland, OH
  - Additional performance: Atlanta Symphony Orchestra members and GSU Faculty, February 12, 1997 - Rialto Center for the Performing Arts, Atlanta, GA

• **Three Sketches for String Quartet** (1987)
  - Premiere: Students of the Indiana University School of Music, October 22, 1987 - IU Recital Hall, Bloomington, IN

• **Three Hundred Miles Until Dawn** (1987) for solo soprano saxophone, flute, double bass and 2 percussion.
  - Premiere: Students of the Indiana University School of Music, October 22, 1987 - IU Recital Hall, Bloomington, IN

• **Vignettes** (1985), for flute/piccolo, oboe, clarinet/ bass clarinet, bassoon, horn in F, B♭ trumpet/ B♭ piccolo trumpet, 2 percussion, piano, violin and violoncello
  - Premiere: Students of the Indiana University School of Music, October 22, 1987 - IU Recital Hall, Bloomington, IN

• **Sonata For Clarinet and Piano** (1985)
  - Premiere: Students of the University of North Carolina, April 25, 26, 1985 – Chapel Hill, NC

• **Janusong** (1984) for flute duo.
  - Premiere: Students of the University of North Carolina, December 6, 1984 – Chapel Hill, NC
  Additional performances:
  - UNC students, January 29, 1985 – Chapel Hill, NC
  - UNC students, April 25, 1985 – Chapel Hill, NC

• **Four Moments For Violin and Clarinet** (1983)
  - Premiere: Students of the University of North Carolina, March 23, 1983 – Chapel Hill, NC

• **Threnody and Dance** (1983) for B♭ clarinet, violoncello and piano.
  - Premiere: Students of the University of North Carolina on April 28, 1983 – Chapel Hill, NC

**ELECTRONIC**

• **A World Within** (1991) for tape.
  Realized at *The Cleveland Institute of Music Electronic Music Studio* utilizing the Macintosh computer, Opcode D711 ED Patch Editor and Performer (v. 3.6.1) software and using sounds generated by the Yamaha TX816 synthesizers.

  Realized at *The Cleveland Institute of Music Electronic Music Studio* utilizing sounds generated by the Korg DW8000, Prophet-600 and Moog synthesizers. Recorded on a Teac 4-channel deck and mixed down on a Soundcraft Mixing Console.
The following pieces are written in a blended style of traditional Greek folk music and a more commercial World Music or Ethno-Pop style. All works are written for an ensemble consisting of clarinet, bouzouki, mandolin, acoustic guitar, electric guitar, violin, doumbek, bass guitar, drum kit and MIDI controlled electronic sounds.

- **Echoes from Athens** (work in progress) - Written in the syrtaki dance style.
- **Kritiko Niko** (work in progress) - Written in the Cretan syrto dance style.
- **Panegyri** (1999) - Written in the syrto dance style.
- **Crossroads** (1999) - Written in the tsifleteli dance style.
- **Nickitas’ Syrto** (1993) - Written in the syrto dance style.
- **Nickitas’ Tsamiko** (1982) - Written in the tsamiko dance style.
- **Epi Skolis** (1982) - Written in the kalamatiano dance style.

**SIGNIFICANT ARRANGEMENTS**

- **Ti Ipermaho** – (brass ensemble) for the visit of His All-Holiness, Bartholomew, Ecumenical Patriarch of the Orthodox Church to Atlanta on October 30, 1997.


- **Commercial jingle of Coca-Cola** – (wind ensemble) for a ceremony honoring the Coca-Cola Company's gift of $1,000,000 to the Georgia State University School of Music on May 17, 1994.

**COMMISSIONS & GRANTS**

- The Cleveland Orchestra: *The Little Engine* (1992)
- VoiceBox (a professional vocal ensemble based in Cincinnati, OH): *Xoros Phonia* (1999)
- The Atlanta Community Orchestra: *Epiphanies* (1999)
- The Nashville Chamber Orchestra: *New World Sketches* (2000) Commissioned by the NCO with the support of a grant from the Institute of American Music (Eastman School of Music)
- The Georgia State University Symphonic Winds: *Behind the Blue Sky* (2001)
- Craig Hultgren: *Tonoi IV* (2002)
- The Nashville Chamber Orchestra: *Chamber Concerto* (2002)

• Summer Research Grants (Georgia State University): 1999-2003

## Publications

### Print

- **Three Pieces of Time** (1996), MMB Music, Inc., St. Louis, MO
- **The Little Engine** (1992), MMB Music, Inc., St. Louis, MO

### Recordings - Composition

- **Aegean Counterpoint – Chamber Music by Nickitas J. Demos** (release date: Fall 2004). Compositions: Tonoi I, Mnimosinon, Postscript, Tonoi II, Three Gestures for Solo Cello and Suite for Oboe, Viola and Piano. Published by Centaur Records, Inc.


### Recording – Clarinet Performance


### Recordings – Greek Folk Music

- **Panegyri** (work in progress; release date: TBA) Features seven original compositions and six arrangements of Greek folk songs arranged for a mixed ensemble of traditional folk and electronic instruments. Will perform in ensemble and produce recording. To be published by Archadelphia Records (vanity press).

- **Palamakia!** (1996) Thirteen Greek folk songs arranged for a mixed ensemble of traditional folk and electronic instruments. Performed in ensemble and produced recording. Published on Archadelphia Records.

- **Music For A Glendi** (1992) Twenty three Greek folk songs arranged for a mixed ensemble of traditional folk and electronic instruments. Performed in ensemble and produced recording. Published on Archadelphia Records.
Nick Demos & The Greek Islanders (1990)
Eighteen Greek folk songs arranged for a mixed ensemble of traditional folk and electronic instruments. Performed in ensemble and produced recording. Published on Archadelphia Records.

Broadcast Performance

- WABE –FM 90.1 (Atlanta Public Radio/National Public Radio affiliate)
  Another Sky To Dwell In (recorded September 10, 2002) broadcast on Monday, December 2, 2002 at 9:00 PM ET

Reviews & Press Notices

Reviews

- The Atlanta Journal Constitution - Tuesday, November 4, 2003
  A review was written by AJC Classical Music Critic, Pierre Ruhe. The composition reviewed was a performance of Slaves To Passion presented by Bent Frequency and given on November 2, 2003 at Eyedrum Art & Music Gallery, Atlanta, Georgia. Mr. Ruhe writes: “A rowdy departure... ’Slaves To Passion’ got the strongest ovation from the capacity audience.” About the ensemble, Bent Frequency, Mr. Ruhe writes: “…BF gigs are...a model of discipline and comprehensive attitudes about programming, where in-vogue hipster composers rule...BF’s mission: bringing to Atlanta vital contemporary music you can’t find anywhere else...There’s no one in Atlanta like them.”

  A review was written of the inaugural concert given by Bent Frequency, a new music ensemble, by Creative Loafing Classical Music Critic, Mark Gresham. About the ensemble, Mr. Gresham writes: “...a top-notch performance...an enjoyable musical success...” A co-founder, Artistic Board member and performer in the ensemble, I was interviewed and quoted several times in the article.

- The Atlanta Journal Constitution - Wednesday, May 14, 2003
  A review was written by AJC Classical Music Critic, Pierre Ruhe. The composition reviewed was a performance of notes from the Edge of the Millennium presented by Bent Frequency and given on April 4, 2003 at Eyedrum Art & Music Gallery, Atlanta, Georgia. Mr. Ruhe describes the work as: “...lively and attractive...” About the ensemble, Bent Frequency, Mr. Ruhe writes: “…a stunning inaugural concert...the most inspired music group in town...a seamlessly polished chamber ensemble...a suddenly indispensable part of Atlanta’s music scene...”

  In an article written by Robert J. Ambrose (Director of Bands at Georgia State University), the composition, Behind The Blue Sky, was cited as recommended literature for Grade 5 level bands. Dr. Ambrose describes the work as “...compelling...deeply evocative music...well worth exploring...”

- The Atlanta Journal Constitution - Saturday, April 5, 2003
  A review was written by AJC Classical Music Critic, Pierre Ruhe. The composition reviewed was a performance of Play THAT! presented by the neoPhonia New Music Ensemble and given on April 4, 2003 at the GSU Recital Hall. Atlanta, Georgia. Mr. Ruhe writes: “It was a fun piece, exploring the sonorities of the clarinet family, making sounds at once slippery, sweet and velvety rich.”

- The Atlanta Journal Constitution - Thursday, September 12, 2002
  A review was written by AJC Classical Music Critic, Pierre Ruhe. The composition reviewed was the premiere of Another Sky To Dwell In performed by Peggy Benkeser, Stuart Gerber, Laura Gordy and Cary Lewis and given on September 10, 2002 at the GSU Recital Hall. Atlanta, Georgia. The work deals with
the events of September 11, 2001. Mr. Ruhe describes the piece as: “…powerful [and]…intriguing…memorial art.”

- **The Atlanta Journal Constitution** - Monday, February 19, 2001
  A review was written by AJC Classical Music Critic, Pierre Ruhe. The composition reviewed was the premiere of Tonoï II performed by Cary Lewis and given on February 16, 2001 at the GSU Recital Hall, Atlanta, Georgia. Of the work, Mr. Ruhe writes: “…attractive, kinetic and pianistic...a dense, intriguing work.”

- **The New Music Connoisseur** - ISSN 1081-2709, Vol. 8, No. 2 – Summer 2000
  This is a magazine devoted to the contemporary music scene based in New York City. A review was written by Publisher and Editor-In-Chief, Barry L. Cohen. The composition reviewed was a performance of notes from the Edge of the Millennium by the North/South Consonance Ensemble given on February 20, 2000 at Christ & St. Stephens Episcopal Church, New York City. Mr. Cohen describes the music as “…ambitious…sophisticated” and “…a reflection of the current mix of styles and aesthetic postures.”

**PRESS NOTICES**

  A second article, concerning the formation of the contemporary music ensemble Bent Frequency, and previewing the inaugural concert was written by Pierre Ruhe, music critic for the AJC. Listed as a co-founder of the group and quoted in the article. Mr. Ruhe described the founders as “Four talented thirty-something musicians…Bent Frequency plays the spectrum of edgy modern music...”

- **The Atlanta Journal Constitution** – Sunday, April 13, 2003
  A short article, concerning the formation of the contemporary music ensemble Bent Frequency, was included in the paper’s “Classical Music Notes” by Pierre Ruhe, music critic for the AJC. Listed as a co-founder of the group. Work with neoPhonia New Music Ensemble is also noted.

- **The Nashville Scene** – October 17, 2002
  An article, previewing concerts given by the Nashville Chamber Orchestra, was written by classical music critic, Marcel Smith. Among the pieces previewed was the composition, Long Journey Home. The article contained portions of an interview given by myself to the critic as well as a description of the overall scope of the piece. Of the work, Mr. Smith writes “…it is a reclamation of a tradition stretching from earliest history down to now, and in live performance it should affirm the connections between classical and folk musics in fresh and exhilarating ways.”

- **The Orthodox Observer** – ISSN 0731-2547, Volume 67, No. 1186 – January 2002
  This is a monthly newspaper with a national distribution published by the Greek Orthodox Archdiocese of America. This issue contains an article concerning the premiere of New World Sketches by the Nashville Chamber Orchestra.

- **YI** - June 17, 2001
  This New York based newspaper is the largest Greek language paper published in the United States. Appearing in the “ E ” section, the article is a full two page spread devoted to discussing personal compositional output within the framework of Greek-American artists keeping their heritage alive in the Diaspora.

- **The AHEPAN** – Spring 2001
  This is a monthly publication distributed nationally by the American Hellenic Education Progressive Association (AHEPA). This issue contains an article concerning the premiere of New World Sketches by the Nashville Chamber Orchestra.
This issue contains an article of the premiere of New World Sketches (including a photo of my leading an education program at Inman Middle School). This issue also contains a second article briefly outlining personal career and background, current position at Georgia State University and previews the orchestral work, New World Sketches.

The Atlanta Journal-Constitution – Friday, May 28, 1999
An article was written by AJC Classical Music critic, Judith Green previewing the Decatur New Music Festival. The article notes a performance of my work, notes from the Edge of the Millennium.

The Atlanta Journal-Constitution – Wednesday, February 12, 1997
An article was written by AJC Classical Music critic, Derrick Henry previewing a concert in honor of my father, John N. Demos. I am quoted in the article and three of my compositions, featured on the concert, are noted.

The Atlanta Journal-Constitution – Sunday, June 2, 1996
An article written by AJC staff writer, Michelle Hiskey reviewed the dedication of the TRIBUTE statue in honor of the 1996 Olympiad. I am mentioned as the conductor and composer of music written for the event.

The Atlanta Journal-Constitution – Saturday, June 1, 1996
An article written by AJC Visual Arts critic, Catherine Fox previews the dedication of the TRIBUTE statue in honor of the 1996 Olympiad. I am mentioned as arranging music for the event.

Awards

- ASCAPPLUS award by the Standard Awards Panel of the American Society of Composers, Authors and Publishers (ASCAP) – 2003
- 2003 Hultgren Solo Cello Works Biennial – Citation for Quality, June 2003
- AUROS Group for New Music 2002-2003 Composers Competition – Honorable Mention, November 2002
- ASCAPPLUS award by the Standard Awards Panel of the American Society of Composers, Authors and Publishers (ASCAP) – 2002
- Craig and Janet Swan Composition Prize – Finalist, May 2002
- ASCAPPLUS award by the Standard Awards Panel of the American Society of Composers, Authors and Publishers (ASCAP) – 2001
- American Composers Forum – Composer in the Schools Residency, Fulton County Schools, Atlanta, GA – Finalist, June, 2000
• International Clarinet Association Composition Competition – Finalist and Honorable Mention, April 2000

• ASCAP$PLUS award by the Standard Awards Panel of the American Society of Composers, Authors and Publishers (ASCAP) – 2000

• 1999 Hultgren Solo Cello Works Biennial – Citation for Quality, June 1999

• ASCAP$PLUS award by the Standard Awards Panel of the American Society of Composers, Authors and Publishers (ASCAP) – 1999

• AUROS Group for New Music 1998-99 Composers Competition – Honorable Mention, October 1998

• 1996 ASCAP/Rudolf Nissim Composition Competition – Honorable Mention, October 1996

• Award by the Standard Awards Panel of the American Society of Composers, Authors and Publishers (ASCAP) – 1993

• Selected to represent the Indiana University School of Music Composition Department at the 1987 Midwest Composers Symposium.

• North Carolina Music Teachers Association Composition Contest – First and Second Place Awards, 1984

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**JURIED PRESENTATIONS**

**CONFERENCES**

**National:**


• *Tonoi I* - 43rd National Meeting of the College Music Society – Toronto, Ontario, November 2-5, 2000

• *Three Breezy Bagatelles for (trom)Bones.* - 34th National Meeting of the Society of Composers, Inc. – New York City, April 22-25, 1999

• Invited panelist, *The Composer As Performer* - 33rd National Meeting of the Society of Composers, Inc. – Bloomington, IN, April 14-18, 1998

• *Two Tapestries for Brass Quintet.* - 39th National Meeting of the College Music Society – Atlanta, GA, October 24-27, 1996

**Regional:**


Invited panelist, Collaborative Community Mindsets: Performance, Composition and Music Education Majors Working Together in Schools – Music Education Leadership Institute (MELI) – Atlanta, GA, June 19, 2003

MELI provides professional recognition and development for teacher-leaders in music. The institute was founded by the Center for Educational Partnerships at Georgia State University, in cooperation with the Atlanta, Cobb, DeKalb, Fulton and Gwinnett school systems. The Institute meets three times annually on the Georgia State Campus.

notes from the Edge of the Millennium. - Region IV Meeting of the Society of Composers, Inc. – Gainesville, FL, November 8-10, 2001

Three Gestures for Solo 'Cello - Region VII Meeting of the Society of Composers, Inc. – Valencia, CA, January 28-30, 2000

Two Tapestries for Brass Quintet. - Region IV Meeting of the Society of Composers, Inc. – Valdosta, GA, November 6-7, 1998

Postscript - Region IV Meeting of the Society of Composers, Inc. – Atlanta, GA, February 20-21, 1998
(Selected for performance by Thamyris New Music Ensemble)

FESTIVALS / SYMPOSIA

International:

• The Little Engine - The International Festival – Institute at Round Top – Round Top, TX, June 20, 2000

National:

• Play That! - 27th Annual Clarinet Symposium – University of Oklahoma, Norman, OK, June 6-9, 2002

• Tonoi I - 22nd Annual New Music & Art Festival – Bowling Green State University, Bowling Green, OH, October 18-20, 2001.

• Tonoi I - Tenth Biennial Festival of New Music – Florida State University, Tallahassee, FL, February 1-3, 2001

Regional:

• Music For A Starless Night - Contemporary Music Symposium – University of Tennessee, Chattanooga, TN, February 2, 2001

• notes from the Edge of the Millennium – 1999 DeKalb Arts Festival – Atlanta, GA, May 30, 1999

INVITED LECTURES

• Atlanta Symphony Orchestra Symphony Celebration: A Musical Open House – Woodruff Arts Center, Atlanta, GA. Topic: Composer’s Company - How A Composer Writes Music. This presentation was given twice during the Symphony Celebration. Also gave a presentation on Finale Music Notation Software. (October 18, 2003)

• Kennesaw State University, Marietta, GA. Topic: Greek Folk Music Idioms in Clarinet Performance at master classes sponsored by the Atlanta Clarinet Association. Also performed a recital of Greek Folk music (November 3, 2001).
• Atlanta Symphony Orchestra. Pre-concert lecture given in Symphony Hall, Woodruff Arts Center, Atlanta, GA. Discussed following pieces: Orchestra Variations on a Theme of Paganini, Op. 26 by Boris Blacher, Concerto No. 1 in G Minor for Violin and Orchestra by Max Bruch and Le Sacre du Printemps by Igor Stravinsky (February 15, 2001).

• University of Tennessee – Chattanooga (February 2, 2001). Discussed personal compositional style and aesthetic. Discussed following compositions: Three Gestures For ’Cello, Postscript and Three Pieces of Time.

• Atlanta Symphony Orchestra. Pre-concert lecture given in Symphony Hall, Woodruff Arts Center, Atlanta, GA. Discussed following pieces: Exodus by Erkki-Sven Tüür, Poème for Violin and Orchestra by Ernest Chaussen, Tzigane, Rapsodie de Concert by Maurice Ravel and Symphony No. 6 in B Minor, Op. 53 by Dimitri Shostakovich (September 28, 2000).

• Converse College School of Music (October 29, 1998). Discussed personal compositional style and aesthetic. Discussed following compositions: Two Tapestries for Brass Quintet, Postscript and Three Pieces of Time.

• College Conservatory of Music (CCM) (October 23, 1998). Discussed following compositions: Mnimosinon, Postscript and Three Pieces of Time.

• College of Business Administration (CBA) at the University of Cincinnati (October 23, 1998). Discussed the role of the World Wide Web as a means of marketing for the artist.


## TEACHING EXPERIENCE

• 1997 to present: Assistant Professor (tenure track) - Georgia State University School of Music
• 1995-97: Visiting Assistant Professor - Georgia State University School of Music
• 1994-95: Director, Orchestral Program - Chattahoochee High School, Alpharetta, GA
• 1993-95: Adjunct Instructor - Georgia State University School of Music

## COURSES TAUGHT (Georgia State University)

### Graduate Courses

• Composition lessons - APCP 600-800 / APCP 6000-8000
• Composition Seminar – MUS 6210
• Instrumentation & Orchestration - MUS 611 / 6110 (redesigned course in 2001)
• Orchestration II - MUS 612 / 6120
• Orchestration & Instrumentation – MUS 6110
• Arranging for Band - MUS 613 / 6130
• 20th Century Counterpoint - MUS 658 / 6580
• 20th Century Music Analysis - MUS 814
• Aural Skills - MUS 606
• Introduction to Microcomputer Applications in Music - MUS 696 / MUS 6730
• Computer Applications in Music – MUS 6730 (redesigned course in 2001)
• Finale I: A Beginner’s Guide - Summer workshop for graduate students and music educators in computer music notation ( MUS 689F / 6890).
• Finale II: Beyond The Basics - Summer workshop for graduate students and music educators in computer music notation ( MUS 689G / 6890).
Undergraduate Courses

- Composition lessons - APCP 100-400 / APCP 1000-4000
- Clarinet lessons – APCL 3000
- Composition Lab - MUS 115
- Music Class Composition I - MUS 171
- Music Class Composition III - MUS 173
- Music Class Composition IV - MUS 174
- Orchestration I - MUS 411 / 4110
- Orchestration II - MUS 412 / 4120
- Orchestration & Instrumentation – MUS 4110
- Composition Seminar – MUS 4210
- Arranging for Band - MUS 413 / 4130
- 20th Century Music Analysis - MUS 440
- 20th Century Counterpoint - MUS 458 / 4580
- Foundations of Music - MUS 143 / 1430
- Aural Skills I - MUS 155
- Aural Skills III - MUS 254
- Introduction to Microcomputer Applications in Music - MUS 496 / MUS 3730
- Computer Applications in Music – MUS 4730 (redesigned course in 2001)
- Woodwind Ensemble Lab - MUS 105 / MUS 3130
- Music Appreciation - MUS 193/393 / MUS 1930/3930

EDUCATIONAL PROGRAMS

- Co-wrote: Composer’s Company; a 50 minute interactive Educational Program presenting the world of composition to a non-musical artist. The program begins with defining what a composer is, then describes the “language” of the composer: music. After presenting the different elements of music, the program explains how composers “put it all together” to create a lasting work. The topic is approached from both the perspectives of jazz and concert music. (October, 2003)

- Commissioned by the Nashville Chamber Orchestra to create a 45 minute Educational Program presenting the use of Folk Music in Classical Music. Wrote the narrative and arranged 4 Traditional Greek Folk Songs for clarinet, bouzouki, doumbek and string quartet. Also arranged a chamber version of Promised Land (the third movement of New World Sketches) for the same ensemble. The program demonstrated Classical Chamber Music, Traditional Tennessee Folk Music, Traditional Greek Folk Music and Dance and Contemporary Music in an interactive presentation. From March12 through April 2, 2001 this program received a total of 23 performances in the following cities in Tennessee: Paris, Nashville, Dickson and McMinneville. Supported by a grant from the Institute of American Music (Eastman School of Music). (March, 2000)

SERVICE

PROFESSION


- Work with the Society of Composers, Inc. (SCI)
  - Elected to National Council of SCI. Served as Co-Chair, Region IV (1998-2002)
  - Hosted the Region IV SCI Conference on February 20-21, 1998 at the GSU School of Music.
Received 155 submissions from 88 composers representing 22 states. 30 pieces were performed on 5 concerts. Also developed and presented “The Composer As Entrepreneur: 21st Century Realities”, a panel discussion featuring composers and performers from around the southeastern United States.

- Served as an adjudicator for SCI/ASCAP student composer competition (2001)
- Served as an adjudicator for SCI/ASCAP student composer competition (1999)
- Served as an adjudicator for SCI/ASCAP student composer competition (1998)

**Adjudications (outside of SCI)**

- Georgia Music Teachers Association Composition Competition (2003)
- **Jerome Foundation’s** Composer Commissioning Program sponsored by the American Composers Forum (Minneapolis, MN – 2000) One of three adjudicators selected nationwide by the ACF.
- Music Teachers National Association (MTNA) composition contest (elementary - college levels) 1999

**GEORGIA STATE UNIVERSITY**

**University**

- University Senate, 2001 - present.
  - Admissions and Standards committee and sub-committees.

**College of Arts & Sciences**

- **Committees**
  - Center for Hellenic Studies (2000 – present)
  - Ad Hoc Speaker Selection Committee (2002-2003)
  - Composed incidental music for a film promoting the College’s Center for Hellenic Studies (September, 2001)
  - Accompanied Associate Dean David Blumenfeld to San Francisco, California and participated in a presentation to the Pan-Icarian Brotherhood. This presentation was made to garner funding for an endowed chair in the Center. (September, 2000)
  - Attended a luncheon with the Minister of Foreign Affairs of Greece, the Dean and Associate Dean of the College. Briefed members of the Greek Press on the College’s Center for Hellenic Studies. (2000)
  - **Awards Committee** (2001-2002)
  - **By-Laws Committee** (2002 - to present)
  - **Student Activity Fund Allocation Committee** (2003)

**School of Music**

Total amount of funds raised for the School of Music (including grant writing and scholarship fundraising as detailed below): **$365,780.00**

- Co-author of a grant in the amount of $141,780.00 for funding of two digital audio recording studios from University Technology Fees (2003).
- Co-author of a grant in the amount of $90,000.00 for additional funding of the CAI Lab/ Media Center from University Technology Fees (2001 – Technology Committee).
- Co-author of a grant in the amount of $123,000.00 for funding of the CAI Lab/ Media Center from University Technology Fees (2000 – Technology Committee).
- Served as Artistic Director for the John Demos Memorial Concert given on February 12, 1997 which raised $11,000.00 for a woodwind scholarship.

- Founder and Artistic Director of neoPhonia New Music Ensemble. Group created in 1996.
Nickitas John Demos

- Coordinator of Composition Studies (2001 to present).
  - Authored a complete undergraduate and graduate composition course curriculum revision (2000-01). Work included creation of Composition Seminar (MUS 4210/6210), significant revision of the course Instrumentation & Orchestration (MUS 4110/6110), and creation of comprehensive handbooks for undergraduates and graduates outlining admission procedures, curriculum and graduation requirements.
  - Founded and serve as faculty advisor for GSU Student Chapter of SCI (Society of Composers, Inc.)


- 1996-99, Director of the annual New Music Festival at GSU. Co-organizer for the 1994 and 1995 New Music Festivals at GSU. Developed a composition workshop for student participants and served as a workshop leader - April 16, 1994 and May 6, 1995.

- School of Music Committees:
  - Various Graduate Comprehensive Examination Committees and Undergraduate Performance Juries (1993 to present)
  - Executive Committee (1996-1997) - elected
  - Technology Committee. (1996 to present; chair of committee 2002-2004; 1997-98.)
  - Recruitment Committee (2002-2003)
  - Piano Search Committee (February - May 1998)
  - Ad hoc committee responsible for designing a new Media Center for the School of Music (2001-02)
  - Theory Search Committee (January – April 2001)
  - Woodwind Search Committee (November 2000 - July 2001) - chair
  - Woodwind Search Committee (May 2002) - chair
  - Theory Search Committee (November 2002 – April 2003) - chair
  - Woodwind Search Committee (May 2003) chair
  - Percussion Search Committee (August – December, 2003)
  - Orchestra Director Search Committee (November 2003 – April 2004)

OTHER MUSICAL EXPERIENCE

CONDUCTING

- 1996 to present: conductor of neoPhonia New Music Ensemble (GSU)
- Guest conductor, GSU Symphonic Wind Ensemble – April 16, 2003
- Guest conductor, GSU Symphony Orchestra – November 17, 2002
- 1996 to 2001: conducted and coached various woodwind chamber ensembles (GSU)
- Guest conductor, Atlanta Community Orchestra - April 2, 2000
- Guest conductor, GSU Wind Symphony - February 12, 1997
- Guest conductor, GSU Wind Symphony - June 1, 1996
- Guest conductor, GSU Wind Symphony - May 31, 1996
- Director of Advanced and Intermediate Orchestras, Chattahoochee High School, Alpharetta, GA (1994-95)
- Guest conductor, Atlanta Community Orchestra - December 12, 1993
CLARINET PERFORMANCE

- Performer with Bent Frequency (www.bentfrequency.com), a professional new music ensemble, on following dates:
  - May 12, 2003 – Eyedrum Music & Art Gallery, Atlanta, GA.
  - October 18, 2003 – Rich Auditorium, Woodruff Arts Center, Atlanta, GA.
- Guest performer with Thamyris New Music Ensemble on April 2, 2003 – Spivey Hall, Georgia.
- Soloist with the Nashville Chamber Orchestra on March 23-25, March 30-31 and April 1, 2001
- 1993 - present: Various large and chamber ensembles at the Georgia State University School of Music
- 1982 to present: The Greek Islanders ethnic music ensemble. This group has performed at concert venues, festivals and private events in 11 states and over 40 cities (www.greekislanders.com)

PROFESSIONAL AFFILIATIONS

- American Composers Forum
- American Foundation for Hellenic Studies – Academic Advisor
- American Music Center
- American Society of Composers, Authors and Publishers (ASCAP)
- College Music Society (CMS)
- International Clarinet Association
- Georgia Music Educators Association (GMEA)
- Music Educators National Conference (MENC)
- Phi Mu Alpha professional music fraternity - active 1982-1985; Vice-President of Alpha Rho Chapter (1985)
- Pi Kappa Lambda
- Society of Composers, Inc. (SCI) – Member, National Council and Co-Chair of Region IV (1998-2002)

PERSONAL INFORMATION

- Born: December 1, 1962 in Boulder, CO
- Married: January 12, 1991 to Maria Elaine Spell of Charleston, SC
- Two children: John Nikitas Demos, born on August 9, 1995; Eleni Maria Demos, born on May 15, 1998

Most recent update: January 16, 2004
CURRICULUM VITAE 2004

Biographical Information

David Frackenpohl    SSN 062 48 4156
Current Position: Instructor of Jazz Studies
Rank: Academic Professional

Education

<table>
<thead>
<tr>
<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
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<tr>
<td>University of North Texas</td>
<td>Master of Music/85</td>
<td>Music Theory</td>
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<tr>
<td>University of North Texas</td>
<td>Bachelor of Music/83</td>
<td>Jazz Studies</td>
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Awards and Honors

Fields of Interest and Specialization
Jazz Guitar Performance
Jazz Guitar Pedagogy
Composition/Arranging for Guitar

Prior Positions Held
Instructor of Jazz Guitar, Jazz Guitar Ensemble
1991 – Current  Interlochen Arts Camp, Michigan

Instructor of Guitar, Music Theory, Jazz Improvisation
Director of Jazz Guitar Ensemble

Instructor of Guitar, Class Guitar, Jazz Improvisation, Theory Aural Skills
Director of Jazz Guitar Ensemble

Instructor of Guitar, Director of Jazz Guitar Ensemble

Instructor of Guitar, Jazz Improvisation, Jazz Styles
Director of the Jazz Guitar Ensemble, Small Ensemble Coach

Instructor of Guitar, Jazz Improvisation, Director of Jazz Guitar Ensemble
1988-1990 Onondaga Community College Syracuse, New York
David Frackenpohl          CV page 2

Professional Associations: Positions/Activities
2000-2004 Atlanta Federation of Musicians Union Member
November 2003 Mel Bay Guitar Clinician Corey Christiansen for GSU Students

Performances
January 2003 - Georgia Music Educators Association Conference
February 2003 – GSU Faculty Jazztet with Bill Cunliff
May 2003 - Atlanta Jazz Festival, Rick Bell Quintet
May 2003 - Gainesville Arts Council Jazz Series with Del Baroni
May 2003 – Rialto Center for the Arts Series with Tommy Tune
June 2003 – Petoskey, Michigan with Irish Tenor, Ronan Tynan
July 2003 – Shanty Creek, Michigan with Singer, Claudia Schmidt
July 2003 – Suttons Bay Jazz Festival, Interlochen Guitar Ensemble Director
September 2003 – Tuskegee University with Jazz Flutist, Gaylen Abdurrazzaq
October 2003 – GSU Faculty Recital
December 2003 - Spivey Hall, Big Band Christmas with William Noll

Publications
2001 Jazz Guitar, Original Composition, Mel Bay Publication
2002 Jazz Standards for Guitar I, Three Arrangements, Mel Bay/Warner Brothers

Submitted for Publication
2003 Six Original Jazz Guitar Ensemble Compositions/Arrangements, Mel Bay
2003 Jazz Standards for Guitar II, Three Arrangements, Mel Bay/Warner Brothers
2004 Jazz Book Recordings for Mel Bay Publications

Professional Presentations
2001-2002 Two articles published in Mel Bay’s Teaching Guitar Quarterly Magazine
2002 Web Site Article featured at Mel Bays Guitar Sessions www.melbay.com

Professional Development
2001-2004 Georgia Music Educators Association Conferences

Grant Support

Dissertations/Theses: Directed Studies and Research Projects

Committee Membership College/University

Continuing Education Events
EDUCATION

Degree Work

Doctor of Education (Music Education).
Principal Faculty: Harold Abeles, Lori Custodero, Celia Genishi,
Maxine Greene,
Lenore Pogonowski, Graeme Sullivan, Harold Williams
Dissertation: “Rehearsal Discourse of Choral Conductors:
Meeting the Needs of Young
Adolescents.” Dissertation Abstracts International, 64
(05), 1574A.
(UMI No. 3031248)

Master of Music, with distinction (Music Education, Conducting concentration).
Principal Faculty: Frank Abrahams, Allen Crowell, Joseph
Flummerfelt
Additional coursework with Eric Erickson, Joan Gregoryk,
Margaret Hillis,
Helen Kemp, Donald Moses, Doreen Rao, Barbara Tagg

Bachelor of Music, Summa cum laude (Music Education, Piano principal).
Principal Faculty: Frauke Haasemann, Frances Poe

Additional Credits Earned
Princeton University. Princeton, NJ.
Faculty: Frank Ordiway (European Literature)
University of North Carolina. Chapel Hill, NC.
Faculty: Melvin D. Levine (Neurodevelopmental Variation)
The Hartt School, University of Hartford. Hartford, CT.
Faculty: Leon Thurman, John Cooksey (Vocal Development)
The College of St. Catherine. Minneapolis, MN.
Faculty: Axel Theimer, Patricia Feit (Choral Conducting)
Grove City College. Grove City, PA.
Faculty: Douglas Browne (Music Education and Conducting)

TEACHING AND CONDUCTING

Assistant Professor of Choral Music Education (tenure-track). Georgia State University, Atlanta, GA. 2003 - present.
- Supervision of undergraduate and graduate student teachers
- Advisor of collegiate MENC and ACDA chapters
- Founder & conductor of middle school honor choir
- Appointed member of university’s Data Management Committee and the Advisory Board of the school of music’s Center for Educational Partnerships in Music
- Courses Taught: general music in secondary schools, choral methods, introduction to music education, graduate independent study (repertoire for middle school choral ensembles).

- Conductor of choral ensembles, coordinator of vocal music faculty, advisor of collegiate MENC chapter, founder of Salisbury Symphony Chorus, pianist and conductor for several large events including September 11th commemorative performance of Mozart *Requiem* and performance of Beethoven *Choral Fantasy*. Courses Taught: secondary music education (with integrated reading methods); choral methods; class voice; singer’s diction; music appreciation; applied voice

- “Young Audiences of New Jersey: Arts for Learning Summer Conference.” Administration, academic, and teaching responsibility for coursework led by numerous instructors, including Elliot W. Eisner, Ellen Winner, Grant Wiggins, Jacques D’Amboise, Lori Custodero, and P. Elizabeth Pate.


Faculty (Arts Integration). Ridgewood Institute for Professional Development, Farleigh Dickinson University. 1999.

K-12 Teaching and Administration Positions


Choral Conducting Positions


PUBLICATIONS

Editorial Committee


Book


Book Chapters/Sections (Peer-Reviewed)


Guest Editor – Journal


Peer-Reviewed Journals


Invited Reviews


Beethoven’s Ninth: A Political History (Buch)


2003-04 Reviews (in press) Directing the Choral Music Program (Phillips)

Choral Conducting: Philosophy and Practice (Durrant)

2002-03 Completed Reviews: Choral Music: A Research and Information Guide (Sharp, Floyd); August 2003

Sound Advice (Bartle); August 2003

In Their Own Words: Canadian Choral Conductors (Jonas);

March 2003


Newspaper Interviews (national circulation)


**Journal Articles**


GRANTS AND FOUNDATION SUPPORT

“Instructional Discourse in Choral Rehearsals: The Experience of Adolescents.” Scholarship of Teaching and Learning grant awarded by the Faculty Learning Community at Georgia State University. Awarded November 2003.

“Creative Beginnings.” Professional Development Residency in Early Childhood Arts Education. 36 weeks in 18 centers throughout Newark and Trenton. Spring 2002. The Prudential Foundation (Newark); The Trenton Board of Education.

PRESENTATIONS

National Conferences


Divisional and Regional Conferences (all sessions refereed)


(accepted) Clinician, Moderator and/or Pianist for all middle school-related interest sessions. Southwestern Division of the American Choral Directors Association. Little Rock, AR. March 11, 2004.


State Conference Presentations (all sessions refereed)


PROFESSIONAL ACTIVITY

Appointments


Program Committee & Chair of the Sub-Committee for Artist Professional Development. Young Audiences of Atlanta. 2003 – present.


Chair, Middle School Repertoire and Standards Committee. NJ-American Choral Directors Association. 1991 – 1999.


**Professional Affiliations** (current as of December, 2003)

American Choral Directors Association
American Educational Research Association
Association for Supervision and Curriculum Development
Chorus America
College Music Society
The MayDay Group
MENC – The National Association for Music Education, Research Member
National Art Educators Association
National Association for the Education of Young Children
National Middle School Association
Phi Delta Kappa
The VoiceCare Network
**Professional Service**


**Teacher Workshops**

(scheduled) “Integrating Sight-Reading into the Choral Rehearsal” District In-Service for Choral Music Educators. Atlanta Public Schools, Atlanta, GA. January 24, 2004.


“Aligning Your Arts Curriculum with the Arts Assessment.” Logan Township Schools, NJ. May 19, 2000.


“Memory – How the Brain Remembers.” Patrick McGaheran School, Clinton Township, NJ. November 6, 1996.

PROFESSIONAL MUSICAL ACTIVITY

Major Conducting Performances


Selected Choral Conducting Repertoire

(children’s, adolescent, and church repertoire omitted)

Bach, J.S. Uns ist ein Kind geboren (chorus and orchestra)
Bass, Feast of Carols (chorus and orchestra)
Beethoven, Choral Fantasy
Faure, Pavane
Faure, Requiem
Mendelssohn, Christus (excerpts)
Mendelssohn, Elijah (choruses)
Mozart, Requiem
Orff, Carmina Burana
Parker, Kentucky Psalms (chorus and strings)
Pinkham, Christmas Cantata
Puccini, “Gloria” from Messe di Gloria
Ray, Gospel Magnificat
Rheinberger, The Star of Bethlehem (chorus and orchestra)
Rutter, Magnificat
Rutter, Requiem (chorus and orchestra)
Rutter, When Icicles Hang (chorus and orchestra)
Schubert, Mass in G
Shaw, Many Moods of Christmas (chorus and orchestra)
Susa, *Christmas Garland* (chorus and orchestra)
Thompson, *The Testament of Freedom*
Vaughan Williams, *Fantasia on Christmas Carols* (chorus and orchestra)
Vaughan Williams, *Serenade to Music* (voices and orchestra)
Vivaldi, *Gloria in D Major* (chorus and orchestra)
…and thousands of individual sacred and secular choral works

**Major Choral Performances** (as Tenor II)

Bernstein, *Chichester Psalms*, (Dutoit, conductor)
Orff, *Carmina Burana* (Dutoit)
Verdi, *Requiem* (Harler)

Durufle, *Requiem*
Faure, *Requiem*

Gewandhaus Orchestra of Leipzig
Brahms, *German Requiem* (Masur)

New Jersey Symphony Orchestra
Orff, *Carmina Burana* (Spano)

New York Philharmonic
Bach, J.S., *St. Matthew Passion* (Masur)
Bernstein, *Chichester Psalms* (Bernstein)
Britten, *War Requiem* (Rostropovich)
Mahler, *Symphony 2* (Bernstein) – Grammy Winner, Phillips

Philadelphia Orchestra (Muti)
Beethoven, *Symphony 9* - Recording, Angel/EMI
Berlioz, *Romeo and Juliet* – Recording, Angel/EMI
Bruckner, *Te Deum*
Orff, *Carmina Burana* (Macal)
Verdi, *Four Sacred Songs*
Verdi, *Rigoletto*
Wagner, *Flying Dutchman*

Vienna Philharmonic
Beethoven, *Symphony 9* (Abbado)

Westminster Summer Festival Chorus. Eric Erickson, Conductor.
Bach, J.S., *Magnificat*

**Commissioned Choral Works**

Allaway, Ben. (1997). “All Ye Lands, Sing Alleluia!” For the Rockaway Reformed Church, Whitehouse Station, NJ.
Santa Barbara Music Press.

**Choral Festivals Organized**


**Piano Performance**


Musical Theatre Productions. Repertoire includes:
- Camelot, Cinderella, The Fantasticks, Fiddler on the Roof, Forty-Second Street,


**HONORS AND AWARDS**


**PHYSICAL FITNESS AND COMPETITIVE BODYBUILDING**

National Rankings (2001):


**Current Certifications:**
- American Red Cross.
Stuart W. Gerber, DMA
703 Durant Pl., Apt. #1
Atlanta, GA 30308
H: 404.217.0495
swgerber@gsu.edu
Curriculum Vita, Spring 2004

Education

Aug. 2003  **Doctor of Musical Arts** in Percussion Performance, University of Cincinnati College-Conservatory of Music, August 2003
Thesis topic: *Karlheinz Stockhausen’s Solo Percussion Music: A Comprehensive Study*
Cognate area: Music Theory

Sept. 1998  **Master of Music** in Percussion Performance, University of Cincinnati College-Conservatory of Music

May 1996  **Bachelor of Music** in Percussion Performance, Oberlin College Conservatory of Music

Additional Studies

1999-2000  Ergängzungstudiengang für Neue Musik (Post-Graduate Study in New Music) the Hochschule für Musik und Theater, Hannover, Germany

1991-1993  Undergraduate Studies in Percussion Performance, University of Wisconsin-Milwaukee (no degree earned)

University-Level Teaching Experience

2003-present  **Assistant Professor of Music/Percussion Area Coordinator**
Georgia State University School of Music, Atlanta GA

2001-2003  **Visiting Lecturer in Percussion/ Percussion Area Coordinator**
Georgia State University School of Music, Atlanta, GA

Duties: Coordinate percussion area.
  Teach applied lessons: all percussion instruments
  Director of the Percussion Ensemble, course numbers: MUS 3140/7140
  Lecturer for Percussion Techniques: MUS 3260/7550
  Recruit and advise percussion students

Additional classes/activities:
  Basic Improvisation MUS3010
  Understanding Great Music MUA 1930/3930
  Faculty advisor for FIPSE (The Fund for Post Secondary Education) performer-as-educator seminar, 2001-2002.
Professional Performing Experience

Orchestral
2002-present Atlanta Symphony Orchestra, Substitute Percussionist
1997-2001 The Kentucky Symphony
  Timpanist and Principal Percussionist
  Section Percussionist
1996-2000 The Cincinnati Philharmonia Orchestra, Timpanist
1998-2001 The Columbus Pro Musica Orchestra, Substitute
1997-2001 The Columbus Symphony, Substitute, IN
1996 The Winston-Salem Symphony Orchestra “Music at Sunset” series, NC
1996 The Piedmont Opera, NC, co-Principal
1995 The North Carolina School of the Arts Festival Orchestra
1991 The Concord Chamber Orchestra, Milwaukee

Chamber Music
2003-present Bent Frequency New Music Ensemble, principal percussionist
Oct. 2003 SO Percussion Group, guest performer
Oct. 2002 A Little Now Music, Brevard College, NC
Oct. 2002 Festival Internacional Cervantino, Guanajuato, Mexico
Oct. 2002 neoPhonia Contemporary Music Series, Atlanta
Jun. 2002 Summer Institute of Contemporary Piano/Percussion Pedagogy (SICPP), New England Conservatory of Music, Boston
Jun. 2002 Groundwave New Music Series, New York City
Jun. 2002 Music02, Cincinnati
Nov. 2001 Percussive Arts Society International Convention (PASIC)
Feb. 2001 The Visiting Composers’ Series “Focus on Germany,” Cincinnati
Aug. 2000 Participation in, and a top-prize winner at, the annual Stockhausen-Kurse in Kürten, Germany
1999-2000 Guest performer with the Percussion Group Cincinnati
1999-2000 The Performance and Time Arts series in Cincinnati
Jun. 2000 Music00 new music festival, Cincinnati
1999-2000 Converging Currents Composers’ Workshop, Cincinnati
Nov. 1999 The Mexican Contemporary Music Festival, Cincinnati
Aug. 1999 The Grandin Festival, Cincinnati
Jul. 1999 Participation in the annual Stockhausen-Kurse in Kürten, Germany
Jun. 1999 Music99, Cincinnati
Apr. 1999 Contemporary Dance Theater’s Regional Choreographers’ Showcase, Cincinnati
Oct. 1998 The Contemporary Arts Center’s Contemporary Fridays series, with the COBRA Ensemble of Cincinnati
Aug. 1998 The Grandin Festival, Cincinnati
Jun. 1998 Music98, Cincinnati
1998-1999  Tierkreis Percussion Trio with performances in Cincinnati, Chicago, Milwaukee, and Lisbon, Portugal for the World Expo
Jan. 1998  World Premiere of John Luther Adams’ *Strange and Sacred Noise* with the Percussion Group Cincinnati
1998-2001  The Newport Ragtime Band, KY
1997-2001  Visiting Composers’ Series, CCM
Aug. 1997  The Grandin Festival
Jun. 1997  Music97, Cincinnati
Nov. 1996  Eighth Blackbird
1992  The Music From Almost Yesterday Ensemble, Milwaukee
1992-1993  Encounters 20/21, contemporary music festival, Milwaukee

**Solo Performances**

Oct. 2003  Solo performance of Darius Milhaud’s *Percussion Concerto* with the Symphonic Wind Ensemble, Georgia State University, Dr. Robert Ambrose conductor
Sep. 2003  Solo faculty recital at Georgia State University, Atlanta
May 2003  Solo Performance of Ricardo Zohn-Muldoon’s *Candelabra III*, with *La Camerata de las Américas*, Mexico City, José Luis Castillo conductor
Apr. 2002  neoPhonia music series at Georgia State University, Atlanta
Apr. 2002  Solo faculty recital at Georgia State University, Atlanta
Jan. 2000  Solo recital, Cincinnati
Nov. 1999  The Percussive Arts Society International Convention (PASIC), Columbus, OH
Oct. 1999  The Mexican Contemporary Music Festival, Cincinnati
Jul. 1999  Stockhausen-Kurse in Kürten, Germany
Apr. 1999  Solo recital, Cincinnati
Feb. 1999  The Performance and Time Art series
Jun. 1997  Solo recital, Cincinnati
Apr. 1996  Solo recital, Oberlin
Apr. 1995  Solo recital, Oberlin
Apr. 1993  Solo performance of Ivana Loudouva’s *Magic Concerto* with the University of Wisconsin-Milwaukee Wind Ensemble, Thomas Dvorak conductor

**Music Festivals**

May 2003  Foro Internacional de Música Nueva “Manuel Enríquez” (Manuel Enriquez International Contemporary Forum), Mexico City
Feb. 2003  Contemporary Music Symposium, Univ. of Tennessee-Chattanooga
Nov. 2002  A Little Now Music, Brevard College, North Carolina
Oct. 2002  Festival Internacional Cervantino XXX Aniversario (Cervantino International Festival, 30th Anniversary), Guanajuato, Mexico,
Sep. 2002  The 12th Sydney Spring Festival of New Music, Australia
Aug. 2002  The Newcastle Keyboard Festival, Newcastle NSW, Australia  
Jul. 2001  Stockhausen-Kurse, Interpretation courses and seminar, Kürten, Germany  
Jun. 2001  SICPP (The Summer Institute of Contemporary Piano Performance), The New 
           England Conservatory of Music, Boston 
Jun. 2001  Music01 contemporary music festival, Cincinnati  
Jun. 2000  Music00 contemporary music festival, Cincinnati 
Nov. 1999  The Mexican Contemporary Music Festival, Cincinnati  
Aug. 1999  The Grandin Festival, Cincinnati  
Jun. 1999  Music99 contemporary music festival, Cincinnati  
Aug. 1998  The Grandin Festival, Cincinnati  
Jun. 1998  Music98 contemporary music festival, Cincinnati  
Aug. 1997  The Grandin Festival, Cincinnati  
Jun. 1997  Music97 contemporary music festival Cincinnati  
Jul. 1995  Les Rencontres Festival International Theodore GOUVY, France 
Jul. 1995  Festival en Beaujolais, France  
Jul. 1995  Et in Terra Pax festival, Austria  
May 1992-3  Encounters 20/21, contemporary music festival, Milwaukee  
Jun. 1992  Summerfest, Milwaukee  

Recording Experience 
2003  Groundwave Records (release forthcoming)  
1998  Mode Records (release forthcoming)  
1998  Vienna Modern Masters, The Orpheus Oracle VMM 3046  
1993  Albany Records, Epifania AR TROY511  

New Music Ensembles 
2003-present  Bent Frequency contemporary music ensemble, co-artistic director, Atlanta  
1999-present  ENSEMBLE SIRIUS Piano/Percussion duo, founding member  
2000  ACME New Music Ensemble, founding member, Cincinnati  
1998-2000  Tierkreis Percussion Ensemble, founding member, Cincinnati  
1998-1999  COBRA Ensemble-Cincinnati, founding member  
1995  Mighty Little, avant-garde rock group, founding member, Oberlin, OH  
1995  Eighth Blackbird, guest performer  

Awards/Grants 
2001-2002  US-Mexico Fund for Culture commissioning award  
2001  “Best Performance” 12th Sydney Spring Festival of New Music, Australia 
2001  Arts International Fund for US artists abroad  
2000  Stockhausen-Kurse Interpretation Competition, 2d. prize  
2000-2001  Presser Publishing Continuing Graduate Study Award  
2000  University of Cincinnati Global Studies Initiative travel grant  
1993  “Instrumentalist of the Year, Percussion” from the Wisconsin Area Music 
       Industry (W.A.M.I.)
Additional Performing Experience

1999-2000  Accompanist for the Cincinnati Ballet
1999-2000  Principal percussionist for the Cincinnati Men’s Chorus
2000      Percussionist with the Columbus Men’s Chorus
1996-1999  Accompanist for the University of Cincinnati, Dance Department

Professional Affiliations

2003-present  The College Music Society (CMS)
2001-present  Georgia Music Educators Association (GMEA)
2001-present  The National Association for Music Education (MENC)
1996-present  The Percussive Arts Society (PAS)
1996      Phi Kappa Lambda, national musical honors fraternity
1991      National Honors Society

Principal Teachers

1996-2001  Allen Otte, Professor of Percussion, University of Cincinnati College-Conservatory of Music
1997-2000  James Culley, Professor of Percussion, University of Cincinnati, College-Conservatory of Music
1999-2001  Andreas Boettger, Professor of Percussion, Hochschule für Musik und Theater, Hannover, Germany
1993-1996  Michael Rosen, Professor of Percussion, Oberlin College, Oberlin, OH

Additional Teachers

1998-1999  Russell Burge, Assistant Professor of Percussion, University of Cincinnati, College-Conservatory of Music
2000      Eugene Espino, Timpanist of the Cincinnati Symphony
1991-1993  Pavel Burda, Professor of Percussion, University of Wisconsin-Milwaukee,
1989-1990  Tele Lesbines, former Timpanist of the Milwaukee Symphony

Additional Teaching Experience

Graduate Teaching Assistantships

2000-2001  University of Cincinnati College-Conservatory of Music, Division of Musicology, and Theory
  Duties: Lecturer for the second-year music history cycle, Classical, Romantic, and Twentieth-Century music 16-HILT-212
  Responsible for preparing each day’s lecture
  Writing and grading all quizzes, exams and writing assignments
1997-1999 University of Cincinnati College-Conservatory of Music, Performance Division: Duties: Percussion methods and pedagogy classes for sophomore music education majors, course number: 16-MUED-274
   Percussion lessons for music minors and non-major students

**Studio Percussion Lessons (Private)**
1998-2001 University of Cincinnati College-Conservatory of Music Preparatory Department,
1999-2001 Kate Young Music Makers, Cincinnati, OH
1996 The North Carolina School of the Arts, Summer Session
   Counselor and assistant percussion instructor
1994-1995 Percussion Instructor for the Willard Public Schools (K-12), Willard, OH

**Percussion Pedagogy Classes**
1995 Percussion Methods at the Oberlin Conservatory with Prof. Michael Rosen
1991 Percussion Pedagogy at the University of Wisconsin-Milwaukee with Professor Pavel Burda

**Outreach Programs**
2001 The Cincinnati Symphony Orchestra’s outreach program, *Peanut Butter and Jam*,
1999-2001 “The History of Music through Percussion” interactive lecture/demonstration for grade school and middle school students sponsored by the “Musicians’ House Calls” program of the Northern Kentucky Symphony, 1999-2001

**Music Theory**
1995-1996 Theory tutor—Oberlin Conservatory

**Related Academic Experience**

**World Music**
World Music performance experience in:
2003 Javanese Gamelan Ensemble at Emory University (presently)
1997-2000 The CCM Steel Band
1997-2001 The Mbira Ensemble at CCM
2000 The Andean Music Ensemble at CCM
1998 The Kalimba Ensemble at CCM
1995 Javanese Gamelan Ensemble at Oberlin
1995 The Mandinka (West African) Ensemble at Oberlin

Academic classes in:
1996 African Music
1995 Music of the Americas
1994 East Asian music

**Electronic Music**
1997-1998 Studied Electronic Music at CCM
Eurhythmics
1996-1997  Studied Rhythm and Eurhythmics with Allen Otte at CCM
1996  Studied Eurhythmics with Herbert Henke at the Oberlin Conservatory

Composers Collaborated With

Karlheinz Stockhausen
Steve Reich
Frederic Rzewski
George Crumb
Mario Lavista
John Luther Adams
Ricardo Zohn-Muldoon
Juan Trigos
Gerhard Samuel
Randy Coleman
Andrew Imbrie
John Downey
Leonard Salzedo

Conductors Performed Under

Robert Spano
Donald Runnicles
Jose Luis Castillo
Alexander Mickelthwate
Erich Kunzel
Larry Rachleff
Hugh Wolff
Louis Lane
Gerhard Samuel
Michael Christie
I. Biographical Information:

Name:    Thomas S. Gibson
Address: 3481 Hollow Stream Trail
          Powder Springs, GA 30127
          Ph: 770-943-4208
          Email: tom@trombonelessons.com
SSN:      198-48-8194
Current Position:    Brass Department Coordinator, Georgia State University

II. Education:

2002: DMA: The Catholic University of America: Trombone, Orchestral Performance

1993: MMA: University of Northern Colorado: Trombone Performance


III. Awards and Honors:

a. Meritorious Achievement Medal, United States Navy
b. Pistol (9mm) Marksman Medal, United States Navy
c. National Defense Medal, United States Navy
d. Good Conduct Award, United States Navy
e. 2 Letters of Commendation, US Department of Defense
f. Twice selected featured soloist for US Navy Band National Tour (at time, most junior member to ever do so)
g. Selected Principal trombonist with NABBA (North American Brass Band Association) All-star band along with members of the Boston Symphony, New York Philharmonic, and United States Marine Band

IV. Fields of Interest and Specialization:

a. Trombone/ Euphonium Performance
b. Brass Pedagogy
c. Ensemble Conducting
d. Website Design (webmaster for 3 websites)
e. Computers: Musical Applications and Web-based Pedagogy

V. Prior Positions Held:

a. 1993-1999, United States Navy Band, Washington DC, trombonist
b. 1991-93, Greeley Philharmonic (CO), 2nd trombone
c. 1994-2000, New Columbia Swing Orchestra, lead trombone
d. 1994-2000, New York City Lights Orchestra, lead trombone
e. 1998-99, Washington Chamber Orchestra, 2nd trombone
f. 1998-2000, Mary Washington College, Professor of Low Brass
g. 1998-2000, George Washington University, Professor of Trombone
h. 1998-99, The Catholic University of America, adjunct instructor of Low Brass Pedagogy, Chamber Music Coach

VI. **Professional Associations: Positions/Activities:**
a. American Federation of Musicians
b. International Trombone Association
c. Georgia Music Educators Association
d. Georgia Jazz Educators Association
e. Music Educators National Conference
f. Performing Artist/Representative for Conn Trombones
g. Atlanta Pops Orchestra, principal trombone
h. Georgia Brass Band, principal trombone
i. Atlanta Tuba Patrol, founder, musical director
j. Piedmont Trombone Society, founder, musical director

VII. **Publications:**


f. I host an immensely popular website: www.trombonelessons.com
   More than one million people have visited the site, which I maintain and produce myself. Many of my articles and pedagogical resources are available for download there. This site has established a powerful presence on the Web and has established for me an international reputation as a teacher/performer of the highest degree.

VIII. **Professional Presentations:**

2000-present (prior to that, US Navy Band musician)

As a freelance musician, I perform an average of 3 times per week throughout the Southeast US. I am the first-call sub for the following orchestras/ensembles and have presented more than 200 performances with them since 2000 and continue to do so, as my schedule allows:

- Atlanta Symphony Orchestra
- ASO Brass Quintet
- Alabama Symphony
- Atlanta Pops (2 solo appearances)
Charlotte Symphony (NC)
Columbus (GA) Symphony
Augusta Symphony
Gwinnett Philharmonic
Greenville Symphony (SC)

Full time trombonist/euphonium with the following professional ensembles:

Georgia Brass Band, (8 solo performances)
Piedmont Trombone Society, (15 solo appearances)
Atlanta Tuba Patrol, Euphonium, (8 solo appearances)
Bent Frequency

In addition to the above regular engagements:

Performances:
October 20, 2000: solo recital at Jacksonville State University (AL), tenor
and alto trombone
November 5, 2000: performance with Atlanta Brass
November 5, 2000: perf. with Moments Notice Big Band
November 8, 2000: perf. with Neons
Nov. 11, 2000: perf. with Neons
Nov. 12, 2000: perf. with Emory Brass
Dec. 6, 2000: perf. with Ivy Street Brass Quintet
Jan. 7, 2001: perf. with Moments Notice Big Band
Feb. 4, 2001: perf. with Moments Notice Big Band
March 4, 2001: perf. with Moments Notice Big Band
March 10, 2001: perf. with Neons
March 22, 2001: conduct GSU Brass Ensemble in concert
March 24, 2001: solo perf., Northside United Methodist
April 10, 2001: solo recital, Catholic University (DC)
May 6, 2001: perf. with Moments Notice Big Band
May 8, 2001: perf. with Peachtree Christian Church Choir
May 12, 2001: brass quintet at Southern Polytechnical Institute
May 13, 2001: perf. with MYSO, World Congress Center
June 3, 2001: perf. with Moments Notice Big Band
July 21, 2001: perf. with Neons
August 5, 2001: perf. with Atlanta Music Academy Orchestra
August 5, 2001: perf. with Moments Notice Big Band
August 18, 2001: perf. with Neons
August 19, 2001: perf. with Neons
Sep. 9, 2001: perf. with Moments Notice Big Band
Sep. 16, 2001: perf. with Neons
Sep. 29, 2001: perf. with Michael Moore quartet
Oct. 7, 2001: perf. with Moments Notice Big Band
Oct. 21, 2001: perf. Atlanta Music Academy Orch., Clayton Co. Arts Center
Oct. 31, 2001: solo recital, Catholic University (DC)
Nov. 3, 2001: perf. with Neons
Nov. 18-19, 2001: hosted Thomas Bacon and Scott Hartman for GSU Brassfest
Dec. 1, 2001: quintet at New Birth Cathedral
Dec. 1, 2001: perf. with Cobb Symphony, principal trombone
Dec. 8, 2001: perf. with Neons
Dec. 9, 2001: perf. with Ivy Street Brass
Dec. 15, 2001: perf. with William Noll, Spivey Hall
Dec. 16, 2001: perf. with William Noll, Spivey Hall
Jan. 6, 2002: perf. with Neons
Jan. 6, 2002: perf. with Moments Notice Big Band
Jan. 20, 2002: perf. with Moments Notice Big Band
Jan. 25, 2002: perf. with GA Jazz Faculty Big Band, Savannah, GA
Feb. 3, 2002: perf. with Neons, Gwinnett Cultural Arts Center
Feb. 18, 2002: perf. with Neons, Ritz Carlton
Feb. 21, 2002: perf. Stravinsky Octet, Mercer University
Feb. 23, 2002: perf. with Ellington Tribute Band, St. Phillips Cathedral
March 3, 2002: perf. with Moments Notice Big Band
March 12, 2002: solo recital, Washington DC
March 17, 2002: GBB, solo perf., Roswell Cultural Arts Center
March 22, 2002: solo recital, tenor/alto trombones, Alabama State University
April 7, 2002: perf. with Moments Notice Big Band
April 21, 2002: recital, GBB quartet, Conyers, GA
April 22-23, 2002: recording session, Cartoon Network
April 27, 2002: perf. with Tempest, Gainesville, GA
May 3, 2002: perf. Radio Tribute Big Band, Macon, GA
May 5, 2002: perf. with Moments Notice Big Band
May 16, 2002: recording session, Turner Television
May 26, 2002: recital, ATP, Jacksonville State University
May 27, 2002: solo perf. with Moments Notice Big Band @Atlanta Jazz Festival
June 2, 2002: perf. with Moments Notice Big Band
June 4, 2002: recording session, “Church’s Chicken commercial”, Doppler Studios, Atlanta, GA
June 29, 2002: trombone quartet recital, Washington DC
July 6, 2002: perf. with Cool Springs Brass Quintet, Clifton, VA
July 26, 2002: perf. with Temptations, Four Tops, Chastain
Aug. 10, 2002: perf. with Natalie Cole, Chastain
Sep. 15, 2002: perf. with Neons
Sep. 20, 2002: perf. with Olivia Newton-John, Chastain
Sep. 28, 2002: perf. with Iranian Pop singer, Sasha, Atlanta, GA
Oct. 17, 2002: perf. with Benny Goodman Band
Nov. 9, 2002: perf. with ASO dedication of new organ at Peachtree United Methodist Church
Nov. 24-25, 2002: hosted Demondrae Thurman and Kevin Lyons for GSU BrassFest
Dec. 8, 2002: perf. euphonium with Cobb Wind Symphony
Dec. 13, 2002: perf. euphonium TubaChristmas, World Congress Center
Dec. 14, 2002: perf. with Neons
Jan. 12, 2003: perf. euphonium with Cobb Wind Symphony
Jan. 25, 2003: solo perf. with GA Jazz Faculty Big Band, Savannah, GA
Feb. 8, 2003: GSU Brass Dept. and Alston-Bird host New York Philharmonic Brass Players at reception
Feb. 25, 2003: guest soloist with Augusta State Univ. Jazz Band
March 11, 2003: joint recital with John Marcellus, GSU
March 26, 2003: conduct GSU Brass Ensemble in concert
April 16, 2003: solo perf., Rimsky-Korsakov Concerto, GSU Wind Ensemble
April 17, 2003: perf. with Carrolton Wind Symphony
May 10, 2003: quintet perf., Clayton State University
May 12, 2003: perf. with Bent Frequency at EyeDrum
May 17, 2003: perf. with Sadler Big Bad Band
June 14, 2003: GBB Chamber Brass, British Consulate Residence
July 12, 2003: perf. with quintet, Korean Community Presbyterian August 29-30, 2003: 2 performances with Wayne Newton, Peachtree City Amphitheater
Sep. 12-13, 2003: 2 performances with Micky Dolenz of The Monkees, Peachtree City Amphitheater
Sep. 15, 2003: recital with Piedmont Trombone Society, GSU
Oct. 4-7, 2003: 3 solo performances on Tenor Tuba for Holst “The Planets” with Greenville Symphony
Oct. 13, 2003: solo performance with Georgia Brass Band, Perimeter College
Oct. 19, 2003: recital, First Baptist Church of Greenville, SC

**Masterclasses/Adjudications:**
Jan. 2003-present: Monthly masterclasses for Cooper Middle School, GA
Dec. 8-9, 2000: Clinician, GA All-State Jazz Weekend, Valdosta State University
April 21, 2001: adjudicator, scholarship auditions AF of M
Dec. 8-9, 2003: Clinician, GA All-State Jazz Weekend, Columbus State University
Jan. 11-12, 2002: masterclass Lost Mountain Middle School
Feb. 2, 2002: masterclass, Atlanta Music Academy
March 21-23, 2002: Artist in Residence, Alabama State University
July 29-Aug. 1, 2002: masterclass/coaching for Low Brass, Kennesaw Mtn. HS
Oct. 12, 2002: coach AYSO trombones, Woodruff Center
Dec. 14-15, 2002: Clinician, GA All-State Jazz Weekend, Georgia State University
Jan. 11, 2003: masterclass, Lost Mountain MS
Feb. 7, 2003: masterclass, Cruise MS
Feb. 11, 2003: masterclass, McIntosh HS
Feb. 18, 2003: masterclass, McIntosh HS
March 28-30, 2003: Artist in Residence, trombone and euphonium Mars Hill College (NC)
April 24, 2003: masterclass, South Cobb HS

IX. Grant Support
   a. $5000 received for GSU Brass Department from Loridans Foundation
   b. $2500 (alto trombone for use in GSU trombone studio from Yamaha Corp. and Carere Music)
   c. $9000 (3 trombones/6 slides to be used in GSU trombone studio from Conn Musical Instruments)

X. Dissertations/Theses: Directed Studies and Research Projects
   a. CD-ROM: “A Daily Routine for the Orchestral Trombonist” :Doctoral Research Project for Catholic University of America

XI. Committee Membership (College/University)
   a. Recruitment Committee, GSU School of Music
   b. Technology Committee, GSU School of Music
   c. Coordinator, Brass Department, GSU School of Music
   d. Faculty Handbook committee, GSU School of Music
   e. Discussion Panel, research forum, GSU Information and Technology
   f. Steering committee, Georgia Association of Jazz Educators

XII. Continuing Education Events:
   a. Navy Leadership Training, 1999
   b. WebCT course, GSU, 2002
VITA

I. Biographical Information

Name: OLIVER N. GREENE, JR.
1236 Anchor Terrace
Atlanta, Georgia 30311
(404) 758-4790
ongreene@aol.com

Current Position: Assistant Professor of Music
Georgia State University
Atlanta, Georgia
(Subject Areas: World Music, Music History, Music Humanities)

II. Education

<table>
<thead>
<tr>
<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Florida State University</td>
<td>Ph.D./’99</td>
<td>Musicology (Emphasis Ethnomusicology)</td>
</tr>
<tr>
<td>Southern Methodist University</td>
<td>M.S.M./’86</td>
<td>Sacred Music (Conducting)</td>
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<td>Southern Methodist University</td>
<td>M.M./’86</td>
<td>Vocal Performance</td>
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<tr>
<td>University of Cincinnati (Conservatory</td>
<td>B.M./’82</td>
<td>Vocal Performance</td>
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<tr>
<td>of Music)</td>
<td></td>
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</tr>
</tbody>
</table>

Title of Dissertation: “Aura Buni, Amūrū Nuni,” “I am for You, You are for Me:” Reinforcing Garifuna Cultural Values through Music and Ancestor Spirit Possession.” The Garinagu (commonly known as the Garifuna) are people of African and Amerindian descent who live along the Caribbean coast of Central America from Belize south to Nicaragua.

II. Awards and Honors

Nominated for the M.L. King, Jr. Torch of Peach Award, for a member of the faculty who has demonstrated leadership and service to the promotion of racial harmony (November 2004).

Georgia State University, School of Music Summer Research Grant for $2,090. Fieldwork on the Dugu and Wanaragua rituals of the Garifuna in Honduras and individual Spanish language study. La Ceiba, Honduras (July 23 – August 19, 2003).

taping of annual Wanaragua ritual, and participation in Garifuna candidature application process for UNESCO grant.)

Presser Award in Music, Grant for Dissertation Fieldwork in Belize. (May - August 1996)

U.S. Student Fulbright Grant, Recommended by the Institute of International Education. Nominees to Belize denied funds due to U.S. Congressional budget cuts. (1996)


III. Fields of Interest and Specialist

Music of the Garinagu (Garifuna) of Belize
Contemporary and Traditional Music of the West Africa
African Derived Musics in the Caribbean and Circum-Caribbean
Folk and Art Form Genres of African-American Vocal Music

IV. Study and Artist Training (Nonwestern)


V. Positions Held

Assistant Professor of Music

Georgia State University
Atlanta, Georgia
(Spring 2001 – present)

Assistant Professor of Music

Morris Brown College
Atlanta, Georgia
(Fall 1997 - Spring 2000)
Instructor of Music  
Course: Introduction to World Music  
Clayton College and State University  
Morrow, Georgia  
(Fall 1998 - Spring 1999)

Teaching Assistant in Ethnomusicology  
Courses: Minority Musics in North America (Spring 1993 and Fall 1994)  
World Music Cultures (Fall 1994)  
Florida State University  
Tallahassee, Florida

VI. New Course Development  
PERS 2001 Comparative Music Cultures (Carnival in Trinidad & Brazil), Summer 2001  
PERS 2001 Comparative Music Cultures (Ethno-Pop Music: Perspectives in Popular World Music), Fall 2003

VII. Professional Associations:  
International Council of Traditional Music (2000 to present)  
Center for Black Music Research – (1999 to present)  
Society for Ethnomusicology – (1997 to present)  

VIII. a. Publications and Editing  


b. Editing


IX. Professional Presentations (Performances Included)

a. International Meetings


b. National Meetings


c. Regional Meetings


d. Other Meetings, Conferences, and Presentations.


Pre-Concert lecture-demonstration and commentator of program events at Festival of African and Caribbean Music. (Concert in honor of retiring GSU percussion instructor, Jack Bell), Atlanta, Georgia, April 2001.


“Garifuna Identity and Interart in the Jonkonnu Ritual (Wanaragua) of Belize,” a multimedia presentation for faculty and students at Chicago State University, Chicago, Illinois, October 2000.


e. Performances (Operas, Oratorios, Concerts, and Recitals)


_The Herndons: The Opera_ by Dr. Sharon J. Willis. Premiere of complete opera. The role of Mr. Faison. Americolor Opera Company, First Congregational Church, Atlanta, Georgia. April 2002.

_The Herndons: The Opera_ by Dr. Sharon J. Willis. Premiere of Act I. The role of Mr. Faison. Americolor Opera Company, LaGrange College, LaGrange, Georgia. September 2001.


La Mélomanie: A Passion for Music compiled and arranged by Wayne Hemly and D. Scott Wright. Performed arias and in ensembles from opera and musical theater for a French delegation for the rededication of the statue of Lafayette, founder of LaGrange, Georgia by members of LaGrange Opera Theatre and LaGrange College Department of Music, LaGrange, Georgia. February 2001.


Amandla Arts Trio (Soprano, baritone, and piano trio devoted to the performance, preservation, and education of African-derived music and selected works of Western European musical traditions.) A new rooster member of Young Audiences of Atlanta.
   (1) Atlanta Fulton County Library, Atlanta, Georgia, November 2003.
   (2) Young Audiences of Atlanta Fundraiser, Rialto Center for the Performing Arts, Atlanta Georgia, Oct. 2003.
   (3) Fairburn United Methodist Church, Fayetteville, Georgia, April 2003.
   (4) St. Julian’s Episcopal Church, Douglasville, Georgia, May 2003.
   (5) Lindley Middle School, Cobb County, Georgia, April 2003.

Ensemble Jubalaté (Vocal Quartet devoted to the preservation of the Negro Spiritual and African-derived vocal music in the diaspora).
   (4) Mini concert for the National Association for Hospital Human Resources, Hilton Hotel, Atlanta, Georgia, July 2002.
(5) Guest Artists at “Festival Jubilee” (choral festival), Morris Brown College, Atlanta, Georgia, October 2000.

(6) Alpha Phi Alpha Fraternity Summer Musicale, LaGrange, Ga. (June, 1999).

(7) Chiesa SS. Fabiano e Venancio, Rome; The Pantheon, Rome; 4a Ressegna Corale (Choral Festival), Civitavecchia. (Concerts in Italy, June 1999).


_Don Giovanni_ by W. A. Mozart. Soloist, act II sextet (the role of Leporello). Atlanta University Centerwide Orchestra. Clark Atlanta University. Atlanta, Georgia. May 1998


_Messiah_. LaGrange Symphony Orchestra, LaGrange, Georgia, December 1990.

Vocal Recital. Morris Brown College, Atlanta, Georgia, November 1990.

Vocal Recital. University Heights Methodist Church, Atlanta, Georgia, June 1990.

Concert of Arias. Van Nir Chamber Orchestra, Chicago, Illinois, March 1990

Vocal Recital. LaGrange College, LaGrange, Georgia, February 1990.
Georgia Southern College, Statesboro, Georgia, February 1990.


*Verba Christi* (by Samuel Akpabot) Central United Methodist Church, Atlanta, Georgia, 1989.


*Requiem* (by Fauré) St. Luke's Episcopal Church, Atlanta, Georgia, April 1987.


f. Program and Workshop Performances


X. Performance Companies and Ensembles Engaged in Performances.


XI. Additional Research Projects, Seminars, etc.:


XII. Grant Support (Proposals Funded)

Writing Across the Curriculum Program Grant for 2003-2004 academic year for the new course PERS 2001 Comparative Music Cultures: (Ethno-Pop Music: Perspectives in Popular World Music), a writing intensive course.

Writing Across the Curriculum Program Grant for 2002-2003 academic year for the course MUS 4820/6820 World Music (Writing Intensive Course).


XIII. Coordinating Conferences and Events

“Celebrating a World of Rhythm and Dance: The Music of South India, Native North America, and Nigeria.” Sponsored by the School of Music and the Office of Diversity Education Programs, and African-American Student Services and Programs at Georgia State University. Rialto Center for the Performing Arts. April 2003.

“Celebrating a World of Rhythm and Dance: The Music of West Africa, Turkey, Latin America, and Japan,” Sponsored by the School of Music and the Office of Diversity Education Programs, Georgia State University. Rialto Center for the Performing Arts. March 2002.

“Dr. Martin Luther King, Jr. Memorial Concert”, LaGrange Symphony Orchestra. LaGrange, Georgia, January 2001.


“Dr. Martin Luther King, Jr. Memorial Concert”, LaGrange Symphony Orchestra. LaGrange, Georgia, January 2000.

XIV. School of Music, University, and Community Work.


Television interview for “Caribbean Report” (live 30 minute show) on Cable Channel 24 to promote annual Garifuna Settlement Day Program, November 2002.

African Drumming Workshop for Grade 7 Music Technology and Composition Class to enhance Bernstein unit. Lindley Middle School. Mableton, Georgia. May 2002.

Three live radio interviews at WRFG 89.3 (Community Radio) to promote “Celebrating a World of Music and Dance: The Music of West Africa, Latin America, Japan, and Turkey,” an annual world music event sponsored by the School of Music and Diversity Education Programs at Georgia State University, March 2002.


XV. University Committees

Concert Committee (2003 – present)
Percussion Search Committee (2001-2002)
Contract Renewal Advisory Committee (2001-2002)
Music Education Search Committee I (Spring 2001)

XVI. Language Study

French (2 years)
German (1 year)
Italian (1.5 years)
Spanish (1.5 years)

XVII. International and Non-domestic Travel

Honduras 2003
Bermuda 2002
Canada 2000, 1996
Italy 1999, 1990
Guatemala 2000, 1996
US Virgin Island 1994, 2002
Switzerland 1990
Mexico 1976
CURRICULUM VITAE

STEVEN ANDREW HARPER

School of Music
Georgia State University
P.O. Box 4097
Atlanta, GA 30302
(404) 651-1731
mussah@langate.gsu.edu

1024 Oak Chase Drive Apt. I
Tucker, GA 30084
(770) 496-5840

Current Position
Assistant Professor of Music, Georgia State University

Previous Position
Assistant Professor of Music, Angelo State University (tenured)

Education
Doctor of Philosophy, Music Theory
The University of Texas at Austin (Austin, TX), May 1994
Dissertation: “Minimal Interval Content Descriptions”

Master of Music, Music Theory
Northwestern University (Evanston, IL), June 1989
Thesis: “Inversional Equivalence and the Pitch-Class Set”

Bachelor of Music, Music Theory/Composition
University of Louisville (Louisville, KY), May 1987

Publications


Papers Presented

“Sibelius’s Progressive Impulse: Rhythm and Meter in The Bard.”
2000 Third International Jean Sibelius Conference, Helsinki, Finland.

“Contour Theory and Minimal Interval Content Descriptions: A Consideration of Two Homophonic Works by Webern,“
1996 meeting of Music Theory Midwest, Kalamazoo, MI.

“Contour Theory and Minimal Interval Content Descriptions: Perspectives on Webern’s Bagatelle, Op. 9, No. 5,”
1995 meeting of the Texas Society for Music Theory, Austin, TX.

“An Introduction to Minimal Interval Content Descriptions and Their Applications,”
1991 meeting of the Society for Music Theory, Cincinnati, OH.

“An Introduction to a Molecular Theory of Set Complexes,”
1991 meeting of the Texas Society for Music Theory, Houston, TX.

“An Evaluation of the Set Class in its Descriptive and Interpretative Phases,”
1989 meeting of the Central Midwest Theory Society, Kansas City, MO.

College Teaching Experience

A. Assistant Professor, Georgia State University (August 2003 - )

Graduate Courses
MUS 6460 Analysis of Post-Tonal Music
MUS 6160 Review of Harmony, Form, and Analysis
MUS 6050 Review of Aural Skills

Undergraduate Courses
MUS 4460 Post-Tonal Analysis
MUS 2540 Aural Skills III

B. Assistant Professor, Angelo State University (June 1997-July 2003)

Graduate Courses
MUS 6352 Advanced Arranging
MUS 6353 20th Century Theory and Analysis

Undergraduate Courses
MUS 1151, 1152 Aural Skills I, II
MUS 1351, 1352 Theory of Music I, II
MUS 1361 Fundamentals of Music
MUS 1451, 1452 Comprehensive Musicianship I (freshman)
MUS 2151, 2152 Aural Skills III, IV
MUS 2351, 2352 Theory of Music III, IV
MUS 2353 Electronic Music
MUS 2451, 2452 Comprehensive Musicianship II (sophomore)
MUS 3251 Analytic Techniques
MUS 3252  Counterpoint
MUS 4151  Composition
MUS 4253  Orchestration
MUS 4381  Special Topics: Wagner’s Ring
MUS 4381  Special Topics: Bach’s Mass in B Minor

C. Lecturer, The University of Texas at Austin (Sept. 1994-May 1997)

Graduate Courses

MUS 688A  Current Trends in Music Theory
MUS 688A  Analytical Techniques
MUS 688A  Contemporary Styles and Techniques
MUS 688B  Directed Research in Music Theory
MUS 698A  Thesis

Undergraduate Courses

MUS 411A, B  Ear Training and Sight-Singing I, II
MUS 612A, B  Structure of Tonal Music I, II
MUS 221J, K  Musical Analysis I, II
MUS 368L  Review of Theory
MUS 378J  Independent Study in Music Theory

Thesis and Dissertation Committees


Professional Activities

Nominating Committee, 1998 Meeting of the Texas Society for Music Theory.
Program Selection Committee, 1997 Meeting of the Texas Society of Music Theory.

Professional Associations
College Music Society  
Society for Music Theory  

**University Service**  

**Angelo State University**  
Faculty Senate (2001-2003)  
Department of Art and Music Advisory Committee, elected representative for non-tenured faculty (1998-2001)  
ASU FAME Showcase Concert Committee, Chair (1998-2003)  
Other departmental committees  

**Other Activities**  

Faculty Sponsor, Sigma Alpha Iota, Zeta Sigma Chapter (Angelo State University)  
Treasurer, Pi Kappa Lambda, Theta Psi Chapter (Angelo State University)
GEOFFREY HAYDON  
660 Clifton Rd. NE  
Atlanta, Ga. 30307  
(404) 377-6761  
(404) 651-1639  
e-mail: musgjh@langate.gsu.edu

EDUCATION

Doctor of Musical Arts  The University of Texas at Austin
Master of Music  The University of Texas at Austin
Bachelor of Music  The University of Richmond

WORK EXPERIENCE

2002- Associate Professor of Piano, Georgia State University
1998-2001 Assistant Professor of Piano, Georgia State University
1995-1998 Academic Professional, Georgia State University
1988-95 Assistant Professor of Piano, Georgia State University

Publications


*Structuring the Practice Session* Georgia Music News, Vol. 54, No. 1, Fall 1993


Alleluja from *Regina coeli* - Wolfgang A. Mozart (Keyboard reduction by Geoffrey Haydon), Neil A. Kjos Music Company, San Diego, California.

**Recordings**


Presentations/Lectures
Piano Master Class and Workshop, Tri-Cities Music Teachers Association, (Pasco, WA 10/10/03)
Piano Master Class, Belltree Music School, (Oyama, Japan 7/22/03)
A Short History of American Jazz, Capital Normal University Celebration Series, (Beijing, China 3/13/03)
Piano Master Class, Georgia Music Educators Association In-Service Conference, (Savannah, GA 1/25/03)
Jazz and Classical Percussion in the Small Chamber Setting, Missouri Day of Percussion, (St. Louis, MO 3/9/02)
Drum Set Percussion Clinic with Rhythm Section, Missouri Day of Percussion, (St. Louis, MO 3/9/02)
Teaching Composition in the Piano Studio, Jamestown Music Teachers Association, (Jamestown, ND 9/14/02)
Teaching Jazz Improvisation, Jamestown Music Teachers Association, (Jamestown, ND 10/28/02)
Jazz for Piano Students, Juilliard School of Music Piano Pedagogy Class, (New York, NY 9/14/02)
Clinic: Haydon/Parker Piano/Vibraphone Duo, University of Texas, (San Antonio, TX 9/20/01)
Clinic: Haydon/Parker Piano/Vibraphone Duo, University of Mississippi, (Oxford, MI 9/19/01)
Incorporating Jazz into the Piano Studio, Pianofest Austria, (Bad Aussee, Austria 8/7/01)
Memorization Through Internalization, Colorado State Music Teachers Association Convention, (Winter Park, CO 6/7/01)
Piano For Adult Beginners: Musicianship Skills, Solo and Duet Repertoire, Technique, and Technology Support, Stipes Publishing Company Showcase, Music Teachers National Association Convention, (Washington, D.C. 3/27/01)
Computer Technology in the Piano Studio, Georgia Music Teachers Association Convention (Dahlonega, GA 11/2/00)
Teaching Jazz to Piano Students, North DeKalb Music Teachers Association (Atlanta, GA 3/16/00)
Memorization via Internalization, Gwinnett Music Teachers Association (Lawrenceville, GA 11/17/99)
Teaching Jazz to Piano Students, Columbus Music Teachers Association, Ohio State University (Columbus, OH 10/19/99)
Robert Vandall Selected Ensembles for Teaching, Columbus Music Teachers Association, Ohio State University (Columbus, OH 10/19/99)
Two Piano and Duet Arrangements of American Popular Music, Otterbein College (Columbus, OH 10/18/99)
Teaching Jazz to Piano Students, Manassas Music Teachers Association (Manassas, VA 9/18/99)

Gershwin Piano Repertoire and Great American Songwriter Ensemble Arrangements, Musik Zentral (Bad Aussee, Austria 8/13/99)

Improvisation for Pianists, Musik Zentral (Bad Aussee, Austria 8/9-13/99)

Teaching in a Second Year Group Piano College Program, Music Teachers National Convention (Los Angeles, CA 3/24/99)

Variety! From the Beginning to the Concert Stage—Music You Want to Teach and Play, Warner Bros. Publications Showcase, Music Teachers National Convention, (Los Angeles, CA 3/21/99)

Incorporating Jazz into the Piano Student's Diet, Florida State Music Teacher's Convention (Gainesville, FL 11/7/98)

Piano Arrangements of American Popular Music, Florida State Music Teacher's Convention (Gainesville, FL 11/7/98)

Incorporating Jazz into the Piano Student's Diet, Jamestown Music Teachers Association (Jamestown, North Dakota 9/26/98)

George Gershwin's Piano Music, Atlanta Music Teachers Association (Atlanta, GA 9/14/98)

Gershwin Piano Music, Summerwind Festival, Rialto Theater (Atlanta, GA 6/26/98)

Incorporating Jazz into the Piano Student's Diet, Philadelphia Piano Festival (Philadelphia, PA 6/7/98)

Piano Master Class, Salem College (Salem, NC 5/2/98)

Piano Master Class, North Carolina School of the Arts (Winston-Salem, NC 5/1/98)

Incorporating Jazz into the Piano Student's Diet, Music Teachers National Convention (Nashville, TN 4/1/98)

Teaching in a First Year Group Piano College Program, Music Teachers National Convention (Nashville, TN 3/30/98)

Creative Practicing for Consistent Success, Music Teachers National Convention (Nashville, TN 3/30/98)

GSU Faculty Jazztet Clinic, University of Costa Rica (San Jose, Costa Rica 11/16/97)

Memorization, Atlanta Music Teachers Association (Atlanta, GA 2/10/97)

Incorporating Jazz into the Piano Student's Diet, Stepping Stone Concertos, La Crosse Music Teachers Association (La Crosse, WI 9/3/97)

Incorporating Jazz into the Piano Student's Diet, Stepping Stone Concertos, American Popular Piano Duet Arrangements, Tri-Cities Music Teachers Association (Pasco, WA 10/4/97)

Stepping Stone Concertos, World Piano Pedagogy Conference (Philadelphia, PA 10/16/97)

Ensemble Arrangements of the Great American Song Writers, lecture for the Mississippi Music Teacher's Association Convention, (Jackson, MI 11/1-3/96)

Jazz Improvisation in the Piano Studio at the National Piano Pedagogy Conference, (Chicago, IL 10/17-19/96)

If You're Thinking About Becoming a Piano Teacher, Mississippi State Music Teacher's Association Convention, (Jackson, MI 11/1-3/96)

Stipes Publishing Showcase, Geoffrey Haydon, James Lyke, and Denise Edwards present Keyboard Fundamentals, Music Teachers National Association Convention, (Kansas City, MO 3/25/96)

*The Jazz Standard: An In-Depth Study* - James Lyke and Geoffrey Haydon, International Association of Jazz Educators Institute. (Atlanta, GA 1/13-14/96)

*Incorporating Jazz into the Piano Student's Diet* Georgia Music Teachers Association Convention. (Atlanta, GA 11/3/94)

*Teaching Improvisation Using MIDI Technology* Georgia Music Educators Association Convention. (Savannah, GA 1/30/94)

*Incorporating Jazz into the Piano Student's Diet* Cobb County Music Teacher's Association. (Marietta, GA 11/3/93)

*Incorporating Jazz into the Piano Student's Diet* Gwinnett County Music Teacher's Association. (Lawrenceville, GA 10/27/93)

*Incorporating Jazz into the Piano Student's Diet* and *What Pianists Should Know About the Piano* Montgomery Music Teacher's Association. (Montgomery, AL 10/18/93)

*Incorporating Jazz into the Piano Student's Diet* Macon Music Teacher's Association. (Macon, GA 10/16/93)

*What Pianists Should Know About the Piano* North DeKalb Music Teacher's Association. (Atlanta, GA 3/18/93)

*Incorporating Jazz into the Piano Student's Diet* Georgia Music Educators Convention. (Savannah, GA 1/30/93)

*Understanding How Your Piano Works* South Metro Atlanta Music Teacher's Association. (Fayetteville, GA 3/4/92)

*Understanding How Your Piano Works* Atlanta Music Teacher's Association. (Atlanta, GA 2/10/92)

*Starting a Combos Program at Your School* Georgia Association of Jazz Educators All State Jazz Clinic, (Columbus, GA 12/7/91)

*Technique and the Chopin Etudes for the Piano* Tri Cities Music Teacher's Association, (Kennewick, WA 4/29/91)

**SOLO AND CHAMBER PERFORMANCES**

Guest artist: Atlanta Ballet, *1001 Nights*, Fox Theater, (Atlanta, GA 10/29/03-11/2/03)

Guest Artist. Belltree Music School Concert (Oyama, Japan 7/20/03)

Guest Artist. Aretha Franklin Concert, Chastain Park, (Atlanta, GA 6/24/03)

Guest Artist. Phantom of the Opera Touring Company, (Greenville, SC 5/15/03 – 6/15/03)

Guest Artist. GSU Faculty Jazztet, Capital Normal University Celebration Series, (Beijing, China 3/11/03)

Guest Artist. Prince William Symphony, J.S. Bach D Minor Concerto, BWV 1052, (Manassas, VA 2/1/03)

Guest Artist. Haydon/Parker Piano/Vibraphone Duo, Nineteenth Street Baptist Church Concert Series, (Washington, D.C. 11/23/02)

Guest Artist. Haydon/Parker Piano/Vibraphone Duo, St. Lukes Lutheran Church Concert Series, (Silver Spring, MD 11/22/02)
Guest Soloist. Piano Technicians Guild Regional Convention Banquet. (Atlanta, GA 10/26/02)

Guest Artist. American Music Trio. Tribute to Richard Rodgers. The Arts Center-Jamestown Concert Series. (Jamestown, ND 9/13/02)

Guest Artist. American Music Trio. Tribute to Richard Rodgers. Smith Recital Hall-University of Illinois, (Champaign, IL 7/22/02)

Guest Artist. American Music Trio. Freeport Arts Center Chamber Music Series, (Freeport, IL 7/21/02)

Guest Artist: Chamber Concert-International Chamber Music Festival, (Positano, Italy 7/12/02)

Guest Artist: Chamber Concert-International Chamber Music Festival, (Positano, Italy 7/11/02)

Guest Artist. Haydon/Parker Jazz Quartet. (St. Louis, MO 6/2/02)

Special Invitation. Moments Notice Big Band, Atlanta Jazz Festival-Piedmont Park, (Atlanta, GA 5/27/02)

Special Invitation GSU Faculty Jazztet. Gainesville Concert Series, (Gainesville, GA 5/24/02)

Guest Soloist. Georgia Perimeter Jazz Band Concert, Cole Recital Hall-Georgia Perimeter College, (Atlanta, GA 4/29/02)

Guest Artist: Jazz Unlimited All-Star Sextet, Gregson Auditorium, (Pasco, WA 4/12/02)

Guest Artist. Haydon/Parker Piano/Vibraphone Duo, Cole Recital Hall-Georgia Perimeter College, (Atlanta, GA 3/25/02)

Guest Artist. The Swingin’ Years Don Isaman Big Band, Rylander Theater, (Americus, GA 3/15/02)

Haydon/Parker Piano/Vibraphone Duo at Hammerstones, (St. Louis, MO. 3/9/02)

Guest Artist: Don Parker Faculty Percussion Recital. University of Missouri at St. Louis, (St. Louis, MO 3/8/02)

Duo Piano Recital. GSU Recital Hall, (Atlanta, GA 2/18/02)

Atlanta Ballet. Dracula. Fox Theater, (Atlanta, GA 2/6-10/02)

Duo Piano Recital. Grace Methodist Church Recital Series, (Manassas, VA 2/2/02)

Guest Artist: Solo Piano Recital, Kennesaw State University Department of Music, Musical Arts Series, (Kennesaw, GA 2/6/01)

Faculty Artist: Solo Piano Recital, GSU Recital Hall, (Atlanta, GA 2/20/01)

Guest artist: Atlanta Ballet, Carmina Burana, Fox Theater, (Atlanta, GA 3/15-18/01)

Guest artist: Atlanta Ballet, Peter Pan, Fox Theater, Atlanta, GA 5/9-13, 17-20/01

Special invitation: Georgia State University Faculty Jazztet, Atlanta Jazz Festival, (Atlanta, GA 5/28/01)

Guest Artist: Duo Piano Recital, Colorado State Music Teachers Association Convention, (Winter Park, CO 6/8/01)

Special Invitation: Georgia State University Faculty Jazztet, Willis Conover Tribute Concert, Hall of Cinematography, (Moscow, Russia 7/6/01)

Special Invitation: Georgia State University Faculty Jazztet, Moscow Jazz Festival, Hermitage Gardens, (Moscow, Russia 7/8/01)

Guest Artist: Son & Lumière Concert, Pianofest Austrea, (Bad Aussee, Austria 8/7/01)
Guest Artist: *Kurhauscafe*, Solo Jazz Piano Concert, Pianofest Austria, (Bad Aussee, Austria 8/11/01)

Guest Artist: Phantom of the Opera, Fox Theater, (Atlanta, GA 8/22-9/15/01)

Guest Artist: Haydon/Parker Piano/Vibraphone Duo: Tinin Fine Arts Center, Three Rivers Community College, (Poplar Bluff, MO 9/18/01)

Guest Artist: Haydon/Parker Piano/Vibraphone Duo: Austin Jazz Festival, (Austin, TX 9/22/01)

Guest Artist: Tom Gibson Trombone Recital, Catholic University, (Washington, D.C. 10/31/01)

Guest Artist: Tom Gibson Trombone Recital, Jacksonville State University (Jacksonville, AL 10/20/00)

Guest Artist: *Rhapsody in Blue*, Prince William Symphony Orchestra (Manasas, VA 9/30/00)

Guest Artist: Haydon/Lyke Piano Duo, Music Zentral (Bad Aussee, Austria 8/12/00)

Guest Artist: Music Zentral, *Contemporary Music Concert* (Bad Aussee, Austria 8/10/00)

Jazz Concert: Georgia State University Faculty Jazztet, *Bebop Jazz of the 1940's, Summerwind 2000 Seminar* (Atlanta, GA 6/23/00)

Broadway Show Performance: *Blues in the Night*, Music Director and Pianist, The Alliance Theatre (Atlanta, GA 6/12/00)

Jazz Concert: Georgia State University Faculty Jazztet, Americus Theater (Americus, GA 4/2/00)

Guest Artist: The American Music Trio presents *The Composers and Poets of Tin Pan Alley*, Music Teachers National Association Convention (Minneapolis, MN 3/29/00)

Solo Piano Performance: University of Texas at San Antonio (San Antonio, TX 3/20/00)

Solo Piano Performance: Catholic University (Washington, D.C. 3/15/00)

Guest Lecture/Recital: University of Missouri-St. Louis, Music Building Recital Hall (St. Louis, MO 3/8/00)

Guest Artist: University of Missouri-St. Louis Jazz Ensemble, J. C. Penney Auditorium (St. Louis, MO 3/7/00)

Guest Artist: *Rhapsody in Blue* and *It Takes a Village*, Clemson University Symphonic Band (Clemson, SC 3/2/00)

Faculty Jazz Concert: Georgia State University Faculty Jazztet, GSU Recital Hall (Atlanta, GA 2/22/00)

Guest Artist: Haydon/Lyke Piano Duo, NorthEastern State University (Tahlequah, OK 1/24/00)


Concerto Performance: *Rhapsody in Blue*, GSU Wind Ensemble, Rialto Theater (Atlanta, GA 11/23/99)

Guest Artist: Haydon/Lyke Piano Duo, Riley Auditorium - Batelle Fine Arts Center, Otterbein College (Columbus, OH 10/21/99)

Duo Piano Recital: Lyke/Haydon Duo Piano Concert, The Northern Virginia Ragtime Society (Vienna, VA 9/19/99)
Duo Piano Recital: Haydon/Lyke Duo Piano Concert: Musik Zentral, Pfarssaal Performance Hall (Bad Aussee, Austria 8/12/99)
Concerto Performance and Jazz Quartet Performance: DeKalb Symphony Orchestra Gershwin & Jazz, Marvin Cole Auditorium (Atlanta, GA 8/6/99)
Solo Piano Recital: Smith Memorial Hall—University of Illinois (Champaign, IL 7/7/99)
Jazz Concert: GSU Faculty Jazztet The Gershwins, Ellington, Kern, Berlin, and More, GSU Recital Hall (Atlanta, GA 6/29/99)
Guest Artist: American Music Trio with Philip Furia Music of Tin Pan Alley and Broadway, GSU Recital Hall (Atlanta, GA 6/28/99)
Duo Piano Recital: Haydon/Lyke Piano Duo Concert, GSU Recital Hall (Atlanta, GA 2/25/99)

Music Conductor and Pianist: Ain't Misbehavin' Theatre Arts Guild, Georgia Perimeter College (Atlanta, GA 2/12-13, 19-21/99)
Solo Piano Recital: Jim Scott Piano & Organ (Atlanta, GA 11/22/98)
Concerto Performance: Mozart Triple Piano Concerto, GSU Orchestra, Rialto Theater (Atlanta, GA 11/19/98)
Atlanta Ballet Orchestra, Dracula, Fox Theater (Atlanta, GA 10/22-11/1/98)
Jazz Concert: GSU Faculty Jazztet, Emanuel College (Franklin Springs, GA 10/20/98)
Jazz Concert: GSU Faculty Jazztet with Paul McCandless, GSU Recital Hall (Atlanta, GA 9/29/98)
Duo Piano Recital: Haydon/Lyke Piano Duo, Jamestown Arts Center (Jamestown, North Dakota 9/25/98)
Guest Artist: Atlanta Pops Orchestra (Sandy Springs, GA 7/26/98)
Guest Artist: American Music Trio, Summerwind Festival, Rialto Theater (Atlanta, GA 6/25/98)
Jazz Concert: GSU Faculty Jazztet, Atlanta Jazz Festival (Atlanta, GA 5/25/98)
Duo Piano Recital: Lyke/Haydon Piano Duo, Wake Forest University (Winston-Salem, NC 5/1/98)
Guest Artist: Drawn to the Light - 20 Year Retrospective Concert of James Oliverio, Robert Ferst Center for the Arts (Atlanta, GA 4/29/98)
Duo Piano Recital: Lyke/Haydon Piano Duo Concert, GSU Recital Hall (Atlanta, GA 4/6/98)
Solo Piano Recital: Georgia College (Milledgeville, GA 2/23/98)
Jazz Concert: GSU Faculty Jazztet with Guest vocalist Giacomo Gates, GSU Recital Hall (Atlanta, GA 2/10/98)
Voice Recital: Sandra Rogers, Voice, Geoffrey Haydon, piano, Spivey Hall, Clayton State University (Clayton, GA 1/13/98)
Jazz Concert: Georgia State University Faculty Jazztet, Centro Cultural Costarricense Norteamericano (San Jose, Costa Rica 11/16/97)
Concerto Performance: GSU Chamber Symphony; Mendelssohn Piano Concerto in G Minor, GSU Recital Hall (Atlanta, GA 10/29/97)
Atlanta Piano Duo: Columbia Basin College (Pasco, WA 10/3/97)
Atlanta Piano Duo: Mercer University, (Macon, GA 9/23/97)
Atlanta Ballet Orchestra: Peter Pan (Atlanta, GA 9/10-14, 19-21/97)
Atlanta Piano Duo: U. of Wisconsin La Crosse (La Crosse, WI 9/5/97)
Jazz Concert: The Georgia Jazz Quartet, Universidad Blas Pascal (Cordoba, Argentina 8/9/97)
Jazz Concert: The Georgia Jazz Quartet, Universidad Del Salvador (Buenos Aires, Argentina 8/8/97)
Duo Recital: Atlanta Piano Duo, Glenville State College (Glenville, WV 4/26/97)
Guest Artist: Atlanta Symphony Brass Concert, GSU Recital Hall (Atlanta, GA 3/9/97)
Guest Artist: Solo Recital Central Congregational Church (Atlanta, GA 2/23/97)
Chamber performance: Georgia Music Teacher's Association 1996 Convention, (Savannah, GA 11/8/96)
Atlanta Ballet Orchestra, (Fox Theatre, Atlanta, GA 9/5-8/96)
Faculty Recital: American Music Trio, GSU Recital Hall, (Atlanta, GA 6/27/96)
Guest Artist: American Music Trio, Virginia Theatre, (Champaign, IL 5/5/96)
Faculty Recital: Duo Piano Recital, GSU Recital Hall, (Atlanta, GA 2/5/96)
Radio Broadcast: WABE, Rhapsody in Blue with the Atlanta Wind Symphony, (Atlanta, GA 6/26/96)
Guest Artist: Rhapsody in Blue, Atlanta Wind Symphony, (Roswell, GA 2/9/96)
Jazz Performance: Georgia Directors All-Star Big Band, International Association of Jazz Educators Convention, (Atlanta, GA 1/11/96)
Jazz Performance: GSU Faculty Jazztet, International Association of Jazz Educators Convention, (Atlanta, GA 1/12/96)
Guest Artist: Chadron State College Jazz Band Concert, (Chadron, NE. 10/12/95)
Solo Piano Lecture/Recital: Chadron State College, (Chadron, NE 10/11/95)
Solo Piano Recital: Grace Methodist Concert Series, (Manassas, VA 9/24/95)
Faculty Recital: American Music Trio Concert, GSU Recital Hall, (Atlanta, GA 6/29/95)
Jazz Performance: Georgia State University Faculty Jazztet, Atlanta Jazz Festival, (Atlanta, GA 5/29/95)
Guest Artist: Columbia Basin College Jazz Unlimited Festival, (Pasco, WA 4/13/95)
Atlanta Ballet Orchestra, (Atlanta Civic Center, Atlanta, GA 2/9-12/95 and 2/15-19)
Faculty Recital: Duo Piano Concert, America Makes Music Series, GSU Recital Hall, (Atlanta, GA 4/7/95)
Faculty Recital: Bob Stoloff Jazz Vocalist, (Atlanta, GA 2/7/95)
Solo Piano Recital: Georgia College (Milledgeville, GA 11/7/94)
Piano Master Class: Georgia College (Milledgeville, GA 11/7/94)
Guest Artist: Atlanta Jazz Alliance Duke Ellington Tribute (Georgia Technologic Institute, 11/4/94)
Guest Artist: Atlanta Ballet (Atlanta, GA 9/15-18/94)
Solo/Duo Piano Recital: Geoffrey Haydon, James Lyke, University of Illinois, (Champaigne, IL 7/6/94)
Guest Artist: All Rodgers/Hart Concert, Krannert Center for the Performing Arts (Urbana, IL 6/29/94)
Faculty Duo Piano Recital: Geoffrey Haydon, James Lyke (Atlanta, GA 5/8/94)
Faculty Chamber Recital: Bob Haley, Saxophone (Atlanta, GA 4/4/94)
Solo Piano Recital: Southwest Louisiana State University (Lafayette, LA 3/28/94)
Piano Master Class: Southwest Louisiana State University (Lafayette, LA 3/28/94)
Guest Artist: CMS National Convention (Atlanta, GA 2/25/94)
Faculty Chamber Recital: Greg McLean, Trumpet (Atlanta, GA 2/10/94)
Guest Artist: North Georgia College All American Music Concert (Dahlonega, GA 11/13/93)
Solo Piano Recital: Georgia College (Milledgeville, GA 11/1/93)
Solo Piano Recital: Transylvania University (Lexington, KY 9/18/93)
Piano Master Class: Transylvania University (Lexington, KY 9/17/93)
Solo Piano Recital: Manassas Baptist Church (Manassas, VA 9/11/93)
Guest Artist: All Jerome Kern Concert, Krannert Center for the Performing Arts (Urbana, IL 7/21/93)
Guest Artist: Atlanta Chamber Players "Entirely Encores" The Best of the 1992-93 Season, A Benefit Concert for Project Open Hand (Atlanta, GA 6/29/93)
Solo Piano Recital: Jim Scott's Piano Skyland Hall (Atlanta, GA 6/20/93)
Guest Artist: Pandean Players: Ogelthorpe University (Atlanta, GA 5/6/93)
Guest Artist: Pandean Players: GSU Recital Hall (Atlanta, GA 5/4/93)
Guest Soloist: Emory University Wind Ensemble (Atlanta, GA 2/23/93)
Faculty Chamber Recital: Lynn Schenbeck Faculty Voice Recital (Atlanta, GA 1/16/93)
Guest Artist: GSU Vocal Jazz Ensemble, Troy State University (Troy, AL 5/20/92)
Guest Artist: Atlanta Ballet (Atlanta, GA 11/5, 11/6, 11/7, 11/8/92)
Guest Artist: Atlanta Chamber Players Concert (Atlanta, GA 11/1/92)
Guest Artist: Atlanta Virtuosi, Hispanic Music Series, Emory University, (Atlanta, GA 2/23/92)
Solo Piano Recital: Camerata Music Series (Richland, WA 4/27/91)
Faculty Piano Concert: GSU Piano Faculty in Concert on the 500,000th Steinway Concert Grand, Piano Gallery, (Atlanta, GA 4/30/90)
Guest Artist: Columbia Basin College Jazz Unlimited Festival (Pasco, WA 4/14/90)
Guest Artist: DeKalb Youth Pops Orchestra, (Atlanta, GA 10/28/90)
Guest Artist: Scholarship Fund Raising Concert, Handok Piano Company, USA (Atlanta, GA 9/23/90)
Solo Piano Recital: The Fine Arts Section of the Women's Club of Manassas, (Manassas, VA 3/31/90)
Solo Piano Recital: The University of Richmond, (Richmond, VA 4/1/90)
Faculty Solo Piano Recital: GSU Recital Hall, (Atlanta, GA 4/26/90)

Professional Associations/Activities

Music Teachers National Association
Music Educators National Conference
International Association of Jazz Educators
American Federation of Musicians
Chairman: 2003 Georgia Music Educators Association Piano Concerto Competition
Chairman: 2001 Georgia Music Educators Association Piano Concerto Competition
Chairman: 1999 Georgia Music Educators Association Piano Concerto Competition
Chairman of the 1998 Georgia MTNA Senior High School State Level Competition
Chairman of the 1997 Georgia Music Educators Association Piano Concerto Competition
Chairman of the 1997 Georgia MTNA Senior High School State Level Competition
Chairman of the 1995 Georgia Music Educators Association Piano Concerto Competition
Chairman of the 1994 Georgia MTNA Baldwin Junior Achievement Award State Level Competition
Chairman of the 1993 Georgia MTNA Baldwin Junior Achievement Award State Level Competition
Chairman of the 1993 Georgia MTNA Selmer Instrumental State Level Competition
Chairman of the 1992 Georgia MTNA Baldwin Junior Achievement Award State Level Competition
Chairman of the 1992 Georgia MTNA Selmer Instrumental State Level Competition
CURRENT POSITION
Assistant Professor of Music Education, Georgia State University—2002-present
Division Head: Music Education and Community Music

EDUCATION
Doctor of Philosophy in Music Education, Temple University—2002
Master of Music in Music Education, Syracuse University—1987
Bachelor of Arts in Music Education, Michigan State University—1985

UNIVERSITY TEACHING
Georgia State University—Assistant Professor—2002-present
Graduate:
  Introduction to Research in Music Education
  Teaching and Learning Instrumental Music
  Seminar in Music Teaching and Learning

Undergraduate:
  Wind Pedagogy
  Instrumental Music in Schools
  Senior Seminar in Music Education
  Techniques of Classroom Instruments
  Introduction to Teaching and Learning Music
  Student Teaching Supervision—full-time and part-time

Temple University—Dean’s Appointment—2000-2002
  Teaching General Music—general music methods and externship supervision
  Brass Methods I—trumpet, horn, and trombone techniques
  Theories of Learning Music—education theory and music methodology
  Student Teaching Supervision—on-site observations and seminar lectures
PUBLICATIONS


RESEARCH TOPICS
Music Acquisition
Early Childhood Music
World Music
Development of skill and self-concept in pre-service teachers
Rehearsal Techniques
Audiation
Integrated Musicianship
Urban Education

PROFESSIONAL AFFILIATION
Music Educators National Conference
Georgia Music Educators Association
High/Scope Educational Foundation
International Society of Music Education
Laban/Bartenieff Institute of Movement Studies
College Music Society
Pi Kappa Lambda
American Choral Directors Association
Society for Ethnomusicology
Gordon Institute of Music Learning – membership coordinator
CONFERENCE/CLINIC PRESENTATIONS

MENC National Conference, Minneapolis, MN – April, 2004

GMEA State Conference, Savannah, GA – January, 2004
Developing Well Rounded Percussionists: K-12 Approach
with Paula Williams and Pope HS Percussion Ensemble
Explore – Create – Improvise – Compose: Move – Chant – Sing – Play
with Diana Dansereau, Rachel Waynick, and Heritage Elem. School

Explore – Create – Improvise – Compose: Move – Chant – Sing – Play
...but they only know 8 pitches! Techniques for Instrumentalists with Developing Ranges

Georgia CMENC State Symposium, Piedmont College, GA – October, 2003
A Primer on Music Learning Theory and Dr. Edwin Gordon

NYSSMA Summer Conference, Albany, NY – August, 2003
Developing Vocal Exploration, Creativity, and Improvisation
Harmonic Improvisation in the Intermediate Grades

Clayton County Opening Day In-service, Jonesboro, GA – August, 2003
Traditional Choral Music of South Africa

GMEA State/Southern Division Conference, Savannah, GA—January, 2003
Singing Matters: the Development and Assessment of Children’s Voices
World Music Matters: Traditional Choral Music of South Africa
Movement and Music Making with Infants and Parents

MENC National Conference, Nashville, TN—April, 2002
Passing on the Traditional Choral Music of South Africa

PMEA State Conference, Philadelphia, PA—April, 2002
Dissertation Abstract accepted for Research Poster Session
Dissertation Topic accepted for Research Presentation
The Teacher-Researcher, a panel presentation

CMEA State Conference, Hartford, CT—April, 2002
Integrated Musicianship

PMEA State Conference, Hershey, PA—April, 2001
South African Choral Music

MENC Eastern Regional, Pittsburgh, PA—March, 2001
Integrated Musicianship
Rehearsal Techniques that Teach Harmony
South African Choral Music

TMEA State Conference, San Antonio, TX—February, 2001
The Practicum in Music Education
Integrated Musicianship
WORKSHOPS ATTENDED
Laban/Bartenieff Institute of Movement Studies
   Introduction to Laban Movement Analysis, May, 2002 — Michele Minnick
Gordon Institute of Music Learning
   Early Childhood Level II, July, 2001 — Beth Bolton and Alison Reynolds
   Early Childhood Level I, July, 2000 — Beth Bolton and Edwin Gordon
   General Music Level II, June, 2000 — Cynthia Taggart and Edwin Gordon
   General Music Level I, June, 1999 — Cynthia Taggart and Edwin Gordon
Eastman School of Music, Summer Session
   Instrumental Techniques, July, 2001 — Richard Grunow
High/Scope Educational Research Foundation
   Teaching Folk Dance, July, 2000 — Phyllis Weikart

WORKSHOPS TAUGHT
   One-day workshop for their fall meeting in East Lansing, invited by officers.
   Follow-up lecture at Michigan State University in Mitchell Robinson’s course: Introduction to Music Education
DeKalb County Music Educators: Conducting and Rehearsal Techniques — July, 2003
   One-week staff development course, invited by music supervisor Don Roberts.
University of South Carolina & Benedict College, Columbia, SC — February, 2003
   Interpreting, Teaching, and Performing Traditional Choral Music of South Africa — a series of lectures, demonstrations, and culminating concert.
   Invited and coordinated by Dr. Wendy Valerio.
Gordon Institute of Music Learning, Member of International Faculty
   General Music Level I, July, 2003 — Arlington, TX
   Instrumental Music Level I, June, 2003 — Atlanta, GA
   General Music Level I, July, 2002 — Philadelphia, PA
   General Music Level I, June, 2002 — East Lansing, MI

PUBLIC SCHOOL TEACHING
Guilderland Schools, Guilderland, NY — 1990-1998
   Wind and percussion lessons and ensembles in grades four through twelve
   Choral conductor of treble, changing voice, male, and mixed ensembles
   Conductor of wind ensemble, symphonic band, and beginning band
   High school voice lessons and general music, middle school general music
   Recognized by the district for outstanding achievement in teaching

Greenwich Schools, Greenwich, NY — 1987-1990
   Elementary general music, beginning wind and percussion lessons
   Fifth and sixth-grade band
RELATED EXPERIENCE

Conductor/Clinician—1987-present
- Frequent guest at band and orchestra rehearsals at all levels in the metro-Atlanta area prior to concerts or festivals.
- Guest Conductor, DeKalb County Elementary Honors Orchestra—2003
- Guest Conductor/Consultant: Tribute to African-American Musical Heritage
  - a concert combining the choirs of the University of South Carolina, Benedict College, and the Children’s Choir of St. Peters in which choral music of South Africa was a major component—February, 2003.
  - Frequent work with choral, instrumental, and theater groups as conductor or music director including Friends of Musical Arts, Saratoga Springs; Schenectady Light Opera Company; Home Made Theater, Saratoga Springs; Union College, Schenectady; and Rensselaer Polytechnic Institute, Troy, NY.

Early Childhood Instructor, Southwest Fulton Arts Center—2003
- Wrote curriculum, purchased equipment, and teach music classes for children ages 3 months to 5 years and their parents. Classes take place on Saturday mornings. Enrollment has more than doubled, allowing me to hire and train an assistant. This program is an observation site for GSU students.

Vocal Performance—1987-present
  - Cathedral Choir and Scola Cantorum – St. Philip’s Cathedral—2003
  - Consistent work in church and choral ensembles including St. Clement’s Church and Mendelssohn Club, Philadelphia; St. George’s Church, Schenectady; Friends of Musical Arts, Saratoga Springs; and Berkshire Opera Company, Lenox, Mass.

Horn Performance—1987-present
- Guest artist with Georgia State University Brass Ensemble and Wind Ensemble.
- Frequent work in orchestra, band, and chamber ensembles including St. Cecelia Orchestra, Albany; Adirondack Winds, Glens Falls; and On Cor Horn Quartet.


- Taught infant and toddler classes and supervised intern assistants.
- Designed curriculum and taught an enrichment class for kindergarten children.

Brass Instructor—1987-1998
- Recruited and taught a large studio of school-age brass students from the greater capital region of Albany, NY. Students ranged from beginners to those auditioning for college. Instruction included solo recitals and ensemble work.
INFORMATION TECHNOLOGY SKILLS
SPSS Statistical Applications
Sibelius Music Notation
EndNote Bibliography Software
Adaptec Audio Programs
Basic Word Processing in Windows and Macintosh
Internet Communication and Research

WORLD MUSIC EXPERIENCE
Caracas, Venezuela—May, 2000
   Performed Western and Venezuelan music with Temple’s Concert Choir and
   Alan Harler. Interacted with local musicians, teachers, and school children.

Kimberley, South Africa—Summer, 1999
   Designed and taught a six-week general music curriculum for grades one
   through six, conducted a high school chorus, and introduced high school
   students to playing recorder as a pre-band instrument. Attended a wide variety
   of vocal and instrumental events and collaborated with local musicians.

Spanish Point, Ireland—June, 1999
   Attended a seminar on Celtic music that focused on efforts to preserve the
   Gaelic language and traditional vocal music. Attended lectures and
   demonstrations of traditional vocal and instrumental music.

Paris, France—Spring, 1984
   Participated in a one-semester humanities program. Attended classes in French
   language, art, and culture as well as a course in the rise and fall of great
   European cities. Successfully auditioned for the second choir at the Cathedral of
   Notre Dame and sang services for the first through sixth weeks after Easter.

AWARDS AND HONORS
Pi Kappa Lambda
Who’s Who Among Students in America’s Colleges and Universities (two years)?
   Honorary member, Sigma Alpha Iota
   Selected to participate in The Kimberley Project

MEDIA EXPOSURE
Featured vocalist on recordings of Jump Right In: The Music Curriculum.

Featured instructor on promotional video for Temple’s Early Childhood Music
   Program—aired throughout the metropolitan Philadelphia region.
SERVICE WHILE AT GEORGIA STATE UNIVERSITY

Division Head: Music Education and Community Music

Admission, Advising, and Documentation – recruit students at all levels, speak to students and parents at auditions, determine admission for all certification and graduate students, assign advisors, organize semester caucus meetings, organize and monitor admission into upper-division music education, organize and monitor interviews for part- and full-time student teaching, perform preliminary course audits for graduation, verify completion of certification requirements for the College of Education, organize Comprehensive Oral Exams for MM students

Committees – Academic Affairs Committee
Faculty Handbook Committee
Library/Media Center Committee
Chair Search Committee: ’04 Music Education String Specialist
Chair Search Committee: ’03 Music Education Researcher
Chair Search Committee: ’03 Music Education Choral Specialist
Search Committees: ’03 Assistant Professor in Brass Studies
 ’03 Assistant Professor in Percussion Studies
 ’03 Trombone Professor and Coordinator of Brass Area

Coordinator of Inventory of Instruments for Education and Techniques Classes
Design of new storage facility, updating of inventory, assess current and future needs to support instrumental instruction, maintain instruments, solicit bids for new purchases, communicate with vendors

Orchestra Festival – design and organization of 2003 event, form steering committee of local string leaders, increase participation from local schools

Professional Education Faculty Association – Standards and Accreditation Committee, NCATE Advisory Committee, Induction Steering Committee

Staffing – assist in determining load assignments and hiring adjunct faculty, coordinate short-and long-term planning of course offerings and needs

Student Teaching – liaison between the College of Education and School of Music, determine appropriate placements for part- and full-time students, determine appropriate university supervisors for part- and full-time students, maintain student teaching manual, midterm and final evaluation forms, observation forms, collect and coordinate observations, impressions, and grades from cooperating teachers and university supervisors

SERVICE WHILE AT TEMPLE UNIVERSITY

Committees – Undergraduate Curriculum Committee
Search Committees – ’00 Music Education Faculty
 ’99 Music Education Faculty

Instituted a project to track employment status of recent graduates in music education
Attended music education faculty retreat
Adjudicated choral department’s high school choral festival
CURRICULUM VITAE

David E. Myers
3039 Payton Rd. NE
Atlanta GA 30345
404-651-1721 (O)
770-414-0855 (H)
email: dmyers@gsu.edu

EDUCATION
Ph.D. (1986) The University of Michigan, Ann Arbor
  Major: Music Education
  Cognates: Higher and Adult Education
            Organ Performance
  Dissertation: An Investigation of the Relationship
                Between Age and Music Learning in Adults
  Regents’ Doctoral Fellowship, 1983-86
  Dissertation Research Grant, 1986

M.M. (1973) Eastman School of Music
  The University of Rochester
  Major: Music Education

B.S. cum laude Lebanon Valley College, Annville, PA
  (1970) Major: Music Education

FIELDS OF INTEREST
Administration/Music in Higher Education
Collaborative Music/Arts Education
Life Span Learning/Professional Development of Teachers and Musicians
Middle/High School General Music

POSITIONS HELD
Current: Georgia State University School of Music
(at 1987)
  Atlanta GA  30303

  Professor and Associate Director of the School of Music (1997 - )
  (Promotion to tenured full professor, 7/1/00)
  Curriculum Development and Academic Affairs
  Recruitment, Enrollment Management, and Student Advising
  Scheduling
  Community Partnerships
  Executive Committee (ex officio); Chair, Academic Affairs Committee
  Search Committees (ex officio)
  Co-author, NASM Self-Study, 1999-2000

  Founding Director, Center for Educational Partnerships in Music (1997 - )
  Professor of Music (2000 - )
  (Tenure and rank of Associate Professor: 1992)
Graduate Faculty, College of Arts and Sciences

Chair, Music Education Division (1990 - 1997)

Outstanding Junior Professor Award, College of Arts and Sciences, 1991-92

Adjunct Appointments:
  Professional Education Faculty, College of Education

  Gerontology Faculty, College of Arts and Sciences
  Faculty Fellow in Gerontology (1997 - )

1986-87:

University of Wisconsin-Madison
School of Education, Department of Curriculum and Instruction

Assistant Professor of Education
(tenure track)

Adjunct Appointment:
  Assistant Professor, School of Music
  School of Arts and Humanities

1983-86:

The University of Michigan School of Music
Ann Arbor  MI

Graduate Teaching Assistant, Music Education
Undergraduate methods, student teacher supervision

1978-83:

Cornwall-Lebanon School District
Lebanon PA

Music Department Chairperson
Curriculum development for K-12 system serving 5000 students. Observation of teaching; scheduling; budget supervision. Initiated program review and restructuring.

1973-83:

Cornwall-Lebanon School District
Lebanon  PA

General and Instrumental Music Teacher
Taught 1200 middle school general music students weekly, also 2 bands, orchestra, jazz ensemble, and wind ensemble. Established guitar, synthesizer, and keyboard programs. Initiated extensive artists-in-residence program, including a composer under a National Endowment for the Arts Artists-in-Schools grant. Commissioned and produced an original opera for middle school that included regular classroom visits by the composer, and a role for a professional singer. Cooperating teacher for 8 student teachers.

1970-72:

Philhaven Hospital
Lebanon  PA

Founding Supervisor of Music Therapy
Founded music therapy program in a short-term psychiatric setting. Laid foundation for employing two full-time registered music therapists and becoming an approved internship site.
VISITING LECTURESHP
1993: Sydney Conservatorium of Music
(February - May) University of Sydney
Sydney, Australia

Visiting Lecturer in Music Education
(see courses taught below)

COURSES TAUGHT
Georgia State University:

Undergraduate: General Music in the Middle School
Music for the Classroom Teacher
Student Teaching (placement; supervision; seminar)
Early Field Experience (placement coordination and supervision)

Graduate: Foundations for Graduate Study in Music Education
Philosophy of Music Education
Advanced Middle School General Music Methods
Arts, Education, and the Community
Leadership and Supervision of Music Education
Music in Special Education
Curriculum Development in Music
High School and Adult Issues in General Music
Music Programs and Resources for Adult Learners
Practicum in Adult Music Learning
Teaching Guided Listening
Doctoral Proseminar in Music Education
Research Supervision and Advisement, M.M., Ed.S., Ph.D.

Sydney Conservatorium of Music:

Undergraduate: Music and Secondary Schools
Senior project supervision

Graduate: Foundations of Music Education
Research in Music Education
Comparative Music Education
Research consultation, M.M. and Ph.D.

University of Wisconsin-Madison:

Undergraduate: Music for the Elementary Classroom Teacher
Secondary General Music Methods
Music in Special Education
Research advisement, M.M. and Ph.D.
PUBLICATIONS AND PRESENTATIONS

A. Dissertation:


B. Books/Research Reports:


C. Articles/Chapters/Essays:


Curriculum and resource guides for middle grades music in the state of Georgia. *Georgia Music News*, 52, 3, 52.


The role of higher education in lifelong arts learning. *Design for Arts in Education*, 89, 6, 37-42.

Schools, the arts, and communities: Contenders or comrades for arts education? *Design for Arts in Education*, 89, 3, 17-22.


**D. Published Abstracts:**


E. Curriculum Resources:


LISTEN! Curriculum guide and audio tape for middle schools Next Generation Concert, 1994-95 season. Atlanta: Atlanta Symphony Orchestra.

LISTEN! Curriculum guide and audio tape for middle schools, Atlanta Symphony Young People's Concerts, 1993-94 season. Atlanta: Atlanta Symphony Orchestra.


LISTEN! Curriculum guides and audio tapes for elementary and middle schools, Atlanta Symphony Young People's Concerts, 1992-93 season. Atlanta: Atlanta Symphony Orchestra.


1990:  With Shull, S. **LISTEN!** Curriculum guides and audio tapes for elementary and middle schools, Atlanta Symphony Young People's Concerts, 1990-91 season. Atlanta: Atlanta Symphony Orchestra.


**F. Editorial/Coordinating Responsibilities:**


1996 - 1998: Proposer, Co-founder and Vice-Chair, Special Research Interest Group in Adult and Community Music Education, Music Educators National Conference


1990 - 1993: *General Music Today*, Society for General Music Column Coordinator, Lifelong Learning Column


1988 - : Editorial Board, *Georgia Music News*

**G. Invited Addresses**

2003:  *Learning-based Arts Collaborations: Prototypes for School-Community Partnerships*  
**Invited speaker**  
Visiting Scholars and Artists Series: Inner-City Arts of Los Angeles  
*Evaluation of the Orchestra Leadership Academy, 2001-2003*  
**Invited speaker**  
Board Meeting of the American Symphony Orchestra League, New York City

2001:  *Excellence in Arts Teaching and Learning: A Collaborative Responsibility of Maturing Partnerships*  
**Invited featured speaker**  
Charles Fowler Colloquium on Innovation in Arts Education: The Art of Partnerships University of Maryland

1996:  *Building a Learning Team*  
**Invited Keynote Address** on *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities*  
American Symphony Orchestra League, National Convention, Cincinnati
1992: *School Music and Lifelong Learning: Building Seamless Connections*

**Invited Keynote Address**
Kansas State Music Symposium, Manhattan


**Invited Keynote Address**
Chautauqua Institute Arts Week for Older Adults, Chautauqua, NY

**H. Research Presentations:**

2003: *Using academic, arts organization, and school partnerships to prepare performing arts majors for public school programs*

- Fund for the Improvement of Postsecondary Education Project Directors’ Meeting, Denver
- With Larry Scripp (New England Conservatory), David Dik (Metropolitan Opera), and Vincent Marron (Kenan Institute for the Arts)

2002: *Student and professor growth in a community engagement project*

- Panel Convener (with GSU doctoral student David Beauchesne)
- Northwestern University and Ravinia Festival

1998: *Research directions in adult and community music education*

- Panel Convener and Chair (with Judith Jellison, University of Texas-Austin; Don Coffman, University of Iowa; Michael Mark, Towson State University)
- Music Educators National Conference, National Convention, Phoenix

1997: *Arts education and school reform: Do partnerships make a difference?*

- The Arts and Humanities in an Era of Reform
- University of North Carolina at Chapel Hill
- (Paper accepted; conference canceled)

1995: *Update and progress report on the NEA national research project on symphony orchestra partnerships with schools and communities, D. Myers, Principal Investigator*

- One-day seminars in four regions of the U.S.:
  - Costa Mesa, CA
  - San Antonio, TX
  - Milwaukee, WI
  - Boston, MA.

1993: *Music and the adult learner*

- Two public seminars at the Sydney Conservatorium of Music
  - Sydney, Australia

1990: *Musical self-efficacy among older adult learners and elementary education majors: A measure and a pilot study*

- Music Educators National Conference, Southern Division, Winston-Salem, NC.

  *An exploratory study of aging effects and music learning among adults*
  - Georgia State University Gerontology Research Symposium
Musical self-efficacy among older adults and elementary education majors in sequential music learning programs
Southeastern Music Education Symposium, Athens, GA

An exploratory study of aging effects and music learning among adults
National Convention of the Music Educators National Conference
Washington, D.C.

1989: Principles of learning and the older adult music student
Southeastern Music Education Symposium, Athens, GA

1988: An exploratory study of the relationship between age and music learning in adults
University System of Georgia Gerontology Symposium, Athens

Adult learners in music: The challenge to higher education
College Music Society, Southern Division, Nashville

1987: Aging effects and older adult learners: Implications of an instructional program in music
Wisconsin Academy of Science, Arts, and Letters
Ripon College, Ripon, Wisconsin

1986: Age implications for music learning among adults
Missouri Gerontological Society, Lincoln University, Jefferson, MO

1985: Music in lifelong education
Michigan Academy of Science, Arts, and Letters
Michigan State University, Lansing, MI

I. Conference and Seminar Presentations (International, National, Regional):

2003: Building Music Learning Communities through Innovative Partnerships
Conference Convener and Host – National conference of the Music-in-Education National Consortium
(New England Conservatory; Northwestern University; Georgia State University; Mannes College)
Presentations: Evolving Roles for Music Educators Through Innovative Partnerships
Forging Partnerships for Music Education: Atlanta’s Experience
Collaborative Community Mindsets: Performance, Composition, and Music
Education Majors Working Together in Schools

Town and Gown: Models of Musical Collaboration
Invited panelist
Music Teachers National Association National Convention
Salt Lake City

Those who can . . . Teach? Perform? Both? Dispelling Music Major Myths through Collaborative Service to Schools and Communities
Presenter and Panel Chair (with David Beauchesne, Douglas Stevens, and GSU Sound Learning Fellows)
Southern Division, National Association for Music Education, and Georgia Music Educators Association
Savannah

Sound Learning: Anatomy of a University-Community Partnership
Presenter and Panel Chair (with public school and symphony partners)
Southern Division, National Association for Music Education, and Georgia Music Educators Association
2002: \textit{Sound Learning: Anatomy of a University-Community Music Education Partnership}
Presenter and Panel Chair (with GSU doctoral students David Beauchesne and Pamela Millice)
25\textsuperscript{th} Biannual World Conference, International Society for Music Education, Bergen Norway

\textit{Evaluation 101 for Symphony Orchestra Education Programs}
Presenter, Orchestra Leadership Academy, American Symphony Orchestra League
New York

\textit{Evaluation Models for Symphony Orchestra Education Programs}
Panel Moderator, National Conference, American Symphony Orchestra League, Philadelphia

\textit{Partners in Excellence Institute}
Faculty and Facilitator, 3-day pre-session on arts education partnerships
National Guild of Community Schools of the Arts, National Conference, Atlanta

2001: \textit{Redefining Arts Education Partnerships}
Presenter, national conference of Opera America
Atlanta

2001: \textit{Ecology of Arts Education Partnerships}
\textit{Professional Development for Teachers and Musicians}
Plenary speaker for two sessions of \textit{Partners in Excellence}, national invitational conference for representatives of exemplary arts education partnerships
Sponsored by the National Guild of Community Schools of the Arts and the Bay Foundation
New York City

\textit{Building Community Partnerships through Schools of Music}
Panel member
College Music Society national convention
Santa Fe

2000: \textit{Artist/Teacher Preparation and Training}
Convener and Facilitator, session for the National Guild of Community Schools of the Arts, National Conference, Los Angeles

\textit{Sound Learning: A One-Year Update}
Presenter, conference for Texaco-Eastman grant recipients
Eastman School of Music, Rochester, NY

\textit{Analysis of Videos of Exemplary Music Teachers}
Invited panelist, Music Teachers National Association National Convention, Minneapolis

\textit{Preparing Musicians and Teachers for Collaborative Music Education Programs}
Peer-reviewed paper presentation, International Society for Music Education, Edmonton, Alberta

\textit{Challenges in Lifelong Learning – A Presentation by Stephen Brookfield}
Sponsor and Convener, session of the Special Research Interest Group for Adult and Community Music
Music Educators National Conference, National Convention, Washington, DC

\textit{Creative Music Education Connections Between Schools and Communities}
Invited presentation, Georgia Music Educators Association, Savannah
1999:  *Life Span Learning in Music: Matching Music Content and Skills with Changing Needs of Learners*
Invited leader, one-day seminar, St. Louis Community Music School and St. Louis Symphony

*Building Effective Models of Music Education Partnerships*
Invited faculty, Eastman School of Music summer program

1998:  *Collaborations with Community in the Work of the Music Unit*
Invited panel presentation, National Association of Schools of Music, National Meeting, Boston
(With James Undercofler, Eastman School of Music; Carolynn Lindeman, San Francisco State University; and Michael Yafee, University of Hartford)

*Principles of Development for Community Arts Education Partnerships*
Invited panel chair/moderator, National Guild of Community Schools of the Arts, National Convention, Dallas (With Mitchell Robinson, Eastman School of Music; Shirley Bartzen, St. Louis Symphony; and David Rupp, Philadelphia Settlement Music School)

*Building Educational Outreach Among Youth Orchestras*
Invited presentation, American Symphony Orchestra League, Youth Orchestra Education Division, St. Paul, MN

1997:  *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities - A Research Update*
Music Educators National Conference, Eastern Division, Baltimore, MD.

1996:  *Preparing Orchestra Musicians to Work in School Settings*
Invited facilitator, 2-day national seminar for the American Symphony Orchestra League and the New York Philharmonic, New York, NY

*Orchestras and Schools: Successful Collaborations for Music Education*
Music Educators National Conference, Kansas City

*Principles of Effective Music Program Design for Adult Learners*
Music Educators National Conference, Kansas City (with Chelsey Bowles, University of Wisconsin-Madison)

*Fit as a Fiddle? Implications of Cognitive Aging for the Adult Music Learner*
Music Educators National Conference, Kansas City

*Creativity and Continuity in Music Education*
Music Educators National Conference Symposium on General Music, Chicago

*General Music Strategies in the Performance Class*
Georgia Music Educators Association, Savannah

1995:  *Orchestras and Schools as Partners: An Introduction to the NEA/ASOL National Research Project*
American Symphony Orchestra League National Convention, Portland, OR

*Orchestras and Schools: Principles of Effective Collaboration*
Invited leader, two-day seminar, American Symphony Orchestra League National Education Directors' Conference, Washington, D.C.

1994:  *Learning as Wisdom: Music Education and Changing Roles of Older Adults in Families and Communities*
International Society for Music Education, International Convention, Tampa
Music for a Lifetime: Nurturing the Adult Learner  
Convener/Presenter  
Music Educators National Conference, Cincinnati

General Music: Bright Hope for Tomorrow!  
Convener/Presenter  
Georgia Music Educators Convention, Savannah

1993: Toward Tomorrow: New Visions for General Music  
Music Educators National Conference, National Symposium on General Music  
Reston, VA  
Group Leader, College and Continuing Education

Invited keynote presenter and facilitator for 2-day seminar  
Kansas State Music Symposium, Manhattan, KS

Expanding Horizons in Music Education: Our Older Adults  
Convener/Presenter  
With Roy Ernst, Kay Logan, and Mary Hoffman  
Music Educators National Conference, New Orleans

Preparing Teachers to Teach Lifelong Learners  
Panelist, with Terry Gates (SUNY-Buffalo), Lee Pogonowski (Columbia University), and Sally Monsour (Georgia State University)  
Music Educators National Conference, New Orleans

1991: Music Activities for the Older Adult Learner  
Workshop Presenter  
Chautauqua Institute, Chautauqua, NY, Older Adult Arts Week

Older Adults and Music: An Invitation to Learning  
Southeastern Conference of the National Association for Music Therapy, Athens, GA

Music Learning and a Graying America: Does Advancing Age Matter?  
Lecture  
Eastman School of Music, University of Rochester, Rochester, NY

Listen, Perform, Create, and Think (Musically): Building a "need to know" in General Music  
Georgia Music Educators Association, Savannah

Panelist  
College Music Society, Southern Division, San Juan, Puerto Rico

1989: Bringing Cultures and Ages Together Through Music  
National Association for the Education of Young Children, Atlanta

Critical Issues in College Teaching: Community Music Education.  
Convener/Presenter  
Georgia Music Educators Association Convention, Savannah
Georgia Independent Schools Association, Albany

Panelist/Presenter  
Georgia Music Educators Association, Jekyll Island

*Community Music Education*  
Georgia Music Educators Association, Jekyll Island

Music Educators National Conference, Indianapolis

1980: *Composers in Music Education: An Original Opera for Middle School*  
Pennsylvania Music Educators Association, Pittsburgh

1979: *The NEA Artists-in-Schools Program: A Composer-in-Residence at Cedar Crest Middle School*  
Pennsylvania Music Educators Association, Hershey

**J. Local Workshops; Clinics; Festivals:**

2001: *Choosing a Career in the Field of Music*  
Invited presentation, Young Harris College  
Young Harris, GA

1998: *Career Options in the Field of Music*  
Invited presentation, Georgia Association of Music Teachers, State Convention, Athens

*Helping Your Students Explore Music Careers*  
Invited presentation, Cherokee County, GA, Music Teachers Association

*Percussion in the Early Childhood Classroom*  
Staff development workshop, Young Audiences of Atlanta and the Atlanta City Schools, smART stART program

1997: *Careers in Music*  
Reinhardt College

1996: *Technology; Community Arts Resources; National Standards; and Curriculum Implementation*  
Four staff development workshops for music and classroom teachers  
Douglas County Schools, Douglasville, GA

*Curricular Unity and the National Music Standards*  
One-day staff development workshop, Woodward Academy, Atlanta, GA

*National Standards and the Elementary General Music Program*  
One-day staff development workshop, Fayette County Schools, Fayetteville, GA

1995: *Using Listen! in Your Classroom*  
Workshop for classroom teachers  
Decatur School System, Decatur, GA
**Discover and Next Generation Concerts - Using Listen! Effectively**  
Teacher workshops  
Atlanta Symphony Orchestra

**Georgia Challenge Kickoff Workshop**  
Teacher workshop  
Douglas County Schools, Douglasville, GA

1994: **Our Musical Neighborhood**  
Teacher workshop  
Atlanta Symphony Orchestra

1993: **Lessons from Listen! 1993-94**  
Teacher workshop  
Decatur School System, Decatur, GA

**Tune in to Listening**  
Teacher workshop  
Cobb County Schools, Marietta, GA

1993: **What About the Other 85 Percent?**  
Teacher workshop  
Cobb County Schools, Marietta, GA

**Say It With Music**  
Teacher workshop  
Atlanta Symphony Orchestra

1992: **Current Issues in Music Education**  
Teacher workshop  
Dekalb County Schools, Decatur, GA

**Getting Music in Shape**  
Teacher Workshop  
Atlanta Symphony Orchestra

1992: **Music and Art as Partners**  
Teacher Workshop  
Atlanta Symphony Orchestra

Teacher Workshop  
Atlanta Symphony Orchestra

Adjudicator, Georgia Music Educators Association District IX Middle School Choral Festival, Lilburn, GA

Clinician, Choral Pre-Festival Workshop, Gwinnett County Schools, Lawrenceville GA (also 1990 and 1989)

1990: **The Development of Children's Voices and Changing Voices**  
Teacher workshop  
Rockdale County Schools, Conyers, GA
Using *Listen! in the Classroom*.
Teacher Workshop
Atlanta Symphony Orchestra

Two-day workshop
Gwinnett County Music Educators, Lawrenceville, GA

**General music for early adolescent learners**
Teacher workshop
Rockdale County Schools, Conyers, GA

*Developing a Fine Arts Curriculum Guide.*
Teacher workshop
Westminster Schools, Atlanta, GA

**K. Community Presentations:**

1994: Tchaikovsky's *Variations on a Rococo Theme* and *Symphony No. 4*.
Pre-concert lecture, Atlanta Symphony Orchestra

1992: Schumann's *Symphony no. 3*.
Pre-concert lecture, Atlanta Symphony Orchestra

Reinhardt College

Listening to Classical Music.
Atlanta Jewish Community Center, Institute for Adult Enrichment

Making Choices in Music Education.
Peachtree Christian Church Noon Senior Citizens' Group, Atlanta

1990: Sergei Prokofiev's *Symphony no. 5* and Samuel Barber's *Essay no. 1* and *Adagio for Strings*.
Pre-concert lecture, Atlanta Symphony Orchestra

1990: Using *Listen! in the Classroom*.
Woodruff Arts Center Open House for education programs, Atlanta

Developing Music Skills in the Retirement Years.
Peachtree Christian Church Noon Senior Citizens' Group

Music Learning Strategies for Older Adults.
Presentation for religion certificate graduates of the Georgia State University
Gerontology Center

Strings and Bows: More than a Fancy Wrapping.
Address, Gwinnett County Banquet for Strings Students and Parents, Richards
Middle School, Lawrenceville, GA

1989: Music Appreciation from A to Z.
Lecture, Institute for Adult Enrichment, Atlanta Jewish Community Center
Careers in Music.
Brenau College Career Day, Gainesville GA, January

1988: Music Education and Older Adults.
Georgia Chapter, Pi Lambda Theta Education Sorority

CONSULTING/PROFESSIONAL SERVICE

A. Consultancies

2003: **Principal Evaluator**, Professional Development Program for Arts Educators, Atlanta Public Schools/U.S. Department of Education (3-year study)

**Principal Investigator**, Evaluation of the Orchestra Leadership Academy (2-year study from 2001), American Symphony Orchestra League

**Principal Investigator**, Bank of America “Best Practices in Orchestra Education” awards (3-year project from 2003 to identify, research, and analyze best practices in education among America’s symphony orchestras)

**Review Panelist**, MetLife Award for Excellence in Community Engagement, American Symphony Orchestra League

2002: **Member, Steering Committee**, National Conference of the National Guild of Community Schools of the Arts

**Review Panelist**, MetLife Award for Excellence in Community Engagement, American Symphony Orchestra League

2001: **Evaluator**, Chamber Music Connections, University of Maryland School of Music, College Park, MD

2000: **Chair/Facilitator, National Advisory Committee**, *Partners in Excellence*, $95,000 grant project of the National Guild of Community Schools of the Arts, New York, NY

Facilitator, 2-day Advisory Committee Meeting, New York City (January)
Chair, Session Proposal Review Committee, New York City (August)
Faculty, 2002 professional development program on arts education partnerships

**Invitee/Participant**, *Making Music Work in Public Education: Innovative Programs and Research from a National Perspective*, Larry Scripp, Chair
Invitational conference of 30 nationally recognized arts and arts education policy makers and researchers, New England Conservatory of Music, Boston

**Member, Research Advisory Panel**, Milwaukee Symphony Orchestra Education Program, Milwaukee, WI

**Consultant, National Accreditation Review**
Young Audiences of Atlanta
**Member, Education Committee**  
Atlanta Symphony Orchestra (continuing)

1999:  
**National Task Force Chair**, National Guild of Community Schools of the Arts (arts education partnerships) New York, NY (through 2001)

**Researcher**  
New York Philharmonic School Partnership Program  
New York, NY

1998:  
**Consultant**  
Partnership between the Eastman School of Music, University of Rochester, NY, and the Rochester City Schools

**Consultant**  
Education Trust, Washington, DC, to review content standards for the Atlanta Public Schools

1995-96:  
**Curriculum Consultant and Professional Development Leader** (year-long program)  
In conjunction with a grant from the *Georgia Challenge* for arts education  
Douglas County Schools, Douglasville GA

1995:  
**Education Consultant and Member, Education Committee**  
(From 1990) Atlanta Symphony Orchestra  

1995:  
**Program Consultant, Workshop Leader, Program Evaluator**  
(From 1991) Arts Partners Program, Young Audiences of Atlanta

1995:  
**Consultant**  
Spelman College Fine Arts Assessment, Atlanta

1991:  
**Consultant, Older Adult Music Program and New Horizons Band**  
Eastman School of Music, University of Rochester

1991:  
**Consultant**  
High School General Music  
Georgia Department of Education

1989:  
**Consultant, Middle Grades General Music**  
Georgia Department of Education

1988-90:  
**Curriculum Consultant**  
Douglas County School System  
Douglasville GA

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**B. Arts Agency Affiliations**

2003:  
**Grant Review Panelist**  
Arts Learning Review Panel  
National Endowment for the Arts, Washington DC
2001 - :  **Board Member**  
Advisory Board, Orchestra Leadership Academy  
American Symphony Orchestra League (continuing)

2000:  **Grant Review Panelist**  
Education Review Panel for the Discipline of Music  
National Endowment for the Arts, Washington DC

1997:  **Grant Review Panelist and Chair**  
Heritage and Preservation/Education and Access Review Panel for Music and Opera  
National Endowment for the Arts, Washington DC

1995-96:  **Principal Investigator, Relevance in Music Education: A Guide to Effective Collaborations Among Orchestras, Schools, and Communities**  
National study of orchestra-school partnerships  
Funded by the National Endowment for the Arts (competitive proposal)

**State Advisory Board Member** (continuing)  
Georgia Challenge Grants (legislative initiative) for Arts Education

1992:  **Project evaluator**  
OperaAmerica Opera-for-Everyone Grant  
Georgia Very Special Arts Council

1990:  **Member, Program Committee** (continuing)  
Young Audiences of Atlanta

1989:  **Advisory Review Panel, Artists-in-Education**  
Georgia Arts Council

1986-87:  **Advisory Review Panel, Artists-in-Education**  
**Member, Arts Education Planning Team**  
Wisconsin Arts Board

1980-83:  **Advisory Panelist, Artists-in-Schools**  
**Member, Artists-in-Schools Evaluation Committee**  
Pennsylvania Council on the Arts

### C. Additional Music Education Service

2002:  **Editorial Reviewer**  
*Action, Criticism, and Theory for Music Education*  
On-line journal of the May Day Group in Music Education

1997:  **Founder/Director**  
Center for Educational Partnerships in Music, Georgia State University  
(Approved by the University Senate and funded by the College of Arts and Sciences)  
Current Programs:  
  - Music Education Leadership Institute  
  - *Sound Learning* (Partnership with Atlanta Symphony Orchestra, Young Audiences of Atlanta, and three Atlanta elementary schools)  
Additional programs listed under Grant Support (below)
1995: **Music Evaluator, Sprayberry High School, Marietta, GA**  
Southern Association of Colleges and Schools

1994: **Author, Music Items** (accepted for inclusion in national test)  
National Assessment of Educational Progress in Music

1988-90: **Author and reviewer**  
Music Teacher Certification Test  
Georgia Department of Education, Georgia Assessment Project

1975-83: **Member, Music Education Curriculum Committee**  
**Member, Certification Standards Committee**  
Pennsylvania Department of Education

1978: **Chair, Music Education Evaluation**  
Middle States Association of Schools and Colleges

**PROFESSIONAL ASSOCIATIONS: POSITIONS/ACTIVITIES**

Music Educators National Conference  
*Founder/Vice-Chair: Special Research Interest Group on Adult and Community Music  

Society for General Music  
*Lifelong Learning Column Coordinator, General Music Today, 1990-93*

Society for Music Teacher Education

Society for Research in Music Education

Georgia Music Educators Association  
*State Chairperson, Society for General Music  
State Chairperson, Society for Music Teacher Education  
Planner, Convener, and Presenter at State Conventions  
Government Relations Chair  
Higher Education Representative, District V  
Editorial Board, Georgia Music News*

Wisconsin Music Educators Association (1986-87)  
*Convention Planning Committee  
University Liaison*

Pennsylvania Music Educators Association (1968-86)  
*Music In Our Schools Chairperson  
General Music Curriculum Committee  
Convener and Presenter, State Conventions*

Additional Memberships/Conference Participation:  
International Society for Music Education  
May Day Music Education Group  
American Educational Research Association  
Association for Supervision and Curriculum Development  
College Music Society  
Phi Mu Alpha Sinfonia
Pi Kappa Lambda
National Association of Schools of Music (annual attendee; invited presenter 1998)

GRANT SUPPORT AND PROPOSALS SUBMITTED

2001-04:  *Fund for the Improvement of Post-Secondary Education* ($90,000 proposal)  
(Consortium Proposal with New England Conservatory of Music and Northwestern University)  
(L. Scripp, Principal Investigator for NEC; G. Burnaford, PI for Northwestern University; D. Myers, PI for Georgia State University)  
(3-year project to train pre-service performers and music teachers for collaborative work in schools)  
*Funded:* $90,000

2001-03: *American Symphony Orchestra League* ($60,000 proposal)  
(D. Myers, Principal Investigator)  
*An Evaluation of the Orchestra Leadership Academy*  
(2-year project to conduct observations and case studies and resulting in an evaluation report of ASOL’s professional development program)  
*Funded:* $60,000

1999-02:  *Texaco Foundation* ($120,000 proposal, supported by $430,000 in local funds)  
(D. Myers, Principal Investigator)  
*Building a Collaborative Approach to Music Education*  
(3-year project to establish partnership among Georgia State University, Young Audiences of Atlanta, Atlanta Symphony Orchestra, and Atlanta-area schools)  
*Funded:* $100,000

1999:  *U.S. Department of Education* ($937,000 proposal)  
(D. Myers, Principal Investigator)  
*Music in the Context of Arts Education Partnerships: A Study of Expectations and Outcomes*  
(3-year research study of student achievement in music education partnerships, including relationships among curriculum, program, structure, and achievement; and correlation of achievement with findings from large-scale music education assessments)  
*Not funded*

(D. Myers, Principal Investigator)  
*Relevance in Music Education: A Guide to Effective Collaborations Among Orchestras, Schools, and Communities* (Final Report: *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities*)  
*Funded:* $63,000 + $30,000 for publication

1994:  Georgia State University Quality Improvement Grant  
(D. Myers, Principal Investigator)  
*A Multimedia System for Enhancing Creativity in Music Education*  
*Funded:* $10,000

1988:  College of Arts and Sciences, Georgia State University  
(D. Myers, Principal Investigator)  
*Instructional Improvement Grant - Keyboards and Guitars for Music Education*  
*Funded:* $2000.00

1985:  Rackham Graduate School, The University of Michigan.  
*Dissertation Research Grant*, to support field-based study in adult music learning.  
*Funded:* $1200.00
1979: Pennsylvania Council on the Arts
Artistic-in-Residence Pilot Project, to commission an original opera for middle school students and engage a professional opera singer to work with students in the production.
**Funded:** $1000

1977: National Endowment for the Arts/Pennsylvania Council on the Arts
Composer-in-Residence Project, to host a composer-in-residence for Cedar Crest Middle School, Lebanon, PA.
**Funded:** $10,000

**ACADEMIC SERVICE**
*Georgia State University:*
School of Music

**Associate Director, 1997 -**
- Curriculum and academic affairs
- Recruitment, enrollment management, and advising
- Scheduling
- Community partnerships
- Ex officio on executive and all search committees
- Chair, Academic Affairs Committee
- Promotion and Tenure Committee

**Founding Director, Center for Educational Partnerships in Music, 1997 -**
- Music Education Leadership Institute
- Partnership with Atlanta Symphony Orchestra Talent Development Program
- Principal Investigator, *Sound Learning* (Texaco-funded partnership with Atlanta Symphony Orchestra, Young Audiences of Atlanta, and three elementary schools)
- Principal Investigator, Music-in-Education consortium project with New England Conservatory and Northwestern University
- Principal Investigator, Evaluation of Orchestra Leadership Academy

**Self-study Committee, 1994 -**
- Author, Self-study
- Author, Action Plan for the Georgia State University School of Music

**National Association of Schools of Music Self-study, 1999-2000**
- Co-author

Undergraduate Committee
Graduate Committee
Chairman's Evaluation Committee, Chair (elected)
Executive Committee (elected - 3 terms)
Library Committee
Recruitment Committee
Technology Committee
Public Relations Committee, Chair
Assistant Director Search Committee
Search Committees, Chair of numerous committees
Coordinator, Music Education Division, 1990 - 1997
College of Arts and Sciences
  Curriculum Committee
  Promotion and Tenure Committee
  Initial Teacher Education Council (with College of Education)
  K-12 Programs Advisory Committee (with College of Education)
  Awards Committee
  Committee on Educational Outcomes

College of Education
  Initial Teacher Education Council
  K-12 Programs Advisory Committee
  Professional Education Council
  Grady Cluster (Atlanta City Schools) Partnership Steering Committee

Gerontology Center
  Curriculum Committee
  Continuing Education Committee

Georgia State University Senate
  Assessment of Academic Programs Committee
  Academic Programs and Continuing
  Education Committee

University Committees
  Professional Education Council, 1991 -
    Professional Education Faculty
    Faculty Development Committee
  Honors Council, 1995 -
    Scholarship Committee, Chair
    Outstanding Professor Committee
    Director’s Evaluation Committee
  Admissions Advisory Committee
  Provost's Academic Strategic Planning Group
  Student Center Facilities Ad Hoc Committee
  Service Learning Committee
  Center for Teaching and Learning: Committee on Preparation of
    Graduate Teaching Assistants
  Search Committee, Dean of the College of Arts and Sciences
  Chair, Unit Review Committee, GSU Police Department

University of Wisconsin-Madison:
  Department of Curriculum and Instruction
    Graduate Programs Committee
    Arts Education Committee

COMMUNITY SERVICE

Substitute/Interim Organist: Central Presbyterian Church; Northside Drive Baptist Church; Eastminster
  Presbyterian Church

External Short Courses

Introduction to Music, Roosevelt Senior High-Rise, Atlanta Housing Authority

Summer Arts for Seniors, Georgia State University

Fundamentals of Music, Fountainview Convalescent Center, Atlanta

Special Programs

Director, Daniel Skandera Program
Organizer and facilitator of instructional program in School of Music for inclusion of Down Syndrome student in higher education music environment; Daniel is the national winner of the 1991 Itzhak Perlman Scholarship

Founder/Director, Adult Music Education Project of Georgia State University
Founder and Director of project that includes program development and research in music learning among adult and older adult learners
As of 1998, subsumed under Center for Educational Partnerships in Music
Curriculum Vitae

Nathaniel Leon Orr, Ph.D.
Professor of Music
School of Music
Georgia State University
Atlanta, Georgia
404-651-1725
Email: leeorr@gsu.edu

SUMMARY


EDUCATION

1979  Ph.D. Music
Historical musicology, research, advanced analysis.
Department of Music, University of North Carolina, Chapel Hill.
Howard Smither (Chair), James Pruett, William S. Newman.

1974  M.M. Music
Organ performance, music history and literature.
Department of Music, University of North Carolina, Chapel Hill.
Rudi Kremer (Applied teacher-student of Anton Heller).

1971  B.M. Music
Organ performance, music history and literature.
School of Music, Florida State University.
Ramona Beard (Applied teacher-student of Marcel Dupre).
Fields of Interest and Specialization

Historical research in the music of the nineteenth century, with a specialization in American choral and organ music.

Organ performance: specifically the music of the eighteenth and nineteenth centuries.

Choral conducting: literature from the Renaissance to the present.

Church music leadership and management.

Editing nineteenth-century music.

Bibliographical studies in nineteenth-century music: specifically choral and organ music.

Collection development and acquisition for the music holdings at Pullen Library.

Research and mechanical work in organ restoration and performance practice: specifically American organs of the nineteenth-century.

Biographical studies of nineteenth-century American composers.

American popular music of the nineteenth century.


POSITIONS

1997
Professor and Chair of Music History, Georgia State University

1986
Visiting Associate Professor of Music History, Emory University

1983
Associate Professor of Music History, Georgia State University

1978-83
Assistant Professor of Music History, Georgia State University

1976-78
Assistant Professor of Organ and Music History, Tift College, Forsyth, Georgia

PROFESSIONAL DEVELOPMENT

Professional Associations

Society for American Music
American Musicological Society
American Guild of Organists
Nineteenth-Century Studies Association
American Choral Directors Association
Organ Historical Society

Coordinator, Academic Affairs, School of Music

Classical Music Editor, New Georgia Encyclopedia

Chair, Editorial Board, Organ Historical Society Press

Book Chair, Music

PUBLICATIONS

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Books


Contributor:
- William Hauser
- Lowell Mason
- John Hill Hewitt
- Enrico Leide
- B. F. White
- Alfredo Barili
- Gertrude Malissa Rainey

Articles


15. Review of Susan Bernstein’s *Virtuosity of the Nineteenth Century* (Stanford University Press, 1999) for *European Romantic Review* 11, No. 3 (Summer 2000).


   “Edward Hodges, the American Church, and Sacred Music at Mid-Century.” *The Tracker* 41, No. 3 (Fall 1995). *Invited article.*


   “Dudley Buck: Leader of a Forgotten Tradition.” *The Tracker* 38, No. 3 (Fall 1994). *Invited article.*
“Problems with Priorities?” *The American Organist* 20, No. 21 (February 1986).


“The Effect of Scoring on the Sonata Form in Mozart's Mature Instrumental Ensembles.” *Symposium* (College Music Society) 23, No. 2 (Fall 1983).


“George Sand and Liszt.” *Friends of George Sand Newsletter* (Spring/Summer, 1980).

“The AGO in Atlanta.” (with Douglas Johnson and Melvin Potts), *The American Organist* 14, No. 2 (February 1980).


### Presentations at Professional Meetings

16. **Organ Historical Society**
   - “Dudley Buck in Chicago.”
   - *Chicago, June 2002.*

17. **Nineteenth-Century Studies Association**
   - “Music at the 1876 Centennial Exhibition.”

18. **Sonneck Society for American Music**
   - “Dudley Buck and American Organ Music.”
   - *Kansas City, MO. 14 February 1997*
Sonneck Society for American Music
“Dudley Buck and the Secular American Cantata.”
Washington, D.C. 23 March 1996

Sonneck Society for American Music
“Buck, Lanier and the Music for the Centennial Exposition of 1876.”
Madison, WN, 7 April 1995

Nineteenth-Century Studies Association
“Dudley Buck and the Bach Revival in America.”
Emory University, Atlanta, 4 April 1993

American Popular Culture Association
“John Hill Hewitt: Bard of the Confederacy.”
New Orleans, 11 April 1993

American Musicological Society, South-Central Chapter
“Dudley Buck: Leader of A Forgotten Tradition.”
University of Tennessee, Knoxville, 28 March 1993

Southeastern Music Educators National Conference
“John Hill Hewitt: Bard of the Confederacy.”
Savannah, Georgia, 30 January 1993

Annual Medieval Society
“The Change from theoretica to practica in the Medieval and Renaissance Music Treatise.”
University of Tampa, Florida, 1 October 1992

American Musicological Society, South-Central Chapter
“John Hill Hewitt and Confederate Opera.”
University of Kentuck, Lexington, 15 April 1990

American Guild of Organists, Macon Chapter
“Minister and Musician: Are We Singing the Same Tune?”
Macon, Georgia, 15 May 1989

Romantic Music Seminar
“Beethoven and the Waldstein.”
University of North Carolina, Chapel Hill, 2 March 1988

American Guild of Organists, Regional Convention
“Clergy-Musician Relationships.”
Augusta, Georgia, 1 July 1987
American Association of Pipe Organ Builders
“Dealing with Church Committees.”
Nashville, Tennessee, 7 October 1987

South-Atlantic Modern Language Association
“Editing and Proofreading Music.”
Atlanta, 15 November 1986

American Musicological Society and College Music Society, Southern Chapters
“Sidney Lanier as Musician.”
Louisiana State University, Baton Rouge, 25 March 1981

American Musicological Society, South-Central Chapter
“Liszt and French Romanticism.”
University of Louisville, Kentucky, 10 April 1981

American Liszt Society
“Liszt and French Romanticism.”
University of Hartford, Connecticut, 24 October 1981

Lambda Iota Tau Society
“Beethoven and Romanticism.”
Atlanta, 7 November 1980

American Musicological Society, Southern Chapter
“The Sacred Music of Franz Liszt: Toward a Reassessment.”
University of Southern Mississippi, Hattieburg, 21 March 1980

American Liszt Society
“Liszt, Christus, and the Transformation of the Oratorio.”
University of Colorado, Boulder, 18 September 1980

National George Sand Conference
“George Sand and Franz Liszt.”
University of West Virginia, Morgantown, 17 April 1980

American Musicological Society, South-Central Chapter
“Alfredo Barili: Atlanta Musician at the Turn of the Century.”
Vanderbilt University, Nashville, 19 April 1980

Organ Recital Performances
The Lutheran Church of the Ascension, Augusta, Georgia  
6 January 1980

University Baptist Church, Chapel Hill, North Carolina  
13 January 1980

American Guild of Organists, Macon, Georgia Chapter  
20 January 1980

St. Anne’s Episcopal Church, Atlanta  
19 February 1980

Georgia State University, An Evening of Brass, Organ, and Choral Music  
10 November 1980

Cathedral of St. Philip, Atlanta  
30 November 1980

Georgia State University, Atlanta  
27 January 1981

Providence United Methodist Church, Charlotte, North Carolina  
20 February 1981

Hollins College, Hollins, Virginia  
23 February 1981

Hardin Chapel Organ Dedicatory Concert, Emory University  
18 October 1981 (Harpsichord in Baroque Orchestra)

William R. Cannon Chapel, Emory University  
18 November 1981

Mars Hill College, Mars Hill, North Carolina  
30 November 1981 (with David Mackenzie, Trombone)

Milligan College, Milligan, Virginia  
27 November 1981 (with David Mackenzie, Trombone)

Our Savior Lutheran Church, Lake Worth, Florida  
17 January 1982

Caldwell Community College, Hudson, North Carolina  
29 November 1981 (with David Mackenzie, Trombone)

Holy Trinity Lutheran Church, Hickory, North Carolina
1 December 1981 (with David Mackenzie, Trombone)

Emory University - The St. John Passion, JS Bach
4 April 1982, Harpsichord - Continuo player

Accompanying

GSU Choir Tour, England, 17-24 March 1994
St. Jermyn’s Church, Roath, Cardiff
St. Mary’s Church, Swansea, Cardiff
Welsh School of Music, Cardiff
St. Bride’s Church, London
St. James’s Church, Piccadilly, London
St. Matthias Church, Richmond

GSU Choir Tour, 15-20 March 1986
St. Gillis Cathedral, Bruges, Belgium
St. Elooi, Kourne, Belgium
St. Olvr, Kortigh, Belgium
Notre Dame Cathedral, Paris
St. Michael’s Cathedral, Brussels

Adjucator

Georgia Baptist Choral Festivals
12-17 January 1987
Georgia Baptist Choral Festivals
27-31 January 1986

Choral Workshop
Augusta, Georgia 16 November 1986

Workshops and Conferences

Church Music Workshop, invited clinician
New Orleans, 12-13 January 1992

Southeastern Nineteenth-Century Association Conference, director
Atlanta, 5-7 April 1989

Church Music Workshop, director
Georgia State University, 12-14 June 1985

Church Music Workshop, director
Georgia State University, 15-17 June 1983

American Musicological Society, South-Central Chapter Meeting, director
Georgia State University, 16-18 March 1982

Church Music Workshop, director
Georgia State University, 6-9 July 1982

Church Music Workshop, director
Georgia State University, 13-17 July 1981

Church Music Workshop, director
Georgia State University, 21-25 July 1980

Grant Support

19. Summer Research Grant, GSU - 2002

20. Summer Research Grant, GSU - 1998

Summer Research Grant, GSU - 1997

Summer Research Grant, GSU - 1995

Travel Research Grant, Organ Historical Society - 1993

Summer Research Grant, GSU - 1988

National Endowment for the Humanities Grant - 1986

Summer Research Grant, GSU - 1985

Summer Research Grant, GSU - 1984
Summer Research Grant, GSU - 1983

Urban Life Grant, Church Music Workshop, GSU - 1982

Summer Research Grant, GSU - 1981

Urban Life Grant, Church Music Workshop, GSU - 1981

Summer Research Grant, GSU - 1981

Urban Life Grant, Church Music Workshop, GSU - 1980

21. Summer Research Grant, GSU - 1980

Research Grant, The Institute of Music in Georgia - 1978

Choral Works Conducted

The Festival Singers of Atlanta
2 May 1993, Atlanta

Walmisley, *Music, all Powerful*; Bennet, *Come Live with Me*


The Festival Singers of Atlanta
13 December 1992


The Festival Singers of Atlanta
5 May 1991


The Festival Singers of Atlanta  
3 March 1991  

The Festival Singers of Atlanta  
16 December 1990  

The Festival Singers of Atlanta  
6 May 1990  

The Festival Singers of Atlanta  
11 March 1990  

The Festival Singers of Atlanta  
17 December 1989  
*Christmas with the Festival Singers*. Victoria, *O Magnum mysterium*; Gauntlett,
Once in Royal David’s City; 15th-Century carol, Salve, sancta parens; Praetorius, Three Christmas Chorales; Josquin, O Admirabile commercium; Sweelinck and Byrd, Hodie Christus natus est; Poulenc, Four Christmas Motets; 14th-Century Carol, Resonemus laudibus; French traditional, Whence is that Goodly Fragrance?; Five Contemporary Carol Arrangements, various. Gruber (arr. Sargent), Silent Night.

St. John United Methodist Church Choir
10 December 1989
Handel, Messiah, accompanied by chamber orchestra.
Rutter, The Carols of Christmas.

St. John United Methodist Church Choir
9 December 1988
Vaughan Williams, Fantasy on Christmas Carols, accompanied by chamber orchestra.
Vivaldi, Gloria.

St. John United Methodist Church Choir
8 December 1987
Bach: Christmas Oratorio, Part I, accompanied by chamber orchestra.
Rutter, The Carols of Christmas.

Committee Membership

22. Various faculty search committees

23. Internal Grants Review Committee, two years

Promotion and Tenure Committee, College of Arts and Sciences

Executive Committee, College of Arts and Science
Executive Committee, School of Music

Faculty Senate, Georgia State

Chairman, By-Laws Committee, College of Arts and Sciences

Committee to Evaluate the Chairman, School of Music

Chairman, Search Committee, Assistant Director, School of Music

Chairman, Undergraduate Committee, School of Music

Promotion and Tenure Committee, School of Music
CURRICULUM VITAE 2003

Biographical Information

David Boyd Pomeroy  SSN 590-28-9478

Current Position: (tenure-track) Assistant Professor of Music (Theory)

Rank: Assistant Professor

Education

<table>
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<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
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<tr>
<td>University of Edinburgh</td>
<td>B. Mus. (1st Class Hons.) (1979)</td>
<td>Musicology</td>
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Awards and Honors

(Cornell University:)
Sage Fellowship (1993-6)
Margaret E. Werly Fellowship (1996-7)
Donald J. Grout Memorial Prize (1998-9)

(GSU:)
summer research grants: 2002
                            2003

Fields of Interest and Specialization

Music of Debussy
Schenkerian Theory and Analysis
Formal Theories
20th-Century Tonality
Prior Positions Held

Cornell University: Visiting Lecturer (Department of Music, 2001)

(non-academic positions:)

Assistant Principal Double Bass, BBC Welsh Symphony Orchestra (Cardiff, Wales, 1987-92)
Assistant Principal Double Bass, Welsh National Opera (Cardiff, Wales, 1987)
Assistant Principal Double Bass, South Florida Symphony Orchestra (Miami, FL, 1984-6)
Principal Double Bass, Jerusalem Symphony Orchestra (Israel, 1981-4)

Professional Associations: Positions/Activities

(membership in:)
Society for Music Theory (SMT)
Music Theory Society of New York State (MTSNYS)
MTSE (Music Theory South East)
College Music Society (CMS)

Publications


Submitted for Publication

“Tales of Two Tonics: Directional Tonality in Two Orchestral Pieces by Debussy” (successful re-submission, fall 2003)
Professional Presentations

“Tonal Subplots as Process in Debussy’s Orchestral Music.”
   Presented at:
   2) SMT annual conference, Baton Rouge, LA, Nov. 1996.

“Debussy’s Chromatically Displaced Dominants: A Force of Nature.”
   Presented at:

“Transpositional Parallels in Uninterrupted Sonata Types: Schubert and Beyond.”
   To be presented at:

Other: (Professional Development)

Grant Support

Dissertations/Theses: Directed Studies and Research Projects

“Toward a New Tonal Practice: Chromaticism and Form in Debussy’s Orchestral Music”
(Ph. D. diss., Cornell University, 2000)

Committee Membership College/University

School of Music   Handbook Committee (chair, 2002-present)

Continuing Education Events
VITA - 2003

I. Biographical Information

Name: Alan Raines

Current Position: Assistant Professor of Music, Director of Choral Activities

II. Education

<table>
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<th>Degree/Date</th>
<th>Field of Study</th>
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<tr>
<td>Valparaiso University</td>
<td>Bachelor of Music</td>
<td>Organ Performance</td>
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<td>Master of Music</td>
<td>Choral Conducting</td>
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<tr>
<td>UCLA</td>
<td>Doctor of Musical Arts</td>
<td>Choral Conducting</td>
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</tbody>
</table>

III. Awards and Honors

IV. Fields of Interest and Specialization

- University Singers, conductor 1999 -
- Choral Society, conductor 1999 -
- Choral Conducting – undergraduate and graduate
- Choral Methods – undergraduate and graduate
- Performance Practice - graduate
- Vocal Pedagogy
- Vocal Jazz

V. Prior Positions Held

- Assistant Professor of Music, Director of Choral Activities, Georgia State University, School of Music, (1999 - )
- Assistant Professor of Music, Director of Choral Activities, University of La Verne, La Verne, California (1997-1999)
- Assistant Conductor/Accompanist, The Angeles Chorale, Los Angeles, California (1996-1999)
- Choral Conductor, Musica Angelica Baroque Ensemble, Los Angeles, California (1996-1999)
Church Career:

Dunwoody United Methodist Church, Director of Music (part-time), Dunwoody, GA (1999 - )

First Presbyterian Church, Santa Monica, CA 1996 – 1999

The Woodlands United Methodist Church, The Woodlands, TX 1993 – 1996

Isle of Hope United Methodist Church, Savannah, GA 1991 – 1993

Lutheran Church of the Ascension, Savannah, GA 1990 – 1991

St. Paul Catholic Church, Valparaiso, IN 1988-1990

VI. Professional Associations: Positions/Activities

Georgia Music Educators Association
American Choral Directors Association
Georgia Chapter – American Choral Directors Association
  Repertoire and Standards Chair, College Division 2001, 2002
Music Educators National Conference
Pi Kappa Lambda
  Treasurer – Georgia State University, School of Music Chapter 2001 –
Phi Mu Alpha
American Guild of Organists

VII. Publications


(prepared for submission)

Transcriptions of Solo Chansons for SSAA Womens Chorus

Gabriel Fauré. Mandoline. 2003
Gabriel Fauré.  *Ici-bas!*  2003
Gabriel Fauré.  *Toujours.*  2003
Gabriel Fauré.  *Au bord de l’eau.*  2003

VIII.  Professional Presentations

A.  Conducting/Performing Engagements

GSU Singers Concert in Spivey Hall, Atlanta, GA – November 2003

Guest Conductor, Chonan City Choir and Orchestra, Chonan, South Korea – October, 2003

Guest Conductor, Mt. Pisgah United Methodist Church Chancel Choir, Atlanta, GA – October, 2003

Guest Organist, New Trinity Baroque, Atlanta, GA – June, 2003

Guest Conductor, Andrew Young School of Public Policy, GSU – March, 2003

Accompanist, Recital of Ron Brendel, Southeastern Divisional Convention of the College Music Society, Tampa, FL – February, 2003

Guest Conductor, District VI Senior High All-District Honor Chorus, Christiansburg, VA – February, 2003

GSU Singers Debut in Spivey Hall, Atlanta, GA – November, 2002

Guest Conductor, District IV Honor Chorus, Mississippi State University, Starkville, MS – October, 2002


Guest Conductor, University Singers in Concert, Bath, U.K. – July, 2002


Guest Conductor, Combined Choruses from United States and Great Britain and the London Virtuosi,  Bruckner Te Deum and Puccini Messa di Gloria, Wells Cathedral,

Guest Conductor, Mississippi Chapter of the American Choral Directors Association Summer Choral Camp and Workshop, Morton, MS – June, 2002

Guest Conductor, Young Voices Festival, Auburn University, Auburn, AL – May, 2002

Guest Conductor, Andrew Young School of Public Policy, GSU – April, 2002

Guest Clinician, St. Luke Lutheran Church, Faure Requiem, Atlanta, GA – March, 2002

Guest Clinician, University of Nebraska at Omaha Concert Choir, Omaha, NB – February, 2002

Guest Conductor, Special Invitation, Heartland Honor Festival, Omaha, NB – February, 2002

Guest Conductor, Special Invitation, Georgia Music Educators Association Convention, Savannah, GA – January 2002

Guest Conductor, Georgia Music Hall of Fame Awards Show, Atlanta, GA – January, 2002

Guest Conductor, East Tennessee Vocal Association’s All-State Jr. High Chorus, Sevierville, TN – November, 2001

Guest Conductor, Mississippi Chapter of the American Choral Directors Association Summer Choral Camp and Workshop, Morton, MS – June, 2001

Guest Conductor, Andrew Young School of Public Policy, GSU – April, 2001

Guest Conductor, Georgia Music Educators Association All-State Chorus, Savannah, GA – April 2001

Guest Clinician, Radford High School Chorale on Tour, Atlanta, GA – April, 2001

Guest Conductor, District XII Middle School Honor Choir, Cobb County, GA – March 2001

Guest Conductor, Walton High School Orchestra and GSU Choruses, Haydn “Paukenmesse” and Brahms “Schicksalslied” Atlanta, GA – March 2001

Host, Ken Fulton and LSU Concert Choir, Dunwoody, GA – February, 2001

Guest Conductor, District III High School Honor Festival, Columbus, GA – February, 2001
Guest Conductor, MLK Convocation – January, 2001

Guest Conductor, District XII GMEA Elementary Honor Festival – October, 2000.

Conducted the Georgia State University Singers in a joint concert with the Georgia Tech Chamber Choir at the invitation of their Director, William Caldwell, Ferst Center for the Arts, Georgia Tech University – October, 2000.

Invited to prepare the final rehearsals of the combined choruses of the University of California at Los Angeles and The Angeles Chorale in a performance of Verdi’s Requiem, conducted by Donald Neuen – Los Angeles, June, 2000.


Guest Conductor, Andrew Young School for Public Policy, GSU – April, 2000


Guest Conductor, South Carolina All-State Chorus, March, 2000.


Guest Conductor, District IV GMEA Senior High Mixed Honor Choir, November, 1999.


B. Adjudications

Guest Adjudicator for Heritage Music Festival, Georgia – May 2003

Guest Adjudicator for Southern Star High School Choral Festival, Georgia – May, 2003

Guest Adjudicator for Music Fest Orlando, Orlando, FL – April 4, 5 and 11,12, 2003

Guest Adjudicator for District VI GMEA Large Group High School Choral Festival – March, 2003

Guest Adjudicator for Six Flags, Music in the Parks, Atlanta, GA – April 26, 27 and May 10, 11, 2002
Guest Adjudicator for Educational Programs Network High School Choral Festival, Atlanta, GA – April, 2002

Guest Adjudicator for Music Fest Orlando, Orlando, FL – March, 2002

Guest Adjudicator for Southern Star High School Choral Festival, Georgia – May 4, 5 11 & 12, 2001

Guest Adjudicator for Literary – Region 8 AAAAAA Competition, Georgia – March, 2001

Guest Adjudicator for Georgia Governor’s Honors Program – October 24, 2000.


Guest Adjudicator for Educational Programs Network High School Choral Festival – May 5 & 6, 2000.

Guest Adjudicator for Educational Programs Network High School Choral Festival – April 28th & 29th, 2000.

Guest Adjudicator for CCIS and Radford High School Concert Choir, Radford, VA – April 15, 2000.

Guest Adjudicator for District VI GMEA Large Group High School Choral Festival – March, 2000.

C. **Reading Sessions**


D. **Presentations**

*The Essentials of Festival Preparation, ABCD* - Workshop and Clinic with the Roswell High School Chorus for the Georgia Music Educators Association Convention, Savannah, GA – January, 2003

Felix Mendelssohn’s *Elijah*, A Pre-Concert Lecture for the performance of the oratorio by the Atlanta Symphony Orchestra and Chorus, Atlanta, GA – November, 2002

Choral Workshop, East Carolina University, Greenville, N.C. – March, 2001

Choral Workshop, The Pennsylvania State University, College Park, PA – February,
2001

“Textual Significance in Choral Music” – CMENC, GSU – February, 2001

“Developing Your Choral Program to its Fullest Potential” Cobb County In-Service Training for High School Choral Conductors – April, 2000.

IX. Grant Support

Duane and Drada Hoover – Donation of $25,000.00 to Choral Program, 2003

Duane and Drada Hoover – Donation of $25,000.00 to Choral Program, 2002


X. Dissertations/Theses: Directed Studies and Research Projects


Kevin Hill. “A Musical Analysis of Benjamin Britten’s Rejoice in the Lamb with Performance Suggestions and Historical Background on the Work and the Composer.” July 2003


James Williams III. “A Musical and Historical Analysis of the Te Deum’s of Franz Joseph Haydn and Anton Bruckner.” April 2003


XI. Committee Memberships College/University

College of Arts and Science – Curriculum Committee – 2002, 2003
Orchestral Search
  Chair – summer 2003
Executive Committee – 2002, 2003
Faculty Handbook Committee – 2000, 2001
Staff Accompanist Search Committee – 2000
Wind Ensemble Search Committee – 1999, 2000
Scholarship Committee – 1999, 2000,

XII. Continuing Education Events

   ACDA National Convention, New York, 2003
   ACDA Regional Convention, Orlando, - March, 2000.
Georgia State University
Curriculum Vitae
January 2004

I. Biographical Information

Nancy Schechter  073-62-8329
Assistant Professor of Violin
Coordinator of the String Division

II. Education

<table>
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<tr>
<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
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<tr>
<td>The University of Illinois</td>
<td>Doctor of Musical Arts/1995</td>
<td>Applied Violin/Music Theory</td>
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<tr>
<td>Eastman School of Music</td>
<td>Master of Music/1988</td>
<td>Performance and Literature</td>
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<tr>
<td>Eastman School of Music</td>
<td>Bachelor of Music/1987</td>
<td>Applied Violin</td>
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</table>

III. Awards and Honors

Finalist, Southeast Iowa Symphony Orchestra Biennial Adult Artist Competition, 1992
The Mary Miller Symphony Award, Danville Symphony Orchestra, 1991-92
Semi-Finalist, Fischoff National Chamber Music Competition, with Alea Quartet, 1991
Second Place, University of Illinois String Concerto Competition, 1991
Fellowship, Tanglewood Music Center, 1984

IV. Fields of Interest and Specialization

Violin performance, chamber music performance, violin pedagogy, string pedagogy,
music by women composers, contemporary music

V. Prior Positions Held

Edinboro University of Pennsylvania, Edinboro, PA
8/96 to 5/00 ~ Assistant Professor
Luzerne Music Center, Luzerne, NY
7/99-8/99, 7/00-8/00 ~ Violin Instructor
University of Texas-Pan American, Edinburg, TX
8/95 to 5/96 ~ Assistant Professor; 8/93 to 8/95 ~ Lecturer
Illinois Summer Youth Music, Champaign-Urbana, IL
6/90 to 7/91 ~ Instructor
University of Illinois, Champaign-Urbana, IL
9/87 to 5/91 ~ Teaching Assistant as a member of the Graduate String Quartet
Conservatory of Central Illinois, Urbana, IL
1/87 to 5/89 ~ Instructor
Eastman School of Music, Rochester, NY
9/85 to 5/87 ~ Teaching Assistant to Peter Salaff
VI. Professional Organizations: Positions/Activities

American String Teachers Association
GA ASTA with NSOA
   Chair of GA Chapter National Solo Competition
Music Educators National Conference
Pennsylvania Music Educators Association (1995-9)
Sigma Alpha Iota, Advisor to the Zeta Upsilon Chapter at Edinboro University of Pennsylvania, 1996-9

VII. Professional Presentations

a. International

_Astor Piazzolla and the History of the Tango_, 6/2003
Presented at the College Music Society 2003 International Conference, Costa Rica

b. National

_Chamber Music of Women Composers_, 2/98
Presented at the Western Region State Orchestra of Pennsylvania

_Chamber Music of Women Composers_, 2/98
Presented at the International Academic Festival at Edinboro University of Pennsylvania

_Music by Amy Marcy Beach and Ruth Crawford Seeger_, 3/98
Presented at the Fifth Festival of Women Composers at Indiana University of PA.

_Chamber Music of Women Composers_, 2/97
Presented at the annual convention of the Texas Music Educators Association

_The Violin Sonatas of Isabella Leonarda_, 2/97
Presented at the International Academic Festival at Edinboro University of Pennsylvania

_The Trio Sonatas of Isabella Leonarda_, 3/96
Presented at the Fourth Festival of Women Composers at Indiana University of PA.

_An American Premier: Trio Sonatas by Isabella Leonarda_, 2/96
Presented at the annual convention of the Texas Music Educators Association

_Isabella Leonarda's Opus 16: A Modern Edition and Analysis_, 8/95
Doctoral research project

d. Other/Solo Performances with Orchestra

Olympia Chamber Orchestra, Olympia, WA, 2002
   Beethoven Violin Concerto
Georgia State University Symphony, Atlanta, GA, 2000
   Beethoven Triple Concerto
Erie Chamber Orchestra, Erie, PA, 2000
   Wieniawski, Concerto No. 2
Edinboro Orchestra, Edinboro, PA, 1998
   Saint-Saëns, Introduction and Rondo Capriccioso
Edinboro Orchestra, Edinboro, PA, 1997
   Tchaikovsky Violin Concerto
UT-PA String Orchestra, Edinburg, TX, 1996
  Bach, Brandenburg Concerto No. 4
South Texas Chamber Orchestra, Edinburg, TX, 1995
  Vivaldi, The Four Seasons
Valley Symphony Orchestra, Edinburg, TX, 1993
  Vivaldi, The Four Seasons
Mendelssohn Violin Concerto
Valley Symphony Orchestra, Mier, Mexico, 1993
  Mendelssohn Violin Concerto
Danville Symphony Orchestra, Danville, IL, 1992
  Beethoven Violin Concerto
Danville Symphony Orchestra, Hoopston, IL, 1992
  Vivaldi, “Winter” from The Four Seasons

e. Other/Chamber Music

Musique des Amis, Tour of Virginia, 2002
Chanticleer String Quartet, First Violin, Concert Tour, Indiana, 2002
Red Lodge Music Festival, Chamber and Solo Performances, Red Lodge, MT 2001/02/03
Musica da Camera, Atlanta, GA, 2000-present
Luzerne Chamber Players, Luzerne, NY, 1999-2000
Edinboro University Chamber Players, Erie, PA, 1997-1999
Faculty Performances at UT-Pan American, Edinburg, TX, 1993-1996
The Bellarosa Trio, Champaign-Urbana, IL, 1991-92
The Alea String Quartet, Champaign-Urbana, IL, 1987-91
University of Illinois Contemporary Chamber Players, Champaign-Urbana, IL, 1988-93

f. Other/Orchestra

North Georgia Symphony/Concertmaster, May 2002
Chamber Orchestra of Chattanooga/Substitute
Atlanta Symphony Orchestra/Substitute
Atlanta Ballet Orchestra/Substitute

VIII. Grant Support

Awarded summer research grant to record music for violin and piano by Ethel Barns.

Initiated and coordinated the first three seasons of a chamber music series at the Blasco Memorial Library in Erie Pennsylvania, performed by the Edinboro University of Pennsylvania Chamber Players. 1997-2000. Funding was supplied by PNC Bank, Erie Area Fund for the Arts, Friends of the Library, Erie County Public Library, Edinboro University of Pennsylvania, and Froess Pianos and Organs.
XI. Committee Memberships   College/University

**Georgia State University:**
- Coordinator, String Area
- Coordinator, Chamber Music Program
- Search Committee, Music Education, String Specialist
- Search Committee, University Orchestra Director
- Chair, Concert Committee
- Recruitment Committee
- Search Committee, Applied Voice
- Search Committee, Applied Percussion
- Search Committee, Woodwind Coordinator/Applied Clarinet

**Edinboro University of Pennsylvania:**
- Search Committee for applied piano position
- Arts at Edinboro Committee
- Scholarship Committee.
VITA 2003

BIOGRAPHICAL INFORMATION

Name    Mark W. Street
Address: 1706 Walker Avenue
          College Park, GA  30337
          (404) 767-9649 home
          (404) 651-1734 office
          e-mail: musmws@langate.gsu.edu

FORMAL EDUCATION

Northern Illinois University
M.Mus.  (double bass), 1977

Jacksonville University
B. Mus.  (organ), 1972

PROFESSIONAL TRAINING  (conducting)

Charles Bruck             Pierre Monteux Memorial
                          Foundation Domaine School
1981, 1982

Larry Livingston        Northern Illinois University
1974-1977

William McNeiland     Jacksonville University
1970-1972

Philip Greenberg             coaching
1986-1994

Denis de Coteau            master class
1985

Edo de Waart                master class
1985

Michael Luxner             coaching
1983-1985
Christian Badea  coaching  1982-1984
Anshel Brusilow  master class  1976
Rafael Druian  master class  1975
Willis Page  coaching  1973
Ronald Zapen  coaching  1972

CONDUCTING POSITIONS HELD

Lafayette Society for the Performing Arts (LaGrange, GA)  Music Director and Conductor, 1999
Georgia State University Opera Theater  Music Director and Conductor, 1996-1999
Georgia State University Symphony Orchestra  Music Director and Conductor, 1994-1997
Tri-College Symphony Orchestra  Music Director and Conductor, 1994-1996
(Georgia State University/Georgia Institute of Technology/Clark Atlanta University)
Atlanta Community Orchestra  Guest Conductor, 1993, 1994
Savannah Symphony Chamber Orchestra  Guest Conductor, 1991
Savannah Symphony Orchestra  Assistant Conductor, 1986-1988
Savannah Youth Orchestra  Conductor, 1986-1989
Savannah Community Orchestra  Music Director and Conductor, 1985
Savannah Junior Youth Orchestra  Conductor, 1981-1986
Theatre Savannah in Repertory  Music Director, 1980-1982
Arkansas Symphony Orchestra  Assistant Conductor, 1978-1979
University of Arkansas at Little Rock Opera Theater  Music Director, 1978
Little Rock Chamber Orchestra  Music Director and Conductor, 1977-1979
Illinois Chamber Orchestra  Guest Conductor, 1977
Northern Illinois University Symphony Orchestra  Graduate Assistant Conductor, 1975-1977
Jacksonville Metropolitan Chorale  Director, 1971-1973

PROFESSIONAL MUSICAL EXPERIENCE

2000-present  organist/choirmaster  St. Barnabas Anglican Church (Dunwoody, GA)
1998, 1999  vocal coach/accompanist  Harrower Summer Opera Workshop (Atlanta, GA)
1997-present  section bass  LaGrange Chamber Orchestra
1997-present  pianist  neoPhonia (new music ensemble, Atlanta, GA)
1995  pianist  Macon Symphony Orchestra (GA)
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<th>Position/Role</th>
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<td>organist/percussionist</td>
<td>Savannah Symphony Orchestra</td>
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<td>1971-1973</td>
<td>section bass</td>
<td>Jacksonville Chamber Orchestra</td>
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<td>1971-1973</td>
<td>assistant principal bass</td>
<td>Jacksonville Symphony Orchestra</td>
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<td>1972-1973</td>
<td>section bass</td>
<td>Deland-Stetson Symphony Orchestra (FL)</td>
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<td>1972-1973</td>
<td>section bass</td>
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<td>1972-1974</td>
<td>section bass</td>
<td>Augusta Symphony Orchestra (GA)</td>
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<td>1974</td>
<td>section bass</td>
<td>Rockford Symphony Orchestra (IL)</td>
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<td>1975-1977</td>
<td>principal bass</td>
<td>Illinois Chamber Orchestra</td>
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<td>section bass/keyboards</td>
<td>Arkansas Symphony Orchestra</td>
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<td>pianist</td>
<td>Contemporary Arts Quintet (AR)</td>
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<td>assistant principal bass</td>
<td>Northeast Arkansas Symphony</td>
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<td>Savannah Symphony Orchestra</td>
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<td>Forsyth Ensemble (GA)</td>
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<td>accompanist</td>
<td>Affiliate Artists, Inc. (NY)</td>
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<td>Savannah Chamber Players</td>
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<td>Spoleto Festival Orchestra</td>
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<td>Savannah Chamber Players</td>
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<td>pianist/organist</td>
<td>Savannah Symphony Orchestra</td>
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<td>1983-1989</td>
<td>pianist/conductor</td>
<td>Habersham Chamber Players (GA)</td>
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<td>1983-1984</td>
<td>Artistic Director, pianist</td>
<td>Arts at Ascension Chamber Music Concerts (GA)</td>
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<td>1986, 1987</td>
<td>opera coach/accompanist</td>
<td>Music From Bear Valley (CA)</td>
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<td>1989-present</td>
<td>harpsichordist/organist</td>
<td>Atlanta Camerati (early music ensemble)</td>
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<td>1994-present</td>
<td>Academic Professional (Music History and Literature/ Accompanying),</td>
<td>Georgia State University (Atlanta, GA)</td>
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<td>1999-2000</td>
<td>Visiting Instructor of Music (Music History and Literature),</td>
<td>Georgia State University</td>
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<td>1997-1999</td>
<td>Adjunct Professor of Music (Music History and Literature/Conducting),</td>
<td>Georgia State University</td>
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<tr>
<td>1996-present</td>
<td>Guest Speaker (pre-concert lectures and special events),</td>
<td>Atlanta Symphony Orchestra</td>
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<td>1994-1997</td>
<td>Director of Orchestral Activities/Instructor of Music,</td>
<td>Georgia State University</td>
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<td>1988-1993</td>
<td>Professor of Music, Savannah College of Art and Design (GA)</td>
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<td>1986-1994</td>
<td>Program Annotator, Music From Bear Valley (CA)</td>
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<td>Assistant Manager (operations/production), Savannah Symphony Orchestra</td>
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<td>1984-1988</td>
<td>Program Annotator, Savannah Symphony Orchestra</td>
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<tr>
<td>1982-1990</td>
<td>Producer/Announcer, WSVH-FM, Savannah, GA</td>
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<tr>
<td>1981-1989</td>
<td>Adjunct Professor of Music, Armstrong State College, Savannah, GA</td>
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<tr>
<td>1979-1983</td>
<td>Assistant Librarian, Savannah Symphony Orchestra</td>
<td></td>
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<tr>
<td>1977-1978</td>
<td>Program Coordinator and Annotator, Arkansas Symphony Orchestra</td>
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<tr>
<td>1975-1977</td>
<td>Director of Fine Arts &amp; Operations, WNIU-FM, DeKalb, IL</td>
<td></td>
</tr>
<tr>
<td>1972-1974</td>
<td>Producer/Announcer/Critic, WJCT-FM, Jacksonville, FL</td>
<td></td>
</tr>
</tbody>
</table>

**ACTIVITIES AND ACCOMPLISHMENTS**
• Performer/Lecturer Southeastern U. S. Anglican Church Musicians’
  Conference, Orlando, FL (2001)

• Founder/Music Director/Conductor Little Rock Chamber Orchestra

• Founder/Artistic Director Arts at Ascension Chamber Music Concerts

• Co-founder/Director Jacksonville Metropolitan Chorale

• Music Director Zabette (opera – world premiere, 1999)
  Curtis Bryant, composer

• Music Director The Proposal (chamber opera – southeastern U. S.
  premiere, 1999) Milton Granger, composer
  Workshop (chamber opera – world premiere, 1996)
  Charles Knox, composer

• Music Director Beret and Per Hansa (opera – world premiere, 1979)
  Ernest Hagen, composer

• Programming Consultant Orpheus Chamber Orchestra (New York)
  Parlante Chamber Orchestra (San Francisco)

• Piano accompanist for professional artists:
  Julia Lovett, soprano                      Kris Vail, tenor                      Gary Kendall, basso
  Blanche Thebom, mezzo-soprano             George Massey, baritone             Gerhard Schulz, violin
  Douglas Robinson, tenor                  James Sergei, baritone              Lorraine Jones, flute

• Pianist for master classes by:
  Barry Tuckwell, horn                  Raya Garbousova, cello              Blanche Thebom, mezzo-soprano
  Schmuel Ashkenasi, violin             James Kreger, cello                 Florence Kopleff, contralto
  Aaron Krosnick, violin                Leonard Rose, cello                 Douglas Robinson, tenor
  Nobuko Imai, viola                    Janos Starker, cello                 Gary Kendall, basso
  Julia Lovett, soprano                  John Wustman, vocal coach

• Conceived, organized, and directed Music Around Judaism – program of chamber
  and orchestral works featuring art music inspired by or revolving around Jewish life and faith –
  presented by Temple Sinai, Atlanta, GA (1994).

• Chosen by the Georgia chapter of Colonial Dames to research, organize, and present festival
  concert of American colonial music in conjunction with the organization’s 100th anniversary
  (1993).

• Co-founder/Director of the Savannah Symphony strings education program (1981).

• Organized, coordinated and performed on Olivier Messiaen – 75th Birthday Tribute (only
  program of its type presented in the southeastern United States, December, 1983).

• Creator and producer of Old Wine in New Bottles – a multicultural music education program
  Jointly sponsored by the Jacksonville Symphony, Jacksonville University College of Fine Arts,
Jacksonville Unitarian-Universalist Church and Jacksonville Public Radio, WJCT-FM (1973-74).

- Frequent program annotator and lecturer.
- Recitalist and chamber music performer (piano and organ).
- Extensive experience in church music of various denominations as organist and choir director (separate resume available on request).
CURRICULUM VITAE 2003-04

Frederick J. Taylor
Associate Professor of Music Management
Associate Professor

Education

<table>
<thead>
<tr>
<th>College/University</th>
<th>Degree</th>
<th>Field of Study</th>
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<tbody>
<tr>
<td>Temple University</td>
<td>D.M.A.</td>
<td>Music Education</td>
</tr>
<tr>
<td>University of Illinois</td>
<td>M.S.</td>
<td>Music Education</td>
</tr>
<tr>
<td>Kentucky State University</td>
<td>B.S.</td>
<td>Music Education</td>
</tr>
<tr>
<td>West Chester University</td>
<td>M.B.A (Graduate work)</td>
<td>Business Admin.</td>
</tr>
</tbody>
</table>

Awards and Honors

Outstanding Teaching Citation – Cheyney University of PA
Finalist for Service Award – College of Public & Urban Affairs, GSU
National Black Music Caucus Award
National Black College Gospel Workshop Award
GSU African American Student Services Teaching Award
United Negro College Fund Award

Fields of Interest and Specialization

History of Jazz
American Popular Music
History of African American Music
Marketing in the Music Industry
Economic Impact Entertainment Studies
Music Marketing Research
SC-GA Gullah-Geechee Musical Traditions

Prior Positions Held

Band/General Music Teacher      Chicago, Illinois
Freelance Rhythm & Blues arranger Chicago, Illinois
Session Musician for Chicago Record Labels
Co-Owner of Universal Verity Music Publishing Company Philadelphia, PA
Session Musician for Philadelphia Record Labels
Jazz and Popular Music Pianist- Jazz Trio

Tenured Full Professor 1981, Chair of the Department of Music; Cheyney Univ. of PA
Director of Music Industry Programs; Asst. Director of Humanities
Assistant Professor of Music                      Lincoln Univ. of PA
Coordinator of Student Teaching in Music Education  Rowan University of New Jersey

Administrative Positions at Georgia State University
Chair, Department of Commercial Music, College of Public & Urban Affairs (1987-1990)
Assistant Director, School of Music (1990-1992)

Professional Associations: Positions/Activities
Music Entertainment Industry Educators Association
(Board of Directors- Elected October 2001)
(Treasurer and Editor of Newsletter- 1989-1995)
American Society of Composers, Authors and Publishers
(ASCAP Publishers Advisory, N.Y. Board of Directors, 1985-1992)
National Academy of Recording Arts and Sciences, 1987-2003
NARAS Atlanta Chapter, Chair of Education Committee
Past Member of Atlanta Chapter Board of Governors

Current Affiliations
Georgia Senate Music Industry, Board of Directors, 1987-2003
Board of Directors, Friends of Georgia Inc.1987-2003
Georgia Music Hall of Fame, 1987-2003
International Association of Music Education (MENC), 1966-2004
MENC Hall of Fame Committee, 2001-2003
MENC Leadership Committee, 2000-2004
Music Entertainment Industry Educators Association, Board of Directors, 2001-2004
President, National Association for the Study & Performance of African American Music
(NASPAAM), 2000-2002
Vice President (NASPAAM), 2002-2004
NASPAAM Conference Chair, 2000-2004
Rehabilitation Exposure, Inc. Board of Directors, Chair of Grants and Social Committee, 1998-2004

United Negro College Fund, Chair and Member of Cobb/North Fulton County Committee  
1996-2002

Members of Governors Honors/Music Program, State of Georgia, 2001-

National Public Radio – Classical Diversity Initiative, Committee Member, 2000-2003

Broadcast Music Incorporated – “Taylor Made Music Inc.” Songwriter, Jingles, 2000-

**Editorial Review Boards**

Member of Editorial Review Board of the Music Entertainment Industry Educators Association (MEIEA), 2003-


**Publications**


The hardcover 4th edition with CD-ROM and internet linkage was revised for Fall 2003 and is the only music marketing textbook on the market. Charles Hall and I revised all chapters and updated statistical data. I researched and added new music market research information to Chapter 14 (Market Research), and totally revised Chapter 15 (Global Music Marketing). I researched and wrote Chapter 17 “Marketing Music on the Internet”. Textbook is revised and updated every two years.


The textbook has been adopted by the following universities:

- University of Alabama, Birmingham, Alabama
- Alabama State University, Montgomery, Alabama
- Northeastern University, Boston, MA
- Berklee College of Music, Boston, MA
- University of Massachusetts at Lowell, MA
- Albany State University, Albany, GA
- Georgia State University, Atlanta, GA
- Atlanta University Center, Atlanta, GA
Columbia College, Chicago, Ill.
Elizabeth City State University, Elizabeth City, NC
Art Institute of Seattle, Seattle, WA
New York University, NY, NY
Five Towns College, Dix Hills, NY
Harrisburg Area Community College, Harrisburg, PA
Lebanon Valley College, Annville, PA
Cheyney University, Cheyney, PA
Belmont University, Nashville, TN.
Middle Tennessee State University, Nashville, TN.
Memphis State University, Memphis, TN
University of Texas at San Antonio, San Antonio, TX
Mclennan Community College, Waco, TX
University of Hartford, West Hartford, CT
Anderson University, Anderson, IN
Oklahoma City University, Oklahoma City, OK
Miami Dade Community College, Miami, Florida
Trebas Institute: Montreal, Toronto, Ontario; Vancouver, British Columbia
University of Southern California, Los Angeles, CA
California State University at Chico, Chico, CA
Orange Coast College, Costa Mesa, CA
Columbia College, Chicago, IL
Art Institute, Chicago, IL
Elmhurst College, Elmhurst, IL

Foreign Universities
University of Westminster, London, England
L.I.P.A., Liverpool, England

New Book Publication Submission
Four Chapters of Book Submitted for Pearson (Simon & Schuster) Publication Contract
“Entrepreneurship In the Music Industry”

Published Articles in Refereed Journals:
Scat Singing General Music Today Journal, Winter 1993


“Aessing Music Business Programs in U. S. Colleges and Universities,” Southeastern Journal of Music Education, Fall 1991, University of Georgia


A Georgia Music Industry Report, Atlanta Metropolitan Music Industry compared to Five Other Music Industry Centers of Commerce, Fall 2003

Southern Journal of Business Economics, A Descriptive Analysis of Five Music Industry Centers of Commerce, Spring 2004

Newspaper Articles
“Georgia’s Music Industry” cited in Georgia Trend a publication on business trends in the State of Georgia, November 2001 Issue

“Music Impact on the Georgia Economy” cited the official GSU Magazine, 2001

Front Page article “Music Professor celebrates former student’s (Ludacris) Grammy nomination” appeared in the GSU Villager, April 9, 2002, Volume 2, Number 15

“Atlanta’s Music Industry” article cited in the GSU Villager April 2004

Submitted for Publication

Popular Music and Society Journal, Black Music and Musicians in the Nineteenth Century, Bowling Green State University, Bowling Green, Kentucky
Africana Studies Journal, Black Popular Music in the Nineteenth Century, Black Studies Journal, Georgia State University


Professional Presentations

**International**


**National**


Careers in the Music Industry, April 1989. Paper presented at the annual meeting Of the National Black Music Caucus, an affiliate of Music Educators National Conference (MENC), Atlanta, GA

The Atlanta Music Industry, March 1999. Paper presented at the Biennial Conference of the National Association for the Study and Performance of...
African American Music, Tysons Corner, Virginia (Washington, DC)

The Economic Impact of the Music Industry in the State of Georgia. March 2000
Paper presented at the National Conference of Black Studies, Sheraton Colony Square Hotel, Atlanta, GA

Paper presented at the National Conference of Black Studies, Sheraton Colony Square Hotel, Atlanta, GA

NASM Accreditation Standards and Guidelines for Music Industry Programs,
Panel Presentation at the Music Entertainment Industry Educators Association Meeting,
Loyola University, New Orleans, LA. April 4-5, 2003


Regional
Paper presented at the Southeastern Music Education Symposium, University of Georgia, Athens, GA


Other: (Professional Development)
Composed Music for National Television Commercials

<table>
<thead>
<tr>
<th>Name</th>
<th>Organization</th>
<th>Advertising Agency</th>
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<tr>
<td>Puppys Jones, Kelley</td>
<td>UNICEF</td>
<td>Strickland, Kilgore,</td>
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<td>Happy Feet</td>
<td>Juvenile Diabetes Foundation</td>
<td>Fricks and Associates</td>
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<td>Charities Graham</td>
<td>Nationwide Insurance</td>
<td>Warren, Clark and</td>
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<td>Use Your Head</td>
<td>PSA</td>
<td>MTV; Spanish TV Network</td>
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<td>Wear a Condom</td>
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</table>
Interviews
Paradise Valley Mall
Morris and Fellows

Hyperman
IBM
IBM

Twelve Days Of Christmas
Publix Supermarkets
Matlock and Associates

Breast Cancer African American Women
Tomorrow Pictures
American Cancer Society

Wally Gator
Cartoon Network
TimeWarner/Turner Inc.

Composed Music for PBS Documentary

“Cabbagetown” Tomorrow Pictures PBS (April 95)

Record Producer
Tapes/Records/CD
Tonja Shenae Hankerson, “He’s All I’ve Got”, WM Records, William Artist Management Co., P.O. Box 6260, Bronx, N.Y.
Asst. Engineer/Arranger/Music Consultant on Project (1991)

Producer – Linda Ransome with the Phil Morrison Trio
Jazz album on Dr. Mac Records, St. Simon Island, GA
Recorded at Allgood Studios, Atlanta, GA (1996)
Distributed by Dr. Mac Records, Online by Yaahoo

Producer of Jazz/World Music Album, “Nubian Woman” Sheets of Sound Recording Co., Recorded at Allgood Studios, Atlanta, GA(1997))

Producer – “Ancestral Spirits” featuring Tenor Saxophone Bob Miles with Eddie Davis (Trumpet), Taurus Mateem, Edwin Williams, John Ormond (Bass), John Robertson & Louis Heriveaux (piano), Woody Williams, Sumari Celestial (percussion), Foreign Distributor (Holland)- Criss Cross, American Distributor – Rock Bottom (CD in Tower Records, Barnes & Nobles, Borders Bookstore)
Recorded at Ken Gregory Studios, 800 East Studios, Atlanta, GA (2004)

Invited Workshops, Seminars and Performances
The Frederick Taylor Jazz Trio with Linda Ransome at Emory University
2002 Calanwolde Summer Jazz Series
Fred Taylor Jazz Trio – Chicago Park District Branch Library Summer Performances for public school age students (Lecture-Performance)
Summer Guest Lecturer at DePaul University, Chicago State University, Columbia College of Chicago

**Innovative Teaching Strategies and Educational Materials**
Developed WEBCT formats for the following GSU classes
MTM 3030- Marketing in the Music Industry
MTM 3440- Entrepreneurship in the Music Industry
MUA 3810- History of African American Music

**Grant Support**
National Academy of Recording Arts and Sciences - $5,000 (1990)
Bobbie Bailey Scholarship - $5,000 (1990)
Bill Lowery Scholarship - $1000 each year since 1988
Bill Lowery Tribute(1998) - $40,000
Charles Hall Scholarship(2001) - $20,000
Frederick J. Taylor Scholarship (2002) – Established with family, friends & record label
Solicited $25,000 in kind donation from Buddy Buie for recording studio equipment in Rialto theatre - December 2002

**Dissertations/Theses: Directed Studies and Research Projects**

Research Project:
A Descriptive Analysis of Five Music Industry Centers of Commerce, A Report, Completed Summer 2002

**Committee Membership College/University**

**Past Membership**
School of Music Executive Committee (1990-92)
Music Industry Search Committee
BS and BM Degree in Music Industry, Chair
University Faculty Senate (1987-1989)
Academic Chairs Committee, Public and Urban Affairs
African American Studies Department Committee (1991-1994)

**Current Membership**
Associate Faculty member, African American Studies Department
African American Student Services and Programs Mentoring Program
Renewal Committee, School of Music
Promotion and Tenure Committee, School of Music

**Continuing Education Events**

Directed Summer Workshop on Songwriting/Music Publishing (1996)
Directed Summer Workshop on Online buying and selling over the Internet (1997)
Attended Summer Workshop- Music Technology, Illinois State University (June 2000)
Organized the National Association for the Study and Performance of African American Music Conference in Birmingham, Alabama, March 8-10, 2001
Selected by MEIEA to Chair NASM Accreditation Committee
Selected by NASPAAM to Chair 2005 Chicago Biennial Professional Conference
Selected by Global Technology Solutions (e#learning provider) to develop music business course on the WEB
Curriculum Vita 2004

Marcus X. Thomas, Esq.
P.O. BOX 13135 Atlanta, GA 30324
404.966.5171 tel 404.584.5171 fax
marcusxthomas@hotmail.com

Education:
Georgia State University College of Law – Atlanta, GA
Juris Doctor – February 1999

*Studies emphasized:* Entertainment Law, Communication Law, First Amendment Seminar, Sports Law, Law and the Internet, Copyright, Counseling & Negotiation, Alternative Dispute Resolution

University of Georgia – Athens, GA
Master of Mass Communication (Public Relations) – December 1996

*Studies emphasized:* Public Relations Campaigning, Public Opinion, Communication Law, Telecommunication Policy, Mass Media Research

Georgia State University – Atlanta, GA
Bachelor of Arts (Public Relations) – August 1995


University of Florida – Gainesville, FL
Associate of Arts (Liberal Arts) – December 1993

*Studies included:* History of Western Music, Theater History, Music Composition and Theory

Fields of Interest and Specialization:
- Entertainment Law – Recording Artist, Producer and Publishing Agreements
- Copyright – Relationship Between New Technologies and the Law
- Law of Public Communication – Defamation and Privacy Issues
- Telecommunication Policy Analysis – Broadcast Regulation, Policy and Reform

Awards and Honors:
- Nominated for 8th Edition of Who’s Who Among America’s Teachers, 2004
- Computer Assisted Learning Institute award for excellence in Entertainment Law (Fall 1997)
Experience:

Georgia State University, School of Music – Atlanta, GA
Assistant Professor of Music Management (August 2000 – Present)

Reviewed and currently coordinate student internship program.

Dallas Austin Recording Projects – Atlanta, GA
Co-administered catalogs of two independent music publishing companies. Drafted publishing agreements and short form copyright assignments. Calculated and processed performance, mechanical and synchronization royalty payments on behalf of contracted songwriters and producers.

Georgia State University, Dept. of Communication – Atlanta, GA
Part-time Instructor (January 2000 – December 2000)
Taught undergraduate communication law course. Course covered philosophical basis and evolution of legal precedent governing press, film and broadcasting.

Topics explored: defamation, privacy, copyright, information access and constitutional issues.

LaFace Records – Atlanta, GA
Legal and Business Affairs Dept. (May 1999 – February 2000)
Drafted and negotiated recording, producer, video production and various vendor contracts. Coordinated side artist agreements, master use/sync licenses, recording budget approvals and sample clearances. Tracked statements and listing notices for record royalties.

Georgia State University, Dept. of Communication/College of Law – Atlanta, GA
Graduate Research Assistant (September 1996 – July 1997)
Conducted independent research and drafted essays on state and federal broadcasting, cable and print law as support for conference papers.

Professional Affiliations:
- Admitted to State Bar of Georgia (June 1999)
- Entertainment and Sports Law Section of the Georgia Bar
- Entertainment and Sports Law Forum of the American Bar Association
- Communication Law Forum of the American Bar Association
- National Academy of the Recording Arts and Sciences (Atlanta Chapter)
- Music and Entertainment Industry Educators Association
- National Association for the Study and Performance of African-American Music
- GSU faculty advisor for National Association of Music Business Institutes
- Georgia Music Industry Association Advisory Council

Submissions and Publications:
• Co-authored a report entitled “The Commercial Music Industry in Atlanta and the State of Georgia – An Economic Impact Study”, with Dr. Kelly Edmiston of the Department of Economics. The report was commissioned by the Film, Video and Music Office of the Georgia Department of Industry, Trade and Tourism and was submitted to the Governor’s Office for review. Currently submitted to the MEIEA Journal for publication consideration.

Professional Presentations and Conferences Attended:
• *State of Atlanta Music Industry* - lecture presented at Georgia State University School of Music’s Always on Friday series (Fall 2003)

• Served as moderator for paper presentations by GSU School of Music faculty, Drs. Taylor, Carter and Green at the National Council of Black Studies annual conference in Atlanta, GA (Spring 2003)

• Attended Atlantis Music Conference in Atlanta, GA (Summer 2002, Summer 2003)

• Attended National Association of Music Merchants trade shows in Nashville, TN and Anaheim, CA (Summer 2001, Spring 2002)

• Attended National Association for the Study and Performance of African American Music bi-annual conference in Birmingham, AL (Spring 2001)

• Attended Music and Entertainment Industry Educator’s Association annual conference in New Orleans, LA (Spring 2001)

• *Copyright for Music Educators* – lecture presented at Georgia State University School of Music’s Always On Friday series (Fall 2000)

• *Copyright for the Working Musician* – lecture presented at a Jazz Techniques class taught by Dr. Gordon Vernick at Georgia State University School of Music (Fall 2000, Fall 2002, Fall 2003)

• *Music Publishing* – lecture presented at an Artist Representation class taught by Prof. Monica Ewing at Georgia State University School of Music (Fall 2000)

• Attended annual conferences of the Entertainment and Sports Law Forum of the American Bar Association in Orlando (Fall 2000) and Atlanta (Fall 1999)

• Attended annual conference of the Sports Lawyers Association in San Francisco (Spring 2000)

• Served as a panelist at the University of Florida School of Law Entertainment Law Society’s First Annual Forum on Entertainment Law (Spring 2000)

Other Professional Development and Service:
• Served as panelist at 6th annual Hip Hop Appreciation Week in Atlanta, GA (Spring 2003)

• Served as moderator at GSU Hip Hop Forum at Georgia State University (Spring 2003)
• Served as moderator at ASCAP/RIAA forum on music piracy at Georgia State University (Spring 2003)


• Served as panelist or moderator for National Academy of the Recording Arts and Sciences programs including Grammy In The Schools (2001, 2002), Financial Wellness Seminar (Oct. 2002) and Georgia Music Hall of Fame Music Business Panel (Nov. 2002)

• Served as faculty advisor/liaison for National Academy of the Recording Arts and Sciences mentor sessions featuring Styx (Summer 2001), Alicia Keys (Summer 2002) and India Arie (Fall 2002)

• Serve as Georgia State University’s faculty representative for National Association of Music Business Institutes

• Serve as law school liaison for the Entertainment and Sports Law section of the State Bar of Georgia

• Supervise student senior-level cumulative projects where students create marketing and promotion concepts for a compilation records and take steps necessary to secure mechanical and master use licenses

• Supervised a three-credit hour student independent study for Entrepreneurship in the Music Industry where student explored steps necessary to launch a new business venture in concert tour promotion (Summer 2001)

• Serve as pro bono legal counsel for the National Association for the Study and Performance of African-American Music

• Currently serving as faculty advisor for the Music and Entertainment Industry Students Association at Georgia State University School of Music

• Prepared and presented a comprehensive public relations and marketing plan to revitalize, expand and increase the awareness of the services of the Boys and Girls Club of America in Athens, GA as a Master’s Degree practicum

• Prepared and presented a comprehensive public relations and marketing plan to increase student awareness and use of the Student Health Services center at Georgia State University

• Advised and monitored students’ composition of senior-level, cumulative research documents including: “The Effects of Technological Advances on Music Production and Composition”, “The Legal, Commercial and Social Ramifications of the Napster Controversy” and “Marketing and Independent Record”

• Created comprehensive prospectus for starting an independent record label including legal organization and structure, basic taxation considerations, industry affiliations, licensing,
regional market analysis, advertising strategies and legal contracts necessary to conduct business with recording studios, independent producers and recording artists

- Worked extensively in the popular music industry including: studio recording and production, live sound recording, radio announcing and commercial production, musical products merchandising, record distribution, radio promotion and recorded music and video retailing

**Committee Involvement – School of Music:**
- Served on percussion faculty search committee (2002-2003)
- Music Management Curriculum - Working with area Music Technology and Management faculty to create college-planned Bachelor of Interdisciplinary Studies degree tracks
- Music Management Curriculum – Worked with Dr. Frederick Taylor and members of the Academic Affairs Committee to revise and strengthen the Bachelor of Science in Music Management curriculum and admission standards
- Music Management Program Admissions – Interview prospective music management students for admission to the school of music

**Continuing Education Events:**
- Regularly attend monthly seminars presented by the Institute on Continuing Legal Education in fulfillment of CLE credits as mandated by the State Bar of Georgia
Robert Scott Thompson  
Curriculum Vitae

School of Music  
Georgia State University  
Atlanta, Georgia 30302-4097  
TEL: (404) 651-1731  
FAX: (404) 651-1583  
Born: 2/17/59, Ontario California

Current Position

- Associate Professor and Division Head: Composition, Music Technology and Management, School of Music, College of Arts and Sciences, Georgia State University  
- Member of the Graduate and Research Faculty, Georgia State University  
- Foundation Faculty, Center for Research and Innovation in Digital Arts and Media  
- Georgia State University Honors Program Faculty  
- Advisory Board Faculty, Bachelor of Interdisciplinary Studies Program, College of Arts and Sciences

Education

- Hollywood High School, Hollywood, California, 1974-76  
- Campbell College, Belfast, Northern Ireland, 1975  
- University of Oregon, Eugene, Oregon, 1976-81, B.Mus. Music Composition  
- University of California at San Diego, La Jolla, California, 1978  
- University of California at San Diego, La Jolla, California, 1981-84, M.A. Music Composition  
  Thesis: *Under the Earth, Above the Sky*  
- University of California at San Diego, La Jolla, California, 1984-90, Ph.D. Music Composition  
  Dissertation: *Metanoia*

Employment

- Georgia State University, Associate Professor with Tenure, 1996-present  
- Composer in Residence, Danish Institute of Electroacoustic Music, Aarhus, Denmark, 1991  
- Georgia State University, Assistant Professor, 1989-1995  
- University of California at San Diego, Lecturer, Revelle Special Courses, 1986-89  
- University of California at San Diego, Research Assistant, Center for Music Experiment (CARL), 1983-89  
- University of California at San Diego, Musical Associate, Department of Music, 1981-83

Fellowships, Honors and Awards

- Musica Nova 2002, Prague, Czech Republic, 2002: *Rebar*  
- Hultgren Solo Cello Works International Biennial, 2001: *The Ninth Wave* (Citation of Merit)  
- Bourges International Electroacoustic Music Competition, 1999: *Fog Index*  
- Bourges International Electroacoustic Music Competition, 1999: *Siren (Ambient)*  
- The 16th Irino Prize for Chamber Music, Tokyo, Japan, 1995: *Nexi for violin and viola*  
- Bourges International Electroacoustic Music Competition, 1994: *RuST*  
- Distinguished Honors Professor, Georgia State University, 1994  
- Pi Kappa Lambda, Honorary Induction, 1994  
- XVI Concorso Internazionale "Luigi Russolo", Varese, Italy, 1994: *RuST*
Bourges International Electroacoustic Music Competition, 1993: *The Strong Eye*
Fulbright Research Scholar, Council for the International Exchange of Scholars, 1990-91
Systems Development Foundation Research Assistant, Computer Audio Research Lab, UCSD, 1985-89
Boehm Gallery Group Show, Palomar College, San Marcos, California, 1987
Sony National Video Jury, Seventh International Video Festival, American Film Institute, 1987
Cabrillo Music Festival Jury Award, 1986: *Dissipative Structures for String Quartet*
Sony National Video Jury, Sixth International Video Festival, American Film Institute, 1986
Bourges International Electroacoustic Music Competition, 1984: *Ulster Commentary*
Hawkins Musical Fellowship, University of California at San Diego, 1981
California Arts Project VI, 1981: *Night Dialogues – five nocturnes for violin and amplified piano*
Ruth Lorraine Close Scholarship in Music Composition, University of Oregon, 1979

**Commissions, Grants and Solicitations**

Faculty Research Grant, College of Arts and Sciences, Georgia State University, 2003
Faculty Research Grant, College of Arts and Sciences, Georgia State University, 2002
DVD Score Commission, *Flying Phoenix Chi Kung*, 2002 (Terry Dunn, producer)
Faculty Research Grant, College of Arts and Sciences, Georgia State University, 2001
Film Score Commission, *Straight into Darkness*, 2001 (Jeff Burr, director)
Artist Commission, F. Gerard Errante, 2001: a new work for *A Delicate Balance* CD Project
Artist Commission, Craig Hultgren, 2001: *The Ninth Wave*
Faculty Research Grant, College of Arts and Sciences, Georgia State University, 2000
Artist Commission, F. Gerard Errante, 1999: *The Widening Gyre*
Artist Commission, János Négyesy and Päivikki Nykter, 1999: *Flexure for two violins*
Faculty Research Grant, College of Arts and Sciences, Georgia State University, 1999
Commission, La Grange College, La Grange, Georgia, 1998: *The Cathedral Sky*
Media Score Commission, *Interactive Options and New Solutions*, 1998 (National Science Foundation)
Faculty Research Grant, College of Arts and Sciences, Georgia State University, 1998
Video Score Commission, *International Design Resource Awards*, 1997 (Michael Harris, producer)
Faculty Research Grant, College of Arts and Sciences, Georgia State University, 1997
Film Score Commission, *A Conversation at Midnight*, 1996 (Gene Bernard, director)
Television Score Commission, *Sometimes you just need a Dad*, 1996 (Sylvia Jackson, director)
Artist Commission, F. Gerard Errante, 1996: *Canto de Las Sombras*
Faculty Research Grant, College of Arts and Sciences, Georgia State University, 1996
Artist Commission, János Négyesy and Päivikki Nykter, 1993: *Nexi for violin and viola*
Artist Commission, János Négyesy, 1989: *Sutras* for violin
Koriyama Computer Music Biennial, Koriyama, Japan, 1989: *Metanoia – video and computer music*

Various commissions by recording companies such as Hypnos, Zero Music and Oasis, 1991-2003

**Professional Affiliations**

Member *Broadcast Music Incorporated* (BMI)
Voting Member *National Association of Recording Arts and Sciences* (NARAS)
Member *Society of Composers Incorporated* (SCI)
Member *Society for Electroacoustic Music* in the United States (SEAMUS)
Member *College Music Society* (CMS)
Charter Member Electronic Music Foundation (EMF)

**Professional Activities**

- International Advisory Committee MAXIS(2) International Festival of Sound and Experimental Music, 2003, Leeds, UK
- DNOISE Noise Reduction System Design Team, MicroTechnology Unlimited, Raleigh, NC, 2000
• Audio Forensics Expert for Fulton County District Attorney, Agaze Murder Case - Major Crimes Division, Inspector Williams, Atlanta, Georgia, 2000
• Audio Forensics Expert for Ms. Jan Sugarman, Sugarman vs. Sugarman, Atlanta, Georgia, 2000
• Beta Tester for Composers Desktop Project, CDPR4 Software Release, CDP, United Kingdom, 2000
• Audio recording, editing and mastering for Composers Recordings Inc. CRI CD 865 *Sacred Theory of the Earth*, Anne LeBaron, 2000
• Audio recording, processing and editing for Dr. Larry Riso, Georgia State University, Department of Psychology, *Mood Induction Study*, April, 2000
• Audio restoration, mastering, design, project coordination and proposal creation for Prof. Dwight Coleman, GSU, School of Music, *Goldovsky Compact Disc Project*, 2000-02
• Production consultant for *Shadows of Ancient Dreams*, a compact disc of new music for Clarinet and Electroacoustics by F. Gerard Errante, 1998
• Production consultant for *Dedications*, a compact disc recording project by János Négyesy violin, under the auspices of the Board of Regents of the University of California, the Center of Research in Computing and the Arts (CRCA) and the UCSD Music Department, La Jolla, California, 1998
• Editorial reviewer of: *The Sonic CD-ROM* by Dr. Durand Begault, AP Professional, Chestnut Hill, MA, 1997
• Compact Disc Mastering for New England composer John Duesenbury. Created a master CD recording of seven computer music works, 1997
• Compact Disc Mastering and Digital Music Editing: Still Breeze Recording, Atlanta, GA., 1997
• Compact Disc Mastering and Digital Music Editing: Funtone USA Records, Atlanta, GA., 1997
• Compact Disc Mastering and Digital Music Editing: Dr. Mac Records, Atlanta, GA., 1997
• Audio Restoration Specialist for the Pullen Library Special Collections Department. Working on a project of historic recording preservation of radio transcription recordings from WSB radio among others. Utilization of sophisticated digital processing techniques for audio forensics and sound enhancement. Service includes use of my own personal equipment and recording studio. The final outcome of this project is the publication of recordings as well as the documentation of methods developed. Main collaborator: Chris Paton, Head Archivist, 1996-98
• Associate Editor: Georgia Association of Music Theorists Journal, GAMUT 1994-95

Selected Performances and Presentations

Festival Delle Rocche 2003, Turin, Italy: *The Ninth Wave*
Twelfth Annual Florida Electroacoustic Music Festival, Gainesville, Florida, 2003: *Eclipse*
SEAMUS National Conference 2003, Phoenix, Arizona: *Rebar*
Pierre Schaeffer International Computer Music Competition, 2003, Pescara, Italy: *The Ninth Wave*
neophonia New Music Ensemble, Atlanta, Georgia, 2003: *The Ninth Wave*, *Eclipse*
Cage 2002: 90/10 , 9/21/02, University of Southampton, Southampton, England: *The Roaring Silence*
Music Bytes, 2002, Lewis University: *Rebar*
Samford University, 2002, Birmingham, Alabama: *The Ninth Wave* (cello and tape)
Eleventh Annual Florida Electroacoustic Music Festival, 2002: *The Ninth Wave*
American Composers Forum, Sonic Circuits VIII, 2001, Atlanta, Georgia: *Tagmeme*
SEAMUS National Conference 2001, Baton Rouge, Louisiana: *The Widening Gyre*
ArtBurst 2001, Birmingham, Alabama: *The Ninth Wave*
Southeast Asia’s First Conference on Music Technology in the New Millenium, Malaysia, 2000: *Fog Index*
International Electroacoustic Music Festival – Spring in Havana 2000, Cuba: *Light is a Liquid*
Robert Scott Thompson – Curriculum Vitae

International Computer Music Conference, 2000, Berlin, Germany: *Light is a Liquid*

SEAMUS National Conference 2000, Denton Texas: *The Widening Gyre*

Ninth Annual Florida Electroacoustic Music Festival, 2000: *Light is a Liquid*

neoPhonia New Music Ensemble, Atlanta, Georgia, 2000: *The Roaring Silence*

Dedications CD Release Recital, UCSD, La Jolla, California, 2000: *Flexure*

Music for Clarinet and Electronics, New York University, New York, 2000: *The Widening Gyre*

Twelfth Annual New Music Festival, Heidelberg College, 2000: *The Widening Gyre*

American Composers Forum Sonic Circuits VII, Atlanta, GA, 2000: *The Widening Gyre, Light is a Liquid*

neoPhonia New Music Ensemble, Atlanta, Georgia, 1999: *The Widening Gyre*

neoPhonia New Music Ensemble, Atlanta, Georgia, 1999: *Metanoia*

Northwestern University, 1999: *Ouroboros*

International Clarinet Festival 1999, Ostend, Belgium: *The Widening Gyre*

Logos, Ghent Belgium, 1999: *The Widening Gyre*

The Sixth Annual Computer Music Festival, Seoul, Korea, 1999: *The Cathedral Sky*

The Third Annual Santa Fe Festival of Electro-Acoustic Music, 1999: *Mobile*

The Eighth Annual Florida Electroacoustic Music Festival, 1999: *The Cathedral Sky*


Dedications to János Négyesy, La Jolla, California, 1999: *Sutras*

International Bartok Festival, Szombathely, Hungary, 1998: *Sutras*


SEAMUS National Conference 1998, Dartmouth, New Hampshire: *Elemental Folklore*

International Computer Music Conference, 1998, Thessaloniki, Greece: *Elemental Folklore*

Norfolk State University, 1997: *Canto de Las Sombras*

Metro Cite Universitaire, Paris, France, 1997: *Canto de Las Sombras*

Simons Center for the Arts, Charleston, South Carolina, 1997: *Canto de Las Sombras*

Northeast Louisiana University, 1997: *Canto de Las Sombras*

Northwestern State University, 1997: *Canto de Las Sombras*

Sam Houston State University, 1997: *Canto de Las Sombras*

Texas Christian University, 1997: *Canto de Las Sombras*

Stephen F. Austin University, 1997: *Canto de Las Sombras*

Baylor University, 1997: *Canto de Las Sombras*

neoPhonia New Music Ensemble, Atlanta, Georgia, 1997: *Canto de Las Sombras*

neoPhonia New Music Ensemble, Atlanta, Georgia, 1997: *Fog Index*

Virginia Waterfront International Arts Festival, 1997: *Canto de Las Sombras*

University of Michigan, 1997: *Canto de Las Sombras*

Discoveries 95-96, Northern College, Aberdeen, Scotland, 1996: *RuST*

Discoveries 95-96, University of Glasgow, Glasgow, Scotland, 1996: *RuST*


Concertos de Musica Electroacustica, Brasilia, Brazil, 1995: *Metanoia*

The Fourth Annual Florida Electroacoustic Music Festival, 1995: *Elemental Folklore*

Emerging Voices, University of California, San Diego, La Jolla, CA 1995: *Next for violin and viola*

Synthese 94, 24e Festival International de Musique Electroacoustique, Bourges, France: *The Strong Eye*

Musica Nova, Topolcany, Slovak Republic, 1994: *RuST*

First Brazilian Symposium on Computer Music, Caixambu, Brazil, 1994: *RuST*

Auditorio del Centro Cultural Recoleta, Buenos Aires, Argentina, 1994: *Gwyddon*

Concierto de Musica Electroacoustic, La Paz, Bolivia, 1994: *Homage (Dear John…)*

Sonorities Festival of 20th Century Music, Belfast, Northern Ireland, 1993: *RuST*

La Musica por Computadora, Buenos Aires, Argentina, 1993: *Sutras*

Muskink aika – Time of Music Festival, Vitasaiii, Finland, 1992: *Sutras*

High Museum of Art, Atlanta Georgia, 1990: *Metanoia*

Korihama International Techo Music Biennale, Koyiyama, Japan, 1989: *Metanoia*

Kunstmuseum, Bern Switzerland, 1989: *Sutras*

Electronic Music Plus Festival 17, Oberlin, Ohio, 1989: *Soul Rejoinder*

Pacific Ring Festival, La Jolla, California, 1986: *Soul Rejoinder*

Cabrillo Music Festival, Cabrillo California, 1986: *Dissipative Structures for string quartet*

Helsinki Biennale, Helsinki, Finland, 1984: *Ulster Commentary for video and computer generated sound*
Reviews of Creative Work and Citations

Electroambient Space, No. 2, April 2003: Artist Spotlight: Robert Scott Thompson
Wind and Wire, 2002: Air Friction (CD)
Birmingham News, ArtBurst, 11/20/01: The Ninth Wave
Wind and Wire, 2001: Forgotten Places (CD)
Instrumental Weekly 12/01: Air Friction (CD)
Array, International Computer Music Association, ICMC Concert Review, 2000: Light is a Liquid
All Music Guide, 2001: Forgotten Places (CD)
Nada Bhrama (Australia), 2001: Forgotten Places (CD)
Star’s End, 2001: Forgotten Places (CD)
Ambient Visions, 2001: Amorphia (CD)
Ambient Visions, 2001: Forgotten Places (CD)
Ambient Visions, 2001: The Vivid Air (CD)
Ambient Visions, 2001: Cyntizen (CD)
Ambient Visions, 2001: As in the Dark, All Cats are Grey (CD)
Ambient Visions, 2001: Acousma (CD)
Numina, 2001: Forgotten Places (CD)
New Stage (Russia), 2001: Fountainhead: Cloud Cover (CD)
Jazz-Quadrat (Belarus), 2001: Rendezvous (CD)
Sequences (U.K.), 2001: Forgotten Places (CD)
Barcode (U.K.), 2001: Forgotten Places (CD)
American Record Guide, 2001: Shadow Gazing (CD)
American Record Guide, 2001: Dedications to János Négyesy and Päivikki Nykter (CD)
The Organization of Sound, July 2000: The Silent Shore (CD)
The Organization of Sound, July 2000: The Ambient Eclipse (CD)
The Organization of Sound, July 2000: Frontier (CD)
RAKUTENYA, Japan, March 2000: Fountainhead: Cloud Cover (CD)
Australian Clarinet and Saxophone, June 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
All-Music Guide, September, 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
The Improvisor, 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
Splendid Ezine, August 14, 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
Clarinet and Saxophone, Summer 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
Jazz USA, July 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
Exclaim, May 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
The Clarinet, June 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
The American Record Guide, May/June 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
Prot Folio, February 2000: The Widening Gyre (Beyond Noend with Errante) (CD)
New Music Connoisseur, Vol. 7, Nov. 1999: Canto (de Las Sombras) (Shadows of Ancient Dreams) (CD)
NACWPI Journal, Summer/Fall, 1999: Canto (de Las Sombras) (Shadows of Ancient Dreams) (CD)
20th Century Music, March 1999: Canto (de Las Sombras) (Shadows of Ancient Dreams) (CD)
The Clarinet, March 1999: Canto (de Las Sombras) (Shadows of Ancient Dreams) (CD)
San Diego New Music Newsletter Vol. 3.3, 2000: - Flexure (Dedications to Negyesy and Nykter) (CD)
Sequences Magazine, United Kingdom, 1999: Fountainhead: Cloud Cover (CD)
Losing Today Magazine, Italy, 1999: Fountainhead: Cloud Cover (CD)
Serge Kozlovsky, Belarus, 1999: Fountainhead: Cloud Cover (CD)
Lana CHUDNAYA, Belarus, 1999: Rendezvous (CD)
Elemental Issue #39, 1999: The Silent Shore (CD)
Nuove Dimensioni Musicali, Italy, May 1999: Fountainhead: Cloud Cover (CD)
Deep Listenings, Italy, Spring 1999: Fountainhead: Cloud Cover (CD)
AmbientTrance, 1999: Fountainhead: Cloud Cover (CD)
Alternate Music Press, 1999: Fountainhead: Cloud Cover (CD)
Margen Magazine, Spain, 1999: The Silent Shore (CD) and Frontier (CD)
KLEM, Stichting Electronische Muziek, Nederland, Feb. 1999: Fountainhead: Cloud Cover (CD)
KLEM, Stichting Electronische Muziek, Nederland, Feb. 1999: Deeper in the Dreamtime (CD)
Ambience Magazine, Australia, 1999: Fountainhead: Cloud Cover (CD)
CD Spectrum, 1999: Deeper in the Dreamtime (CD)
CD Spectrum, 1999: The Strong Eye (CD)
CD Spectrum, 1999: Frontier (CD)
CD Spectrum, 1999: The Silent Shore (CD)
CD Spectrum, 1999: Ginnungagap (CD)
CD Spectrum, 1999: Shadow Gazing (CD)
CD Spectrum, 1999: Air Friction (CD)
CD Spectrum, 1999: Fountainhead: Cloud Cover (CD)
Last Sigh Magazine, 1999: Fountainhead: Cloud Cover (CD)
Neu Harmony Magazine, United Kingdom, 1999: Frontier (CD)
Amazing Sounds, Germany, 1999: Fountainhead: Cloud Cover (CD)
Margen Magazine, Spain, 1999: Fountainhead: Cloud Cover (CD)
Deep Listenings Magazine No. 8, Riverto, Italy, 1997: The Silent Shore (CD)
New Leaf Highlights, 1997: The Silent Shore (CD)
Heartbeats, Backroads Music Inc., 1997: The Silent Shore (CD)
Review of CD Shadow Gazing - Computer Music, R.S. Thompson, CEC Contact! Quarterly
Journal of the CEC Canadian Electroacoustic Community, 1996
Review of CD Shadow Gazing - Computer Music, R.S. Thompson, Audion (No.29) - The New Music Magazine - United Kingdom, 1995
Review of CD The Strong Eye, R.S. Thompson, ê/e Music in Flux, No. 6, 1994
Review of CD Deeper in the Dreamtime, R.S. Thompson, Thought Trends Vol. 7 No. 1, 1994
Review of CD Deeper in the Dreamtime, R.S. Thompson, Thought Trends Vol. 7 No. 3, 1994
Review of CD Ginnungagap, R. S. Thompson, Deamsword Magazine, #16, 1994
Review of CD Ginnungagap, R. S. Thompson, Sound Mind, Canada, 1994

Bibliography

- Various scores, recordings and materials in Bibliothèque Bozidar Kantuser, Centre International d’Information de Musique Contemporaine, Conservatoire Supérieur de Paris-CNR, Paris, France, 2002
- Interview in AmbientTrance Magazine, U.S.A., August 2000
- Interview in Margen 17, written by Jaime Brocal Remohi, Margen Magazine, Lugo, Spain, 1999
- Biographical entry: Directory of New Music, 1992
- Interview: Robert Scott Thompson, Composer, AfterTouch (in three parts), 1992
Publications, Monographs, Writings and Related Activities

Under Contract as Author:

A-R Editions, Computer Music and Digital Audio Series (expected publication date 2003-04)

As Contributing Author:

   183 pages after typesetting with 100 pcmusic score examples and associated original software applications for extending pcmusic included on accompanying CD-ROM (revision)
   Comprehensive chapter with software score examples included on accompanying CD-ROM


Editor, contributing author and project director for the *Composer’s Desktop Project Comprehensive Reference Guidebook and CD-ROM*: 2002-04
This text and accompanying CD-ROM will include important contributions from a number of researchers and computer musicians such as:

- Rajmil Fischman, Keele University, UK
- Peter Green, Freelance Orchestral and Electroacoustic Composer, London, UK
- Simon Kunath, Electroacoustic Composer, Unstable Sounds, UK
- Nigel St. Clair Morgan, School of Music, Bretton Hall College, UK
- Dale Perkins, Leeds School of Music, UK
- Harry-Ed Roland, Kryptic Visions, Berlin, Germany
- Adrian Sutton, Natural Sound, UK
- Louisa Yong, University of Salford, UK

Editor, audio recording specialist and mastering engineer for *Tracks Across the Universe: A Chronology of Ambient and Electronic Music* (book and three CD set) by Jim Brenholts, 2001


*Frequency Modulation Synthesis in Csound*, 1999 (unpublished monograph)

*Two MAX Examples – a guide for programming in MAX for beginners*, 1999 (unpublished monograph)

Solicited written review of *GMEB / Institut International de Musique Electroacoustique de Bourges*, France, Solicited by ARGOS, Paris, France, 1998

As Contributing Author:

*Computer Music Techniques for the Electronic Musician*, Eduardo Reck Miranda

183 pages after typesetting with 100 pcmusic score examples and associated original software applications for extending pcmusic included on accompanying CD-ROM


*Electroacoustic Music in the 21st Century: Re-inventing a Musical Futurism*, Published in The Noisy Room, Italy, 1994


Electroacoustic Music in the 21st Century: Re-inventing a Musical Futurism, Published in Deep Listenings, Italy, 1994

Method as Structure in Roger Reynolds’ Archipelago (unpublished monograph)

Invited Papers, Presentations and Colloquia

“Music Composition – Methods and Materials” by invitation, March 2003
Conservatorio di Musica di Bari, Department of Composition, Universita e Della Rica, Italy

Electronic Music Festival, La Grange College, La Grange Georgia

Electronic Music Festival, La Grange College, La Grange Georgia

“The Roaring Silence – Computers as Musical Instruments” Convocation 2000
Georgia State University, School of Music, Atlanta, Georgia

“Sonus Alchemical” Guest Artist Concert and Lectures, 1995
Callaway Multimedia Recital Hall, La Grange, Georgia

“Methods, Materials and Madness” Lecture/Recital, 1995
Oberlin Conservatory of Music, Oberlin, Ohio

“Aesthetics and Philosophies Concerning Computer Music” Lecture, 1995
Oberlin Conservatory of Music, Oberlin, Ohio

“Applications of the I-Ching to Music Composition” Lecture, 1995
Oberlin Conservatory of Music, Oberlin, Ohio

Oberlin Conservatory of Music, Oberlin, Ohio

“Computer Applications to Musical Creativity”
Agnes Scott College Summer Programs, Agnes Scott College, 1995


Danish Institute of Electroacoustic Music, University of Alborg, University of Aarhus

“Sound Spatialization on the NeXT Computer”, Lecture, Summer 1991
Danish Institute of Electroacoustic Music, Aarhus, Denmark

“Perspectives on American Computer Music” Lecture, Summer 1991
Danish Institute of Electroacoustic Music, Aarhus, Denmark
Recording Label Publishers of Recorded Music

EMF-Media, USA
Hypnos Recordings, USA
Oasis and Oasis/Mirage Records, Canada
Capstone Records, USA
Neuma Records, USA
Drimala Records, USA
Zero Music Recordings, USA
Space for Music Records, USA
Lens Records, USA
Aucourant Records, USA
Sequences, United Kingdom
New Sounds Multimedia, Italy
Groove, The Netherlands

Note: Much of my work of the past ten years has been crafted specifically for presentation in audio recordings. Therefore, a great number of broadcast performances of my music have occurred over the past decade. My work has been presented in broadcast in over 40 countries and on both commercial and state supported radio stations.

University Service

University Senate (2001 - …)
University Senate, Academic Programs Review Committee (2003)
University Senate, IS&T Committee (2003); Technology Fee Subcommittee (2003)
University Senate, Student Discipline Committee (2001 - …)
University Senate, Senate Budget Committee (2002 - …)
Teaching/Learning Technology Roundtable Team (1995)

College of Arts and Sciences, Development Committee for the M.F.A. in Film (2001 - …)
College of Arts and Sciences, Bachelor of Interdisciplinary Studies Advisory Committee (2001 - …)
College of Arts and Sciences, Executive Committee (2001 - …)
College of Arts and Sciences, Secretary to the Faculty (1999)
College of Arts and Sciences, Information and Instructional Technology Committee (1997)

School of Music, Executive Committee (1994, 95, 96, 97, 98, 01, 02, 03)
School of Music, Technology Committee, Chairman (1995 - 01)
School of Music, Promotion and Tenure Committee, Chairman (1999, 2000 - 01)
School of Music, Promotion and Tenure Committee (1996 - …)
School of Music, Director of Graduate Studies (1996 - 98)
School of Music, Faculty Handbook Committee, Chairman (2000 - 01)
School of Music, Music Industry Search Committee, Chairman (2000)
School of Music, Promotion and Tenure Manual Revision Committee (1999)
School of Music, Music Industry Advisory Board (1989 - 96)

University Grants

Principal Investigator, as School of Music Technology Committee Chairman: Technology Fee Funding for Computer Aided Instruction Laboratory, School of Music, PROPOSAL FOR THE USE OF THE FY 2001 TECHNOLOGY FEE CREATION OF A DIGITAL LEARNING ENVIRONMENT FOR MUSIC. Resulted in award of $125,000.00 for infrastructure development and an annual support amount of $40,000.00 for upgrades and development, 2000 – 02.
Principle Investigator as Division Head, Composition, Music Technology and Management Division, *Development of Media Technology support infrastructure for Music Rehearsal Halls*, Aderhold Building. Resulted in $100,000.00 of funding for the creation of two multi-channel recording systems for high-resolution digital recording of faculty projects, 2001 – 02.

Principle Investigator as Division Head, Composition, Music Technology and Management Division, *Computer Music Audio Production Studios in the School of Music*. Resulted in 100% funding from the Student Technology Fee Grant for $141,780.00 of funding for the creation of two computer music post production studios in the Haas-Howell building for teaching and advanced research in computer music composition, musical signal-processing and sound design, 2003 – 04.

**Fields of Research Interest and Specialization**

Computer applications to music composition and performance, specifically: software sound synthesis, sound transformation, sound spatialization and compositional algorithms.

Surround-sound processing and the utility of the 5.1 surround format as a delivery format for contemporary computer music as DVD-A and other formats.

Real-time computer music systems – their use in composition and in coordination with live instrumental resources with SuperCollider, MAX/MSP and Kyma.

Design of computer software for music composition and sound processing applications.

Recording technology and compact disc production. Special emphasis on audio restoration and forensics.

Contemporary composition techniques, extended instrumental and vocal techniques and the theoretical analysis of contemporary music.

Graphic composition methodologies.

The reflection of tape music techniques on composition for acoustic ensembles.

Intermedia: specifically the coordination of sound and video synthesis in installation settings and live performance.

20th Century Orchestral Music and Orchestration Techniques.

Contemporary music philosophy.

World Music Philosophy, Theory and Techniques.

**Primary Teachers and Mentors:**

<table>
<thead>
<tr>
<th>Roger Reynolds</th>
<th>Will Ogden</th>
<th>Donald Leggat (U.K.)</th>
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<tr>
<td>F. Richard Moore</td>
<td>Derek Healey</td>
<td>Michael McGuffin (U.K.)</td>
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<tr>
<td>Joji Yuasa</td>
<td>Harold Owen</td>
<td>Tamara Mazloff</td>
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<tr>
<td>Bernard Rands</td>
<td>Homer Keller</td>
<td>Catherine Schrieve</td>
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**Additional Studies with:**

<table>
<thead>
<tr>
<th>Charles Wourinen</th>
<th>John Cage</th>
<th>Fred Lerhdal</th>
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<tr>
<td>Morton Feldman</td>
<td>Julio Estrada</td>
<td>Conlin Nancarrow</td>
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<tr>
<td>Vinko Glabokar</td>
<td>James Dashow</td>
<td></td>
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</tbody>
</table>
Robert Scott Thompson
MUSICAL COMPOSITIONS
Annotated listing of selected compositions including recordings and selected performances.

Note: Much of my music is created expressly for compact disc presentation. Therefore, a very large number of significant performances are broadcast performances. My work has been presented in over 40 countries via radio broadcast.

Computer Music

2003  **Fire Gazing**  (11’ 04” stereo and 5.1 surround versions)

2003  **Eclipse**  (9’ 50” stereo and 5.1 surround versions)
▶   Premiere:
    Twelfth Annual Florida Electroacoustic Music Festival
    University of Florida, Gainesville, Florida, April 3-5, 2003
    Juried international festival.

2002  **Ice**  (2’ 28” stereo and 5.1 surround versions)

2001  **Oneiromancy**  (18’ 48” stereo)
▶   Published as part of: “Acousma Electroacoustic Music”
    Robert Scott Thompson
    EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
    Date of release: 12/01

2001  **Aetherial**  (14’ 55” stereo)
▶   Published as part of: “Acousma - Electroacoustic Music”
    Robert Scott Thompson
    EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
    Date of release: 12/01
2001  **Rebar**  (11’ 54” stereo)

- Published as part of: “*Acousma - Electroacoustic Music*”
  Robert Scott Thompson
  EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
  Date of release: 12/01

- Published as part of: “*Musica Nova 2002 Awards Compilation*”
  Society for Electroacoustic Music, Czech Music Council
  Prague, Czech Republic, 2002

- Award:
  Finalist (Category A)
  Musica Nova 2002
  Society for Electroacoustic Music, Czech Music Council
  Prague, Czech Republic, 2002
  Juried international competition.

- Premiere:
  MAXIS International Festival of Sound Art 2002
  Sheffield Hallam University, Sheffield, England, April 11, 202
  Juried international festival.

2001  **Acouasm**  (19'48” stereo)

- Published as part of: “*Acousma - Electroacoustic Music*”
  Robert Scott Thompson
  EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
  Date of release: 12/01

2001  **The Ninth Wave**  (12’ 42” stereo)

- Published as part of: “*Acousma - Electroacoustic Music*”
  Robert Scott Thompson
  EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
  Date of release: 12/01

- Premiere:
  Seoul International Computer Music Festival 2001
  Korean National University of the Arts, Seoul, Korea, November 4-7, 2001
  Juried international festival.
2000  **The Roaring Silence**  (8' stereo)

- Premiere:
  neoPhonia New Music Ensemble
  October 7, 2000
  Georgia State University, Recital Hall
  Atlanta, Georgia

2000  **Tagmeme**  (9' stereo)

- Published as part of: “*Acousma - Electroacoustic Music*”
  Robert Scott Thompson
  EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
  Date of release: 12/01

- Premiere:
  neoPhonia New Music Ensemble
  April 10, 2001
  Georgia State University, Recital Hall
  Atlanta, Georgia

1999  **Light is a Liquid**  (12' stereo)

- Published as part of: “*The Vivid Air - Computer Music Works 1998-99*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9906-1-CMS
  Date of release: 9/99

- Published as part of: “*Acousma - Electroacoustic Music*”
  Robert Scott Thompson
  EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
  Date of release: 12/01
Premiere:
International Computer Music Conference 2000
September 1, 2000, 8PM
*Evening Concert and Closing Festivities*, Akademie der Kunste, Hanseatenweg
Staatsbibliothek zu Berlin -- Stiftung Preuvischer Kulturbesitz Staatliches Institut
fur Musikforschung -- Stiftung Preuvischer Kulturbesitz,
Kulturforum, Berlin, Germany
Juried international festival.

1999  **The Widening Gyre** (9’ stereo) - computer music version

- Published as part of: “*The Vivid Air - Computer Music Works 1998-99*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9906-1-CMS
  Date of release: 9/99

- Published as part of: “*Acousma - Electroacoustic Music*”
  Robert Scott Thompson
  EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
  Date of release: 12/01

Premiere:
SEAMUS Y2K The AcousmaTeX Conference
2000 National Conference of SEAMUS
The Society for Electro-Acoustic Music in the United States
CEMI: Center for Experimental Music and Intermedia
University of North Texas College of Music, Denton, Texas
Juried international festival

1998  **The Cathedral Sky** (7’ stereo)

*Composed on commission from La Grange College, La Grange, Georgia for the CD “A Tribute to Moog”*

- Published as part of: “*A Tribute to Moog*“, compact disc
  La Grange, College, La Grange, Georgia
  Date of release: 6/98

- Also published as part of: “*The Vivid Air - Computer Music Works 1998-99*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9906-1-CMS
  Date of release: 9/99
Published as part of: “Acousma - Electroacoustic Music”
Robert Scott Thompson
EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
Date of release: 12/01

Premiere: A Tribute to Moog
First Annual Festival of Electronic Music
La Grange College, La Grange Georgia, April 15, 1998
Juried festival.

SEAMUS Electronic Music Week
National Celebration of Electronic Music
neoPhonia, New Music Ensemble, School of Music
Georgia State University, Atlanta Georgia, November 10, 1998

International Premiere: Computer Music Festival of Seoul Korea 1999
Seoul Korea, August 29, 1999

Eighth Annual Florida Electroacoustic Music Festival
Concert II: Thursday, April 8, 1999
University of Florida Center for the Performing Arts Black Box Theater
Gainesville, Florida

1998 Siren (Ambient Installation Version - multi disc)

Selected in Category III: Sound and Music Installation or Environment
26e Concours International de Musique Electroacoustique, Bourges 1999
Bourges, France

1998 Siren - Ambient (single disc realization) (60' stereo)

Published as: “Siren (Ambient)“ - Robert Scott Thompson
Aucourant Records, AUREC 9902-1-AMB
Date of release: 2/99

1997 Music for a Summer Evening (60' stereo)

Published as: “Music for a Summer Evening - Computer (ambient) Music“
Robert Scott Thompson
Aucourant Records, AUREC 9803-1-AMB
Date of release: 2/98
1997  **Elemental Folklore** - REVISION (16' stereo)

- Published on: “*Elemental Folklore - Computer Music*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9904-1-AMB
  Date of release: 2/99

- Published as part of: “*Acousma - Electroacoustic Music*”
  Robert Scott Thompson
  EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
  Date of release: 12/01

  International Computer Music Association and the
  Department of Psychoacoustics of the Aristotle University of Thessaloniki
  September 30, 1997, Thessaloniki, Greece

- Society for Electroacoustic Music in the United States
  SEAMUS, National Conference
  Dartmouth College, New Hampshire, April 1998

- Fourth Annual Florida Electroacoustic Music Festival
  University of Florida Memorial Auditorium, April 1, 1995
  Gainesville, Florida

- Elemental Folklore - computer generated tape
  *New Music*, November 16, 1994
  Georgia State University, School of Music
  Atlanta, Georgia

1997  **Fog Index, Concert Version** (13’ stereo)

- Published as part of: “*The Vivid Air - Computer Music Works 1998-99*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9906-1-CMS
  Date of release: 9/99

- Selected in Category IB: Electroacoustic Concert Music - Thematic
  26e Concours International de Musique Electroacoustique, Bourges 1999
  Bourges, France

Robert Scott Thompson – Selected Compositions
• Premiere: Georgia State University Recital Hall
  Georgia State University New Music Festival
  November 6, 1997, Atlanta, GA

1997  **Fog Index** (22’ stereo)

  • Published on: “*Siren - Computer Music*”
    Robert Scott Thompson
    Aucourant Records, AUREC 9902-1-CMS
    Date of release: 2/99

  • Published as part of: “*Acousma - Electroacoustic Music*”
    Robert Scott Thompson
    EMF-Media, Electronic Music Foundation, Inc. EMF-CD 034
    Date of release: 12/01

• International premiere:
  Southeast Asia’s First Conference on Music Technology in the New Millenium
  March 16-18, 2000
  Universiti Putra Malaysia, Serdang S.E., Malaysia.

1997  **Siren** (24’ stereo)

• Published on: “*Siren - Computer Music*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9902-1-CMS
  Date of release: 2/99

1996  **Mobile** (Ambient Installation - multi disc)

• 3rd Annual Santa Fe Festival of Electro-Acoustic Music 1999
  Continuous installation presentation - April 23 to May 2, College of Santa Fe
  Santa Fe, New Mexico

• Society of Composer’s, Inc. 1998 Region IV Conference
  Continuous installation presentation - February 20-21, 1998
  Georgia State University, School of Music, Atlanta, Georgia

1996  **REALIZATIONS** (55’ stereo)

1996  **Ailsing** (11’ stereo)

1995  **Canto: de Las Sombras** (8’21” stereo) Computer Music Version

  Robert Scott Thompson – Selected Compositions
1995  

**Amorphia** (15' stereo)

1995  

**Stochos-1** (8' stereo)

1995  

**Stochos-2** (6' stereo)

1995  

**Remnant** (3' stereo)

1995  

**Inner Voices** (5' stereo)

- Published on: "*Elemental Folklore - Computer Music*“
  - Robert Scott Thompson
  - Aucourant Records, AUREC 9904-1-AMB
  - Date of release: 2/99

1994  

**Elemental Folklore** (15' stereo)

- Published on: "*Elemental Folklore - Computer Music*“
  - Robert Scott Thompson
  - Aucourant Records, AUREC 9904-1-AMB
  - Date of release: 2/99

- Society for Electroacoustic Music in the United States
  - SEAMUS, National Conference
  - Dartmouth College, New Hampshire, April 1998

- *Sonus Alchemical*, Guest Artist Concert
  - Callaway Multimedia Recital Hall
  - La Grange College, La Grange, Georgia, 5/19/95

- *Methods, Materials and Madness*: Lecture - Recital
  - TIMARA, Oberlin Conservatory of Music, Oberlin, OH 2/95

1994  

**Neovox** (5' stereo)

- Published on: "*Elemental Folklore - Computer Music*“
  - Robert Scott Thompson
  - Aucourant Records, AUREC 9904-1-AMB
  - Date of release: 2/99
1994  **Gwyddon** (12’ stereo)

- Published on: “*Elemental Folklore - Computer Music*“
  Robert Scott Thompson
  Aucourant Records, AUREC 9904-1-AMB
  Date of release: 2/99

  Gwyddon - computer generated tape
  Recoleta Cultural Center - June 22, 1994
  Music Production and Research Laboratory
  Auditorio del Centro Cultural Recoleta
  Buenos Aires, Argentina

1994  **Ray Science** (15’ stereo)

1994  **Hylozoism** (7’ stereo)

- Published on: “*Elemental Folklore - Computer Music*“
  Robert Scott Thompson
  Aucourant Records, AUREC 9904-1-AMB
  Date of release: 2/99

1994  **Ecovox** (6’ stereo)

- Published on: “*Elemental Folklore - Computer Music*“
  Robert Scott Thompson
  Aucourant Records, AUREC 9904-1-AMB
  Date of release: 2/99

1994  **Homage (Dear John...)** (6’ stereo)

  Homage (Dear John...) computer generated tape
  *Concierto de Musica Electroacoustic y por Computadora - "Puraduralubia"*
  Conservatorio Nacional de Musica,  April 29, 1994
  La Paz, Bolivia

1994  **Equinox** (5’ stereo)

- Published on: “*Elemental Folklore - Computer Music*“
  Robert Scott Thompson
  Aucourant Records, AUREC 9904-1-AMB
  Date of release: 2/99
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<th>Year</th>
<th>Composition</th>
<th>Duration</th>
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<tr>
<td>1994</td>
<td>Earthquake Weather</td>
<td>5' stereo</td>
<td>Published on: “Elemental Folklore - Computer Music“</td>
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<td>“Sonus Alchemical“, Guest Artist Concert</td>
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<td>Callaway Multimedia Recital Hall</td>
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<td>La Grange College, La Grange, Georgia, 5/19/95</td>
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<td>1994</td>
<td>Sotto-clari-voce</td>
<td>10' stereo</td>
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<td>RuST</td>
<td>8' stereo</td>
<td>Published as part of: “Shadow Gazing - Computer Music“</td>
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<td>Aucourant Records, AUREC 9401-1-CMS</td>
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<td>22e Concours International de Musique Electroacoustique, Bourges 1994</td>
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<td>Fondazione Russolo - Pratella, Varese, Italy</td>
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Robert Scott Thompson – Selected Compositions
• March 13, 1996, Northern College Theatre
  Discoveries 95-96 Season
  Pete Stollery, Producer
  Aberdeen, Scotland

• December 12, 1996, University of Glasgow Concert Hall
  Discoveries 95-96 Season
  Neil Robb, Producer
  Glasgow Scotland

• Society of Electroacoustic Music In the United States
  SEAMUS, National Conference, Ithaca College
  Ithaca, New York, March 1995

• First Brazilian Symposium on Computer Music
  XIV Congresso da Sociedade Brasileira de Computacao,
  July 31-August 5, Caxambu, Brazil, 1995

• Faculty Composer’s Concert
  Recital Hall, Georgia State University, 5/5/95, Atlanta, GA

• *Sonus Alchemical*, Guest Artist Concert
  Callaway Multimedia Recital Hall
  La Grange College, La Grange, Georgia, 5/19/95

• *Methods, Materials and Madness*: Lecture - Recital
  TIMARA, Oberlin Conservatory of Music, Oberlin, OH 2/95

• RuST - computer generated tape
  *Musica Nova* - November 18, 1994
  Topolcan, Slovak Republic

1994  **Cosmic Fire** (23’ in three movements)

* Published as part of: “Elemental Folklore - Computer Music“
  Robert Scott Thompson
  Aucourant Records, AUREC 9904-1-AMB
  Date of release: 2/99

• *Sonus Alchemical*, Guest Artist Concert
  Callaway Multimedia Recital Hall
  La Grange College, La Grange, Georgia, 5/19/95
1993  **Wind In Trees** (30’ stereo)

1992  **Megalith** (15’ stereo in three movements)

1991  **The Strong Eye** (67’ stereo in nine movements)

- Composed and recorded at the Danish Institute of Electroacoustic Music Concert Hall, Aarhus, Denmark in 1991, under the auspices of a Fulbright Scholar Award
  Published on compact disc: Aucourant Records 9101-1-CMS

- ♦  Concours International de Musique Electroacoustique de Bourges, France 1993
  Selection in Section 2: Electroacoustic Tape Music Prize

- ▲  Synthese 94 - 24e Festival International de Musique Electroacoustique
  June 3-11, Bourges, France, 1994
  Juried presentation of music.

- ▲  Sonorities (Festival of 20th Century Music)
  Belfast, Northern Ireland, April 23, 1993
  Juried presentation of music.

1990  **Metanoia** (17’ stereo)

- ▲  Published as part of: “Shadow Gazing - Computer Music”
  Robert Scott Thompson
  Aucourant Records, AUREC 9401-1-CMS
  Date of release: 5/94

- ▲  Premiere: Koriyama International Techno Music Biennial
  Koriyama, Japan, August 23, 1989
  Juried presentation of music, Metanoia
  for computer generated tape and video synthesis

- ▲  Concertos de Musica Eletroacustica ao Ar Livre
  Sociedade Brasileira de Musica Eletroacustica
  Univeridade de Brasilia, Departamento de Musica,
  March 21, Brasilia, Brazil, 1995
• “Sonus Alchemical”, Guest Artist Concert
  Callaway Multimedia Recital Hall
  La Grange College, La Grange, Georgia, 5/19/95

• Presences - Festival of New Music 1999 - GRM / Radio France
  La Salle Olivier Messien, Radio France, Paris France

• February 13, 1990
  High Museum of Art, Georgia Pacific Center
  Atlanta, Georgia

• November 1989, Center for Music Experiment
  "Virtual Memory" - concert series
  La Jolla, California

1988  **Timeless steps in a backward oblivion** (12’ stereo)

  Published as part of: “*Shadow Gazing - Computer Music*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9401-1-CMS
  Date of release: 5/94

1987  **Shadow Gazing** (15’ stereo)

  Published as part of: “*Shadow Gazing - Computer Music*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9401-1-CMS
  Date of release: 5/94

• *Sonus Alchemical*, Guest Artist Concert
  Callaway Multimedia Recital Hall
  La Grange College, La Grange, Georgia, 5/19/95

• *Methods, Materials and Madness*: Lecture - Recital
  TIMARA, Oberlin Conservatory of Music, Oberlin, OH 2/95

1987  **In the Shade of Brilliant Trees** (6’ stereo)

  Published as part of: “*Shadow Gazing - Computer Music*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9401-1-CMS
  Date of release: 5/94

Robert Scott Thompson – Selected Compositions
1987  **Snapshot** (5' stereo)
- Published as part of: “*Shadow Gazing - Computer Music*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9401-1-CMS
  Date of release: 5/94

1987  **Stellar** (6' stereo)

1987  **Distant Lights** (18' stereo in four movements)

1986  **Soul Rejoinder** (17' stereo)
- Published as part of: “*Shadow Gazing - Computer Music*”
  Robert Scott Thompson
  Aucourant Records, AUREC 9401-1-CMS
  Date of release: 5/94

- *Methods, Materials and Madness*: Lecture - Recital
  TIMARA, Oberlin Conservatory of Music, Oberlin, OH 2/95

- Pacific Ring Festival, La Jolla California, Spring 1986
  Mandeville Center for the Arts, La Jolla, CA

- Electronic Music Plus Festival 17
  Oberlin Conservatory of Music, Oberlin, Ohio, September 1989
  Juried presentation of music, Soul Rejoinder (1986)
  for computer generated sound and video synthesis

- 7th International Video Festival, American Film Institute
  Los Angeles, California, 1987
  Juried presentation of music, Soul Rejoinder (1986)
  for computer generated sound and video synthesis

- Soul Rejoinder (1986)
  stereo computer generated sound and video synthesis
  May 1986, *"Virtual Memory" Intermedia*
  Center for Music Experiment
  La Jolla, California

Robert Scott Thompson – Selected Compositions
1985 C W I C (18’ quad)

- CWIC
  quadrophonic computer generated tape and video synthesis
  June 1987, "Virtual Memory" Intermedia
  Mandeville Center for the Performing Arts
  La Jolla, California

1985 The New View Over Atlantis (31’ stereo)

- 6th International Video Festival American Film Institute
  Los Angeles, California, 1986
  Juried presentation of music, The New View over Atlantis (1985)
  for computer generated sound and video synthesis

- Boehm Gallery Group Show, Palomar College
  San Marcos, California, 1987
  Juried presentation of music, Under the Earth Above the Sky (1985)
  for computer generated sound and video synthesis

- The New View Over Atlantis - computer generated tape
  a. Under the Earth, Above the Sky
  b. The View
  c. The Plain of Nazca
  Composer’s Resources: "Bring your own pillow...",
  Electroacoustic Music from Around the World
  Juried International concert. May, 1990
  Atlanta, Georgia

1984 Ulster Commentary (17’ quad)

- Prize - Honorable Mention: Multimedia
  26e Concours International de Musique Electroacoustique, Bourges 1984
  Bourges, France

- Helsinki Bienalle, Helsinki, Finland, June, 1984
  Juried presentation of music, Ulster Commentary (1982)
  for computer generated tape and video synthesis

- Ulster Commentary (1982) quad computer generated tape and video synthesis
  May 1984, "Music and Video"
  Mandeville Center for the Performing Arts
  La Jolla, California

Robert Scott Thompson – Selected Compositions
1984  **Famous Recitations** (on going somewhere...) (11’ stereo)

- Famous Recitations (on going somewhere) (1984) stereo computer generated tape
  May 1984, "Music and Video"
  Mandeville Center for the Performing Arts
  La Jolla, California
Instrumental Music

2001  **The Ninth Wave** (violoncello and tape)
   *Commissioned by Craig Hultgren*

   International premiere: ARTBURST
   Birmingham, Alabama, November 18, 2001
   *Seven world premieres*
   Craig Hultgren, violoncello

1999  **The Widening Gyre** (clarinet and tape)
   *Commissioned by F. Gerard Errante*

   International premiere: International Clarinet Festival
   Thermae Palace, Ostend, Belgium - July 10, 1999
   *New Works for Clarinet, Electronics and Visual Media*
   F. G. Errante, clarinet

   ▶ Recorded at Old Dominion University, 8/99 for
   *Beyond Noend with Errante*, F. Gerard Errante
   DRIMALA - DR-347-02 (697857-990228)
   Date of release: 2000

   ▶ SEAMUS National Conference 2001
   Society for Electroacoustic Music in the United States
   Louisiana State University, Baton Rouge, LA
   March 1 – 3, 2001

1999  **Flexure** (violin duo)
   *Commissioned by Janos Neygesy*

   ▶ Recorded at Warren Studios, University of California, San Diego, 10/99 for
   *Dedications to Janos Neygesy and Paivikki Nykter*
   AUCOURANT RECORDS - AUREC 9911-1
   Date of release: 1999

   ▶ Premiere:
   "Dedications" CD Release Recital: Janos Negyesy and Paivikki Nykter
   February 26, 2000
   Mandeville Recital Hall
   University of California, San Diego, California
1999  **Chimera** - large orchestra

1998  **The Wind at Beni Midar** (six celli) REVISION

- Recorded at the Center for Audio Recording Arts (CARA), Altanta, 5/99
  Craig Hultgren, cello
  AUCOURANT RECORDS - AUREC 9905-1
  Date of release: 8/99

1998  **Gaia Chant** (clarinet and computer generated tape)

  *Commissioned by F. Gerard Errante*

1998-8  **Curves/Spaces** (bassoon, piano, 2 guitars, 2 percussion, violin, cello, and computer generated tape)

1996  **Canto: de Las Sombras** (clarinet and computer generated tape)

  *Commissioned by F. Gerard Errante*

- Recorded in 1996 at Old Dominion University for
  *Shadows of Ancient Dreams* - F. Gerard Errante, Clarinetist
  CAPSTONE RECORDS - CPS 8635
  Date of release: 1997

  ▶ April 18, 1996, James Wise Gallery
  Norfolk State University, VA.

  ▶ International premiere: July 4, 1996, Theatre de la Cite Universitaire
  International Clarinet Festival - Clarinetfest ‘96
  Metro Cite Universitaire, Paris, France

  ▶ October 10, 1996, Simons Center for the Arts
  College of Charleston, SC.

  ▶ October 30, 1996, Biedenharn Recital Hall
  Northeast Louisiana University, LA

  ▶ November 1, 1996, Magale Recital Hall
  Northwestern State University, Natchitoches, LA

  ▶ November 2, 1996, Recital Hall
  Sam Houston State University, TX
November 3, 1996, Recital Hall  
Texas Christian University, TX

November 4, 1996, Recital Hall  
Stephen F. Austin University, TX

November 7, 1996, Meadows Recital Hall  
Baylor University, TX

May 2, 1997, Georgia State University Recital Hall, Atlanta, GA  
Georgia State University New Music Festival  
Neophonia - New Music Ensemble, (Nick Demos, clarinet)

May 6, 1997, Chandler Recital Hall, Norfolk Virginia  
Virginia Waterfront International Arts Festival

January 22, 1997, Britton Recital Hall  
University of Michigan

1996  
The Fourth Way (two amplified pianos) - REVISION

1996  
Polychroma (piano) - REVISION

- Published as part of “Meridian - Chamber Music Works 1989-97”  
  Laura Gordy, Piano  
  Robert Scott Thompson  
  AUCOURANT RECORDS - AUREC 9905-1  
  Date of release: 1999

- Society of Composer’s, Inc. 1998 Region IV Conference  
  February 20, 1998, Laura Gordy, piano  
  Georgia State University, School of Music, Atlanta, Georgia

1995  
The Beauty of Decay (large orchestra)

1994  
Atnongara (string orchestra)

1994  
Mirari (6 trumpets, 4 trombones)

1994  
The Fourth Way (two amplified pianos, revision)
1993  **Nexi** (violin and viola)

*Commissioned by Janos Neygesy*

Recorded at the Mandeville Center for the Arts, La Jolla, CA, 3/95
Paivikki Nykter - violin, Janos Negyesy - viola
Published as part of “*Meridian - Chamber Music Works 1989-97*”
Robert Scott Thompson
AUCOURANT RECORDS - AUREC 9905-1
Date of release: 1999

♦ The 16th Irino Prize for Chamber Music, 1995, Tokyo, Japan
Honorable Mention: selection as one of 4 international finalists

>v Premiere: *Emerging Voices - Festival of Avant-Garde Music*
Mandeville Center for the Arts, University of California, San Diego
La Jolla, California, February 26-March 3, 1995

1993  **Meridian** (solo flute)

■ Published as part of “*Meridian - Chamber Music Works 1989-97*”
Amy Porter, flute
Robert Scott Thompson
AUCOURANT RECORDS - AUREC 9905-1
Date of release: 1999

>v Premiere: Meridian for solo flute
Amy K. Porter - flute
Recital Hall, Georgia State University, February 23, 1994
Atlanta, Georgia

1992  **Dra'la** (solo piano)

1992  **Nocturne for a midnight sun** (solo piano)

1991  **SUTRAS-Electroacoustic** (vln, digital signal processing)

>v Sutras Electroacoustic (1991)
Laura Park - electronic violin
Robert Thompson - real-time digital signal processing
February 1, 1992, Gilmer Hall
Atlanta, Georgia

Robert Scott Thompson – Selected Compositions
- Sutras Electroacoustic (1991)
  Laura Park - electronic violin
  Robert Thompson - real-time digital signal processing
  April 13, 1992, Gilmer Hall
  Atlanta, Georgia

1990  Metanoia (chamber ensemble and tape)

1989  The Wind at Beni Midar (6 celli)

1989  Here and There (soprano and player piano)
  - November 1989, Center for Music Experiment
    "Virtual Memory" - concert series
    La Jolla, California

1989  Raising Windhorse (player piano)
  - November 1989, Center for Music Experiment
    "Virtual Memory" - concert series
    La Jolla, California

1989  Great Eastern Sun Vision (player piano)
  - November 1989, Center for Music Experiment
    "Virtual Memory" - concert series
    La Jolla, California

1989  SUTRAS (solo violin)
  - Recorded for “Dedications to Janos Negyesy - Works for Solo Violin“
    Janos Negyesy, violin
    NEUMA RECORDS - 450-95
    Released date: 1995
  - Published as part of “Meridian - Chamber Music Works 1989-97”
    Robert Scott Thompson
    AUCOURANT RECORDS - AUREC 9905-1
    Date of release: 1999
Musiikin aika - Time of Music Festival  
Vitasarii, Finland, July 8 - 15, 1992

International Bartok Festival and Seminar  
Szombathely, Hungary  
July 14, 1998, Janos Negyesy, recital

La Musica por Computadora en los E.E.U.U.  
Janos Negyesy, "Dedications" June 15, 1993  
Auditorio del Centro Cultural Recoleta  
Buenos Aires, Argentina

Sutras (1989)  
Janos Negyesy - violin  
In Recital, October 1990  
Tokyo, Japan

International premiere: December 6, 1989 - Kunstmuseum,  
simultaneous live broadcast with 16 repeat broadcasts  
Bern, Switzerland

1989  Termination Site (clarinet and amplified piano)
1886  Australopiticus Boisei (soprano, fl, piano, 2 perc.)
1986  The Growth of Voids (vln, vc, piano 2 perc.)
1983  Relata I (fl, hpschd, piano, vib)
1982  Meridian II (solo flute with amplified piano resonance)
1982  The Fourth Way (two amplified pianos) (original version - revised)
1981  Polychroma (amplified piano) (original version - revised)
1981  **Dissipative Structures** for String Quartet

◊  Cabrillo Music Festival
   ➢  Cabrillo California, June, 1986
      Juried presentation of music by open competition: (First Prize)
      Dissipative Structures for String Quartet (1981)
      Performed by the Harvard String Quartet

1980  **Before the End** (3 synthesizers and tape)

1979  **LUMA** (fl, hp, pft, 2 perc)

1979  **Penetrating Influence** (oboe and tape)

1979  **Meridian** (solo flute)

1978  **Outside of Time** (amplified piano, 3 perc.)

1976  **Night Dialogues** (violin and amplified piano)

◊  California Arts Project 6 Award -1981
Video and Electroacoustic Music Works

1989  Metanoia (single and multi-channel versions)
1988  There is no history in heaven (three channels)
1987  Air Friction
1986  The New View Over Atlantis (three independent channels)
1986  Okay
1986  Soul Rejoinder (three independent channels)
1986  We are the Fallen Star
1985  C W I C (four independent channels)
1985  Burning Paper Tiger
1984  The Card Party
1984  Ulster Commentary (three independent channels)
1984  Coming Back
1984  Ritual
1984  Semblance
1984  Universe Calling
1983  Archeo-optical
1982  Artfahren
1982  Life in Suburbia

MOTION PICTURES SCORES

1996 Three works in “A Conversation at Midnight“ - Feature Film
   Director: Gene Bernard
   Producer: Gene Bernard
   *Ginnungagap* - from CD Ginnungagap
   *Ouroboros* - from CD Ginnungagap
   *Still Cloud Yet Changing* - from CD Air Friction
   Los Angeles, CA

TELEVISION SCORES

1996  “Sometimes you just need a Dad“ - Television Commercial
   Director: Sylvia Jackson
   Producer: Frederick J. Taylor Jr.
   Tomorrow Pictures Inc., Atlanta, GA. - 1996
   *Game Free* - from CD Deeper in the Dreamtime
VIDEO ART SCORES

1997 International Design Resource Awards 1997 Video
   Game Free and other tracks from Deeper in the Dreamtime
   as well as tracks from Air Friction compact discs.
In collaboration with Professor Michael Harris, video artist and producer.
   School of Art and Design, Georgia State University, Atlanta, GA

MULTIMEDIA SCORES

1998 Interactive Options and New Solutions IONS
   An Interactive CDROM for Chemical Technicians
   Produced by the Department of Chemistry
   University of Nebraska at Lincoln with support from
   The National Science Foundation (NSF)
   Original music compositions used along with animations on the CDROM.
By invitation and solicitation.
Robert Scott Thompson
PUBLISHED RECORDINGS OF ORIGINAL MUSIC
An annotated listing of selected recordings.

Note: Most of these recordings have international distribution and/or significant international broadcasts. The most recent recordings are just now moving into radio distribution. My recordings prior to 1991 are not listed here, nor are my other less significant recordings. This list outlines publication of more than 143 works.

Sidereal. - Compact Disc
Ambient Electroacoustic Music – DATE OF FIRST PUBLICATION, 11/02
Space for Music Records, Nashville, Tennessee
SfmRST1050 UPC: 8-07779-41502-4

1. Sidereal.

Acousma - Electroacoustic Music - Double Compact Disc Set
Contemporary Electroacoustic Music - DATE OF FIRST PUBLICATION, 12/01
Electronic Music Foundation (EMF-Media), Albany, New York
EMF CD 034 UPC: 6-53727-27312-9

Disc One:
1. Oneiromancy
2. Elemental Folklore
3. The Widening Gyre
4. Light is a Liquid
5. The Gramophone
6. Aetherial

Disc Two:
1. Fog Index
2. The Ninth Wave
3. Cathedral Sky
4. Tagmeme
5. Rebar
6. Acouasm
**Music for Strings** - Compact Disc  
Contemporary Chamber Music - DATE OF FIRST PUBLICATION, 1/01  
**Aucourant Records, Atlanta, Georgia - 0104-1**  
UPC: 6-49783-01042-6

1. Flexure - Janos Negyesy, Paivikki Nykter  
2. Sutras - Janos Negyesy  
3. Nexi - Paivikki Nykter - violin, Janos Negyesy - viola  
4. The Wind at Beni Midar - Craig Hultgren

**In Ruins** - Double Compact Disc Set  
Ambient Music - DATE OF FIRST PUBLICATION, 3/00  
**Aucourant Records, Atlanta, Georgia - 0014-1 and 0014-2**  
UPC: 6-79783-00142-4

**Disc One:**  
1. Across the Moors  
2. Shadowed Hills Enlace  
3. Circle and Star  
4. Dream Visions  
5. A Hidden Glen  
6. Hologram  
7. Apparitional  
8. Shards of Light

**Disc Two:**  
1. Gleann Aireamn  
2. Stone Circle  
3. Midnight Over Killyglen  
4. Singularity  
5. Arcane Discoveries  
6. Epilog
Blue Day - Compact Disc
Ambient Music - DATE OF FIRST PUBLICATION, 2/00
Aucourant Records, Atlanta, Georgia - 0011-1
UPC: 6-79783-00112-7

1. Origin
2. Lattice
3. Illusion of Orderly Progress
4. Sign and Symbol
5. Lament
6. Blue Day
7. Disclosure
8. Effluence

Alchemy - Compact Disc
Ambient Music - DATE OF FIRST PUBLICATION, 11/00
Aucourant Records, Atlanta, Georgia - 0019-1
UPC: 6-79783-00192-3

1. Refrain
2. Amulet
3. Windswept
4. Edge
5. Summer Twilight (String Theory)
6. Steps to Nowhere
7. Summer Twilight (Causal Drift)
8. Windswept (Evocation)
9. Summer Twilight (Resonance)
10. Imaginary Landscape
11. From the Free Field
**Amorphia** - Compact Disc  
Computer Music - DATE OF FIRST PUBLICATION 7/00  
*Aucourant Records, Atlanta, Georgia - 9599-1-CMS*  
UPC: 6-79783-95992-3

1. Amorphia  
2. Stochos I  
3. Wind in Trees  
4. Remnant  
5. Stochos II

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**Meridian** - *Chamber Music Works 1989-1997* - Compact Disc  
Contemporary Chamber Music - DATE OF FIRST PUBLICATION, 9/99  
*Aucourant Records, Atlanta, Georgia - 9907-1*  
UPC: 6-49783-99072-8

1. Meridian for flute solo - Amy Porter, flute  
2. Nexi for violin and viola - Paivikki Nykter - violin, Janos Negyesy - viola  
3. Canto (de Las Sombras) for clarinet and tape - F. Gerard Errante, clarinet  
4. Polychroma for piano - Laura Gordy, piano  
5. Sutras for violin solo - Janos Negyesy, violin

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**The Vivid Air** - *Computer Music Works 1998-1999* - Compact Disc  
Computer Music - DATE OF FIRST PUBLICATION, 9/99  
*Aucourant Records, Atlanta, Georgia - 9906-1-CMS*  
UPC: 6-49783-99062-9

1. Fog Index  
2. The Widening Gyre  
3. Light is a Liquid  
4. The Cathedral Sky
The Wind at Beni Midar for six celli and other works - Compact Disc
Contemporary Chamber Music - DATE OF FIRST PUBLICATION, 6/99
Aucourant Records, Atlanta, Georgia - 9905-1
UPC: 6-49783-99052-0

1. The Wind at Beni Midar for six celli, Craig Hultgren, cello
2. Essay
3. Tagmeme
4. The Gramophone
5. Light is a Liquid

Sapphire - Compact Disc
Ambient Music - DATE OF FIRST PUBLICATION, 3/99
Aucourant Records, Atlanta, Georgia - 9904-1
UPC: 6-49783-99042-1

1. Sapphire

Siren - Compact Disc
Computer Music - DATE OF FIRST PUBLICATION, 3/99
Aucourant Records, Atlanta, Georgia - 9902-1
UPC: 6-49783-99022-3

1. Siren
2. Fog Index

Siren (Ambient) - Compact Disc
Computer Music - DATE OF FIRST PUBLICATION, 3/99
Aucourant Records, Atlanta, Georgia - 1002-AMB
UPC: 6-49783-10022-3

1. Siren (ambient)
Music for a Summer Evening - Compact Disc
Computer Music - DATE OF FIRST PUBLICATION, 1/98
Aucourant Records, Atlanta, Georgia - 9803-AMB
UPC: 6-49783-98032-3

1. Music for a Summer Evening

Frontier - 70 minute Compact Disc - Premiere Release
Ambient Music - DATE OF FIRST PUBLICATION, 4/98
OASIS/MIRAGE, TORONTO, CANADA - MIR 304
UPC: 7-71366-03042-9

Listed as #9 of the TOP 10 for 1998 by AMBIENTRANCE. Listing in the top ten for the year on numerous other charts and selected by reviewers as best of 98. Broadcast worldwide in both regular programming and in syndication (e.g. Music from the Hearts of Space). Internationally reviewed in print.

1. Cloud Fragments
2. Lumina
3. Frontier
4. Interiors
5. Submerged
6. A Fragile Light
7. Visage Spectral
8. Chanter
9. Whisper Out of Time
10. Nine Chains to the Moon
11. Nirhoda
12. Nightfall
13. Bricolage
**Fountainhead: Cloud Cover** - 70 minutes, Compact Disc

*Ambient Music - DATE OF FIRST PUBLICATION, 9/98*

*Aucourant Records, Atlanta, Georgia - 9808-1-AMB
UPC: 6-49783-98082-8*

Broadcast in both regular programming and in syndication (e.g. *Music from the Hearts of Space*) Widely broadcast worldwide. Listed as one of the best releases of 1998" on several charts. Internationally reviewed in print.

1. Mist
2. A Sea of Stars
3. Luna
4. Cloud Cover
5. Drift
6. Terra
7. Dimensions of Paradise
8. Wind on Water
9. Mythos

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**Aether** - 72 minutes, Compact Disc

*Instrumental Music - DATE OF FIRST PUBLICATION, 5/98*

*Aucourant Records, Atlanta, GA - 9802-1
UPC: 6-49783-98022-4*

This CD has been hailed by several reviewers as one of the “top ten releases for 1998” and received an award from Wind and Wire Magazine for “*Best Progressive Album of 1998.*”

1. Evening Star (Daybreak Mix)
2. Clendalough
3. Cooler Angel
4. Dream Life
5. Kilwaughtter
6. Wild Blossoms
7. Enchanted Twilight (Glasshouse Mix)
8. The Secret Soul of Things
9. Atmosphere
10. Wind on Water
11. Antrim
12. Horizons
13. Infinite Winds
**Elemental Folklore** - Compact Disc  
Computer Music - DATE OF FIRST PUBLICATION, **1/98**  
**Aucourant Records, Atlanta, Georgia - 9899-1**  
UPC: **6-49783-98992-0**

1. Elemental Folklore  
2. - 4. Cosmic Fire  
   Earthquake Weather  
   Sotto-Clari-Voce  
   RuST  
5. Neovox  
6. Equinox  
7. Ecovox  
8. Inner Voices  
9. Hylozoism  
9. Gwyddon

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**The Silent Shore** - 70 minute Compact Disc  
Ambient Music - DATE OF SECOND PUBLICATION, **3/97**  
**OASIS/MIRAGE, TORONTO, CANADA - MIR 301**  
UPC: **7-7136-60301-2-2**

*Listed as #11 of the TOP 25 for 1996/97 by Backroads Music.*

1. Dreamsong  
2. Floe  
3. Spirare  
4. Still Life  
5. Real and Imaginary  
6. Erin Outback  
7. Shimmer Upon the Mirror Pond  
8. Chanter  
9. Edge of Stillness  
10. The Fragrance of Soul  
11. Causeway  
12. Lightwaves  
13. Nightvision  
14. Glossalalia  
15. Painting Evening Across the Sky
Air Friction - 74 minute Compact Disc
Ambient Music - DATE OF FIRST PUBLICATION - 2/95
Aucourant Records - AUREC 9501-1-AMB
UPC: 6-49783-95012-8

1. The Moon and Certain Angles
2. Pure Vision Through A Looking Glass
3. Mysteriosso
4. Still Cloud Yet Changing
5. Air Friction
6. Sky of Albion
7. The Westward Way (II)
8. Essence
9. Antrim
10. A Picture of Moments
11. Ryongi
12. Ensueno
13. The Shifting of Spheres
14. Atmosphere

Shadow Gazing - 72 minute Compact Disc
Computer Music - DATE OF FIRST PUBLICATION - 5/94
Aucourant Records - AUREC 9401-1-CMS
UPC: 6-49783-94012-9

1. Metanoia
2. Timeless Steps
3. In the Shade of Brilliant Trees
4. Shadow Gazing
5. RuST
6. Soul Rejoinder
7. Snapshot
**Ginnungagap** - 72 minute Compact Disc  
New-age Art Music - DATE OF FIRST PUBLICATION - 8/93  
Aucourant Records - AUREC 9301-1  
**UPC: 6-49783-93012-0**

1. Ginnungagap  
2. Propinquities  
3. Skyey Maya Science  
4. In a Garden  
5. Elevation Point  
6. Nocturne for a Midnight Sun  
7. Interior  
8. Morningstar to Counterglow  
9. The Westward Way  
10. Byplay  
11. Out of the Promptbook  
12. Ouroboros  
13. Illuminant  
14. Prayer

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**The Strong Eye** - 69 minute Compact Disc  
Computer music - DATE OF FIRST PUBLICATION - 2/92  
Aucourant Records - AUREC 9201-1-CMS  
**UPC: 6-49783-92012-1**

1. Spontaneity knows its own discipline  
2. Oceans of Desire  
3. Realcage (Cloud of the unknowing)  
4. Breath  
5. Electric Actuality  
6. Wreckingyard  
7. The Spacious Present  
8. Lonestar (vox stellarum)  
9. A Geometry of Invisibility
Deeper in the Dreamtime - 72 minute Compact Disc
New-age Art Music - DATE OF FIRST PUBLICATION - 3/91
Aucourant Records - AUREC 9101-1
UPC: 6-49783-91012-2

1. Up to the Dragon Gate
2. Globe
3. Cooler Angel
4. Animal Seriousness
5. Deeper in the Dreamtime
6. Starlight
7. Horizons
8. Coyote Moon
9. Hearts and Tongues
10. Game Free
11. Tomorrow in Reflection
12. Alchemy Rains
13. Gateway
14. A Mammalian Episode
Recording of Original Music on Compilation Compact Discs:

1. **A Tribute to Moog** - Compilation, Various Artists  
   *The Cathedral Sky*  
   Computer Music  
   La Grange College, Department of Music  
   Date of Release: **Fall 1998**

2. **The Other World** - Compilation, Various Artists, Double CD Set  
   *Curvature*  
   Ambient Music  
   Hypnos Records - HYP 108, Portland, USA  
   Date of Release: **Winter 1998**

3. **The Oasis Explorer** - Compilation, Various Artists  
   *Edge of Stillness*  
   Ambient Music  
   Oasis Mirage - OASCD 1017, Oasis, Canada  
   UPC: 7-71366-10172-3  
   Date of Release: **Fall 1997**

4. **The Ambient Eclipse** - Compilation, Various Artists  
   *Frontier*  
   Ambient Music  
   Oasis Mirage - MIR 302, Oasis/Mirage, Canada  
   UPC: 7-71366-03022-1  
   Date of Release: **Fall 1997**

5. **Lens Records Label Sampler** - Compact Disc  
   *Reposer (1999)*  
   Electronica - DATE OF FIRST PUBLICATION 10/00  
   Lens Records, Chicago - 00187-0000

   *Tracks Across the Universe* Compact Disc One  
   Accompanying the book: *Tracks Across the Universe*, Jim Brenholts  
   Hexagon Records, 2003
Recording of Original Music on Foreign Compilations:

1. **A Shimmer on the Mirror Pond** - ambient music (1996)
   Nuova Era & Meditazione
   New Sounds Multimedia
   **Vimercate, Italy, 1997**

2. **Fragile Light** - ambient music (1998)
   CCD-4
   Groove Unlimited
   **Maarheeze, The Netherlands, 1999**

   *First Prize Award*
   Accademia Musicale Pescarese
   *2nd / 3rd Concorso Internazionale di Composizione Elettronica “Pierre Schaeffer”*
   AMP 2002 -/CDM 02/03
   **Rome, Italy, 2002**

4. **Rebar** – computer music (2001)
   Musica Nova 2002 Awards Compilation
   Society for Electroacoustic Music, Czech Music Council
   **Prague, Czech Republic, 2002**

5. **The Ninth Wave** – violoncello and computer music (2001)
   *First Prize Award*
   Musica Nova 2003 Awards Compilation
   Society for Electroacoustic Music, Czech Music Council
   **Prague, Czech Republic, 2003**
Recordings of Original Music on CDs by Other Artists:

1. **Canto (de Las Sombras)**  
   *Shadows of Ancient Dreams* - F. Gerard Errante, clarinetist  
   Capstone Records: Copyright 1997 - CPS 8635  
   252 DeKalb Avenue, Brooklyn, NY 11025  
   **UPC: 7-759348-0635-2**  
   1997

2. **The Widening Gyre**  
   *Beyond Noend With Errante* - F. Gerard Errante, clarinetist  
   Drimala Records, Norfolk Virginia  
   **UPC: 6-97857-9902-2**  
   2000

3. **Sutras - for violin solo (1989-90)**  
   János Négyesy, violin  
   *Dedications to János Négyesy*  
   Neuma Records, 450-95  
   1996

4. **Flexure for violin duo (1999)**  
   János Négyesy and Päivikki Nykter violins  
   *Dedications to János Négyesy and Päivikki Nykter*  
   Aucourant Records, AUREC 0001-1  
   **UPC: 6-49783-00012-0**  
   2000
VITA

I. Biographical Information

Name: Gordon Jay Vernick

Current Position: Associate Professor of Music
Coordinator of Jazz Studies

II. Education

<table>
<thead>
<tr>
<th>College/University</th>
<th>Degree/Date</th>
<th>Field of Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Northern Colorado, CO</td>
<td>Doctor of Arts, 1990</td>
<td>Trumpet Performance (primary area)</td>
</tr>
<tr>
<td>University of Miami, FL</td>
<td>M.M.Ed., 1978</td>
<td>Jazz Pedagogy and Performance</td>
</tr>
<tr>
<td>Ithaca College, Ithaca, NY</td>
<td>Diploma, 1972</td>
<td></td>
</tr>
<tr>
<td>Rye High School, Rye, NY</td>
<td>Diploma, 1972</td>
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</tr>
</tbody>
</table>

III. Awards and Honors

Recipient of the Paul Mitchell Community Jazz Award 6/24/01

Atlanta Journal Constitution Article 2/4/01 Quoted in article Atlanta’s Home for Jazz by James Rozzi

Personal Profile article in Gwinnett Daily Post 7/2/01 by Mike Andrews

IV. Fields of Interest and Specialization

Jazz performance
Jazz pedagogy
Administration

V. Prior Positions Held

a. Before arriving at GSU

1983-1985 Teaching Assistant-Jazz Studies/Trumpet Performance
University of Northern Colorado, Greeley, CO

1985-1989 Assistant Professor of Music
Northwest Missouri State University, Maryville, MO

1987-1989 Instructor at Summer Jazz Program
University of Wisconsin, Green Bay, WI

1989 Instructor at Summer Jazz Program
Birch Creek Music Academy, Door County, WI
b.  At GSU

1989-03  Associate Professor of Music GSU  Coordinator of Jazz Studies
        Assistant Director, School of Music (1994-1997)
1999-00  Instructor Banff Centre for the Performing Arts Jazz Workshop
        Banff, Alberta, Canada
1992-93  Trumpet Instructor
        Morris Brown College, Atlanta, GA
1992-93  Brass Instructor, Arts Magnet Program
        Tri-Cities High School, East Point, GA
1989-02  Jazz clinician and adjudicator in Georgia--guest artist appearances

VI.  Professional Associations: Positions/Activities

American Federation of Musicians
International Association of Jazz Educators
Music Educators National Conference
Georgia Association of Jazz Educators
Georgia Music Educators Association
Phi Mu Alpha Sinfonia (Professional Music Fraternity)
National Academy of Recording Arts and Sciences

Positions:
Southeast Coordinator of International Association of Jazz Educators
Co-Chair of Jazz Curriculum Committee of
    International Association of Jazz Educators (IAJE)
President Elect (1991-1993) of Georgia Association of Jazz Educators (GAJE)
President (1993-1995) of GAJE
Grant review panelist for Atlanta Bureau of Cultural Affairs (1993-2001)
Board of Directors Atlanta International Band and Orchestra (1996-1997)

VII.  Publications

Books and Monographs:

Publishing Company, Dubuque, IA 2003


The Development of a Jazz Improvisation Method Utilizing Sequenced Play-Along
Tracks with Variable Pitch and Tempo Control.  Doctor of Arts Dissertation, University

**Articles**


**Presentations at Professional Meetings**

- College Music Society Conference, Miami, FL 10/3-5/03
  As co-author of Jazz History Outline for Kendall Hunt Publishing
- Directed Alabama All-State Jazz Band, AMEA Conference, Tuscaloosa, AL 1/14-16/02
- *Jazz Administration*, paper presented at the International Association of Jazz Educators Conference, 1/9/98, New York, NY
- *Jazz Pedagogy* workshop presented at the CMENC Mini-conference, 4/12/97 Barry College, Rome, GA
- Invited Performance of GSU Jazz Band I at International Association of Jazz Educators, Conference, January 13, 1996 Atlanta, GA.
- Invited Performance of GSU Jazz Combo I at International Association of Jazz Educators, Conference, January 12, 1996 Atlanta, GA.
- Invited Performance of GSU Faculty Jazztet International Association of Jazz Educators, Conference, January 13, 1996 Atlanta, GA.
- Chair of Curriculum Committee, International Association of Jazz Educators, In-service Conference, January 11-14, 1996, Atlanta, GA.
- Invited Performance of GSU Jazz Band at Georgia Association of Music Educators, In-service Conference, January 27, 1995 Savannah, GA.
- Co-Chair of Curriculum Committee, International Association of Jazz Educators, In-service Conference, January 9-14, 1995, Anaheim, CA; Atlanta, GA 1996; Chicago, IL, 1997.
- *Teaching Jazz via MIDI*, presentation, GMEA In-Service Conference, 1/28/94, Savannah, GA.
- Conducted Performance by GSU Jazz Band at GMEA In-Service Conference, 1/30/93, Savannah, GA.
- *Beginning Jazz Improvisation*, presentation GMEA In-Service Conference, 1/30/93, Savannah, GA.
- Brass Masterclass, Georgia All-State Jazz Clinic Valdosta State College, 12/12/92
o Trumpet Soloist with GAJE Directors Jazz Band
  GMEA In-Service Conference, Savannah, GA
  1/25/90   1/24/91
  1/23/92   1/28/93
  1/27/94   1/26/95
  1/28/96   1/27/97
  1/29/98   1/27/99
  1/26/00   1/25/01
  1/26/02   1/27/03

Other

**Professional Performances**

Director and soloist with the Moment’s Notice Band at Atlanta Jazz Festival 5/29/02
Guest Soloist with the Jackson State University Jazz Band 4/13/01
Director and founder of Moment’s Notice Big Band 1990-2001
Guest Soloist with the Emory University Jazz Band, 12/5/00
Guest Soloist with the Ithaca College Jazz Lab I, 11/5/00  Ithaca, NY
National Public Radio performance of concert at Banff Centre for the Arts
  Branford Marsalis, host Jazz Today (NPR)
With Phil DeGreg Trio at the Blue Wisp, Cincinnati, OH 7/99
GSU Wind Ensemble, Guest Soloist, Rialto Theatre, 5/28/98
Jazz Guardians, Ft. McPherson, GA  10/18/97 Ferst Theatre
Atlanta International Choral Festival, Rock Productions 7/12/97
With North Atlanta HS Jazz Band 5/13/95
With Phil DeGreg Trio at the Blue Wisp, Cincinnati, OH 8/95
UNI Jazz Festival With University of Northern Iowa Jazz Band 4/22/92
UMKC Jazz Festival with University of Kansas City Jazz Band and Faculty Jazz
  Quintet 3/6-7/92
ACOG Georgia Flag Jam at Georgia Dome 9/17-17/92
With guest artist Clare Fischer, piano 10/6/91
With Dekalb College Jazz Band 6/3/91
With the Moment's Notice Big Band 4/11/93 , 4/12/94
With Riverdale H.S. Jazz Band 5/22/93
With Chattahoochee H.S. Jazz Band 2/10/93
With Stone Mountain H.S. Jazz Band 5/10/90
With GSU Jazz Band 11/15/89, 11/13/94
Alliance Theatre; Atlanta, GA
Fox Theatre; Atlanta, GA
Chastain Park; Atlanta, GA
Recordings

Featured on the following recordings:

- Randy Hoexter, **Radiance** Rhomnic Records 2001
- Don Discenza, **Free** Arrowhead Music 2001
- Turner Broadcasting Cable Network (TBS, TNT, TCM) 1992-2000
- Miss World Pageant 1994
- .38 Special CD 1992
- With University of Northern Iowa Jazz Band I, **Northern Lights**, 1992
- Gordon Vernick Sextet; Luscar Studios, Banff Centre for the Performing Arts May 1999
- Gordon Vernick Quartet; Luscar Studios May 2000

Performances with the **GSU FACULTY JAZZTET**

- Dekalb Jazz Festival 9/14/03
- Gainesville Arts Council 5/25/02
- Dekalb Jazz Festival 9/1/02
- Oxford Emory University 11/11/02

Invited trip to **Beijing, China** with a jazz quintet comprised of two GSU Jazz Faculty members and three GSU students for a residency at Capitol Normal University 3/8/03 to 3/16/03

Invited trip to **Moscow, Russia** with a jazz quintet comprised of three GSU Jazz Faculty members and two GSU students with performances at:
- U.S. Ambassadors Residence 7/4/01
- Willis Conover Jazz Festival--Central Hall of Cinematographers 7/6/01
- Hermitage Park 7/8/01

Atlanta Jazz Festival, May 29, 2002
Atlanta Jazz Festival, May 28, 2001
Summerwind Music Seminar, GSU 6/22-23/00, Johnny Mercer Foundation
An Evening of Johnny Mercer, Lickskillet Farms, Alpharetta, GA 6/15/00
Rylander Theatre, Americus GA, 4/2/00
In The Cool, Cool, Cool of the Evening; **An Evening of Song**, 11/5/99
Bureau of Cultural Affairs: **Art in the Park**, August, 1999 (7 concerts)
Centro Cultural Costarricense Norteamericano, **San Jose, Costa Rica**

11/7-14/98 Cultural exchange program
Emmanucl College, Franklin Springs, GA 10/20/98
Atlanta Jazz Festival, 5/28/98
An Evening of Jazz, Taylor Road Middle School, Alpharetta, GA 3/24/98
Kittredge Magnet School, “Arts in the School,” 1/18/98
Centro Cultural Costarricense Norteamericano, **San Jose, Costa Rica**

11/15-21/97 cultural exchange program
Woodruff Park (Summer Olympics) 7/16/97, 1/23/97  
Atlanta Jazz Festival, Grant Park 5/28/95  
Skyland Hall, Atlanta, GA 10/25/94  
Operation Legacy, Atlanta History Center/Olympics, 7/24/94  
"Musical Heritage of the South," International Society of Music Educators Conference 7/12/94  
Woodruff Park, Spring Festival 5/10/94  
Central Atlanta Progress Annual Meeting, World Congress Center 3/18/94  
Brasstown Concert Association, Campbell Folk Arts School, Brasstown, NC 9/19-20/93  
Atlanta Jazz Festival, Grant Park 6/4/93  
Freedom Festival/WSB Salute to America, Woodruff Park 7/4/93  
Skyland Hall, Atlanta, GA 2/28/93  
Southern Arts Federation Jazz Showcase, 10/3/92  
Ritz-Carlton Jazz Series, 8/24-26/92  
Atlanta Jazz Festival, Grant Park 5/31/92  
Ritz-Carlton Jazz Series, 2/24-26/92  
Georgia Pacific Block Party, NBAF, 8/1/92  
Georgia Pacific Art At the Heart Series 4/23/92  
Jazz In and Out; Living Composers, 11/5/91  
Concerts on the Square, Marietta, GA 7/26/91  
Southern Tech University 8/28/90

Guest Artist Series with the Faculty Jazztet:
  Bill Cunliffe, piano, 9/24/02  
  Andy Laverne, piano 9/25/01  
  Mark Levine, piano, 9/26/00  
  Phil Markowitz, piano, 9/23/99  
  Paul McCandless, woodwinds, 9/29/98  
  Giacomo Gates, vocalist, 2/7/98  
  Kenny Werner, piano, 10/7/97  
  Michael Abene, piano, 3/11/97  
  John Hart, guitar, 10/8/96  
  David Hanson, pianist, 10/6/95  
  Bob Stoloff, vocalist, 2/7/95  
  Phil DeGreg, piano 10/6/94  
  Michelle Weir, vocalist 2/2/94  
  Bob Washut, piano 10/5/93  
  Hal Crook, trombone 4/13/93  
  April Arabian, vocalist 2/8/93  
  Marc Copland, piano 10/6/92  
  Steve Brown, guitar 2/6/92  
  Clare Fischer, piano 10/7/91
Adjudication

Atlanta Jazz Festival Youth Band Competition 4/17/03
Dekalb County District Jazz Competition
Atlanta Jazz Festival Youth Band Competition 4/20/02
Georgia District Jazz Festivals April-May, 2000
North Georgia Jazz Festival 5/8/99
Alabama Jazz and Blues Federation and Alabama State Jazz Festival 3/10/99
Classic Festivals, Atlanta, GA 4/2-3/98
Classic Festivals, Atlanta, GA 4/24-25/98
Alabama Jazz and Blues Federation and Alabama State Jazz Festival 3/7/98
Greeley Jazz Festival, Greeley, CO 4/25-26/97
Heritage Music Festival, Atlanta, GA 4/20/94
Tallcorn Jazz Festival, University of Northern Iowa 2/18-19/94
Spivey Jazz Festival, Clayton State College 1/22/94
Heritage Music Festival, New Orleans, LA 5/2/92
University of Northern Iowa Combo Festival 4/3/92
Kansas City Jazz Band Festival, KCMO, 3/6-7/92
Dixie Classic Festival, Atlanta, GA 4/26/91
Heritage Music Festival, Atlanta, GA 4/20/91
Six Flags Music Festival, Atlanta, GA 4/26/91, 4/27/90

IX. Grant Support

Proposals funded

1999  Selmer Musical Instruments to underwrite appearance of Conrad Herwig with GSU Jazz Band I at the Georgia All-State Jazz Clinic
1997  Selmer Musical Instruments to underwrite appearance of Chris Potter with GSU Jazz Band I
1996  National Academy of Recording Arts and Sciences, $7000 GSU Faculty Jazztet, in support of live jazz concerts in Metro Atlanta public schools
1996  Grant from Yamaha Corporation to underwrite appearance of Bobby Shew with GSU Jazz Band I
1996  Grant from the Selmer Company to underwrite appearance of Conrad Herwig with GSU Faculty Jazztet
1994  Grant from Atlanta Bureau of Cultural Affairs
      Funding concert series by GSU Jazztet in Atlanta City Schools $1000
1994  Grant from United Musical Instruments, Inc., to underwrite the Georgia All-State Jazz Clinic, 12/9-10/94 $500
1994  Selmer Company, Inc. Funding to underwrite the GSU Jazz Masters Series.
      Jerry Bergonzi, saxophone, $500
1994  Selmer Company, Inc. Funding to underwrite the GSU Jazz Masters Series.
      Jim Snidero, saxophone, $300
1992  United Musical Instruments.  GSU Jazz Festival, Jim Pugh, trombone, $400
1991  Yamaha Instruments. GSU Jazz Festival, Bobby Shew, trumpet, $200
1990  UMI Inc. Buddy Baker, trombone, $400
1989  Grant from Missouri Arts Council to underwrite 1989 NWMSU Jazz Festival, guest artist, John McNeil
1989  Grant from Blessing Musical Instruments, Elkhart, IN
1987  Grant from Nodaway Arts Council, Maryville, MO
       Funding to take jazz quartet into county schools, $1500
1985  Grant from National Endowment for the Arts to send UNC Faculty Jazz Quintet on tour to Montana and Wyoming, $3500

Community Service:

- Celebrate Life Foundation—provides musical entertainment to Atlanta Metro senior centers 2003
- Celebrate Life Foundation—provides musical entertainment to Atlanta Metro senior centers 2002
- Trumpet Teacher for Atlanta Symphony Youth Talent Development Program 1998-2001
- The “Great” Series: Jews in the Arts. Jewish Involvement in Jazz Music, 5/22/97, Congregation B’nai Torah
- Beyond Category: The Musical Genius of Duke Ellington, Lecture Atlanta University Center-Clark Atlanta College 7/12/96
- Perimeter Adult Learning and Services (PALS) coordinator of Musical Instruments Appreciation Course 1996
- Director of NARAS GRAMMY GEORGIA JAZZ BAND 1994-1999. Coordinate Band and Choir rehearsals and performances at GSU, Spivey Hall and Atlanta Jazz Festival
- Host of GRAMMY IN THE SCHOOL program at GSU 2/7/95, 2/7/96 2/9/97, 2/11/98, 2/18/99

Other Professional Service

- Editorial Review Board for International Association of Jazz Educators for the Jazz Educators Journal
- McGraw Hill Publishers--Book reviewer
- Soapstone Center for the Arts--DeKalb County
o Mayor's Fellowship for the Arts Advisory Panel 1992

o Mayor's Committee/Atlanta Arts Blueprint for Action 1992

o Goethe Institute/German Cultural Center; "Atlanta Meets Cologne: Old and New Music." 1993

o American Council for the Arts/Dewars Profiles Performance Arts Awards 1991

XII. Continuing Education

Workshops:

*Teaching Jazz in the Public Schools.* In-service workshop for Dekalb County teachers. 6/11-14/02

*Jazz music of the 1940's* with Dr. Haydon and Mark Gridley; Summerwind Music Seminar 6/22-23/00

*Teaching jazz in the public schools* with Jerry Coker, summer 1993 at GSU
<table>
<thead>
<tr>
<th></th>
<th>FY 2002</th>
<th>FY 2003</th>
<th>FY 2004</th>
</tr>
</thead>
<tbody>
<tr>
<td># TT FACULTY</td>
<td>22</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td># UGR MAJORS</td>
<td>440</td>
<td>415</td>
<td>422</td>
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<td># GRAD MAJORS</td>
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<td># PHD STUDENTS</td>
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# Table B-4
## School of Music
### Credit Hour Generation by Level and Faculty Type
#### Fiscal Years 2002 - 2004

**Fiscal Year 2002**

<table>
<thead>
<tr>
<th>FACULTY TYPE</th>
<th>CORE</th>
<th>LOWER</th>
<th>UPPER</th>
<th>GRADUATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>TENURE TRACK</td>
<td>702</td>
<td>2071</td>
<td>3796.8</td>
<td>1230.1</td>
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<tr>
<td>NON TENURE TRACK</td>
<td>510</td>
<td>77</td>
<td>245.5</td>
<td>44.2</td>
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<tr>
<td>PTI</td>
<td>416</td>
<td></td>
<td>228.5</td>
<td>43</td>
</tr>
<tr>
<td>GTA</td>
<td>564</td>
<td>98</td>
<td>188.7</td>
<td>110.2</td>
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**Fiscal Year 2003**

<table>
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<tr>
<th>FACULTY TYPE</th>
<th>CORE</th>
<th>LOWER</th>
<th>UPPER</th>
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<tbody>
<tr>
<td>TENURE TRACK</td>
<td>744</td>
<td>1504</td>
<td>3283</td>
<td>1285.5</td>
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<tr>
<td>NON TENURE TRACK</td>
<td>924</td>
<td>799.5</td>
<td>520.5</td>
<td>194.5</td>
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<tr>
<td>PTI</td>
<td>24</td>
<td>210</td>
<td>259</td>
<td>17</td>
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<td>GTA</td>
<td>255</td>
<td>2</td>
<td>152</td>
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**Fiscal Year 2004**

<table>
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<tr>
<th>FACULTY TYPE</th>
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<th>UPPER</th>
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<tr>
<td>TENURE TRACK</td>
<td>813</td>
<td>2011</td>
<td>3600.3</td>
<td>1132.3</td>
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<td>903</td>
<td>1124</td>
<td>770.2</td>
<td>241.2</td>
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<tr>
<td>PTI</td>
<td>345</td>
<td>394</td>
<td>432.5</td>
<td>57</td>
</tr>
<tr>
<td>GTA</td>
<td>135</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OTHER</td>
<td>13</td>
<td>50.5</td>
<td>45</td>
<td></td>
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</table>
Report on Music Holdings in the William Russell Pullen Library, with Recommendations

On June 19 and 20, 1997 I surveyed the Music collection of the William Russell Pullen Library of Georgia State University. Here are my findings, followed by my recommendations if Georgia State is to become a research institution in the field of music:

The general state of the music collection, considering it as a collection to serve undergraduate and graduate needs rather than as a research institution, is good. Clearly for the last twenty years and more there has been a decent budget for acquisition, cataloging, and binding, good people to make decisions as to what to acquire and how to process it, and support staff capable of keeping the material in good condition. I spent less time on recording than on printed music, books, and periodicals, but it was my impression that the Pullen library has handled the transition to CDs as the main source of recorded music well. Some details:

Music: Excellent holding in Monumenta series – the musical equivalent of Complete Works and Monuments of English Prose series. Continuing Monumenta series have become expensive during the last twenty years and it has become a temptation to cut subscriptions. This temptation should be resisted

Good holdings in the standard literature of Western Music. Much less in the now developing fields of popular music (more of this under Special Collections) and ethnomusicological material. On American music and radical music of the second half of this century – two fields in which the faculty is strong – the collection is promising but with major lucanæ which should be filled.

The old school of the Music Library, which is now present in the Pullen Library has not been added to the catalog or shelved with the Pullen Library holdings, contains a far amount of material which should be extremely useful for building up the Pullen Library collections, along with much material which duplicates holdings of the Pullen Library (those multiple copies of standard repertoire needed to teach classes), some outdated Music Education for Kindergarten through 12th grade material, and a fair amount of arrant miscellanea.

Books: the Pullen Library’s music collection comes out extremely well in a comparison with the Books for College Libraries list: I also tried several experiments on my own and found the collections most useful.

Periodicals: generally a good collection of material in English for the last twenty years (though I miss particular titles such as Black Music Research Journal, The Journal of Musicology, ¹ Music Theory Spectrum, and titles in jazz and blues). Earlier holdings often need to be filled in through microfilm.

Special Collections: the Pullen Library has two special collections of especial interest to music scholars: the papers of lyricist/singer Johnny Mercer and the files of

¹ These two titles had been requested as of Fall 1996.
radio station WSB. The Special Collections section also has a large, well-maintained collection of popular sheet music covering mainly the first half of this century. I would hope that the Library would use these collections as a magnet for similar collections; but it is more a problem for the Music Department than for the Library to see that they are used profitably by scholars at the University. Much useful material for the study of popular music styles through ca. 1960 is at the Pullen Library awaiting the scholars who may use it. (This is standard problem of Special Collections versus Scholars Interested in Something Else: for thirty years Yale had no-one capable of doing work on manuscripts of Charles Ives, which had been given to Yale and which the Yale library, God bless them, administered with care and pride.)

Special interests of the faculty: the Georgia State faculty is particularly strong in American music and in the music of the high modern tradition from the midcentury on. The holdings in the latter are respectable for a library which has a modest interest in the field but are inadequate for a major research library. I would suggest a strong, continuing, and intelligent attempt to build up this collection. (“Intelligent,” since it is possible to spend a good deal of money getting everything by one composer, including overpriced juvenilia, rather than selecting important works by a variety of composers.) This material is expensive, but is usually in print.

Yet more thought is needed in building up the library’s holdings in American music. Here it is necessary for the faculty to decide what aspects of American music they wish to emphasize: to build up (say) a strong library of shape-note hymnals is not productive if nobody will teach them. I would suggest that the Library start by fleshing out its holding in two fields where there is considerable strength.

1) American musical theater. From the 1940s to the 1970s the Pullen library has very strong holdings here (matching their excellent holdings in vocal scores of European opera), but works from earlier in the century (Herbert, Kern, Gershwin) are under-represented, as are the (admittedly expensive) Sondheim vocal scores.

2) The American symphonists of the 1930s-1960s. Those published by G. Schirmer and Associated Music Publishers (Barber, Bernstein, Piston) are well-represented, as is Copland: but those published by other publishers (Diamond, Antheil) are far less so. (For some reason Elliott Carter is seriously under-represented.) Some of this can still be bought; some is out of print and must be purchased on microfilm.

A special world about African-American holdings. Georgia State should resist the temptation to rely too heavily on the Atlanta University Center for its holdings in this field. It should probably defer to the University Center in the acquisition of special African-American collections not closely connected with Georgia State. But it should continue its policy of buying important books, it should attempt to supplement its decidedly spotty holding in published music, and should consider getting important manuscript and out-of-print works on microfilm. Purchases of published music should be done in consultation with faculty rather than as blanket purchases of the complete available works of single composers. Some consideration should be given to getting scores which match sound recordings, though this should not be a major criterion. It is
not enough that this material be easily available across the town: it should be available at Georgia State as well.

Strategies for improving holdings in high-modern music, published American music, and African-American music differ. Here are suggestions:

Much high-modern music remains in print. (It sells to universities.) Much of it is very expensive. Here I’d suggest that for three years a special fund of $4,000 a year be earmarked for buying in-print high-modern music; from that time on an increase in acquisitions budget of $1,000 would handle the occasional major extra expense.

Much important American music of earlier years is not in print. Much material can be purchased from secondhand dealers (especially Theodore Front with its library-friendly working methods); some can be purchased on commercial microfilm. But one also needs staff with patience to get needed copyright permissions and to order microfilm from institutions holding rare material (this can be a trial of patience; my institution, alas, has tried the patience of many).

African-American material is even more likely to be out of print, save for post-1970 pieces and the works of William Grant Still (whose daughter runs one of the more successful and competent of self-publishing ventures). Here second-hand dealers are useful; almost everything must be done by microfilm.

For these two areas (or rather for this area with its important sub-area) additional and knowledgeable staff support is at least as important as increased budget.

The School of Music Library material contains a fair amount of material which should be added to the collections. I would encourage a strong attempt to identify this material and catalog it. I would not suggest that the School of Music material be added in its entirety to the collections: too much duplication and a fairly large amount of material of marginal interest. But there is much – all that Hindemith, all that Milhaud, all that American piano music – which should be easily available to scholars.

I should perhaps translate the paragraph above into the language of the Pacific NW Collection Assessment Collection Level Indicators. The current guidelines five a level of 4 (“Research level”) to three fields: American Music Studies in general (subfields are in various “3” categories); British Music Studies, (1917-present); Music Education. I would upgrade the following categories: jazz (3c) to 4; [American] musical theater (3c) to 4; [American] operetta (3c) to 4; Performance Practice and Techniques – Dramatic Music (3b) to 3c. For Music Scores I would add “representative/important works in American vernacular genres which rely on written music for propagation/distribution” – that is, it’s good to have a paper copy of “Body and Soul,” which started its progress into the repertoire as a piece of sheet music; less interesting to have sheet-music copy of “Tutti Frutti,” for which the recording is the primary document.

Budget: One thing I do not have is a copy of the current budget for music of the Pullen Library. The current Active Music Librarian suggested that an increase in the Music Acquisition Budget of 15% yearly to a goal of $50,000 yearly [in 1997 dollars]
would be sufficient to raise the collection to the rank of research-library collection; this seems reasonable to me. I was impressed with the intelligence, ability, flexibility, and willingness of the staff at Pullen, but I do feel that one further staff member would help the processes of ordering and cataloging the necessary to creating at the end of the twentieth century a collection able to serve as a research-level library for earlier American music.

Wayne D. Shirley
October 18, 1997

(transcribed 11-30-04 by Guy Leach)
Summary: Strengths and Weaknesses of the University Library Collection and Services

Currently, the University Library’s music holdings comprise a strong foundation of major research works that adequately support the research areas of the faculty and of the students who are Bachelor and Master of Music candidates, Music Education Specialists, and Ph.D. candidates in music education.

The library’s holdings contain 95% of the titles identified as outstanding in *Choice*, reviews of library materials published by the American Libraries Association, for the years 1991-2003. An analysis of the books automatically sent to the University Library on the approval plan from Yankee Book Peddler indicates that we receive at least 26% of the available books in the call number ranges of: M (Music Scores); ML (Literature of Music), and MT (Music Instruction). The low percentage is the result of our collection development policy which limits the acquisition of popular music materials and textbooks. In addition to those materials sent automatically, materials are added to the collection in response to faculty requests or by being selected by the music liaison librarian. While the collection of books is quite strong, the library needs to continue to develop the music education materials in order to support the Ph.D. in music education.

In addition to providing a strong collection of books, the University Library subscribes to 102 music related titles thus providing a broad range of journals in the field of music. The library’s collection contains 76% of the music journal titles identified as core titles in a citation study that examined dissertations in the areas of musicology, music theory, music education and applied music. Since Georgia State University does not offer degrees in musicology, our journal subscriptions in this field are sufficient. The library needs to further strengthen the music journal collection in the areas of theory, education and applied music, by subscribing to the following major journals identified in Kuyper-Rushing’s citation study and by those requested by the faculty: *Journal of New Music Research*, *Music Research Forum*, *Music Theory Explorations & Applications*, *Music Perception*, *Cambridge Opera Journal*, *Journal of Voice*, and *Journal of Research in Singing*.

In 1997 Wayne D. Shirley, music specialist at the Library of Congress, provided the School of Music and Library with an analysis of the library’s music holdings (see attached). Mr. Shirley found the library’s collection of books, journals, scores, and sound recordings met the needs of the undergraduate and graduate students. According to

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Shirley, the collection of books was very good, as was the collection of Monumenta series and scores for the standard literature of Western music. Although the books, periodicals collections, and scores were found to be strong, he recommended improving our collection of contemporary scores, particularly those by American composers. Since Mr. Shirley’s review, the library has established an approval plan with J.W. Pepper to ensure the purchase of scores for some contemporary and American composers. Although the collection of scores and sound recordings in the areas of contemporary and American music has improved, these areas need continued development. Presently, the University Library’s collection contains 28% of the Music Library Association’s suggested sound recordings for music written after 1950.² For all musical periods, the library’s sound recording collection is often limited to only one sound recording of a composition. The collection must increase regarding the depth of coverage so that compositions are available on multiple recordings with different conductors and performers.

As library resources become available electronically, the library has subscribed to major research sources including Grove Online (the online combination of The New Grove Dictionary of Music and Musicians, The Grove Dictionary of Opera, and The Grove Dictionary of Jazz), RILM Abstracts, Music Index, and The International Index to Music Periodicals. The library also subscribes to Project Muse and JSTOR I, II and III which provide electronic access to full-text music journals. In the future, the library should consider subscribing to an online audio service in order to provide streaming audio files in addition to the sound recordings provided in the library.

In addition to the various music materials purchased, the University Library provides numerous services to faculty and students including one-on-one research consultations and customized library instruction classes. Beginning in 2002 the library also began offering four hours of reference service in the School of Music Media Center.

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## Relevant Library Statistics

<table>
<thead>
<tr>
<th>MEASUREMENT</th>
<th>STATISTIC</th>
<th>COMMENTS/NOTES</th>
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<td><strong>Resources</strong></td>
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<tr>
<td>Number of journal titles supporting program</td>
<td>102</td>
<td>Includes Journals, Newsletters, and Annuals</td>
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<tr>
<td>Number of related journal titles added in last three fiscal years</td>
<td>0</td>
<td>None added due to budget constraints</td>
</tr>
<tr>
<td>Number of related journal titles cancelled in last three fiscal years</td>
<td>33</td>
<td>Completed in 2002 Serials review process, C.D. and Acq can provide</td>
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<tr>
<td>Number of related databases added in last three years</td>
<td>2</td>
<td>Grove Online 1/16/01 RILM Abstracts 2/11/02</td>
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<tr>
<td>Number of related databases cancelled in last three years</td>
<td>2</td>
<td>Humanities Index and ? were cancelled by GALILEO</td>
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<td>Number of titles by format added in last two years (01/2002-01/2004)</td>
<td>1049 Books 1,546 Scores 765 Sound Recordings 21 Videos/DVDs</td>
<td>Includes materials in the M, ML, and MT call number ranges</td>
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<tr>
<td>Percentage of available universe of related monograph titles purchased through approval plan during previous fiscal year (FY03)</td>
<td>42% of M 24% of ML 15% of MT</td>
<td>The low percentages are misleading. The collection development policy eliminates many popular music materials and textbooks offered by the approval plan.</td>
</tr>
<tr>
<td>Number of monograph titles supporting program</td>
<td>17,798</td>
<td>ML1-MT9999</td>
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<td>Number of score titles</td>
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<td>M1-M9999</td>
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<td>Number of sound recordings</td>
<td>5,287</td>
<td>M1-M9999</td>
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<td>Number of videos &amp; DVDs</td>
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<tr>
<td><strong>Services</strong></td>
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<tr>
<td>Number of library instruction courses taught for department during previous fiscal year</td>
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<tr>
<td>Number of library consultations held with students from department during previous fiscal year</td>
<td>51</td>
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Electronic Resources

Students and faculty in the School of Music rely heavily on journals, major reference works, and databases to conduct research and complete assignments. The following section provides an overview of some of the major electronic resources available for music research.

<table>
<thead>
<tr>
<th>GSU Subscription Databases</th>
<th>Usage Statistics</th>
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<tbody>
<tr>
<td>Database</td>
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<tr>
<td>Grove Online</td>
<td>1039 logons and 2667 searches November 2003 to July 2004</td>
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<tr>
<td>International Index of Music Periodicals</td>
<td>592 logons and 1321 searches January 2003 to July 2004</td>
</tr>
<tr>
<td>Music Index</td>
<td>1608 searches January 2003 to February 4, 2004</td>
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<tr>
<td>RILM Abstracts</td>
<td>242 logons and 818 searches January 2003 to June 2004</td>
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<table>
<thead>
<tr>
<th>GALILEO Databases</th>
<th>Usage Statistics</th>
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<td>Database</td>
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<tr>
<td>ERIC</td>
<td>1,932 logons from July 2003 to May 10, 2004</td>
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APPENDIX R-1:

COMMUNITY SERVICE & EDUCATION CENTERS

1. COMMUNITY PROGRAMS OFFICE
A. General Information

1. Community Music Programs (CMP) was created in 1999 as part of the Music Education and Community Music Division. The Division is housed within the School of Music, a department of the College of Arts and Sciences.

2. The Community Music Programs Coordinator reports to the Associate Director and the Director of the School of Music.

3. There is currently no advisory board.

4. The Community Music Programs office was created to manage, develop and implement programs that support quality community music making, teaching and learning in the greater Atlanta area and, when appropriate, across the State of Georgia. Our programs are interdisciplinary within the School of Music in that the office facilitates community interaction for all academic areas, including Performance; Music Education; Foundation Studies; Composition, Technology and Music Management. In addition the CMP office supports specific initiatives of the Center for Educational Partnerships in Music. CMP also collaborates across the University, supporting interdisciplinary work of the Pullen Library Special Collections Department, the Office of University Relations, the Rialto Center for the Performing Arts, and most recently the Alonzo A. Crim Center for Urban Educational Excellence in the College of Education.

5. Start-up support provided to Community Music Programs included the creation and funding of a coordinator position to run the CMP office. Originally designated an Academic Professional, the coordinator was intended to devote 80% of their energies to administration and 20% to teaching. The position has since been assigned Lecturer status, and carries a 2/1+ teaching load in addition to growing administrative commitments. In recognition of this growth, CMP has been assigned a graduate assistant. No seed money was ever provided, and CMP receives no additional assistance for operational support, other than in kind support from the School of Music through office space, phone and basic supplies. (Participant fees currently support a Program Assistant at 38% of full time, as well as all other costs associated with running CMP.)
B. Goals and Objectives

1. The initial purpose of the Community Music Programs office was to develop a quality, comprehensive outreach program that supports both P-12 and lifelong learning in music, and is relevant to our urban location, thereby augmenting the community service and music education mission of the School of Music. Several goals were articulated in support of this purpose:
   - Support and consolidate pre-existing community engagement activities involving faculty in the Music Education Division, as well as collaborate with collegiate faculty throughout the SOM to develop additional festivals, workshops and summer camps.
   - Offer a range of professional development programs and workshops for the P-12 music teachers and private studio teachers in collaboration with Music Education Division faculty and the Center for Educational Partnerships in Music.
   - Work collaboratively with Neighborhood Music Schools, which supports year-round, community music school offerings including private lessons, classes, and ensembles taught primarily by non-collegiate faculty, including graduate and undergraduate students under the supervision of collegiate faculty.
   - Explore consolidation of CMP and NMS into a comprehensive community engagement unit that both preserves and enhances the overlapping missions and program offerings of each area.

The goals of CMP are consistent with the university’s 2000-2005 Strategic Plan in ways that enhance both the academic mission of the institution, as well as its focus on urban and community initiatives. Involvement of our faculty and students in quality community service supports the “expectation of a faculty and student body that participate actively in scholarly pursuits … that make contributions … to the intellectual, cultural and social well-being of the regional, national and international communities.” In addition, CMP contributes to the “provision of a distinctive education to our students that takes advantage of our location in a vital metropolis, a center of international commerce and a center of governance,” (and a center of culture), and furthers the “development of programs that facilitate lifelong learning and career development for students.” CMP’s programming is consistent with the university’s mission to “emphasize an urban focus”, as well as “contribute to the … educational, social, professional, and cultural vitality of the city, the state, and the region” through “close collaboration between the professional education facult(y)” and the P-12 music education community. By facilitating these programs on behalf of our faculty and students in the School of Music, CMP contributes to efforts stressed in the university-wide 2004 action plan, including recruitment and retention of quality students, recruitment and retention of faculty interested in community service in an urban environment, and enhanced university connections to the greater community.
2. Institutional, Administrative and Financial Resources:

a. The major institutional resource that contribute to CMP’s success in fulfilling its objectives are the collegiate faculty of the School of Music, who contribute their professional expertise, time and energy to collaboratively plan and execute our programs. (Full-time faculty who support such activities during the academic year receive service credit for doing so. Full-time faculty who participate in programs during the summer and part-time faculty who participate year-round often receive only modest stipends for their work). A second major institutional resource is the physical plant of the University. In addition to providing office space, programs sponsored by CMP take place in buildings across campus including the Rialto Center for the Performing Arts, the Haas Howell, Standard, Aderhold and Arts & Sciences Buildings, Sparks Hall, the Student Center, and the Kopleff Recital Hall.

b. The major administrative resources that facilitate achieving CMP goals and objectives are the CMP Coordinator (80%), a part-time Program Assistant (38%), and a CMP graduate assistant (25%). Task-specific support is also provided to CMP by the PR Coordinator, Finance Coordinator, Technology Coordinator, and the admissions and facilities staff of the School of Music, as well as the staff of the Rialto (for specific events).

c. The major financial resources that facilitate achieving CMP goals and objectives are the fees paid by school districts and individuals for participation in CMP offerings. The School of Music and College of Arts and Sciences provide additional resources by funding the Community Programs Coordinator salary and benefits, a graduate assistantship, and by providing in-kind support in the form of supplies, equipment and office space. (see attached 4-year figures)

3. Institutional, Administrative and Financial Constraints:

a. The main institutional constraints impacting CMP’s performance are accounting regulations that make it difficult or impossible for CMP to compensate full-time collegiate faculty for more than full-time loads. SOM faculty can more easily be compensated to work for private or church run community music centers than they can be compensated by our divisional center. As a result, many work for such organizations, or create their own community engagement efforts. This limits our ability to utilize our faculty as a community resource through both CMP and NMS.
Additional constraints are a lack of clear access parameters to facilities on campus for CMP sponsored programs and events, and a lack of adequate parking options in Fairlee Poplar for those attending CMP events in the Rialto, Aderhold, Standard Building or Haas Howell. We are often denied use of GSU facilities due to competing demands on those facilities. In particular, pressures on the Rialto limit its ability to host or co-sponsor CMP programs. Parking difficulties accentuate the negative impression that some suburban families have about our campus. In addition, the cost of on-campus parking erects additional barriers to low-income families and schools from low-income areas.

b. The primary administrative constraint facing CMP is a continuing lack of clarity and agreement within SOM regarding the function and purpose of CMP. As a result, faculty and staff in the SOM are not entirely clear regarding their role in relation to CMP and vice-versa.

c. The primary financial constraint facing CMP is the lack of funding to support the workload brought on by our exceptional growth over the last 3 years. In addition, funding to support new programs, which may not initially be self-supporting, would also assist CMP in meeting demands for additional programming.

4. Achievement of goals and objectives:

Today, the initial goals for CMP have largely been fulfilled. In spite of the institutional, administrative and financial constraints noted above, CMP has consolidated the majority of collegiate community engagement activities that pre-date its founding, and has helped develop many new offerings in collaboration with collegiate faculty from every Division of the School of Music (see 3-year growth chart for number of offerings, faculty involvement, etc.). The current NMS Director and CMP Coordinator have also done much to further the goal of collaboration between these two areas, including providing each other support and feedback in relation to logistics, program evaluation and development efforts, as well as annual reporting. In addition, they have instituted calendar coordination, regular cross-listing of programs, limited faculty, staff and equipment sharing, and have undertaken coordinated long-term planning. While no consolidation of the areas has taken place, collaborations have progressed to a point where meaningful exploration of a more systematic, formalized overlapping of CMP and NMS is appropriate.

In addition to fulfilling its initial goals, CMP collaborates with units across the University that are engaged in community arts and interdisciplinary education.
5. Steps that can be taken to increase productivity of the center:

a. Greater program variety, quality, institutional efficiency and effectiveness would result if parameters could be found that could regulate limited overloads or extra compensation to facilitate community engagement work through CMP.

b. CMP would benefit from increased support for administrative staffing, either through grants, increased participant fees, or direct support from the SOM/CAS. This additional support is needed so that CMP can keep pace with demand from within the institution, as well as from without.

c. Increased staff would give the CMP Coordinator more time for strategic, collaborative long-term planning and development efforts. Devoting more time to long-term as opposed to event-specific planning would assist the coordinator in building consensus within SOM and staff regarding the function and purpose of CMP, and would likely result in enhanced mission focus, programmatic quality. In addition, such panning could facilitate thoughtful formalized overlapping of CMP and NMS in appropriate ways. This type of planning would likely have a positive impact on development efforts for CMP and NMS activities.
C. SERVICE/OUTREACH EFFORTS

1. Projects and programs facilitated by the Community Programs Office in 2003-2004:

**Fall 2003**
1. *Sound Learning Professional Development Day*, Rialto Center, September 15
2. *High School Honor Chorus*, Recital Hall & Rialto Center, September 26 & 27
3. *Arts Education Collaborative of Northeast Georgia*, Rialto Center, October 14
4. *ASTA/NSO Regional Auditions*, Recital Hall, October 18
5. *Center for Educational Partnerships Board Meeting*, Student Center, October 20
6. *Fall Music Education Leadership Institute*, Student Center, October 21
7. *Invitational High School Orchestra Festival*, Georgia State University, October 24
8. *Invitational Middle School Orchestra Festival*, Georgia State University, October 25
9. *Double-Reed Day*, Rialto Center, November 10
10. *Brassfest*, Rialto Center and Student Center, November 23 & 24

**Spring 2004**
11. *Georgia Music Educator’s Association In-Service Conference*, Savannah, GA, January 28-31
12. *High School Honor Orchestra*, Rialto Center, February 5
13. *High School Honor Band*, Rialto Center, February 12
14. *NATSAA Competition*, Recital Hall/Arts & Humanities, Thursday, February 19
15. *NATS State Competition*, Campus-Wide, Friday & Saturday, February 20 & 21
16. *Music Education Leadership Institute*, GSU Student Center, March 18

**Summer 2004**
17. *Harrower Summer Opera Workshop*, School of Music, June 7-27
18. *Great Students University Program*, School of Music component, June 10
19. *Choral Conductor’s Workshop*, School of Music, June 30 – July 12
20. *Music! Words! Opera!*, Atlanta Opera, June 21-25
21. *Choral Methods*, School of Music, June 14 – August 2
22. *High School Vocal Institute for Male Voices*, June 21-25
23. *FINALE Workshops, Level 1*, School of Music, July 12-16
24. *FINALE Workshop, Level 2*, School of Music, July 19 - 24

2. The major impediments to doing service are listed above under number 3 – Constraints.

3. No funding for CMP has come from a Fund Code 10.

4. A listing of CMP activities are attached, grouped according to the categories outlined in number 1.

5. As a service center, no research publications have been published as a result of research practiced through the center. The CMP Coordinator engages in community engagement related research through the Center for Educational Partnerships in Music, which is the research center of the School of Music. In
2004, this will include publication of an evaluation of the National Endowment for the Humanities Project, “Dvorak in America.”

6. No grants have been submitted specifically for CMP. The Coordinator has been involved in grant requests for related activities, including the Center for Educational Partnerships, Brassfest, and Neighborhood Music Schools. In addition, the CMP affiliate youth orchestra (MYSO) has received a grant from the NEA.
D. CENTER PERSONNEL

This list includes all SOM staff, faculty, as well as guest presenter/clinicians who were involved in CMP-sponsored activities during Fall 2003 through Summer 2004. Students participated as part of both paid and unpaid internships and service activities. Full time, tenure track faculty were only compensated for efforts during the summer.

Administration
David Beauchesne, Coordinator
Eric Miller, Program Assistant
Amity Mitchell, Graduate Assistant (Fall/Spring)
Matt Thomas, Graduate Assistant (Summer)

GSU Graduate Student Presenter/Clinicians
Joanne Brandes, MM, Conducting
Diana Dansereau, Ph.D., Teaching & Learning
Pepina Dell Olio, MM., Violin Performance
Wes Funderburk, MM, Jazz Performance
Amit Gokhall, MM, Jazz Performance
Jason McCulloch, BM, Music Industry
Elizabeth McKeown, BM, Performance
Elizabeth Robbins, Ph.D., Teaching & Learning
John Samuel Roper, B.M., Performance
Phillip Shoultz, MM, Choral Conducting
Jim Stallings, MM, Composition

GSU Faculty Presenter/Clinicians
Robert Ambrose, Assistant Professor, Director of Bands
Sarah Kruser-Ambrose, PTI, Flute
Ron Brendel, Assistant Professor, Voice
Cheri Brendel, PTI, Voice
Tania Maxwell Clements, Visiting Lecturer, Viola
Dwight Coleman, Professor, Voice
Nick Demos, Associate Professor, Composition
Patrick Freer, Assistant Professor, Music Education
Stuart Gerber, Assistant Professor, Percussion
Martha Gershefski, Visiting Lecturer, Cello*
Tom Gibson, Assistant Professor, Trombone
Kevin Lyons, PTI, trumpet
Herbert Marshall, Assistant Professor, Music Education,
Peter Marshall, Voice Coach & Accompanist
Eric Miller, PTI, Bassoon
Michael Moore, PTI, Tuba
David Myers, Associate Director and Professor, Music Education
Leo Najar, Visiting Lecturer, Director of Orchestral Activities
Leslie Nicholas, Visiting Lecturer, Clarinet
Alan Raines, Assistant Professor, Director of Choral Activities
Suzanne Shull, PTI, Music Education
Nancy Schechter, Assistant Professor, Violin
Marilyn Seelman, Visiting Lecturer, Music Education
Mandy Wickham, PTI, Oboe

Guest Presenters
Eric Arbiter, Principal Bassoon, Houston Symphony Orchestra
Robert Atherhold, Principal Oboe, Houston Symphony Orchestra*
Mark Bernat, Bass Instructor, Oberlin Conservatory (former)
Elizabeth Dishman, Movement Instructor, Atlanta Opera
Adam Frey, Euphonium Instructor, Emory University
Alice Furlong, Music!Words!Opera Instructor, Opera America
David Gregory, Music Education Consultant
Lauren Bress Johnson, Director of Education, Atlanta Opera
Christy Lee, Vocal Coach/Accompanist, University of Tennessee
John Marcellus, Professor of Trombone, Eastman School of Music
Diane McCulloch, Music!Words!Opera Instructor, Opera America
Marnie Nixon, Recording Artist/Actress, SONY
John Richmond, Director – School of Music, University of Nebraska at Lincoln
Bret Smith, Assistant Professor of Music Education, University of Maryland
Loet Van Der Lee, Jazz Recording Artist
Reed Woodehouse, Vocal Coach/Accompanist, Juilliard School of Music
Copeland Woodruff, Director, New York City Opera
Jay Wucher, Music Education Consultant
## CMP 4-year Figures Self-Study Report

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*Note: Many of the activities included as CMP Events/Projects are funded through budgets other than CMP, including the Harrower Opera Workshop, and certain activities of the Center for Educational Partnerships in Music. Therefore, the budget numbers do no reflect the total value of service-related projects that receive assistance from CMP administrative staff, or are sponsored or co-sponsored by the CMP Office.*
APPENDIX R-2: COMMUNITY SERVICE & EDUCATION

NEIGHBORHOOD MUSIC SCHOOLS
Program: Neighborhood Music Schools

Director: Anne Richardson

A. General Information

1) Neighborhood Music Schools (NMS) was founded in 1990 to serve as a community outreach program for the Georgia State University School of Music. NMS is housed within the School of Music, a department of the College of Arts and Sciences.

2) The Neighborhood Music Schools Director reports to the Associate Director and the Director of the School of Music.

3) Neighborhood Music Schools currently has no advisory board.

4) Neighborhood Music Schools was created to reach out to different communities in Atlanta in order to provide high caliber, comprehensive music instruction to interested students regardless of age, ability, ethnic origin or economic status. Programs are interdisciplinary within the field of music, as NMS offers group classes and ensemble study in addition to individual instruction on all instruments. As a result of funding for special programs and partnerships with other community organizations, NMS is able to offer educational opportunities with a broader focus, including interdisciplinary programs such as music and movement, and collaborations that incorporate music, dance, literature and the visual arts.

5) When Neighborhood Music Schools began its programs in 1990, start-up funding was provided in the amount of $60,000 a year for a total of three years. Funding was allocated to support salaries for a full-time Director, a half-time Assistant Director, and a part-time administrative assistant. The original prospectus outlined plans for NMS to become self-supporting within three years. In keeping with these plans, financial support was withdrawn in 1994, and all program costs and salaries were supported by revenues generated from student tuition and fees. NMS retained in-kind support from the School of Music in the form of office space and equipment and use of School of Music facilities, as well as use of the Georgia State University accounting system.

B. Goals and Objectives

1) Neighborhood Music Schools was founded in order to function as the community arm of the Georgia State University School of Music. The initial goals and objectives were to serve communities around Atlanta in the following ways:
o Make quality musical instruction more accessible to both teachers and students
o Establish satellite locations convenient to diverse student populations
o Seek to overcome barriers to study imposed by socioeconomic status, age, ability or ethnic origin
o Develop funding sources to facilitate payments on a sliding scale and seek other types of tuition assistance
o Initiate relationships with public schools in order to use school facilities, expand student base, and eventually offer lessons to students during school hours
o Offer professional development and networking opportunities to instructors, as well as workshops and master classes to students in order to further enrich participants on all levels

NMS has been able to consistently meet the majority of these goals and objectives. The establishment of several neighborhood teaching sites has helped to achieve the goal of offering instruction that is convenient and accessible. The development of partnerships with area public schools has given NMS a consistent presence and a strong identity, which has led to in-school programs such as small group coaching sessions, master classes and private lessons offered during the school day in some schools. Steady organizational growth has also facilitated the development of a number of tuition assistance programs and funding sources, and partnerships with other organizations have allowed NMS to reach a broader segment of the under-resourced population.

As NMS expanded, the administration saw the need to focus growth on community outreach and programs for youth, and therefore committed the bulk of resources to developing offerings for students, rather than professional development opportunities and collaborations with collegiate faculty. The evolution of NMS programs, concurrently with community offerings at the School of Music warranted the development of the office of Community Music Programs. The chief focus of CMP has been to coordinate community-based workshops offered by School of Music faculty, with the secondary focus of offering professional development programs to area teachers. NMS works collaboratively with CMP, providing occasional staff support, cross-listing of programs, development and program evaluations and calendar coordination.

The goals of NMS are consistent with the university’s strategic plan and relevant to the mission of the institution with regard to academic standards and the focus on diversity. The mission states that as the University System of Georgia unit with the most diverse student population, they are dedicated to a curriculum “…that promotes interdisciplinary, intercultural, and international perspectives that provide options that emphasize an urban focus.” Through NMS’ partnerships with community arts and youth development organizations, the institution is helping to foster “community outreach between these groups and community constituencies…” and addressing “…social and human welfare issues, especially those of urban settings….” Finally, NMS’ offering quality music education programs that emphasize a commitment to lifelong learning “…contributes to
the artistic and cultural vitality of the region and assists metropolitan Atlanta in achieving its aspiration to become an increasingly important international city.”

2) Neighborhood Music Schools programs are supported almost entirely through student tuition and fees, with the exception of 25% support for the Director’s salary, approximately $10,000 annually. All faculty wages are supported entirely by student tuition and fees. Approximately 10% of NMS students are on financial assistance or scholarship, with funds coming from corporate donations, foundation grants and community partnerships.

The NMS Assistant Director facilitates budget planning and reconciliation and handles processing of all student accounts, including deposits to the university and tuition payment tracking. The NMS Program Coordinator works directly with families, students, faculty and site liaisons to schedule lessons and classes at all NMS locations. Both the Program Coordinator and the Assistant Director report to the NMS Director.

3) The major institutional constraints that NMS faces are budget and accounting issues. When NMS was established, financial accounts were set up as fund code 10, Direct Sales and Services accounts, which are subject to regulations governing the appropriation state funds. When NMS became self-supporting in 1994, the DSS accounts remained in place, although funds were coming from outside sources, namely from student tuition and fees. We are currently working towards migrating our finances to a Project Account, which will solve many of these concerns.

An additional accounting constraint regards the hiring and compensation of School of Music Faculty. NMS occasionally hires SoM faculty, particularly part-time and adjunct instructors. As human resources and GSU accounting procedures change, we are faced with having to re-classify instructors, and in some cases, are not able to continue working with instructors if they move to full-time employment with the university.

Other institutional constraints concern the use of campus facilities. Although NMS has access to university facilities, collegiate programs are first priority and competition for space often leads to the denial of use of classrooms and other facilities for NMS programs. Lack of adequate parking and the perception of downtown as a high crime area have hampered growth of on-campus programs, but as the downtown population grows, we are seeing positive changes in this trend.

4) The majority of Neighborhood Music Schools programs are running successfully, and the organization has seen steady growth in student numbers over the past 10 years. In 1994 there were 184 students involved in NMS programs, and during the 2003-2004 school year NMS served 1060 students. Faculty numbers have remained steady, as have our community site numbers. Turnover rate in faculty and administration is low, and
several instructors have been with the organization for ten years or more. This number is significant in a community school setting, and we have seen many of our instructors carrying greatly increased teaching loads over the years as their investment in the organization grows.

As programs have grown, NMS has achieved a reputation as a benchmark community organization in Atlanta, and there has been an increased focus on maintaining quality standards and consistency with the missions of both the university and the School of Music. Program assessment and evaluation methods have been updated and expanded, and the NMS administration has worked in a more collaborative fashion with School of Music to ensure that quality standards are being met, and that program offerings and emphases are consistent with the mission of the university.

Continuing to work towards more collaborative offerings with CMP and the School of Music will further bolster efforts to achieve organizational goals, and will help to broaden the reach of both CMP/SoM and NMS.

5) Increased communication and collaboration with the School of Music administration, as well as with CMP staff, will help to clarify NMS’ role as a community organization within the university. Identifying areas of programmatic overlap will also help to unify and strengthen offerings of both NMS and CMP, as it will allow administration to avoid duplication of duties and further share resources. NMS will continue to work with CMP in the area of program evaluation, and will seek to increase the depth and range of CMP engagement. This will help to ensure consistency of programming and development efforts.

NMS can significantly further the effort to enhance the quality of programming and focus on meeting standards of excellence that are consistent with those of the university by facilitating professional development offerings for faculty. Programs could be offered jointly with CMP in order to expand areas of overlap in a meaningful and formalized manner.

C. Outreach Efforts

1) The bulk of NMS’ offerings to the community involve the teaching of private instrumental and voice lessons at our community sites. Currently there are nine satellite locations offering private lessons through NMS, with an enrollment of approximately 475 students at present. NMS offers year-round open enrollment for private lessons, therefore numbers fluctuate throughout the school year.

In addition to lessons offered at these sites, NMS operates outreach programs for youth at several community centers. Presently programs are being offered at the Warren/Holyfield Boys & Girls Club, Youth Art Connection (a division of the Metro Atlanta Boys & Girls Clubs), Capitol Area Mosaic, the West End Performing Arts Center (a division of the Fulton County Arts Council) and the Community Fellowships after-school program.
Enrollment in these programs varies through the year, but annual numbers are between 100 and 150 students.

Programming at the Warren/Holyfield Boys & Girls Club is made possible through a grant from MetLife Foundation, as part of the MetLife Youth Music Project. The project provides funding for after-school arts programming over a three year period, and NMS’ project is currently in its second year of programming. Plans are underway to sustain the program after project funding ends, and NMS hopes to use the MetLife project as a model for programs at other community sites.

NMS is entering the sixth year of a collaborative project with Moving in the Spirit, a youth development organization with the primary focus of modern dance. Participants from both organizations come together with community service partners in order to create a cohesive performance that not only meets high artistic standards, but also broadens the cultural understanding of all those who are involved. The pilot collaboration, From Africa to the A-Train, took place at the Georgia State University Recital Hall in May of 2000 and involved nearly 80 MITS dancers and 25 NMS musicians. In 2001 the project moved to the Rialto Center for the Performing Arts, and currently the collaboration involves over 200 young artists. The project draws its material from folk tales and stories from around the globe, chosen to reflect the many different cultures and beliefs that exist in our world. The work serves as a springboard for teachers and students to explore societal diversity, but also to seek out the commonalities that exist between different cultures.

Relevance to the mission of the university is addressed in question 1 in the Goals and Objectives section of the appendix.

2) Major impediments to doing service and/or outreach are addressed in section B., question 3) above.

3) As outlined in section B., questions 2) and 3), Neighborhood Music Schools currently operates under a fund code 10 account. However, with the exception of 25% of the Director’s salary, which is supported by the School of Music, all funding for programs and salaries is generated from student tuition and fees. In addition, NMS receives $7000 to $8000 annually from corporate donations, and $17,000 to $23,000 in scholarship funding from the Hank Aaron Chasing the Dream Foundation. Currently less than 3% of NMS’ expenses are paid from university funds.

4) The majority of Neighborhood Music Schools’ programs are detailed in section C., question 1). In addition to the aforementioned offerings, NMS hosted the annual conference of the National Guild of Community Schools of the Arts in the fall of 2002. The conference was attended by delegates from over 200 community arts schools from
across the country, and features seminars, workshops and special programs over a four-day period.

NMS also presents approximately 15 to 20 student recitals each year, taking place at the GSU School of Music Florence Kopleff Recital Hall and various satellite locations. In addition to concert settings, NMS offers students the opportunity to perform in less formal environments through its Share Your Talent program. SYT encourages students to volunteer to perform in assisted living facilities, hospitals, shelters, and other centers housing community members who have limited access to arts programming. Students can receive needed community service credits toward their graduation requirements for participation in SYT programs, and also have the experience of giving back to their communities in the process.

Student ensembles are becoming an increasingly important adjunct to NMS programs. In 1999 there were no notable ensembles within the organization. Today NMS has a flute choir, string ensemble, jazz band, vocal ensemble, African drumming group, and an Afro-Cuban percussion ensemble. These groups participate in multidisciplinary performances and such as the collaboration with Moving in the Spirit, as well as other community-based engagements.

5) Neighborhood Music Schools is not a research center, and therefore has no associated research publications.

6) Grants submitted in the last three academic years:

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*Funding from the HACDF fluctuates depending on the number of applications submitted. HACDF awards scholarships to young people between the ages of 9 and 12 who are pursuing a talent or skill. NMS submits applications jointly with students.
D. Center Personnel

The following list of personnel includes all Neighborhood Music Schools faculty, staff and administration during fiscal year 2004.

Administration and Staff

Anne Richardson, Director

Eric Miller, Assistant Director (Fall/Spring)

Carey Cseszko, Assistant Director (Summer)

Susan Reardon, Program Coordinator

Katherine Newton, Graduate Assistant

Ouicia Jolly, Office Assistant

Audrey Anderson, Office Assistant (Summer)

Jhon Stronks, Program Coordinator (MetLife Youth Music Project)

Faculty

Dan Allcott, cello

Sarah Ambrose, flute and flute choir

Marc Baldwin, guitar

Karin Banks, voice, piano and vocal ensemble

Kelly Barnes, oboe

Federico Bonacossa, guitar

Kim Chamberlain, clarinet

Diana Dansereau, piano and Music Time

Sarah Davies, piano, voice and violin
Chip Epsten, violin

Amy Estlund, piano

Adelaide Federici, violin

Julia Floyd, voice

Justine Foy, cello

Wes Funderburk, trombone

Sarah Hawbecker, piano and organ

Mary Ann Hill, voice

E.J. Hughes, flute, clarinet and saxophone

Lynda Hurd, cello

David Ingham, piano

Michael Lewanski, piano and violin

Diddier Lowe, saxophone and African drumming, MetLife instructor

Beth Martinson, piano

Tania Maxwell Clements, viola

Kevin McKinney, trumpet, theory and jazz band

LaJuanda Menssen, viola

Eric Miller, bassoon

Brian Mitchell, guitar

Edith Ann Morgan, piano

Bill Nittler, flute, clarinet and saxophone

Nikki Owens, violin

Raisa Parmentier, piano
John Peters, piano and theory
Phillip Pierce, double bass
Heidi Pollyea, jazz piano
Jessica Raby, clarinet
Chris Saindon, percussion, MetLife project instructor
Nicholas Saindon, jazz piano
Suzanne Shull, chamber music
Allan Soave, saxophone and jazz band
Vera Soukhojak, piano
Douglas Stevens, violin and chamber music
Jhon Stronks, dance (MetLife project)
Owen Talley, piano
Alicia Thompson, piano
Patricia Thompson, piano
Lester Walker, trumpet
Silver Wilson, African Dance (MetLife project)
Joli Wu, violin and viola
School of Music Self-Study

Full-Time and Tenure Track Faculty Productivity Redaction Findings

1) The faculty taught an average of 8.5 courses per year during the study period.
2) The number of courses taught by an individual faculty member during any given year ranges from: four to 19.
3) The faculty served an average of 7.76 service units per year during the study period. (A service unit is one significant assignment – committee membership, for example. Service activities and instructional activities seem to be in rough parity.)
4) The number of service units of an individual faculty member during any given year ranges from: one to 30.
5) During the study period, the faculty presented approximately 401 local concerts. (This figure does not include student ensemble or degree recitals.)
6) During the study period, the faculty presented approximately 76 regional concerts.
7) During the study period, the faculty presented approximately 62 national concerts.
8) During the study period, the faculty presented approximately 31 international concerts.
9) During the study period, the faculty made 29 invited guest appearances.
10) During the study period, the faculty made 58 regional presentations.
11) During the study period, the faculty made 42 national presentations.
12) During the study period, the faculty made 15 international presentations.
13) During the study period, the faculty received one regional award.
14) During the study period, the faculty received seven national awards.
15) During the study period, the faculty received seven international awards.
16) During the study period, the faculty created 30 published monographs.
17) During the study period, the faculty created seven published reviews.
18) During the study period, the faculty created six abstracts.
19) During the study period, the faculty created 15 encyclopedia entries.
20) During the study period, the faculty created 11 book chapters.
21) During the study period, the faculty created eight books.
22) During the study period, the faculty received four book contracts.
23) During the study period, the faculty served on 12 editorial boards.
24) During the study period, the faculty served on 14 professional juries.
25) During the study period, the faculty created 65 music compositions.
26) During the study period, the faculty received five commissions for new musical works.
27) During the study period, the faculty created 19 published recordings.
28) During the study period, the faculty created 10 film scores.
29) During the study period, the faculty received 174 radio broadcasts.
30) During the study period, the faculty received 59 reviews of creative work.
31) During the study period, the faculty were the subject of 11 print or broadcast interviews.
32) During the study period, the faculty received 39 grants or fellowships.
33) During the study period, the faculty participated in 119 professional service activities.
34) During the study period, the faculty participated in 19 review and advisory boards.
### Faculty Productivity 2001-2003 from Annual Reports

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