

The strength of the School of Music is its comprehensiveness and the interrelation of all areas of study. Our philosophy is based on performance, not as a single concentration, but rather as a thread that weaves throughout all programs in the School. Our mission is to create an environment that promotes interdependence of performance and scholarship, one that produces performers, composers, educators, conductors, engineers, producers, music managers, etc. whose artistry is supported by an understanding of the historical, cultural, and theoretical traditions of art and popular, Western and non-Western music. As a result, no concentration area is completely self-serving. Our mission also focuses on a deep connection with the City of Memphis, but also the entire the Mid-South region. This comprehensive mission is appropriate and necessary, as we are the only doctoral-degree-granting music school in the state of Tennessee and the only comprehensive music school within a 300-500 mile radius of Memphis. Our programs flow naturally from undergraduate through graduate study. National Association of Schools of Music guidelines drives the course offerings and require an interconnectedness of all areas of study. Our School is one of only 33 doctoral-degree-granting Schools of Music in the country with more than 400 majors. We have used these guidelines as creatively as possible to form different areas of concentration that also serve one another. The interconnectedness of the degree programs is outlined below.

1. **Applied Study** is completely interconnected to every program throughout the School. Ensembles are key to this connection. Opera is a cross-disciplinary art form. It is the ultimate collaborative activity in music performance, and allows for the creation of a capstone performance experience that is essential for a vibrant doctoral-degree-granting institution. One-on-one instruction is absolutely essential to the discipline of music. The variety and levels of our ensembles and opera are vital components relative to our connection with the Memphis music scene and are vital to our ability to compete at a national level.
- ?? While serving students in specific degree programs, **Composition, Music History, and Theory** also serve as the intellectual foundation for all other degree programs. The necessity of these programs comes through the intellectual needs of the all degree programs. These areas relate completely in their essential practical elements to Applied Study
- ?? **Music Education** relates completely in its essential practical elements to Applied Study and is supported by Composition, Music History, and Theory. Composition, Music History, and Theory are necessary for the Music education degree based on national standards, and provides the base of knowledge necessary for students in this program to be successful in their careers as educators. There is a profound need for adequately trained music educators, not only in the Memphis and the Mid-South but throughout the country.
- ?? **Jazz** relates to Applied Study, Music Education, Composition, and is a vital component of ensemble experiences for performers on nearly every instrument. Comprehensive Applied Study must be in place for adequate educational collaboration. It is also an important connection to the Memphis music scene.
- ?? **Music Industry** provides an important diversity to the School student population. It relates in its essential practical elements to Applied Study. Composition, Music History, and Theory are necessary as an intellectual foundation for these degrees. These interdisciplinary degrees are not only areas of study that are vital components relative to our location in Memphis but also important to our ability to compete at a national level.
- ?? **Sacred Music** relates completely in its essential practical elements to Applied Study. Composition, Music History, and Theory are the supporting intellectual knowledge base. While the sub areas of Sacred Music comprise organ and voice, specific concentration courses also serve choral conductors, music educators, and music history majors.

All degree areas connect to one another and are dependent upon one another. A reduction or elimination of one area would cripple other areas. In some cases it would simply eliminate the possibility of continuing the entire program. The comprehensiveness of our School of Music in terms of success and national recognition can be seen even in an abbreviated list of accomplishments of students and faculty in just a single semester. In spring 2003 three opera students advanced from the District to Regional New York Metropolitan Opera auditions; One opera student won the New York Metropolitan Opera Regional Audition; The Jazz Singers won highest ranking in their area at the North Texas Jazz Festival; The Music Industry program was featured in the June 2003 issue of Teen People (the teen version of People Magazine); A music education student was selected as President of the Tennessee Collegiate Music Educators National Conference (one of the only times this honor has been given to a student from any West Tennessee School); Two doctoral composition students were invited to Istanbul, Turkey to present their works; A masters level conducting student was invited by the New York Metropolitan Opera to audition for the opera coach/accompanist young artist program (an opportunity extended only through invitation, not through application); A faculty member won a Grammy Award.

Current Faculty Assignments

The following table shows the faculty distribution by academic area; figures do not include graduate assistants or faculty who teach only in the Community Music School. Fractional Full-time faculty are those who teach in more than one area.

Division	Full-time	Fractional full-time*	Part-time
Academic Studies			
Music Theory and Composition	2	5	2
Music History	2	1	
Ethnomusicology	1		
Class Piano	1		
Music Appreciation		2	1
Applied Music (including Pedagogy)			
Brass	2	2	
Keyboard	3	2	
Percussion	1		1
String	4	2	1
Voice	1	2	2
Woodwind	2	2	1
Jazz Applied		3	4
Conducting and Large Ensembles			
Choral	1		2
Jazz		2	1
Opera	1	1	
Orchestral	1		
Wind	1	1	
Music Education			
General Music and Orff	1	1	
Instrumental		3	2
Choral		2	
Music Industry			
Music Business	1		1
Recording Technology	1	1	

APPENDIX D

The University of Memphis Rudi E. Scheidt School of Music

Strategic Plan

Mission Statement

*In one of history's most influential musical cities,
We connect students with their passions.
Creating the perfect harmony –
where teachers, performers, scholars and professionals collaborate.
The sound you'll hear is inspiration.
The rhythm that drives us is excellence.*

Rudi E. Scheidt School of Music at the University of Memphis ? where the music is.

The mission statement, ratified by a vote of the full faculty in January 2004 was based on the following core values as identified by the faculty in August 2003.

Core Values

- ?? *Emphasis on excellence*
- ?? *Student centered (students are at the heart of what we do)*
- ?? *Commitment to the city's musical heritage and uniqueness of our geographical location*
- ?? *Role of teachers: to nurture students' passions and their own*
- ?? *Commitment to excellence and highest standards in teaching, performance, research, service*
- ?? *Effective relationship with the broader community and the broader community of "professionals"*
- ?? *Technological literacy and excellence in advancement of knowledge*
- ?? *Collaboration*

Vision Statement

To be recognized as one of the great doctoral level music schools in the country and as the focal point of comprehensive music study in the Southern region of the United States.

Goals

Ensure the School's future ability to recruit students and faculty who have the high standards, dedication, and talent to carry the School of Music mission forward.

- Objective 1 Restructure current funding, increase state funding, and raise external funds to augment resources for faculty, staff, program enhancement, and operations;
- Objective 2 Improve school's marketing and publicity profile;
- Objective 3 Develop full range recruiting strategies designed to attract the highest level regional, national, and international students;
- Objective 4 Strengthen connectivity among programs within the School of Music;
- Objective 5 Substantiate the unique position of School of Music and potential for growth to appropriate university officials.

Create an appealing, state-of-the art learning environment that reflects the overall quality of the School of Music, its faculty, its students, and its programs.

- Objective 1 Complete pre-design, planning, and final design phases for new School of Music building that alleviates overcrowded and outdated classroom, practice rooms, storage, and performance facilities and fosters a stronger sense of community among students, faculty, visitors, and audiences;
- Objective 2 Raise external funds and investigate possible state support for new music building;
- Objective 3 Update and add technology that allows cutting edge programs and research in composition, electronic music, and recording technology.

Increase enrollment to capacity in all studios and programs and that are not currently at full potential and central to our mission.

- Objective 1 Enhance our public face by ensuring quality and quantity in ensemble enrollment;
- Objective 2 Increase teaching productivity throughout the school;
- Objective 3 Improve major and graduation numbers.

Heighten the identity of the School of Music throughout the Greater Memphis community.

- Objective 1 Increase outreach activity in community through the Community Music School, marketing efforts, off-campus performance, and interaction with other music organizations;
- Objective 2 Attract a larger and more diverse audience to performances.

Strengthen connectivity with the global music community.

- Objective 1 Establish advisory boards in Music Industry, Jazz, Music Education, Opera, (Musical Theatre);
- Objective 2 Encourage further development of study and travel abroad, cultural exchanges, faculty performance and scholarship in the national and international community.

Enhance efforts to build a supportive constituency drawn to the School.

- Objective 1 Schedule appropriate school-sponsored “friend raising” events each semester and in the summer;
- Objective 2 Establish a general School of Music Advisory Board that becomes intimately familiar with the school and its potential;
- Objective 3 Develop alumni tracking and communication system.

Overview or Position

- ?? Rudi E. Scheidt School of Music is the only doctoral degree-granting music school in the state of Tennessee thus making it the “flagship” music program in the state.
- ?? Of the fifty public institutions accredited by the National Association of Schools of Music that grant doctoral degrees in music, only thirty-three have more than 400 majors. Twenty-five are located around a central focal point of Memphis, Tennessee, with none closer than 300 miles. There is perhaps no other university in the country in such an ideal geographical location to attract students.
- ?? The School of Music has grown dramatically in number, quality, and reputation over the past 35 years.
- ?? Many faculty are highly recognized with significant national and international connections and reputations;
- ?? The city of Memphis is recognized globally as significant to the music industry and is a logical location for a School of Music focus;
- ?? There is an opportunity now to position the School of Music as a new leader among the best in the nation.

Challenges

- ?? high demand for scarce resources;
- ?? dramatically changing ways of creating and listening to music;
- ?? stiff competition for talent;
- ?? innovative thinking, hard work, commitment, and significant infusion of human resources;
- ?? creativity needed to provide the necessary financial resources;
- ?? requirement of creative combination of available state funding, new state funding, and focused private investments;
- ?? need to further our progress in increasing and deepening partnerships and collaborations.

**LONG RANGE PLANNING
RESTRUCTURING FACULTY AND PROGRAMS**

The School of Music is in desperate need of full-time faculty in several important teaching areas, but many of our needs can be filled by restructuring positions as current faculty retire. In the chart below, we have identified twelve faculty members who are over fifty-five years of age and/or have at least twenty-five years of service to the University. One additional position (marked with *) would be restructured to serve two different teaching areas. Through a combination of restructuring positions and using the salary savings from hiring junior faculty to replace retiring senior level faculty, we have created eight new positions at a cost to the University of only three positions.

Current Faculty	Current Duties	Restructured Duties
Konnie Saliba	music ed, Orff	music ed, choral, or string education
Sam Viviano	classical piano	jazz piano & classical piano
John Peters	organ, sacred, history, theory	some sacred music, history, theory
David Evans	ethnomusicology	ethnomusicology & 20 th century music
Angie Case-Stott	class piano, harpsichord	class piano/harpsichord/organ/piano
James Richens	composition, electronic music	music industry, electronic music
Joan Gilbert	classical piano	collaborative piano, class piano/harpsichord/organ
Lily Afshar*	classical guitar	jazz guitar & classical guitar

Positions that would remain virtually the same

James Gholson	clarinet	clarinet
Charles Schulz	tuba, theory	tuba, theory or history
Frank Shaffer	percussion	percussion
Pu-Qi Jiang	orchestra	orchestra
Bruce Erskine	flute	flute

New Positions

- 1) Oboe & theory – currently adjunct
- 2) Voice (soprano) – currently two adjuncts
- 3) Voice (bass) – new position based on growth
- 4) Voice & choral – new position based on growth
- 5) Opera Coach – currently funded in a grant
- 6) Visiting Distinguished Guest Opera Coach – currently funded by the School
- 7) Jazz and Ethnic Percussion – currently adjunct
- 8) Ethnomusicology – new position based on growth

If all of these retirements/restructuring occurred, the increased salary cost to the University (based on current salary levels) would be approximately \$120,000, or the equivalent of three new junior level faculty members; however, this cost does not take into account the reduction in part-time spending that would result. This year, the School of Music spent \$92,735 on part-time instruction (excluding graduate assistants), primarily in the areas of voice, oboe, theory, jazz piano, and percussion. With these areas covered by full-time faculty, we could reduce our non-GA part-time budget to \$23,000-25,000, saving an additional \$70,000. The remaining part-time funds would be used in areas such as jazz voice, gospel choir, harp, and occasional specialty classes in music industry, music education, and sacred music. The only area left out of the above restructuring is Orff, which is generally taught in summer classes. We would propose that this Master of Music degree become a summer program.

The uncertainty of the timing of these retirements requires flexibility in adapting each new position to the best advantage of the School of Music. The varied expertise of each faculty member and those of the best candidates for each advertised faculty position must be weighed on

an ongoing basis to achieve the optimum faculty diversity for the School. The fluidity of this plan in adapting to our most pressing needs is essential.

LONG RANGE PLANNING

STAFF NEEDS

Although we have tried to reorganize existing staff positions to maximize effectiveness, every current position is overextended in an attempt to try to serve all the needs within the school. There are many areas where staff are trying to fill needs in specialized areas because there is no position in that area, and there is no one in the school who has the necessary and appropriate specialized training to guide the work. The Scheidt School of Music has fallen seriously behind in acquisition of staff and professional/technical positions needed to operate a school of music of our size and mission. NASM HEADS Data shows that music schools at public institutions with more than 400 majors have an average staff of nearly 16, and doctoral-degree granting music schools at public institutions with more than 400 majors with an average staff of 20-27. The addition of the positions listed below would at least bring us closer to the average range for schools of our size and mission. It would require additional funding to upgrade one position (the current Building Services Coordinator) and new funding for the remaining 13 new positions.

- ?? ***Administrative Assistant, School of Music Office.*** There is a need for a high-level administrative assistant in the office of the Director of the school. Current staffing includes only a business officer and a secretary/receptionist in the School of Music Office. It is extremely difficult to manage even the day-to-day activities of the school main office with so few staff.
- ?? ***External Relations Office (3) -- Marketing Specialist, Development Officer, and Administrative Assistant.*** There is a need for an External Relations Office in the school with the following staff: a development officer fully dedicated to the School of Music, a marketing specialist, and an administrative assistant. Currently the recruiting and admissions office tries to serve the marketing function. However, the school has grown to the point that it needs someone fully dedicated to recruiting, admissions, and retention. These functions need to be separated, and a full staff of experts needs to be assigned as specialists guiding the school in external relation matters.
- ?? ***Performance Hall Staff (4) – Building Manager/Technical Director, Performance Hall Manager, Technical Services Manager, Administrative Assistant.*** We currently have no staff for our performance hall. There is a need for professionals to staff the building and performance facilities. Currently there is a building manager who, due to the level of the position, has no specialized training or expertise. The graduate studies administrative assistant serves as the technical services manager and a box office manager (doing so as an overload and with no specialized knowledge or training). A technical services manager would also serve other functions within the school such as maintenance and repair for the recording technology program and specialized technology needs throughout the school (video, sound equipment, etc.). A performance hall manager could manage an effective box office, handle scheduling, equipment, scheduling of events and workers, etc. The addition of an administrative assistant to the performance hall/building management operation is vital to its ultimate success and effectiveness in serving the needs of the students, faculty, and community. The current building services coordinator position could be upgraded with additional funding to raise the salary to a building manager/technical director position. The other three positions would require new funding. The administrative assistant is vital to the effective operation of the entire building and the performance facilities.

- ?? **Staff Accompanists (2).** We need two full-time staff accompanists to help meet the accompanying needs within the school, including support for opera staging rehearsals. While graduate collaborative pianists and the opera conductor/vocal coach/music director do much of the playing, this requires a heavy overload for the designated graduate students and the opera-related faculty member. Most peers have staff accompanists.
- ?? **Administrative Assistant for Ensembles.** There is a need for an administrative assistant to handle the affairs of the orchestra, choir, jazz, and opera programs.
- ?? **Administrative Assistant for Music Industry.** There is a need for an administrative assistant to handle the affairs of the music industry division. This is currently dealt with partially with assistance from the band office. It will be increasingly important as the Memphis/Shelby County, Memphis Tomorrow, and FedEx Institute initiatives are fully developed.
- ?? **Academic Advisor.** There is a need for an academic advisor to work with the faculty to coordinate undergraduate advising and better serve overloaded advising areas such as music industry. Music is such a specialized area that a dedicated advisor is essential to maintaining our admission policies in a widely diverse group of programs, in establishing more effective retention assistance, and in timely graduate rates.
- ?? **Associate to the Piano Technician.** There is a need for an associate to the piano technician. The workload goes well beyond what can be accomplished effectively by one person.

These positions would be added gradually over a period of years. Some of the funding might become available as development efforts are increased: as we are able to obtain funding for professorships, the state funds currently used in that area might be moved to fund staff.

GRADUATE ASSISTANTS

Gradually increase base budget funding to fall in the average range of school so similar size and scope. Stipend and fee remission funding is currently in the very lowest percentiles of funding when compared to peers

FACILITIES

The current music building was built in 1967 for 18 full time music faculty, 3 part-time faculty, 3 graduate assistants, and approximately 200 students. Currently we have approximately 45 full-time faculty, 16 part-time faculty, 70 graduate assistants and approximately 464 majors. Besides the major issues with space, there are significant problems with soundproofing, inadequate acoustical treatments, and virtually no storage. A new building is the number one priority of the faculty.

PROGRAM ENHANCEMENT

A detailed plan of development needs includes faculty professorships, scholarships, touring, equipment and technology, diverse social and cultural programs unique to the region, library holdings, and underwriting for productions, festivals, and special events.