

***School of Music Self-Study***  
***(November 2003)***

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*Music is a strange thing. I would almost say it is a miracle. For it stands  
Halfway between thought and phenomenon, between spirit and matter.*

*Heinrich Heine*

## **I. The School of Music: Mission, Values and Goals**

*Music expresses that which cannot be said and on which it is impossible to be silent.*

*Victor Hugo*

The foremost goals of the School of Music are the discovery, preservation, and transmission of the practice and knowledge of music, as well as the role of music in culture and history. These overarching themes form our principles and drive our actions. We expand the frontiers of artistic enterprise and cultural knowledge through research, scholarship, and creative production, in our publications, performances, and teaching.

The School of Music provides a wide array of instructional offerings for all students at the University of Washington, opportunities for them to explore the role of music within the cultural nature of the world —past, present and future. We teach students to think creatively and critically, and to engage in discussions and debates with understanding, respect, give and take, and sensitivity to the whole. Our instructional mission is especially complex at the advanced levels, where the faculty provides professional training to musical performers as well as to academic scholars. Ultimately, our goal is to instill the standards and ideals of excellence and integrity in both the artistic and scholarly endeavors of our students.

The community of performers, teachers, scholars and listeners which comprises the School of Music projects a remarkable web of intersections. As this self-study will repeatedly confirm, much of our pedagogy is experiential, mandating intense and sequential process and partnership.

The elemental importance of music to us became irrefutably clear following the devastation of September 11, 2001. On this campus and all across the nation, colleagues turned to artists to provide emotional strength, to create a structure for grief, to nurture hope, but most importantly, to sustain our deeply experienced humanity. Our performances were not trivial before, but whether experienced as performers or as audience, they had now become essential.

As an academic community, we remain passionately committed to keeping music powerfully centered in our society. We value our multifaceted roles as guides and

mentors to new generations of musical artists, teachers, scholars and listeners of the highest caliber. We also are committed to a dual challenge as we move further into the 21<sup>st</sup> century: we must continue to appreciate and nurture the great repository of music in our past, and at the same time embrace the exciting potentials of how music will surely evolve and change in the new millennium.

*We must be both curators and explorers if we are to prepare our students to find their place in a society replete with diverse musical opportunities.*

The fulminating changes of technology in the last decade have had a pronounced effect on musical research and instruction. As a cultural leader in this technologically flourishing state, we remain committed to furthering and transmitting technological advances and exploring new paradigms so that our students are strategically positioned to take advantage of opportunities that will await them in the professional field.

The prominence of the School of Music in public performance creates an ongoing opportunity for the unit to increase public awareness not only about the School itself, but also about the University as a whole. The breadth and scope of our performances are impressive: solo offerings from Beethoven to Berio, opera, orchestra, choruses, jazz ensembles, and ‘musics’ throughout the globe are all regularly presented in each academic season to a large and diverse public. The Digital Arts Program, for example, emerged through a need to build curricular bridges linking music with computer science, art and engineering. These aspects of our external visibility allow us, in effect, to be a compelling and accessible lens through which the public community sees the University. Our donor base in general is understandably sensitive to this public commitment and most responsive to the immediacy of live performance, particularly performance involving our students and faculty.

One has only to try to imagine a great metropolis surviving without art – the image is indeed a bleak one. The School of Music increasingly plays a vital role in the cultural life of the university, the Northwest and beyond through the performance, creation, and study of music and culture. To that end, we have established strong linkages with professional arts organizations regionally, as well as nationally. Our affiliations with such entities as the Seattle Symphony, the Seattle Opera, the Experience Music Project and Northwest Folklife will continue to be important for our metropolitan identity. Regional symphony orchestras, choruses and opera companies are populated and led by an impressive number of our own graduates, confirming that we are effectively preparing our students to take their place in the musical profession as it exists today.

The pedagogic mission of the School has several branches. In the performance areas, our music majors engage in a sequence of intense applied instruction and their skills on their instruments must necessarily develop to an extremely high quality of prowess in order for them to obtain a degree in performance, both at the undergraduate and graduate levels. This is perhaps the most widely understood component of our curriculum. The mission of

the academic areas is to understand through research and analytical investigation what was done in the musical past and what is being realized in the musical present.

What is less visible and less recognized about our mission is the ongoing commitment of our faculty to non-major teaching. We have long been aware of the tremendous positive impact that musical appreciation can have in a liberal arts education. We have all heard numerous stories about the music class that a corporate magnate or a scientist took in his/her undergraduate days, a class that opened the door to new epiphanies about what music is and how music comes to be. One has to realize that music is not only about sound, any more than a picture is only about paint. Music is about structure and form and gesture and tension and release, and about emotional inspiration.

*'Music can name the unnameable and communicate the unknowable,'* said Leonard Bernstein. When the realization of all that music can offer hits 'home' with a student, he/she is forever changed. Our faculty knows this, and they take pride in the connections we make across the entire campus, reaching students from many disciplines through our non-major offerings.

In summary, the opportunities offered and skills developed within the School of Music form the foundation of a lifetime of cultural expression and understanding for our students and our public audiences. Through continued self-assessment and reflective dialogue within our community, we shall continue to offer an education which is dynamic and responsive to the discipline as it evolves in this 21<sup>st</sup> century.

### **Ia. Need for Program at the University and the Community at Large**

As a result of these months of self-study, we are more than ever reminded of the necessity to make clear the role that we see the School of Music 'playing' within the College and the University. These troubling fiscal times call for the greatest vision and clarity about the work we do and the goals we hold dear. If our goals and needs are to be supported by the College and University, it is crucial that they be understood.

With this in mind, we turn to explore some of the ways in which we know the School of Music to be somewhat unique within the University. First, it is not easy to quantify what we do here, and what our students are passionately committed to studying. The yardsticks and measuring devices for our products are not easily produced --our performers and our performances are judged by a set of highly emotive and personally interpretive factors.

We believe that students do not likely objectively choose to go into music. Rather, at some very deep level, Music chooses them—they feel a compelling tug to pursue a field that is difficult, demanding many solitary hours of disciplined, repetitive work and toil. Music students do not pursue musical careers for money, that is quite certain. It is a driving passion and irrevocable 'pull' which draws them into this highly competitive and psychically demanding profession.

If one looks at the credit hours generated by the School's music major offerings, one sees that the unit is relatively expensive to the University when compared with units that generate many large lecture courses, for example. Our intensive mentoring of performance students is akin to the experiential education offered in the sciences, with the student and his/her mentor in the lab. The process is sequential in both situations, and the outcome is predicated upon the significance of accrued knowledge and the ability to contextualize and apply what has been learned.

Continuing to look at the 'expense' of Music, one needs to take in account a mitigating factor — the salaries of our excellent faculty are not relatively costly to the University. Indeed, the egregious gap in our salaries when compared to the average of our peers is rendering us greatly vulnerable to losing our best faculty. In the last three years we have lost faculty in voice, oboe, viola and music theory.

Several years ago, the position of Divisional Dean for the Arts was eliminated, and the four arts units were assigned to the Division of Arts and Humanities. At that time, all the directors of the arts units favored retaining a separate Arts division. In the more distant past, there was discussion of a separate College of Fine Arts. Both of these options remain potentially viable. However, Divisional Dean Michael Halleran, Dean David Hodge, our current Interim President Lee Huntsman, and former President Richard McCormick have taken care to pay attention to the arts, and there have been several significant developments, such as the birth of the Digital Arts program, as a result of their support. The first annual Summer Arts Festival in year 2000 resulted from a process which began when President McCormick invited the Arts Chairs and representative faculty to a dinner in his home.

**The importance of such enlightened administrative patronage in a large, research-intensive public university cannot be overstated.**

## **Ib. Interdisciplinarity**

### Ongoing Initiatives:

The School of Music has been increasingly involved in broadening its interdisciplinary 'brush' within the University and out in our regional community, as well.

Through a four-year, \$600,000 grant from the Paul Allen Foundation, the School of Music is collaborating with the Experience Music Project and radio station KEXP in projects and initiatives centered around American music. Lectures, concerts, clinics and presentations involve guest musicians and discussions with students, faculty and staff from the EMP. The School has offered courses in American music each quarter in the academic year 2002-03, and there continues to be general enthusiasm among the faculty for developing a degree track in American Music Studies here at the University of Washington. Faculty in Jazz Studies, Music Education, Ethnomusicology and Musicology present a healthy palette of strengths in this area. We are confident that the

program will build upon its inherent interdisciplinarity as a compelling track for students within the College of Arts and Sciences.

Two of our Music Education professors, Steven Demorest and Steven Morrison, through an RRF grant, are actively involved with researchers and technicians at UW Health Sciences and UW Medical Center, pursuing neural fMRI studies in cross-cultural aural pitch perception and music cognition. We are also determined to continue to develop our involvements in Music Therapy, a field which is gaining significance in meaningful healing partnerships between Music and Medicine. A longer-term but related goal is the development of an interdisciplinary Psychomusicology track which will involve faculty from Music Education, Speech and Hearing, Psychology and Medicine teaching collaboratively.

Professor Richard Karpen (Music Composition, Digital Arts) has led an ambitious initiative, first engendered by a Tools for Transformation Grant, which has resulted in the garnering of a UIF grant for a new Digital Arts program. Now in its first year, Karpen reports all courses currently offered are turning away students, and the Graduate School has now approved the implementation of a Ph.D. Program. Digital Arts brings together faculty and students from Art, Music, Computer Science and Engineering in imaginative and remarkable synergies, creating new forms of 'arts technology.' Poised as we are in a vibrant technology corridor of the globe, the University remains well-positioned to be opportunistic in eliciting external support from the techno-community which has flourished here in the last several decades.

#### Interdisciplinary Curricula:

The School of Music has garnered permanent new quarters of TA support for writing links involving Music 120 (Survey of Music) and Music 331 (History of Jazz) with the Interdisciplinary Writing Program.

Our student composers are involved each year in a course taught by Professor John Rahn in liaison with the Dance program. Our composers work directly with student choreographers and dancers in creating new works for dance.

The School of Music has the following long-standing curricular offerings linked to other departments within the University:

Ethnomusicology/Jackson School of International Studies/Anthropology

'Music and Poetry' course linking Music, English Lit and CHID

'Sacred Music' course linking Music and Religious Studies

Music and Women's Studies: courses on Women Composers and Gender Issues in Opera

Music 316, 317 and 318 (World Music Survey Courses)

Music 162 (American Popular Music)

Music 331 (History of Jazz)

Music 120 (General Music Appreciation/History)

### **Ic. Administration and Governance**

The School is administered by a Director, an Associate Director of Academic Affairs and a Graduate Program Coordinator. Additionally, there are the heads of twelve academic and performance divisions within the School. While the Director makes the actual appointment of the division heads, it is typical for faculty in the division to discuss the duration of appointments and the rotation of the responsibility in consultation with the administration. Our division heads are not compensated for their duties, although occasionally they may be allowed a course reduction.

The Director is responsible for the overall administration of the School. The Director has two staff who report directly to her. The Administrator, Douglas Mathews, is essentially the chief fiscal staff person. Jackie Duggins is Administrative Assistant to the Director.

The Associate Director is appointed by the Director, with no formal term. He has a two-thirds time teaching load, in addition to administrative duties, which include supervising the staff of the advising office and supervision of the staff person who is responsible for classroom assignments. The Graduate Program Coordinator coordinates the graduate programs.

The current director's predecessor also had an Associate Director for Performance and Public Affairs. Because the current director's own professional background involves intense activity in both these areas, it was felt that she could take on the responsibilities involving the public 'face' of the School, and this is how things have been structured since 1995. The director supervises the School of Music public information specialist, who edits and publishes the School of Music newsletters, organizes and produces the annual season event brochure, and is in charge of advertising and publicizing our large number of public concerts, lectures and master classes.

Until this year, we have had an Educational Outreach Coordinator who also manages our small recital hall, Brechemin Auditorium. The history of this bivalent position has been troubled in that each of the occupants seem to have difficulty balancing two very different sets of duties. With this in mind, as well as advice from our recent NASM reviewers that we needed to address admission and recruitment issues through a staff appointment, we turned to some internal staff reconfiguration. Two of our academic units have for many years enjoyed full-time secretarial help, a situation which we did not feel we could continue in an era of increasing fiscal constraint. With the departure of one of the secretaries (she followed a spouse to another institution), we were able to deploy the

remaining employee to serving both divisions, at 50% for each, rather than a full 100%. We used some of the remaining FTE to create a part-time position in Recruitment/Admissions, a step which so far has been deemed highly successful in the view of involved faculty and students. We are now reconfiguring these two staff positions so that the Recruitment/Admissions position will include Educational Outreach responsibilities, a 'fit' which seems both strategic and efficient. The management of Brechemin Auditorium will be configured as a part-time position, parced over the nine-month academic year.

Doug Mathews supervises the technical staff – two piano technicians, each employed at 50%, Gary Louie, our Media Maintenance Technician, as well as the office lead, Claire Peterson, who in turn supervises Rebecca McGee. We had to 'collapse' a second front office position several years ago and when the need for a full-time computer specialist became acutely clear. Doug Mathews also supervises our Computer Specialist, Kelly Wood. In addition, the School of Music has an ethnomusicology archivist, Laurel Sercombe, who is supervised by the Head of Ethnomusicology, Philip Schuyler.

As mentioned above, the division heads of Music Education and Ethnomusicology currently share a secretary, for whom they act as supervisors. Because of the recent budget cut (fall 2003), we have had to reduce this secretary senior's FTE to 25% for each division, a permanent reduction which will take effect in the next several months. This was an extremely difficult action because of the employee's long record of service here. But we had to look at the position in terms of the breadth of its function, and in that light we came to the determination that the School could no longer maintain this position at 100%.

The School of Music staff members are by necessity quite interdependent, and their array of responsibilities and initiatives are largely specific to the culture and environment of a large and bustling music school. The staff meets as a body periodically, and we are told that they benefit from these general interactive discussions, since their individual responsibilities do not easily allow for frequent interaction and discussion as a group.

Our staff is encouraged in a variety of ways at the School. Although there is no formal 'reward system' in place, the Administrator in particular brings situations to the Director's attention whereby staff can be professionally encouraged. Our piano technicians, for example, have been sent to Steinway's in New York for special workshops in hammer restoration and treatment. The Ethnomusicology Archivist has been sent to special classes and intensive sessions about archiving techniques, at her request. In general, we support all requests for classes or workshops which will enhance professional development, and the staff expresses appreciation that we do so.

## **Id. Major Standing Committees**

The Educational Policy Committee (EPC) is composed of representatives from all the Divisions of the School and is chaired by an elected faculty member. The Music Student Association regularly elects a student representative to the EPC. We have recently invited



the School of Music librarian (who also occasionally teaches a course as part of the terms of her original appointment ) to serve on the committee, ex officio. The Educational Policy Committee of the School is charged with the responsibility of evaluating and recommending to the faculty all policy questions regarding undergraduate educational issues and curricula. In turn, the Graduate Council, chaired by the GPC, assumes the responsibility for making such recommendations to the graduate faculty regarding graduate-level courses and curricular issues.

The School of Music Advisory Council (SOMAC) is a body which was formed by the current director's predecessor. The members are nominated by the faculty through a ballot, and appointed by the Director for a term of three years, on the basis of faculty votes and specialty balance. This council advises the Director on all questions concerning policy and personnel decisions in the School of Music. After they have been considered by an ad hoc committee, personnel issues are brought to SOMAC, which then recommends them for faculty vote in executive session.. The Advisory Council is also responsible for collegial teaching evaluations for merit-based salary increase considerations.

The Advisory Council serves the current director as a valuable forum in which to explore new ideas and initiatives and to receive candid and reflective assessment about issues, dilemmas and opportunities. The Director and Associate Director sit ex officio on this, as on most standing committees in the School. In general, there is a good amount of structure within the School. Attempts to simplify it have always met with resistance from the faculty.

Occasionally, the complexity of the intra-School structure may induce confusion, but for the most part, students and faculty seem to know who is responsible for what. There is some overlap of responsibility, and the whole functions, in practice, more like a net than a tree, but this promotes communication and shared 'investment' in process and outcome.

## **Ie. Formal and informal Relationships with Other Units**

### Service to the Larger Student Community:

We are proud to highlight here the comments of the 2001 Accreditation team for the National Association of Schools of Music, following its on-site visit to the School:

'As reported in the 2000-01 HEADS report, 64% of the Music unit's credit hour production is derived from non-music major students; it is also reported that approximately 5,800 students (head count, non-duplicated) were involved with some curricular aspect of music during AY 2000-01. The Visitors also learned that senior faculty, from time to time, teach these courses. In relation to its national peers, this level of commitment and service to non-music majors at the University of Washington is extraordinarily high.'

Thirty per cent of our undergraduate course offerings are regularly open to non-music majors. Introductory Theory, Music 120 (Survey of Music) Music 162 (Popular Music), Music 185 (The Concert Season) and Music 331 (History of Jazz) regularly constitute large 'draws' for the general student population. The writing links we have established with the jazz history and music survey courses have increased the mutual benefit to students and established new and imaginative curricular bridges.

In the year 2001-2002 we offered 48 sections of lesson for non-majors in voice, keyboard and world music ensembles. Seven of our ensembles, including Jazz Combo, University Singers, and Steel Pan Ensemble are open to non-music majors. We serve our music majors with over 120 sections of lessons on 22 different musical instruments. and regularly offer 23 different ensembles for both undergraduates and graduates..

In summary, it is clear that the School of Music has developed a breadth of interdisciplinarity through the remarkable diversity of its repertoires. This inextricably weaves its singular contribution to the liberal arts experience within the fabric of the larger mission of the University.

### **If. History of the School of Music**

The University of Washington was founded in 1861 and just a year later, in 1862, piano instruction was offered for the first time, establishing Music's essential need and relevance to the education system at the neonatal stage of the institution! By 1875, 96 students were enrolled at the School. In 1888 the Conservatory of Music was organized by Julia Chamberlain, who had come from the New England Conservatory. In 1891 it was announced in the University paper that *'The Conservatory of Music has been enlarged and students now have the opportunity of taking lessons in violin, mandolin and guitar from Prof. J.F. Langer.'* By this time 'piano, pipe organ and singing' were offered by a faculty of at least four. By 1893 there was a University orchestra, and in 1896 Alice B. Toklas graduated from the University in Music.

Charles Kimball, among whose specialties were orchestra, chorus, glee club, band, and music history, was the Director of Music from 1904 to 1911. In 1908-1909 a general Bachelor of Arts degree was approved for the University of Washington. By 1910-1911 there were nine music faculty at the University.

In 1911 Irving Mackey Glen (1871-1931) was brought from the University of Oregon (where he had been a professor of languages and also a concert baritone) to the University of Washington to establish a College of Fine Arts. He was Dean of the College until his death in 1931.

In 1911 the Department of Music was added to the University and the Bachelor of Music degree was approved by the regents. Entrance to the music program, in either vocal or instrumental areas, required two years each of French and German.

Frances Dickey became Director of Music in 1931 and she continued until 1939 in that capacity. Between 1933-34 music was organized as a department, and the Regents established the School of Music in 1935, coincident with and probably a result of the merging of the College of Fine Arts and the College of Sciences to become the College of Arts and Sciences which was also established in 1935.

Carl Paige Woods joined the faculty in 1918 and became the next Director after Dickey died in 1939. He was director until his death in 1947. The earliest NASM review referenced was conducted in 1946 or 1947 but there is no available documentation today. After a year when Emeritus Professor Kathleen Munro was Acting Director, Stanley Chapple was recruited to become Director in 1948. This was the beginning of the School of Music as we know it today.

Stanley Chapple remains the person most responsible for developing the School in its present form. He was Director of the School from 1948 until 1962, so he had a good deal of time in which to shape and evolve his vision. An ebullient personality, Chapple was an impassioned advocate for music and a gifted and respected conductor. The current director can recall with pleasure the experience of performing piano concerti under Chapple's adroit baton, when she herself was an undergraduate at the School of Music! Chapple hired numerous exceptional faculty to the School. He established the opera program at the University and is credited for bringing opera in a significant sense to Seattle and to the Northwest.

After an Acting Directorship by Demar Irvine for one year, William Bergsma, then an Associate Dean at Juilliard and internationally known as a major composer, was recruited in 1963 to become the next Director of the School of Music. With the help of a significant grant, he recruited the Soni Ventorum, as well as distinguished composers such as Robert Suderberg and William O. Smith. Bergsma built the faculty on the basis of creating a contemporary music ensemble and the promotion and creation of contemporary music. But by the 1980s, this was no longer a tenable approach, because of the need to strengthen the comprehensive structure of the programs with dwindling resources. Many senior faculty look back on Bergsma's early years as the 'Golden Age' for the School of Music, serendipitous times when resources were plentiful and the School experienced robust growth.

William Bergsma resigned in 1971 and was succeeded for almost a decade by John (Terry) Moore (Acting Director 1971-72, Director 1972-78). Paul Palombo was brought in from the outside to be Director in 1978. He was Director until 1981 when he resigned after considerable unhappiness among the faculty with his administration. Fredric Lieberman was Director from 1981-83, after which he resigned to become a Dean at UC Santa Cruz. James Beale was Acting Director in 1983-84, and Daniel Neuman became Director from 1984 until 1994. It is worth noting that in the six years between 1978 when Moore ended his Directorship and 1984 when Neuman began his, there were a total of five Directors of the School—it was not a stable period in the life of the School. It was also a period (1981-82) in which the University of Washington had to declare a financial emergency. It was at this time that the resident Philadelphia String Quartet was

eliminated and that a recommendation was announced (but not implemented) to eliminate the music education division. It was also during this period that the Marching Band Director position was eliminated along with a number of other positions in theory and keyboard.

Neuman's tenure as director was marked by numerous appointments of strong new faculty, particularly in ethnomusicology, voice, composition and keyboard. He was also successful, in 1985, in getting the highly regarded pianist Bela Siki to return to the School of Music after he had resigned from the University and joined the faculty of the Cincinnati College Conservatory. In 1995, as part of the state's mandated budget cut, the Systematic Musicology program was eliminated, with the single tenured faculty member leaving the university to accept a position in acoustics and audiology at a municipal hospital in another state.

In 1994, after Neuman finished his second term, Robin McCabe was appointed director of the School of Music. Under McCabe's direction, the School of Music has made notable strides in community visibility. Audiences for the season's concerts, lectures and master classes have grown, and outreach activities have expanded and connected the School to the regional community. The overall endowment of the School has more than tripled in size in the last six years, due to McCabe's fund-raising efforts and ongoing cultivation and stewardship of donors. McCabe has organized a series of faculty retreats held over several years. These conversations proved to be constructive and a document emerged from them which prioritizes various linked initiatives and goals set by the faculty. These interactive retreats promoted discussion and interaction beyond the borders of the faculty member's usual 'turf,' so to speak.

On the less positive side, the cap imposed on support for higher education in the State of Washington since 1993 (Initiative 601) has had severe effects on the University. As our salaries continue to lag well behind even the average of our peer institutions, the School has lost exceptional faculty to other institutions in the last five years. Our assiduous efforts to attract excellent faculty have been successful, but the fiscal climate renders us extremely vulnerable to being plundered—'a cherry orchard ripe for the picking,' as one dejected full professor recently lamented. Of the ten faculty who have left the university for other institutions since 1995, four lines have not been replaced: one in ethnomusicology, one in music theory, and lines for oboe and viola. The morale of faculty who remain here is currently being severely tested, it must be acknowledged. It continues to be the challenge of highest priority that the School recruit and retain the best faculty and students to ensure the quality of our programs.

### **Ig. Diversity at the School of Music**

The study of the world's 'musics' provides an exceptional opportunity to build a palette of appreciation for the rich fabric of cultures and contexts which constitute the world's many repertoires. While the Western 'classical' canon is still the repertoire most central to our performance programs, we are also seeing increasing interest in the vast array of non-Western repertoires and traditions, as well. And it must be acknowledged that the

long-honored borders which set European art music apart from the styles of jazz, rock and popular music are becoming increasingly more porous. A number of today's most distinguished classical artists, such as cellist Yo Yo Ma, are currently experimenting with jazz musicians and exploring traditional Brazilian musical forms and styles, for example.

The School of Music remains committed to representing the value and constituency of a diverse population amongst the membership of the student body, the staff and the faculty. The School of Music adheres strictly to all guidelines concerning Affirmative Action with regard to faculty recruitment and retention, and we have been successful in making several minority appointments recently in Jazz Studies and in Voice.

	Female	Minority
Faculty	11	2
Staff	16	1

The successful history and professed mission of the Ethnomusicology Visiting Artist Program here at the School of Music is truly emblematic of the value of diversity. Each year we bring two distinguished performing artists of international caliber here in residencies, from countries which span the globe. From Zimbabwe to Bali, Iran to Thailand. These artists arrive from all over the world to present their music within the enriching inference of their culture and their national identity. Throughout the year these artists engage in vibrant interactions beyond the walls of the university, out into the community. Concerts, festivals and school outreach appearances are all part of the activities of the Visiting Artist Program and the promotion of cultural awareness and understanding.

### **Ih. Outreach at the School of Music**

The School of Music considers its efforts in outreach to be central to its mission. In my annual report to the Dean of the College, the Outreach section is so substantial that I ask our Outreach Coordinator to 'author' the segment, and to be sure to take credit for the assembling. In a recent reconfiguration of staff, we have combined Outreach, Recruitment and Admissions into a 100% FTE, and we are confident that these three 'branches' will evolve and respond in productive complement to one another.

Each year, the musical expertise and communicative abilities of our faculty are offered to and coordinated with local and regional schools. The School's array of outreach events is impressive – performances, lecture-demonstrations, clinics, festivals and visits to middle schools, high schools and community colleges – all are part of an ongoing effort that many of our faculty and students take up with enthusiasm and commitment.

In 2001-02, The School of Music faculty and students traveled to over several hundred schools in the Puget Sound region to perform and coach bands, orchestras and choirs. In addition to regular Music Education faculty, other faculty such as Geoffrey Boers (choral conducting) and Tim Salzman (wind ensemble) work closely with local and regional

music programs. In May alone we saw bands from Montana and Canada come to the School of Music for clinics and master classes.

Faculty such as Don Immel (Trombone) have implemented two highly successful interactive weekends of students and community musicians called '*Trombonology*.' We have had *The International Viola Congress* at the University of Washington in 2002, as well as '*Oboe Day*.' There is no question that these events have a positive and lasting benefit to the School and to the University. Rather than remaining insular, tending to the cultivation and care for the excellence inside these walls, the School (and therefore the University) also extends itself out into the community. We become visible and audible 'players' and partners in building appreciation for and participation in musical process. It is not too lofty a hope that the musical experiences we make possible for those we reach will effect a significant 'mind-change' – and lasting learning.

As an example of one of the more fruitful cross-cultural outreach efforts we have undertaken, we turn to the Music Education Division. In each of the last four years, undergraduates spent four days on the Yakama Indian Reservation as part of the Cultural Immersion Project. Our students taught elementary students at Harrah School, leading them in songs, dances, instrumental pieces and stories representing various musical cultures. The Harrah community has been extremely appreciative of these visits, and our own students have emerged from these interactions with their own musical-cultural 'lens' enriched through a new context of experience.

Ethnomusicology's activities with their Visiting Artists comprise an important part of our annual outreach activities. In past years, we have had a Tex-Mex 'conjunto' artist who was very active in Hispanic communities in central Washington. Artists from such countries as China, Zimbabwe, and Venezuela come here, as artists in residence and find numerous opportunities to bring their music, compellingly entwined with their culture, to various constituent communities throughout the Northwest.

Here is a summary sampling of last year's Outreach efforts:

- Over 15,000 students reached through K-12 festivals and clinics
- 30 master classes given at the School of Music by world-renowned guest artists
- Collaboration with dozens of local, regional and national arts organizations
- Over 20 community organizations where our students performed on a volunteer basis

As mentioned above, the duties of the Educational Outreach Coordinator have been blended into our new recruitment position. This reconfiguration creates a more cohesive platform from which School of Music outreach efforts take place, and the combined duties align well in both focus and deployment of time and energy.

## **II. DEGREE PROGRAMS**

The following chapter is an exposition of the divisions of the School of Music, in which each division was asked to present its programs, goals and priorities for the future. Because each division wrote its own presentation, this part of our self study might appear at first less coherent and unified in tone and format. In spite of this possible shortcoming, this approach was judged more appropriate and well adapted to the diversity of our offerings, in order to project a fair and lively image of our school.

Each division head was given a series of questions and points to address about their programs. Some divisions followed our requests more to the letter than others, which explains the variety of the presentations. We would like to thank all the members of the faculty who participated in this process for their efforts in presenting themselves so accurately and exhaustively.

Finally, the last section of this chapter provides an overview on the topic of diversity at the School of Music.

### **IIa. COMPOSITION**

#### **Nature of the discipline and its current state**

Historically, compositional creativity has been expressed in a variety of forms, trajectories, and media. Since the beginning of the 20th century, and particularly since the mid 1960's, American academic institutions have played an increasingly significant role in the education of composers and these composers have played a major role in the advancement of the art and theory of composition.

Broadly speaking, major changes in the discipline involve the increased availability, knowledge, and application of technological resources; a growing interconnectedness with musics and performance traditions of other cultures; and increasing opportunities for individual and collaborative work with other creative disciplines.

#### **Overview of the program**

There has been a profound metamorphosis in the profile of the faculty over the past twenty years. A program whose faculty had minimal national and international recognition has changed to one in which all its members have continuing national and international records of achievement. As a consequence of the increasing stature of the faculty, the number and quality of composition majors have also increased. The graduate composition program is one of the largest in the School of Music and the impressive accomplishments of its graduate students in garnering awards and fellowships nationally and internationally continue to enhance the image of our program, the School, and the University.

The visibility of the composition program is also enhanced by the Contemporary Group, one of our most important venues for research and public dissemination of the latest

advances in our field. A vibrant Contemporary Group is not only a central component in the education of composition majors, it is essential to the education of all music students in a quality institution. The participation of performance majors on both the Contemporary Group series and the Composer Workshop concerts, held quarterly, further enriches the experience and regional exposure of SOM students. After the retirements of the two full-time faculty, Stuart Dempster and William O. Smith, who co-directed the CG for many years, responsibility for its direction, as well as that of Composers Lab, a required weekly course for composition majors, fell on the shoulders of a single faculty member, Joel Durand. His commitment to reinvigorating the CG concert season through the inclusion of internationally known performers and ensembles over the past five years has significantly expanded our program and the regional image of the School of Music.

A benchmark for innovation and transformation in this program has been the explosion of interest in and demand for courses in electronic music. We now have a program that includes world-class research and creative work in computer music. This initiative is the primary responsibility of one composition faculty member, Richard Karpen, who supervises staff, teaches composition students, and generates steady sources of funding for graduate students, equipment, software, and operating costs. The success of the computer music program led directly to the founding of the Center for Advanced Research in the Arts and Humanities (CARTAH). This Center, which serves the arts and humanities across the College, has led further to the establishment of the Center for Digital Arts and Experimental Media (DXARTS), which plans to offer its own degree programs. More and more, prospective students seek entrance into our program because of the excellent computer music courses offered and the opportunity to study with noted specialist composers.

The dynamism and complexity of the contemporary music world also place stringent demands on the composition faculty to maintain professional and academic momentum while its membership has undergone significant downsizing. To illustrate, in the 1970's and 1980's the program had a full-time faculty of eight composers. In the 1990's the faculty was decreased first to six and then again to its current five members (Joel Durand, Richard Karpen, Juan Pampin, John Rahn, and Diane Thome). Four of these five members also have significant commitments to other academic and administrative duties: Juan Pampin has teaching loads divided between DXARTS, the Center for Digital Arts and Experimental Media, and the School of Music; Richard Karpen, Director of DXARTS/CARTAH, and Joel Durand, Associate Director of the School of Music and Director of the Contemporary Group, have substantial administrative responsibilities; John Rahn is also a member of the theory faculty.

In short, the composition program has become known and respected for its high quality in research and education; all its faculty continue to develop records of achievement and distinction, and a large number of its former students have gone on to significant accomplishments in the musical and academic worlds.



### **Educational objectives and means**

In order to best serve its majors, a vital composition program objective consists in expanding its course offerings to cover in greater depth a vast and complex repertoire of 20th and 21st century music. A number of specific and diverse analysis courses devoted to the examination of innovative 20<sup>th</sup> and 21<sup>st</sup> century composers, as well as critical orchestration courses on both elementary and advanced levels, need to be part of the curriculum every year, rather than on an occasional basis. These needs are impossible to address at this time because the composition faculty continues to shoulder a major service responsibility in the School with regard to the undergraduate theory core, while our own programmatic needs, which have increased steadily and significantly over the past decade, are not adequately covered or properly acknowledged. An example: the growing number of composition majors who receive weekly private lessons, all of which are taught as overloads since no credit is given to the faculty involved.

A second objective is the reinvigoration of our undergraduate composition program, whose population has undergone attrition in recent years. The problem has been one of staffing and insufficient preparation of students who wish to be considered for the composition major. We have responded to this situation by modifying our requirements to accept students in their third year, after they have taken the sequence of prerequisite class composition courses, Music 216-217-218. This change is currently approaching administrative approval and its finalization will greatly benefit an undergraduate degree program that continues to attract much attention from prospective majors.

A third educational objective is to increase the participation of our students in collaborative projects with students and faculty in other disciplines in the College of Arts and Sciences, such as dance, drama, engineering, computer science, and film. With growing success in this endeavor, we seek to offer our students opportunity to participate in programs of study outside the US. Two of our recent DMA students were thus able to spend one and two years respectively at the Hans Eisler Musikhochschule in Berlin. They both returned with many future projects to realize in Europe. This type of exchange represents a promising direction for our students because modern music receives more support in Europe than in the US. Two other recent DMA students were awarded Fulbright Scholarships in consecutive years to pursue research in Spain and India. By spending at least a year abroad, our students learn about new research being developed and make the necessary connections to get their music known and performed.

A fourth objective is to sustain the viability and high standards of the undergraduate theory core, one of the pillars of the instruction of undergraduate music majors at the School of Music. Requirements in the theory core were changed substantially in 1995 with the introduction of a new curriculum based on six quarters (with the addition of a preliminary pre-core quarter for students not adequately prepared for direct entrance into the core). This new organization of courses replaced the previous nine quarter sequence. The present curriculum also includes an increase in musicianship (ear-training) courses from three to six quarters (again, seven quarters including the pre-core quarter), a change that was requested by the entire SOM faculty. Although core courses have traditionally

been taught by composition and theory faculty, due to the erosion of faculty positions mentioned earlier the core has had to be staffed more and more frequently by temporary faculty. For example, in the academic year 2002-2003, two of the seven quarters were taught by FTES. This was partly due to the fact that the last appointed music theorist, David Kopp, left us in 2002. Prior to that, Steve Larson, a music theorist heavily involved in core theory teaching, had been hired in place of one of the full-time composition positions that had been lost since the last review. These departures have reduced further the number of available faculty who can teach the undergraduate theory core. Such a situation is very detrimental to this primary educational component of the School. It is our hope that, with the support of the School of Music faculty, we will be able to reorganize and reconfigure this aspect of our program in the near future.

### **Future goals and needs of the program**

The greatest needs and goals are to protect and sustain the excellence, visibility, and stature that have been achieved, and to continue this trajectory. The growth in quality of the composition program over the past ten years should be protected, not vitiated or eroded by the constant strains and stresses posed by the reduction in number of faculty with simultaneous greater demand for general course coverage. The increasing complexity of the profession and concomitant educational requirements for composers, as well as the larger number of graduate composition majors (despite the fact that entrance into the program remains highly competitive), require increased involvement of our faculty. The accomplishments nationally and internationally of both faculty and students are testimony to the success and momentum of a program that has clearly established itself as a tremendous asset to the School of Music and the College of Arts and Sciences.

#### *Priorities:*

Sustaining and developing further the excellence and momentum achieved so far is no easy task in the current climate of budgetary crisis, considering the fact that the program has already had to absorb substantial erosion of its resources. The small number of faculty in the division makes it harder to sustain the level of achievement and commitment to its students. A strategic dilemma is posed by the fact that the composition faculty continues to shoulder a major service responsibility in the School with regard to the undergraduate theory core, while our own programmatic needs, which have increased steadily and significantly over the past decade, are not adequately covered or properly acknowledged. An example: the growing number of composition majors who receive weekly private lessons, all of which are taught as overloads since no credit is given to the faculty involved.

## **IIb. ETHNOMUSICOLOGY**

This year, the Ethnomusicology Program formally celebrates the 40<sup>th</sup> anniversary of its founding (and, informally, its 50<sup>th</sup>). The first course in ethnomusicology at the University of Washington was offered in 1953 by visiting professor of anthropology Richard A. Waterman. In 1962, the Center for Asian Arts was established as part of a project funded by the Ford Foundation. At that time, Shigeo Kishibe (Professor of

History, Tokyo University) was invited as visiting professor of Music, and Robert Garfias was appointed to the faculty of the School of Music. With the establishment of a Graduate School interdisciplinary group and the definition of a course of graduate study in 1965, the program became a unit of the School of Music. Since its beginning, the program has invited master musicians each year as visiting artists in residence. The program has grown to include two visiting artists and three academic faculty members. Students interested in Ethnomusicology may work toward the B.A. in General Studies, and the M.A. and Ph.D. degrees in Music. In 1987, an Ethnomusicology track was established in the Anthropology Department.

During the past ten years, the faculty has undergone radical change. At the time of the previous review, there were four ethnomusicologists in the School of Music, one of whom served as Director of the School with no teaching duties. Since 1993, three of the four have left the University of Washington, all for UCLA. Our division was also affected by the departure of several members of the Anthropology faculty who specialized in expressive culture and who had close ties with the Ethnomusicology program. As a result of these changes, the division was in turmoil for nearly five years as core faculty departed one after the other, and a series of temporary replacements passed through the program. In 1997, after a national search, one of these visitors, Shannon Dudley, was hired as Assistant Professor on a tenure track. Two years later, Philip Schuyler, an alumnus of the program (Ph.D., 1979), was brought back to head the program.

The changes in staffing have brought about a shift in the orientation of the program, both geographically and, to a lesser extent, theoretically. Dudley specializes in music of the Caribbean, Latin America, and, increasingly, the United States. Schuyler has worked primarily in North Africa and the Arabian Peninsula. They have both instituted courses in their areas of expertise. In one respect, the program has not changed at all: we remain committed to excellence in education on both the graduate and undergraduate levels.

The student population has remained relatively stable over the past ten years. As news spread about the faculty departures in the School of Music, and the University in general, applications dipped, and student morale plummeted. As the staffing has stabilized, there has been a slight rise in applications and a dramatic improvement in morale. We continue to attract applications from outstanding students, but in a climate of increasing competition from other programs and diminishing support here, we can generally expect to lose our top candidates each year. Nevertheless, the program continues to attract first-rate students from around the world, including one from Ireland and one from Japan in the entering class of three in 2002. Throughout the history of the program, our graduates have been highly competitive, winning prestigious grants and gaining good appointments in other institutions. That tradition continues unchanged.

**Changes in Area of Expertise.** The discipline of Ethnomusicology has always embraced a wide range of issues and approaches. The general diversity of field has changed little in the past ten years, although the specific issues and approaches continue to evolve. For example, there has been a tremendous growth of interest in popular music

worldwide, as well as an increasing emphasis on music in the United States, including not only jazz and popular music, but art music and the music of immigrant communities as well. New theoretical approaches, often drawing on Cultural Studies and Comparative Literature, highlight gender studies, post-modernism, and post-colonialism, including issues of reflexivity, alterity, and representation. Although the faculty are not equally enthusiastic about all these approaches, we incorporate them into our teaching for the benefit of our students (and sometimes at the students' instigation). Recent seminars on Music and Nationalism, Globalization and Popular Music, and The Ethnographic Imagination all reflect the current theoretical interests of the faculty.

**Changes in Teaching.** Developments in computer sound and graphics have proven to be an important aid in teaching. We now have more opportunities for presenting graphic materials in lectures, both because we have more access to the tools of production (e.g., the editing both audio and video examples and the printing of color transparencies) and because the materials themselves have become more accessible through the Web and other means. New facilities in Odegaard Undergraduate Library have made it possible to put both recordings and listening notes on the Web, which makes it much easier for students in large classes to complete their listening assignments, and the Music Library has recently begun a program to put reading reserves online. Our own catalogue of the musical instruments in our collection will soon be available online, which will assist not only our own students but scholars around the world in doing their research.

**Serving Undergraduates.** Under the current system, all our undergraduate majors are in General Studies. Entrance into the program requires two gateway courses on the 300- and 400-levels, as well as a personal statement outlining the student's interests and plans. The major itself requires a senior project, usually in the form of a long paper/short thesis, under the guidance of one of the faculty.

**Serving Graduate Students.** The great strengths of the program have always been its diverse and theoretically sophisticated curriculum, the openness of the faculty to different points of view, and the willingness to devote time to individual students. No program—particularly one of this size—can adequately cover all the musics of the world or all the ways of studying them. Nevertheless, the wide-ranging interests and expertise of the faculty allows us to cover a large territory both geographically and intellectually, and our flexibility allows us to accommodate the varied interests of our students.

We give our students a broad exposure to the musics of the world and a wide variety of tools for studying music as culture, including courses on different areas of the world and seminars on the history, theory and methodology of Ethnomusicology. Our Visiting Artist program enhances that exposure, by bringing three musicians (including one TA) from various parts of the world to teach their traditions. Not only does this program give the students hands-on experience with a wide variety of musics, it also gives them practical preparation for their field research, where they will almost inevitably encounter challenges of dealing with different languages, cultures, and ways of thinking about music. Our Visiting Artist program is unusual (if not unique) among ethnomusicology programs both in the variety of traditions represented (thanks to the annual or biennial

rotation of artists) and in the consistently high quality of instruction provided by acknowledged masters.

**Professional Preparation.** Our program is designed to prepare students for a career in academia. As noted above, the required coursework provides exposure to musics of the world and a thorough grounding in the theory and methodology of the field. Our mentoring, and some of our coursework, covers such issues of professional development as grant-writing, job searches, preparation of Cvs, and so forth. In addition, we encourage our students to present papers at regional and national conferences, and coach them in the preparation of their papers.

**Goals.** We have three broad goals for the next ten years:

1. **Funding.** We would like to establish a steady stream of support for our graduate students, large enough to be able to support three to four new students each year and reliable enough to be able to guarantee that support at least long enough for incoming students to complete their coursework.
2. **Public Sector work.** An increasing number of ethnomusicology graduates are finding employment in the outside academia, in museums, arts councils, and private industry. To date, no ethnomusicology program has adequately addressed this trend.
3. **Undergraduate education.** Our undergraduate courses (Music Cultures of the World, American Folk Music, American Popular Song) are among the most successful in the School of Music, attracting large numbers of students from all across the campus. We would like to enhance the current offerings through the use of sections and better exploitation of available technology.

### **Serving the Goals of SOM.**

**Undergraduate Studies.** On the undergraduate level, our greatest service is probably the teaching of large courses (Music Cultures of the World, American Folk Music, American Popular Song) that introduce non-majors to important concepts and styles of music, help those students fulfill their VLPA distributional requirements, and greatly improve the enrollment figures for SOM in general. In addition, the Ethnomusicology Division has given enthusiastic support to the development of an American music program, particularly through the active participation of Shannon Dudley.

**Graduate Studies.** Our courses are often cross-listed in other departments, drawing students from Anthropology, the Jackson School, and elsewhere in the university. In addition, the faculty are often called upon to serve on M.A. and Ph.D. committees in their areas of expertise.

Each year, our Visiting Artists attract a number of students, graduate and undergraduate, from other divisions of SOM, as well as students from across campus. The visiting artists themselves are in demand for performances and radio broadcasts around the city, and their annual Meany Hall concert is one of the most popular events sponsored by SOM. Overall, the Visiting Artists have provided an outreach program for SOM, extending into communities that may be underserved by the university and that would otherwise be unaware of the activities of the School.

The Ethnomusicology Archive is covered somewhere else in this study (see in IV. Resources).

**Connections Outside SOM.** Our faculty have numerous contacts and responsibilities in academic and administrative units outside the School of Music. We cross-list courses with or serve as members of Latin American Studies, Canadian Studies, South Asian Studies, the Program on Africa, the Middle East Center, Anthropology, Comparative History of Ideas, American Ethnic Studies, Comparative Literature, American Ethnic Studies, and the Honors Program. One of us (Schuyler) currently serves as Associate Director of the Middle East Center and chair of the admissions committee of the Middle Eastern Studies program in the Jackson School. Another (Ellingson) is a leader of the study-abroad program in Africa in Autumn 2003. The third (Dudley) has been an active member of the committee coordinating the Allen Foundation Grant involving the SOM, radio station KEXP, and the Experience Music Project.

### **Participation in the reputation of the University of Washington**

Our faculty regularly present papers at national and international conferences in music and other fields, including Anthropology, Sociology, and area studies, and receive invitations to speak at universities in the United States and abroad. We publish regularly in books, refereed journals, and the general-interest press. We also serve our discipline through committee and editorial work for national and international professional organizations. In addition, our faculty serve as advisers to a number of public performance organizations, including the World Music Institute in New York, and Meany Hall and Town Hall here in Seattle. Finally, in the last year alone various members of the faculty have been interviewed for National Public Radio, BBC, the *New York Times*, the *Times Literary Supplement*, and the *London Observer*.

Our students have a long history of success in winning grants for field research from such organizations as the Social Science Research Council, Fulbright, and the Blakemore Foundation. In recent years, one of our students (Lou Winant, 2002) won the Thelma Adamson Prize for a paper presented at the Northwest Chapter of the Society for Ethnomusicology, and another (Joe Schloss, 1999) won the very prestigious Charles Seeger Award for a paper presented at the national meeting of SEM. As the list on the following page demonstrates, our students continue to find very respectable positions in a difficult academic climate.

Finally, this year's celebration of the 40<sup>th</sup> anniversary of the founding of the Ethnomusicology Program contributed to the reputation of the program within the

University, and of the School of Music across the country. At the end of April 2003, we hosted a conference, called “Music in the Making, Music in the Mind,” bringing together alumni, other distinguished scholars, and interested members of the community to discuss the past and future of Ethnomusicology.

*Priorities:*

**Improving Education for Undergraduates.** As is commonly the case in Music programs elsewhere, the current requirements for undergraduate majors in Music represent a very heavy credit burden that often prohibits completion of the Bachelor’s degree in four years and limits the opportunity to take courses outside the major. As a result, undergraduates in Ethnomusicology, whose needs and interests are not necessarily well-served by these requirements, get their degree through General Studies. It would be good for both ethnomusicology students and the School of Music if undergraduate requirements could be modified to make it possible to have a Bachelor’s degree under the aegis of SOM.

**Improving Education for Graduate Students.** For graduate students, and for the health of the Ethnomusicology program and the School of Music as a whole, the most pressing issue is financial support. There has been a steady growth in the number and size of graduate programs in Ethnomusicology over the past ten years, and a much more rapid growth of fellowship support. It is now common practice for graduate Ethnomusicology programs at other universities to make multi-year awards for graduate students. Our program and the SOM would be strengthened by a higher level of support for graduate students, guaranteed for at least three years.

## **IIc. JAZZ STUDIES**

The past ten years (1993-2003) have brought about several changes and significant developments in the Jazz Studies Program at the University of Washington. In 1993, the Program was only a few years old and consisted of one full-time and two part-time faculty overseeing eight majors. Ten years later, the numbers have grown to four full-time and four part-time faculty overseeing 18 majors and over 120 students participating in four large jazz ensembles, five small combos and three vocal jazz groups.

In addition to the aforementioned 120 students participating in the various instrumental and vocal jazz ensembles, the faculty also teaches on a revolving basis a large lecture course, The History Of Jazz (Music 331). This course has an enrollment of 180-200 students each academic quarter (Fall, Winter, Spring) and was changed from a three-credit course to a five-credit course in 2002.

A significant change in jazz faculty personnel took place in 2000 with the sudden passing of Roy Cummings and the decision by the School of Music to add a second faculty line in Jazz Studies. In 2001, Vern Sielert joined the SOM faculty, essentially taking over the large jazz ensemble program previously handled by Cummings. Other changes directly related to Cummings’ passing included the hiring of Allen Vizzutti as trumpet instructor

(replacing Mr. Cummings) and the promotion of Tom Collier from Lecturer, Full-Time to Assistant Professor. In 2001, Collier was appointed Head of Jazz Studies succeeding Professor Marc Seales. During Seales' tenure as division head, two important new faculty were hired by the SOM, adding significant resources to the jazz program – jazz bass instructor Doug Miller (1993), and vocal jazz director David Cross (mid-1990s). Trombone professor Don Immel, hired in 1999, and trumpet instructor Allen Vizzutti, (2001), offer instruction in both classical orchestral and jazz repertoires, as does veteran saxophone instructor Michael Brockman, who continues his long association with both the Jazz Studies Program and the classical orchestral “sides” and will soon celebrate his 20th year at the School of Music.

Three of the above faculty make significant contributions to the School of Music outside of Jazz Studies. Tom Collier is Director of Percussion Studies and maintains a full studio of percussion, majors as well as directing the U.W. Percussion Ensemble. Collier also teaches a large lecture course, The American Popular Song, Music 162, on a rotating basis with Ethnomusicology faculty member Shannon Dudley. Don Immel is chair of the SOM Educational Policy Committee and maintains a full studio of trombone majors. Michael Brockman also maintains a full studio of non-jazz saxophone students in addition to his jazz students.

The most significant changes in jazz over the past ten years have to do with technology. In 1993, Internet music file sharing was nearly non-existent, jazz musician web sites were few and far between, and computer recording and scoring software was very expensive. Ten years later, music file sharing, musician web sites and digital “home/computer-based” recording studios are the norm. UW jazz studies majors are introduced to some technology during their undergraduate years, including music scoring programs and other CAI (computer-assisted instruction) software. Michael Brockman requires the use of computer scoring programs in his arranging assignments for Music 336, as does Professor Sielert for Music 367, 368 and 369.

However, students are most interested in the digital/software-based recording systems that would allow them to post samples of their work on their own personal web pages, as well as take advantage of expanded exposure on commercial sites such as MP3.com or Liquid Audio. Currently, the SOM does not have adequate facilities to offer students the opportunity to learn how to function as performers in a formal recording studio environment since the new Digital Arts Program founded by Professor Richard Karpen does not specifically address that issue.

Jazz studies students would like to see a first-rate recording studio installed somewhere in or near the Music Building. Recordings drive the careers of jazz musicians and our students are surprised that the SOM does not seem to move in that direction. Recording studio performance is quite different from “live” performance and, according to our students, more consideration should be given to this by the SOM in preparing students for professional music careers.

Access to new music technologies is easier for the faculty in that Seales, Sielert, Collier,



Immel, Miller and Brockman all work professionally in various recording studios employing software-based systems. However, as with the students, on-campus facilities are inadequate for faculty who must rely on other funding sources for University-based recording projects done in off-campus facilities (e.g., Roy Cummings' UW Studio Jazz Ensemble recording of a few years back).

Aside from technology/recording issues, the Jazz Studies program is doing an excellent job of preparing students for professional careers. Students are provided with several on-campus and off-campus performance opportunities, ranging from the formal concerts in Meany Hall or Brechemin Auditorium to local jazz club venues such as Tula's, Patty Summers Club, and Starbucks Coffee Shops. Applied lessons on saxophone, trumpet, trombone, piano, bass and drums/percussion provides the critical, individual instruction necessary to "compete" for work in the professional world. With a remarkable breadth of performing experience acquired over time, the faculty is clearly well-positioned to counsel students as they make the transition from amateur to professional.

Our Jazz Studies Program offers a number of courses in jazz improvisation techniques, arranging, history, analysis and pedagogy which enrich the curriculum of the School of Music. Combined with strong performance and applied instruction programs, these courses offer an exceptional balance of theory and practice to prepare our students to become competitive in the professional world.

The Jazz Studies division effectively interacts with SOM students who are not jazz studies majors through several academic and performance courses. Currently, non-jazz music majors are encouraged to take Music 425 (History and Analysis of Jazz Styles) or Music 331 (History of Jazz – more suited to those with little or no previous exposure to jazz). Non-jazz performers may also enroll in beginning jazz improvisation courses. A number of non-jazz students have become "hooked" on jazz improvisation through these offerings, enough so that they pursue a second "career" in jazz by taking additional jazz academic and performance courses. SOM composition students are encouraged to write new material for the Studio Jazz Ensemble(s).

Several of our jazz ensembles offer performance opportunities for non-jazz SOM students. For example, Studio Jazz Ensemble 2, also known as the UW Creative Jazz Orchestra, utilizes other orchestral instruments such as oboe, bassoon, French horn, tuba, etc., as well as strings. Occasionally, depending upon student availability, a "third-stream" chamber jazz ensemble is formed as part of the Jazz Workshop, providing opportunities for a string quartet or woodwind quintet to interact with a jazz quartet or quintet. Other effective performing outlets for SOM students are the Vocal Jazz Ensembles, made up almost entirely of non-jazz music majors.

The Jazz Studies division also effectively interacts with students outside of the SOM. Music 331, The History of Jazz, is a course designed for non-music majors and draws between 180-200 students each quarter, most of whom are from outside the SOM or even the College of Arts & Sciences. Because of a concert attendance requirement, a large number of UW students are exposed to SOM jazz concerts each quarter, many of whom

continue to attend performances long after they complete the course.

Student performers outside of the SOM are eligible to audition for each of the jazz ensembles offered by the division. Currently all four large jazz ensembles have at least two (or more) non-SOM students in their ranks. Higher numbers of non-SOM students can be found in the vocal jazz ensembles.

While the jazz faculty certainly encourages students from outside of the SOM to audition for and participate in the various jazz ensembles, highest consideration for populating the ensembles is given to (1) Jazz Studies majors and (2) music (non-jazz) majors. As the program and/or SOM grows, it is likely that fewer students from outside of the School will be able to participate.

The Jazz Studies program provides an opportunity for all of the students who take jazz courses to study or perform a music that was born in the United States and rooted in the collision of two musical cultures, Western Africa and Western Europe. Cultural, social and political issues are important elements that are unavoidable by anyone involved with jazz on a professional level. Our students are likewise exposed to and confronted with issues such as the cultural sensibilities of jazz as a “lesser art form,” the social injustices of racial biases in the business of music, and the political struggles of arts funding – or making a living as a jazz musician in America. These underlying issues, present in every jazz studies course, motivate our students to seek further knowledge of American and other world cultures through social and political courses offered in the College of Arts & Sciences.

Priorities:

The jazz faculty has set a number of goals for the next ten years

General:

- continue to build the program through off-campus performances, school clinics and other outreach programs
- increase our participation in UW non-jazz performances (e.g. the Contemporary Group/Jazz concert of 3/10/03 or the annual SOM Mosaic concert)
- individually expand opportunities on a national or international level through recordings, compositions, published articles and live performances

Specific:

- work with the administration in hiring a jazz guitar instructor
- work with the administration in finding a way to fund a first-class recording studio for students and faculty
- continue and expand the cooperative relationship between the Experience Music Project and the Jazz Studies Program
- develop and maintain an effective Jazz Studies web page as part of the SOM site

## **IId. MUSIC EDUCATION**

### ***Undergraduate Program***

The undergraduate and post-baccalaureate Music Education programs at the University of Washington are designed to equip students with the knowledge and skills necessary to be successful and effective music teachers. As music education majors, students may elect either a vocal/general or instrumental/general concentration. Regardless of concentration, students have opportunities to experience a broad range of music teaching and learning contexts. At the undergraduate level, the program leads to a combined Bachelor of Arts/Bachelor of Music degree. Upon completion of full-time student teaching, both undergraduate and post-baccalaureate students will receive certification to teach music (grades K-12) in the State of Washington.

Over the last ten years we have seen our student quality strengthened by the addition of entrance exams and exit competencies. Our faculty has been strengthened by the addition of Steven Demorest as our choral specialist and Steven Morrison as our instrumental specialist. Since 1996 we have certified 10-17 teachers a year with a job placement rate of better than 85%. This compares to a placement rate of 52% for graduates of the College of Education.

We currently have majors ranging from freshman to performance DMAs seeking certification. The curriculum we have in place combines the theoretical and practical knowledge necessary to produce skilled, reflective practitioners. Our students have comprehensive musical skills, a wealth of teaching opportunities, and a sensitivity to cultural issues that prepare them well to teach in today's increasingly diverse schools.

We have also seen an increase in the number of students with a music degree coming back for certification through our post-baccalaureate certification program. These experienced students are an asset to the program as they often bring both high-level performance skills and a real dedication to teaching to their work. We have recently experienced a significant increase in requests for a Masters in Music Education plus certification track in our program. We are working on a developing a course of study that might satisfy this demand while maintaining the academic rigor of the Masters degree program.

When the College of Education went to a graduate-only certification program in 1994-95 we became the only undergraduate teacher certification program. The College of Education teaches only three courses for us and we cover the rest of the content within the context of our music education methods courses. We complement the work of our undergraduate advising office with faculty advising to be sure our students meet the myriad requirements specified by the State OSPI for certification. While we communicate regularly with College of Education regarding larger programmatic issues through the Public Education Advisory Board, we handle many of the administrative aspects of certification, including student teaching placement, supervision and certification documentation.

The most significant change in public education in the last few years has been the growing teacher shortage. It became increasingly difficult to recruit prospective teachers during the economic boom of the '90s. The worsening support for public schools in Washington has contributed to an even greater teacher dropout rate in the first five years after graduation. While support for public education is still in a critical state, the poor economy and the availability of jobs in the teaching profession should bring more students to our doors in the coming years.

One of the unique facets of our program has been the emphasis we give in coursework to repertoire and pedagogical processes from the world's musical cultures. Our program at the University of Washington is internationally recognized as a leader in this curricular revolution, to the point that we were the subject of a case-study of a model program and are visited regularly by international scholars interested in how this curricular innovation is practiced. At both the graduate and undergraduate level our program features an unusual blend of traditional school music repertoire with music from the world's cultures, and many of our graduates have played leadership roles in bringing these ideas to the classroom.

### *Graduate Programs*

The Master of Arts (M.A.) degree in Music Education is designed to allow students to focus on contemporary developments in music teaching and issues crucial to today's school music programs. It is designed to allow practicing teachers to deepen and broaden their understanding of music teaching and learning by introducing them to philosophical and empirical ideas that might impact their practice. The recipient of the M.A. degree is deemed to be knowledgeable in the utilization of research relevant to music education, and curriculum and instruction in music.

In 1990 we started a summers-only M.A. track. The option was very popular with teachers because they could get a degree in summer and continue to work. We recently discontinued the program, however, because we felt that the educational experience was too impoverished. While our graduate students found sufficient summer courses in their major, many of the other music courses in conducting, applied lessons, history, theory and ethnomusicology were not offered. We didn't feel that the students were getting an education that represented the intellectual diversity of the School of Music or the University of Washington. We continue to offer Summer courses for teachers that can apply toward continuing education credits as well as the M.A., but students must take certain courses during the year in order to finish. We are in the second year of our Master's as a resident program with 7 students. We believe this number will increase significantly with the addition of a Master's plus certification track in the M.A.

The Doctor of Philosophy (Ph.D.) is the highest degree awarded in Music Education. At the doctoral level, students focus on the development of new knowledge, a focus that culminates in the production of a dissertation representing a significant, scholarly contribution to the field of Music Education. Key to the program are such opportunities as undergraduate teaching, ensemble conducting, laboratory school instruction, fieldwork in local schools, interdisciplinary study in and beyond music, and, most importantly, one-

on-one collaboration with faculty members on significant research and pedagogical issues. Recipients of this degree are not only well versed in the subject matter and techniques of music and instruction, but also have demonstrated breadth of interest and originality of outlook that indicates real promise of success in research and pedagogy.

We moved from a D.M.A. to a Ph.D. in 1991. Since 1994 we have graduated 14 Ph.D.s who have been placed in a variety of University teaching and administrative positions. Our graduates include the past president of the California Music Educators Association (now a candidate for president of our National Organization) and the Education Director for the Seattle Symphony. Over the last ten years we have been able to increase financial aid for our Ph.D. students through a combination of outside funding and university support in the form of assistantships and fellowships. One of our most successful efforts involves a lab music program at Laurelhurst Elementary. The program is taught by a UW Ph.D. student working two days a week on site and serves as a laboratory for our undergraduates to observe and teach young children. This enriches both our graduate and our undergraduate education simultaneously.

We currently have seven Ph.D. students in various stages of completion. We have purposefully kept the program small and selective to maximize students' opportunities for teaching and scholarship. Because we have increased our student support, we have also increased our residency expectation to two years with a number of students staying three years. As a result, a higher percentage of students are completing the degree and in a more timely manner.

The course of study for Ph.D.s is highly individualized, as befits a research degree. We have instituted a three-quarter core research methods sequence that has helped prepare our students to do independent research and has resulted in publishable work growing out of their projects. Beyond the core sequence students pursue courses within and outside of music education to develop their expertise, leading to a rigorous qualifying exam. Prior to the exam students turn in a set of topic papers representing their areas of interest and a complete dissertation proposal. The qualifying exam is a seven-day take home test on eight to ten questions that span the discipline. Students must demonstrate a high level of written communication skills and command of the literature. The oral defense includes a presentation and defense of their dissertation proposal. The addition of the proposal to our qualifying exam process has strengthened the quality of student research and provided a better launching point for beginning dissertation research.

## **IIe. MUSIC HISTORY**

The Music History division currently has four full-time faculty members: George Bozarth, Stephen Rumph, Larry Starr and JoAnn Taricani (on leave 2003-2004).

These four professors present each an historical specialization, which makes the Music History program particularly exhaustive and well-rounded:

- The Renaissance and early music is represented by Taricani

- After the departure of Richard Will, whose research was on 18<sup>th</sup>-early 19<sup>th</sup> century musical aesthetics, the School of Music hired Stephen Rumph in 2002 to cover that period: Stephen Rumph concentrates on Beethoven's music, as well as the field of language theory.
- The late 19<sup>th</sup> century is Bozarth's specialty (also hosting the Brahms Archive)
- Starr focuses on 20<sup>th</sup> century music, in particular American music, across its many diverse stylistic manifestations.

### **Music History: A Ten-year Overview**

The last ten years have witnessed a remarkable growth in the Music History division. Since the study of music history is above all a scholarly academic endeavor, this growth is most readily demonstrated in the graduate program. Through the mid-1990s, there were typically a small handful of graduate students pursuing music history at the School of Music at any given time. It is indicative that during the entire decade of the 1990s, but one Ph.D. in Music History was awarded—to Denise Von Glahn in 1995—although it should quickly be noted that Dr. Von Glahn rapidly established herself professionally and is now a nationally recognized American music scholar teaching at Florida State University. In contrast, at the time of this writing (October 2003), there are fourteen students currently active in graduate studies in Music History: seven in the Ph.D. program, and seven in the M.A. program. A Ph.D. in Music History was just awarded to Susan Neimoyer in August 2003, and Dr. Neimoyer is now teaching in an acting capacity at the College of William & Mary. It seems entirely reasonable to assume that the Music History division will be granting a total of six Ph.D. degrees between August 2003 and June 2005—a remarkable jump in divisional performance by any standards.

Of these six Ph.D. degrees, four will be awarded for research in the area of American music. This is reflective of the recently growing interest in American topics within musicology generally, and, more locally, of the work being done in several areas of American music by current division head Larry Starr—who has published books on Ives, Copland, and American popular music. One degree will be awarded for research on Brahms, which attests to George Bozarth's distinction in that area, and to the significance of the Brahms Archive as a resource in our School. The remaining degree will be awarded for research on Renaissance music.

Moreover, considering the imminent publication of Stephen Rumph's book on Beethoven, 'Beethoven After Napoleon,' by the University of California Press as well as several of his articles due to appear in the *Beethoven Forum*, we have all reasons to expect that we will welcome students doing research in this area in the near future.

On the undergraduate level, the last decade has witnessed a critical revision of the “core” courses in Music History taken by all music majors. Five quarters of required music history were pared down to a sequence of three quarters, so that music majors may now take a greater diversity of elective classes. Of course, this greater diversity of electives also includes new Music History courses, so it is accurate to say that the growth in the graduate program has been balanced by comparable attention to the needs of

undergraduates. This has included the staffing of Music 120, the School's basic and essential "Survey of Music" course, which has also continued to grow. (It is currently being offered all four quarters a year, a development that began during academic year 2002-2003, and is continuing for the current year.) The History division prides itself on its undergraduate teaching; Larry Starr was recognized as an "Honorary Liberal Arts Professor" by the College of Arts and Sciences in 1995-96 in recognition of his "outstanding contributions to undergraduate education."

Priorities:

- Given the growth of the program in the last few years, the Music History division appears now to be somewhat short-handed: only four faculty members are available to teach a large group of undergraduate courses in addition to mentoring all the graduate students.
- The growth of interest in American music should be considered in future plans for the health and development of the division.

### **III. MUSIC THEORY**

History of the program

Before 1975, graduate offerings in theory consisted of three seminars in musical analysis, aimed at performance majors, and a three-course sequence in the history of theory. John Rahn was expected, when he arrived in 1975, to renovate and expand the graduate programs in theory, which he did by adding a number of advanced courses over the next few years.

A watershed for the theory program was the hiring of a second research theorist, Jonathan Bernard, in 1987, whose strengths and interests, though (like Rahn's) strongly focused on the 20<sup>th</sup> century, also complemented and balanced those of Rahn. A third theorist, Steven Larson, hired principally to teach undergraduates but also expected to contribute to some extent to the graduate program, was hired in 1994; his specialization, tonal music, added yet another important dimension to our coverage of the field. Larson left in 1996 for the University of Oregon; he was succeeded in 1997 by David Kopp (also a tonal specialist), who left in 2002 for Boston University and has not, to date, been replaced, owing to our current budgetary crisis.

This loss (we hope only temporary) has been most unfortunate, especially in its impact upon theory's pedagogical mission at the undergraduate level—but it has also made it more difficult for us to provide as broad a preparation as we would like, ideally, to give our graduate students as they earn their degrees and enter the profession. Also of relevance is a pronounced reduction in teaching capacity over the past decade: not only in the Theory/Composition division in general owing to an earlier loss of a position (1993), a partial retirement that has never been compensated for (Diane Thome), and the appropriation of one composer's line for the new Digital Arts program (Richard Karpen), but also the reassignment of instructional time to administrative duties, both for Bernard

(1991–94) and Rahn (1994–2002) in their periods of service as Associate Director of the School of Music.

### Structure of the program

We have been able, at least up to the present writing, to keep the basic structure of our graduate program intact: within a two-year cycle, we manage to offer (all at least once) two courses in Schenkerian theory and analysis, two courses in post-tonal/serial theory and analysis, and three courses (usually not in sequence) in the history of theory—as well as several different versions of the Theory Seminar (which both Bernard and Rahn teach) and the seminar in Critical Theory (taught by Rahn only). Additional courses in 20<sup>th</sup>/21<sup>st</sup>-century music, and in such subjects as counterpoint and orchestration, are provided by composition faculty in our division; our Master's and doctoral students in theory also delve into the offerings of the music history and ethnomusicology programs to fill out their course schedules, although we identify none of the courses in these programs as specific requirements for degrees in theory.

The basic structure outlined above, which was already in place at the time that Bernard joined the theory faculty, reflects fairly accurately the “traditional” foundations of music theory as a research discipline, as these foundations have become established in the modern academy. We have incorporated other, in some cases newer aspects of the discipline into the more variable seminar component of our program—not in any important sense, however, as an attempt to “keep up” with current trends, but more as a function of our own changing research interests. Over the last decade, for example, Rahn has deemphasized computer music and computer applications in his own work in favor of a stronger attraction to critical theory and philosophical studies in music; he has also come back to earlier interests that had lain fallow for a while, such as mathematical music theory and ancient Greek theory. He is also a member of the interdisciplinary Ph.D. program in Theory and Criticism, and has collaborated in teaching with faculty from mathematics, computer science, and the humanities. Bernard, for his part, has continued to build on his early penchant for studies of the music of individual 20<sup>th</sup>-century composers (Varèse, Bartók, Carter, Messiaen, Ligeti), as well as his earlier work in the history of theory and in aesthetic connections between music and the other arts (especially painting), while branching out into new areas and repertoires, particularly American music of the later 20<sup>th</sup> century (Feldman, minimalism/postminimalism, the “new tonality,” and popular music). These changing and expanding interests inevitably affect the content of our seminars and expose our students to a wide variety of theoretical models and analytical methodologies, giving them that much more to go on as they eventually develop their own thesis and dissertation topics.

Nevertheless, while the two of us together have considerable range, some of what is going on in the field is covered rather thinly here, and some not at all. Neither of us directly engages much of recent developments in “Lewinian” networks; neither of us works in neo-Riemannian theory, or in the area of cognition/perception. And, of course, we no longer have a colleague whose primary research interest is tonal music. Restoration of our third theory line, and the hiring of someone who could cover a couple of these areas, in the long run is crucial to the overall health of our program.



## Students

The student population in our graduate theory courses has changed in certain respects over the past decade. The Master's and doctoral students in theory have probably changed the least: applications typically run to a dozen or so per year, of which we typically accept perhaps three or four, not all of whom can be offered full support; thus one or two per year end up matriculating. Overall, the numbers are about evenly divided between Master's and Ph.D. programs. Our support packages (principally Teaching Assistantships that provide waivers of tuition, plus a stipend) are not numerous, but the offer of a full year of support, especially if supplemented by one of our larger scholarships, has proved to be an effective recruiting tool. Such resources have allowed us to compete, on a limited basis but meaningfully, with such acknowledged "powerhouses" as Yale and Eastman for some of the best applicants to graduate theory programs nationwide. Most newly enrolling students in theory come from somewhere other than the Pacific Northwest, although we do attract some students who are already living nearby or who are originally from this region and wish to return for their graduate education. We detect no dramatic or even gradual shifts in level of preparation or (apart, perhaps, from a growing fascination with popular music) in type of musical or theoretical interests on the part of our students. One very welcome change is that there are more women in the applicant pool (and, among them, more strong prospects) than a decade ago, with the result that as the number of theory students in general has increased, so has the presence of women in the program.

The balance of enrollment in our graduate courses—actually outnumbering the students pursuing theory degrees—comes from other areas in the School, principally music history and the various performance degree programs. This circumstance is most noticeable in courses at the 400 level, where the population has not only increased within the past decade but changed in other ways as well; with the discontinuation in 1996 of the series of analysis seminars formerly directed toward students in performance, many of these students have turned to the introductory courses in Schenkerian theory, post-tonal theory, and analysis of 20<sup>th</sup>-century music to fulfill degree requirements in theory. Speaking specifically of the first two of these (Music 470 and 471), as enrollments have grown we have had to adopt a different approach to instruction, more lecture-style and better suited to a diverse range of students. Perhaps inevitably, this approach is not quite as demanding as it would be if the students were all or mostly theorists, which in turn has made it desirable for the instructor to meet with those theory students taking the course for an extra hour each week, so that supplementary reading and exercises may be assigned and discussed, the entire course experience thereby brought up to a standard appropriate for Master's- or doctoral-level study in theory.

In our seminars (500 level), we have encouraged increased enrollment with the formal institution of a Theory Certificate (approved by the Graduate School in 1999), open to any graduate student in the School of Music whose principal area of study is not theory, which can be earned by taking six 500-level courses (some specifically required, others chosen from a restricted menu) and undergoing a "capstone" comprehensive review. (In some of Rahn's seminars, some students also come from the interdisciplinary Ph.D.

program in theory and criticism, mentioned above.) Counterbalancing this trend, owing to recent reductions in academic course requirements for the graduate composition program—as well as a general shift in orientation in that program, which seems to have attracted significant numbers of composition students with little inclination to theoretical study—we see fewer composers in theory seminars than we did ten years ago.

In general, we feel that we are serving the educational goals of the School of Music fairly well at the graduate level; there is something to be said for the diversity of population in our 400- and 500-level classes, as detailed above. Inevitably, however, there are drawbacks as well. If we had the instructional capacity to manage it, there would be certain advantages to reinstating the series of analysis seminars for graduate students in performance; the “one-size-fits-all” solution that we have arrived at by way of compromise, which lumps all graduate students, whatever their emphasis, into the 400-level courses along with undergraduates taking them as upper-level electives, is hardly ideal. However, the restoration of the equivalent of, say, two or three of the faculty lines that have been lost to theory teaching over the past fifteen years is probably not a realistic goal at this time.

#### Remarks on divisional structure

In the current divisional structure of the School of Music, the theory and composition programs occupy a unique place, since they maintain the only two (graduate) programs that share a single division. While this arrangement causes occasional confusions and frictions, things would be made considerably more difficult and complicated if we were to split into two separate divisions. For one thing, Rahn is a composer as well as a theorist and would have to be placed in both divisions; for another, we would still have to collaborate in the area of undergraduate theory education. At present, we have agreed to function separately for the purposes of our graduate programs, and as a single division when it comes to matters affecting the undergraduate core curriculum. This works well enough, we feel, that as far as divisional structure is concerned we would recommend the status quo for the foreseeable future.

#### Our educational mission, and its contribution to the national/international reputation of the UW

Music theory aims to understand (at least) the philosophical, mathematical, physical, social, and aesthetic bases of music from a practical standpoint—that is, one aimed at being able to create, perform, or hear the music better, and to communicate one’s understanding of particular pieces of music in specific and discussable detail. Thus, as long as there are people who compose, perform, and listen to music, there will be a need for a discipline in the theory of music, both broadly construed as finding ways to make sense of it, and more narrowly as being able to discuss and explain exactly how its sounds are put together.

Our theory faculty contribute to the furtherance of this mission through their abundant professional activity. Both regularly serve on program committees for national/international conferences, serve on committees of the national Society for Music Theory, and are invited to participate in conferences and in lecture series at other

institutions. During the past decade, Rahn has published a book of his collected essays, *Music Inside Out*, and has edited a book of essays on musical aesthetics that were originally published in *Perspectives of New Music*; he has also published articles and essays in *Perspectives*, *Current Musicology*, *Computer Music Journal*, *Contemporary Music Review*, and in a Festschrift (Pendragon Press) issued in honor of David Lewin. His eleven-year term as Editor of *Perspectives* ended in 1994; in 2000 he returned as one of three co-editors. During the past decade, Bernard has edited a book of essays and lectures by Elliott Carter and has co-edited and contributed to a collection of essays issued in honor of Allen Forte; he has also published in *Journal of Music Theory*, *Music Analysis*, *Perspectives of New Music*, *Musical Quarterly*, *Music Theory Spectrum*, *Contemporary Music Review*, and *American Music*, as well as in edited collections from Cambridge University Press, University of Rochester Press, Faber & Faber, Greenwood, Garland, and Routledge.

The small size of our program is in some ways an advantage, for it ensures that each of our graduate students gets a good deal of close attention from the faculty in seminars, directed-study classes, and individual mentoring. Almost all of them hold a teaching assistantship for two or three years and benefit from regular faculty supervision and observation as they learn to teach, thereby strengthening their future job credentials. As the students progress through the program and become more practiced at independent thinking and research, we actively encourage them to present their work at professional meetings and, eventually, to publish. The presence on campus of the production facilities and, for much of the past twenty years, the editorial offices of the nationally prominent journal *Perspectives of New Music* has also given a number of our students some first-hand experience with the work required to put out such a journal.

### Conclusion

Overall, we feel that our program has a strong national reputation. Although theory programs, of course, are not ranked independently of the music department or school in which they reside, we would estimate (trying to be as objective as possible, basing our assessment on visibility and reputation of our faculty, ability to compete for excellent students with the resources for support available to us, breadth and depth of curriculum, regularity of “production” of graduates and success at placing them in professional positions) that we certainly rank within the top ten nationally, and possibly as high as sixth or seventh. Still, because of the steady erosion of our teaching capacity over the past decade and the concomitant loss of some teaching assistantships, we have the uneasy sense that we are starting to slip downward. Arresting this slippage will require both the restoration of the most recently vacated faculty line and a commitment to ameliorating the support for graduate students, particularly in the form of teaching assistantships (this obviously for the sake of maintaining the quality of instruction in the undergraduate core as well, as discussed elsewhere).

## **IIg. OPERA DIRECTION AND PRODUCTION**

The Opera program at the University of Washington is the only one in the nation to offer a DMA in Opera Production and Direction. This is of particular value to those students interested in pursuing careers in opera as teachers and directors at the University level. The graduate degree also offers students the opportunity for some years of experience as a director and producer, which can be difficult to find as a young artist.

Opera is a multidisciplinary art form that encompasses many fields, both practical and theoretical. Among the skills and scholarship required for the fully rounded opera director and producer are:

- A comprehensive knowledge of the theatrical environment: stage management, direction, scene, costume and lighting design
- The ability to discern how a libretto (opera text) functions dramatically and structurally: dramatic, poetic and textural analysis. This includes a basic understanding of the original language of the libretto, especially Italian, French and German.
- An understanding of the dramatic function and stylistic traditions of a particular work or a composer's individual style: theory and repertoire
- The social and aesthetic milieu of a composer's work: opera and art history
- The origins and manipulation of cultural and social themes dealt with in a body of operatic works: history and philosophy

The purpose of graduate studies in Opera Direction and Production is to combine the skills of the theatre producer, director and teacher with those of the musician and dramaturge in a manner that enhances the student's knowledge of the operatic repertoire both in score and in performance.

To achieve these goals, students are put through a balanced program of practical and theoretical studies. Theoretical work concentrates on how to approach a work from dramatic, textual, musical and cultural perspectives. This groundwork is then put into practice in directing assignments for the various Opera Workshops and later in complete productions. Students are given a variety of practical tasks to test and hone their skills: assistant directing on large productions, stage directing of scenes and smaller operas, and directing assignments on theatre plays and scenes. The Master's Program (average two to three years) concentrates primarily on developing and refining these practical skills to prepare the student for higher academic and professional work. The Doctoral Program assumes a student's basic ability to produce and direct opera and concentrates on further development of those skills, studies in the theory and practice of acting techniques and on theoretical research into the field of production history, and the understanding of particular operas from a production perspective.

Opera is indeed a unique and exciting art form, the true “Gesamtkunstwerk,” where all the arts combine to produce a singular music theatre experience. That is both its glory and its challenge to the professional and student director alike. Graduate studies for the opera director involve ongoing classes with the Schools of Drama and Art, as well as various studies in history, philosophy, foreign languages, etc. In addition, as the lines between opera and musical theatre continue to blur, practical and theoretical work in all forms of music theatre has become part of the graduate curriculum. At this point, informal talks have even begun about adding a SOM course of study in Musical Theatre. Some student composers have begun writing for Opera Workshops in a program (COIN-Composer’s Opera Initiative) which will also help develop the dramaturgical muscles of student directors.

*Priorities:*

The Opera/Music Theatre program continues to develop. Our biggest challenge now is to find the resources necessary to support our development and give our opera graduate students the practical experience and production opportunities they need to become well-rounded artists.

### **IIIh. PERFORMANCE**

The degree programs in performance have been at the heart of this institution since its inception in 1861. The degree of Doctor of Musical Arts was established in 1960. At the time, the Master of Music degree was not yet established, a Master of Arts in Performance being offered instead. Today, in addition to our Master of Music degree, we have thirteen separate D.M.A. tracks within the school, and these tracks have evolved as respective faculties have assessed what our students need to be positioned to seize opportunities in the professional field, once they receive their degrees.

The graduate degree tracks continues to attract interest nationally and internationally on the part of performers because of the high prominence and visibility of most of our performance faculty and, more pragmatically, because many colleges and universities require, or at least express a preference for, a doctorate of their faculty.

Integration of the performance programs in the SOM:

Across the various performance degree programs available at the School of Music, we offer instruction at the graduate and undergraduate levels in all the traditional instruments of the orchestra and the wind ensembles: woodwind, brass, percussion and strings; in the keyboard categories of piano, organ and harpsichord; in guitar, saxophone; in jazz piano, bass, drums, and trumpet; and in vocal performance. In the non-western traditional practices, performance instruction is available each year through our Ethnomusicology program of Visiting Artists in Residence.

The performance programs serve the entire School. The performance majors are the largest constituents of all of our ensembles, from orchestra to wind ensemble, to the

choruses and jazz bands. The performance faculty, in coordination with a number of TAs, shoulder the vast responsibility of teaching basic instrumental skills to all the undergraduate and graduate majors, regardless of their areas of specialization. For example, many faculty members are actively involved in the “Techniques classes” which constitute an important requirement for the Music Education majors.

For many of our performance majors, the goal is to attain a level of prowess which will enable them to go on to graduate studies. The most significant relationship the performance major will have in these years is with his/her studio teacher, who will be responsible for the student’s musical and artistic development. This relationship is emblematic of a unique aspect of the teaching of musical performance: The teaching is intense, emotive and personal, and it demands one-on-one attention if the student is to develop his/her own unique musical ‘voice.’ Ideally, the teacher prepares the student for the time when the mentor is no longer needed —the student has absorbed and distilled the knowledge imparted by the teacher, and emerges with his own musical individuality and ability to make informed structural and interpretive decisions.

#### Ensemble Performance:

Another significant component for the student instrumentalist is the array of ensemble experiences (s)he will have while studying at the School of Music. These experiences are significant to the character development of our students. The collaborative process of playing in the orchestra, for example, mandates teamwork and encourages collective respect for the group as a whole. The public performances of our ensembles are highlights for our students, and as often as is possible, we provide the opportunity for our ensembles to go on tour, even if only a modest “run out” date to a neighboring community, so that their performances can be heard and appreciated well beyond the campus.

#### Professional Preparation:

Public competitions have been at the heart of the performance culture for the last century. The desire to see ‘the camel pass through the eye of the needle’ is not easily quenched, and it seems that the field of music needs competition to delineate its standards of excellence, just as does athletics. Many of our undergraduates win regional and local competitions and receive public performances and professional exposures as a result. At the graduate level, our students compete nationally and internationally with a very good rate of success. The Metropolitan Opera regional and national competitions, Ladies’ Musical Club Competition, the Carmine Caruso International Trumpet Competition and The American Jazz Piano Competition are but a few of the prominent arenas in which our students have recently garnered prizes and awards. These are significant markers of accomplishments because they indicate that we are recruiting talent to the School and are providing pedagogy which enables students to achieve success at the highest level in an exceptionally competitive field.

Graduates of the School of Music attain positions with orchestras, ensembles, recording studios, choral groups, opera companies, and music industry firms, and perform on concert stages around the world. One has only to look at the several fine orchestras and

many choruses in the Seattle area to see that most of these groups are directed and led by our own School of Music graduates. Alumni include ASCAP and Grammy nominations winners, classical and contemporary music composers, in-demand studio and touring musicians, music industry producers, engineers and executives and effective, motivated teachers of music. One of our alumni, composer William Bolcom, has been the recipient of a Pulitzer Prize and this last June received the University's highest honor that can be bestowed upon a graduate, the *Alumnus Summa Dignatus Award*.

Recruitment:

The high degree of interdependence of our performance programs mandates our ongoing resolve to recruit and retain the best students in all areas. There is no question that the most powerful recruitment resource we possess is the quality and productivity of the performance faculty itself—those faculty who are most visible in concert halls and opera houses, who record and present master classes and clinics are compelling magnets for aspiring performers. Maintaining the high quality of the student body encourages and stimulates the faculty to continue their involvement here. Inversely, the most gifted student performer will be seeking admission to an institution with a luminous roster of distinguished artists on its faculty.

Interconnectedness of the program:

Turning to the larger issue of holistic interdependence, it can be seen that the School of Music, more than any other unit on this campus, presents a model similar to the structure of a sports team. Just as a football team must have strong lines of offense, defense, and special teams, the School of Music must keep a robust presence in the areas of all instruments if it is to function and provide learning opportunities for its students. The large ensembles such as orchestra and wind ensemble address different repertoire, but both bodies supply students for our public opera productions, for the chamber music program, and for early music performances, as well as for the performance of modern music ensembles. The choruses are dependent upon instruments to collaborate in their performances. The jazz combos and large studio jazz band draw from a mix of all our instrumentalists, as well as some non-music major students as well. We are inextricably entwined as far as assuring the overall quality of our unit.

*Priorities:*

The School of Music will continue to take up the challenge of determining what constitutes the healthy mix of FTE in the performance and academic areas. Moreover, it is clear that a critical mass of full-time faculty is necessary in the performance programs if we are to keep committed faculty invested in ongoing recruitment and retention efforts. We shall continue to rely upon a number of part-time performance faculty, in particular in the areas where we can draw from members of the Seattle Symphony ranks, and where we do not need a large coterie of instruments (tuba, harp and timpani, for example). But the question of striking the proper balance between full-time and part-time faculty will continue to be of foremost strategic importance to the School as a whole.

'Growing' the overall Scholarship Endowment continues to be a primary goal: having scholarship dollars has direct and positive impact on the quality of the students we attract, and on the morale of the faculty who are here to teach these students.

A permanent endowed fund to allow our ensembles to travel beyond campus for public performances and outreach efforts is of high priority. These touring experiences are often highlights in the lives of our students and greatly enhance the visibility and prominence of the School in the community and region.



## **III. STUDENTS**

### **IIIa. Admission**

Admission to the School of Music, for the Performance degrees, plus Composition, is done upon individual audition. Auditions are usually held at the end of each term for admission in the following quarter. All the faculty members for each performance division are present at the audition and sign a report form that goes into the student's file. Graduate students applying to Conducting must submit a tape of a recent performance.

In all other divisions, the admission process consists of a review of the candidates' application files, which must include samples of scholarly writing for the Ethnomusicology, Music Education, Music History and Music Theory divisions. In addition, the Music Education division requests that graduate applicants provide a videotape of a recent lesson.

All undergraduate music majors must pass a performance audition, even if their degree is not a performance degree. For admission into the Music Education undergraduate program, students are expected to demonstrate competence in the following areas: 1) performance on their principal instrument or voice; 2) sightsinging; 3) keyboard; and 4) an interview.

#### Financial Aid:

The School of Music holds a general audition process in January for students applying to financial aid (scholarships, TAs, RAs, GSAs). Except in the Performance areas, students are admitted upon review of their files. Performers need to be present for a live performance or submit video tapes of performances.

### **IIIb. Recruitment and retention**

#### Recruitment done by staff:

The School of Music Advising Office works closely with the University of Washington Undergraduate Admissions Office and the Graduate School to recruit eligible students. The Undergraduate Admissions Office and the School of Music assist each other in getting admission materials out to prospective students. Students may request an application from either office via the Website, by phone, or by email. Students are encouraged to apply on the Web, but if they don't have internet access, they are sent paper copies of the admissions and departmental materials.

Each year we produce a recruitment poster that is mailed out to high schools, community colleges and universities in Washington, Oregon, California, Idaho, and Montana. Total circulation is about 2,500. Our Advising office staffs a booth at the Music Educators National Conference meetings in the region, as well as The National Association for College Admission Counseling (NACAC) performing and visual arts fair which was held in 2000 at the Washington Convention Center. The School of Music Undergraduate Advising also participates in the University of Washington Community College

Conference and the “plan-a-transfer-day,” both held at the University of Washington campus in collaboration with the undergraduate admissions office and the Gateway Undergraduate Advising Center.

Recruitment involvement of faculty:

Faculty themselves are actively involved in recruitment through their strong presence in the community, their publications and their attendance at a number of national and international events, such as professional conferences, workshops, masterclasses, concert performances, etc.

The directors of our large ensembles recruit during touring and at events such as the College Band Directors of America conference, and at choral, jazz and wind band festivals. We offer annually about 250 concerts, recitals, master classes and clinics on campus and throughout the state, nearly all of which are open to the public; these events are a large part of our image outside the school, and serve as recruiting incentives.

Our academic and performance graduate programs recruit at national and international levels through their visibility in participating in academic conferences, including the American Musicological Society, the College Music Society, the Sonneck Society, the Society for Ethnomusicology, the Society for Music Theory, the Music Educators National Conference, and publications, and in performing outside the Seattle region. Many of our faculty are current or past officers of professional societies, such as *College Music Society Symposium*, *Perspectives of New Music*, the *American Brahms Society Newsletter*, the *Beethoven Forum*, and *Music Theory Spectrum*. A number of our faculty members participate in concerts, workshops or masterclasses in other parts of the world (Asia, Europe) and are thus able to extend the renown of the School of Music internationally.

Our “UPRA” program – Undergraduate Performance Recruitment Award – for undergraduate recruitment allows a performance faculty member to make an offer to a prospective student while the faculty member is on an out of town trip. No further audition is required of the candidate. The faculty member calls their Division Chair to get permission to make the award. UPRA offers are to be used for recruitment purposes only. They are intended to allow faculty flexibility to make awards to promising students they may encounter outside the context of scholarship auditions, and can only be offered to new undergraduates, and only for one year. Half the money comes from the divisional scholarship allocation; the other half comes from reserve funds. This has proven an effective tool for “targets of opportunity.”

We have been very successful in attracting students (both undergraduate and graduate) with these diverse activities. The School of Music receives about 200-250 undergraduate applications and 175-200 graduate applications each year. For a complete report of those numbers, see Appendix N which lists the number of students who enrolled, were denied admission (not necessarily because of poor preparation, but also because of lack of capacity), or turned down our offer. This shows that the School of Music attracts far more candidates than it is able to accept. The main reasons for this discrepancy have in general

been the lack of room in faculty's studios (for performance areas) or the lack of sufficient number of faculty in specific areas, and the inability to offer financial support to prospective students (one notable exception is the UPRA program mentioned above).

There is no specific departmental mechanism currently in place to track individual undergraduate student retention. One reason that this is challenging is that we have transfer students who can be admitted at all levels of our curriculum. Another reason is that the UW undergraduate admissions office receives, reviews and admits (or denies) students regardless of whether they have auditioned to the School of Music. It would be very useful for us to be able to monitor more specifically the level of retention, but this would require additional staff that we cannot afford at present.

### **IIIc. Advising**

The School of Music has two advisors: Ana Alvernaz, Graduate Program Advisor and Erin Kaser, Undergraduate Program Advisor.

After the recent departure (September 2003) of Ms. Miguel-Alipio who had been with us for the last seven years, we hired a new Undergraduate Program Advisor, Erin Kaser. Ms. Kaser has worked in a similar capacity at the Seattle Arts Institute and was unanimously selected as the best candidate among a very competitive pool of applicants. We believe that she will be an excellent fit for the School. Ms. Alvernaz joined us in October 2002. She has developed a remarkable knowledge of our programs in a short time and has already contributed to many improvements in the organization of her office. The advisors are helped in their tasks by a part-time workstudy student who works at the front desk of the advising office, and is able to offer basic information. This position is unfortunately not always easy to staff because of its temporary nature. This can create difficulties inside the office, when a workstudy student at the front desk is not sufficiently informed or is not in the position long enough to complete a long-term project. It would be vastly preferable for this position to be filled with a permanent staff person. Sadly, budgetary constraints have prevented this.

Undergraduate and graduate students receive advising about degree requirements from the advisors, as well as from their major studio teacher or supervising faculty member. The advising office keeps files on all majors at the School of Music. These files contain a record of the student's University of Washington transcript (updated annually), recital programs, jury sheets, admissions paperwork, transfer evaluation, correspondence, diagnostic and placement exams, and previous transcripts. Each student receives a program sheet that outlines the requirement for his/her degree. These sheets are kept in the student's files and updated every time the student meets with the advisors. The advisors also assist students with personal and financial issues and act as liaison for other resources and departments across campus.

Supplementary advising on general music-related issues and specific counseling is provided by the major teacher (studio teacher or graduate committee chair) as part of the normal teacher/student relationship. The Music Education Division cooperates with the

Music Advising office to provide special advising for students preparing to be K-12 teachers.

The School of Music will organize in winter 2004 a professional workshop for graduate students in which several professionals in the music business will be invited to present their activities and to interact with the students. It is our hope that such a workshop will help the students gather ideas for a music career, and make them think “out of the box” when it comes to choosing a professional direction after graduation.

### **III.d. Participation of students in governance and decisions**

In early 2003 the School of Music decided to form a Student Advisory Board. It currently consists of four members, graduate and undergraduate students from Jazz Studies, Instrumental Conducting, Composition, and Music History. This group acts as liaison between the student body and the administration. It has proven particularly valuable in the preparation of this self-study, in order to evaluate the concerns of the students, and incorporate them in this document. The Student Advisory Board was given a series of topics to address to the students. It then collected the responses (via an anonymous email list, pizza socials and a comment book) and assembled them in a report which is summarized below (in *Student Viewpoint and Assessment*).

It is the intention of the administration to actively maintain this link with the student body so that information such as new appointments, departures of faculty, etc., be communicated to the students in timely fashion. The Board will also maintain activity in the other direction, students to administration, for any concerns and ideas they may want to share.

The other platform in which students have active participation is in our Educational Policy Committee, where one student representative is present at meetings (except in 2002-2003).

#### ***Student Organizations***

Following is a list of the Student Music Organizations on campus: the American Musicological Society (Pacific Northwest chapter), the Society for Ethnomusicology (Northwest chapter), the Music Educators National Conference (MENC), Kappa Kappa Psi (for UW band members), Mu Phi Epsilon, the Music Student Association (MSA) and the Ethnomusicology Student Association (ESA). All these organizations, with the exception of the MSA, are currently very active.

### **III.e. Student: Evaluation**

Undergraduate music majors must maintain a minimum grade of 2.0 in each Music course for the BA and BA/BM degrees, and maintain an average GPA in Music courses of 2.5 for the BA and BA/BM degrees, and 3.2 for the BM degrees.

**Performance programs (plus Composition):**

All students must pass a “jury” examination in order to advance to the next level in these programs. Juries take place each spring. Some degree options hold juries at the end of every quarter, such as the Voice Division. In addition, performance majors in the BM degrees are required to give a junior and a senior recital, which they must perform for a “qualifying jury” several weeks prior to the recital date. In the BA/BM performance degrees, students don’t have to perform a junior recital in preparation for the senior one, but are encouraged to do so. Students in the BA programs are not required to give a recital.

**III.f. TA and GSA: Appointments and Evaluation**Appointments:

The Teaching Assistant and Graduate Student Accompanist (GSA) appointments are decided within each division, based on the quality of the applicants and the needs of the division. In general, the School of Music does not offer more than one-year appointments. However it is understood that provided that the student establishes a good teaching record in the first year, the appointment is renewed for a second year. When the situation permits, a third year may be awarded.

Evaluation:

The TAs and GSAs are mentored and monitored in a number of ways:

- All new TAs and GSAs receive a one-day orientation at the School of Music in the week preceding the beginning of fall classes. During this day, the TAs and GSAs receive information on the use of the music libraries, followed by a presentation by a UW program or outside the School of Music (Catalyst was invited in 2002, Student Fiscal Services in 2003). They also participate in a forum led by the two TAs who will act as “lead” TAs for the coming year (one representing the academic divisions, the other the performance divisions). In the forum, they learn about their role in the School of Music, the type of student population they can expect to encounter in the classroom, and various other “inside” information.
- In the academic year 2002-2003, we initiated a program of workshops for new TAs and GSAs. These workshops provided in-depth presentations and discussions on specific topics related to the duties of TAs and GSAs, and were offered in the fall 2003 and winter 2004. They were led by our two lead TAs and several faculty members who had interest in specific topics. Topics included: grading music students, classroom management and atmosphere, and balancing student and teaching life.
- A TA/GSA Quarterly Report form was implemented in fall 2002 in order to give a chance to TA faculty supervisors to offer written feedback on the work of their TAs and GSAs. These reports are collected at the end of the fall and winter quarters by the Associate Director, and copies are placed in the TAs’ files in the

Graduate Advisor's office, where the TAs can consult them. TAs then have the opportunity to respond formally or informally to the report.

- Finally, the divisions in which the TAs or GSAs are active have a more or less formal tutoring environment to offer their TAs. In Composition/Theory, for example, where the TAs participate in the teaching of the theory undergraduate core curriculum, TAs and their supervisory faculty meet once a week to discuss the topics to be addressed in the sections taught by the TAs, and to discuss any situation that arises in those sections. In addition, the TAs are required to attend the faculty member's lectures. This system of mentoring has been quite satisfactory to our TAs because they can acquire direct teaching experience while not being entirely left on their own in the classroom.

In the fall 2003, this program was complemented by the UW's first annual TA Conference on University Teaching and Learning which our new TAs and GSAs were required to attend. The School of Music intends to keep taking full advantage of this new opportunity in the future. We have also selected a number of our experienced TAs to act as instructors for sessions of this Conference.

### **IIIg. Grievance process**

#### For students:

Here is the path to follow by students in case of a grievance related to a problem occurring in the classroom:

1. The TA
2. The Supervisor of the TA
2. The Associate Director of the School of Music
4. The Director of the School of Music
5. The Graduate School

#### For TAs and GSAs:

Here is the path of grievance for all TAs and GSAs:

1. The instructor
2. The Chair of the Division
2. The Associate Director of the School of Music
4. The Director of the School of Music
5. The Graduate School

### **IIIh. Viewpoint and Assessment**

This part of the report is the result of several months of work done by the Student Advisory Board (see above, under *Governance and Decisions*). It is grouped in three main areas: undergraduate students, graduate students, and general considerations about staff and facilities at the School of Music. Because of the individualities of the members of the board, not all divisions of the school are represented here. It is nonetheless a valuable testimony by the majority of the student body.

### *Undergraduate students*

Most of the undergraduates who responded are happy with the quality of teaching from both professors and TAs. Most feel a general concern from professors and TAs, making sure the undergraduates really learn the necessary material. Students feel that professors and TAs are both accessible and approachable. There is, as in the rest of the messages, a strong concern for the loss of valuable faculty and TA positions.

There are many gripes about the quality of the facilities and quantity of scholarships. “More Practice Rooms” and “The School needs more money” is heard often. Students feel that the low amount of scholarship money is causing great potential students to choose other schools.

### **Performance (this addresses both undergraduate and graduate students' concerns)**

There is a feeling of lack of morale in the orchestra program due to the lack of chair competition and a dearth of studio professor involvement, as well as limited time to address the standard orchestral literature due to much time playing for choir and opera performances. Concert programs have sometimes teetered on the razor's edge, with the orchestra director ready to cancel major SoM productions (e.g. the Opera) because of an inability to maintain a bare minimum of personnel in ensembles. A case in point is the oboe studio, which has decreased severely since the loss of the full-time professor for that instrument<sup>1</sup>. Another example is the cello studio this year: for spring quarter this year, the orchestra had only five cellists for an opera and symphony program, whereas for nearly a decade there have been ten or more each year. In both the wind ensemble and the orchestra, it has been a huge task to maintain the bare minimum of bassoon players to meet the necessary musical requirements of the pieces being performed. Low brass staffing has also been a problem that has caused considerable difficulty to the orchestra particularly throughout the third quarter.

The esprit de corps of other instrumental areas, however, appears to be improving with the addition of fresh, new faculty. Students of jazz continue to express gratitude for Vern Sielert, Don Immel and doctoral candidate Chris Stover for his work with the Creative Jazz Orchestra this year.

### *Graduate Students*

#### Ethnomusicology

In my conversations with ethnomusicology graduate students, one topic was universal: the perceived alienation of the ethno department from the rest of the school of music. Part of this has to do with the physical separation of this division from the rest of the school, and part has to do with the traditional role of ethnomusicologists as outsiders within the Music school. In general, solutions offered for this dilemma centered around more interaction between departments in terms of performance situations and seminars.

Many of the graduate students also expressed some dissatisfaction with the requirement to pass the core music history sequence. No one denied the need to be familiar with the history of Western art music, but most suggested a more productive

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<sup>1</sup> Note that the situation has greatly improved since the hiring in spring 2003 of part-time oboe faculty Nathan Hughes.

approach at the graduate level would be an equivalent number of credits in upper level classes or seminars, as opposed to the 200-level survey courses. The upper level classes, while more challenging in terms of outside reading at a high level in unfamiliar subject material, nonetheless would allow these students a more hands-on immersion in current academic approaches to music history.

Aside from these two major areas, other concerns include a lack of funding for the ethno archives (a world-class research collection that is slowly languishing), lack of office and practice space, few TA opportunities, and a lack of funds for visiting performers/lecturers (something that is certainly felt in other departments as well)<sup>2</sup>.

On the positive side, the students are extremely proud of the quality of their faculty members and the curriculum of the ethno grad programs.

### Music History

Music History has been fortunate to have a period of positive growth and progress in its student body. In the coming year, 2003-04, at least three students will successfully complete the PhD program, with another two or three in the following year. This is due in large part to the remarkable efforts of the current division head, Larry Starr. Further, we have an unprecedented number of new students entering the program in the next academic year. In general, therefore, there is a strong feeling of camaraderie and optimism among the students. This is a refreshing change from last year, when the upheaval of hiring a new faculty member and losing a valuable adjunct faculty member caused some disgruntlement. Nonetheless, this optimism is tempered by our apprehension about what will happen if Professor Taricani decides not to return from her leave of absence. If her position cannot be filled because of the hiring freeze, our division will be left with no faculty member specializing in any period before the 18th century. This would be a huge loss for an otherwise very strong division and many students are concerned about what the reduced diversity of seminar topics would mean for recruiting new students in the years ahead.

Naturally, as with the rest of the school, issues of funding arose frequently in discussion with the history students. While it is wonderful that the Music History division is growing, it should be a concern for both current and incoming students that TA/RA positions continue to be cut, and some have expressed the opinion that it is irresponsible to let the department grow beyond what can realistically be supported with existing appointments. Funding for the students is not the only issue, of course, related to the shrinking budget. The library is currently surprisingly well-stocked, and it is imperative that this resource should not be compromised. We should not lose subscriptions to periodicals, orders for new secondary research materials (scores and books), sound and video recordings, nor should the school stop searching out primary source material when it becomes available. The library is the heart of any research institute; when it loses the ability to acquire the best materials, the entire school suffers. All of the history students greatly appreciate the time, support and effort offered by the library staff. Our research is greatly aided by the strengths of the librarians and their willingness to take an active

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<sup>2</sup> It should be noted here that by December of 2003 it is expected that enhanced and contiguous office space will be made available to the Ethnomusicology faculty, who will be moved up from the sub-basement to the ground floor of the School of Music. This improvement is possible because Music's participants in the new Digital Arts Program are moving to newly-renovated space in nearby Rait Hall



interest in our work.

### Music Theory / Composition

Music Theory and Composition Graduate Students tended to concentrate on two main concerns. The first of these concerns the loss of faculty, especially concerning theory and composition professors. The hiring freeze currently in place at the university, combined with department cuts, has led to a drastically reduced academic division, without replacements in sight. Second, the availability and stability of teaching assistantships is of great concern. Each of the past few years has seen TA cuts and a larger workload for those who are teaching. This year, due to theory teaching assistantship cuts, class size in the first year theory core courses increased dramatically. Coupled with the departure of faculty, the quality of undergraduate academic education is threatened. In addition, there is a fear among graduate students that the loss of faculty will in general diminish the stature of the department, and thus, cease to attract quality students, as well as replacement faculty.

In contrast, we received comments about the high quality of teaching by the professors and teaching assistants. Also, despite the year-to-year uncertainty of teaching assistantships, many of the TAs were impressed with the aid packages that they were receiving. There is the feeling that the University of Washington is on par with other departments around the country.

### **General Considerations**

#### Library

Two comments were heard in general about the Music Library. In the first place, the quality of the Music Library is generally seen as very good. The help provided by the librarians and reference librarians was noted many times. The main concern about the quality of the library in the future has to do with a trend away from the breadth of periodicals due to budget cuts. The second main comment had to do with the libraries hours, especially on weekends. These concerns were mostly voiced by graduate students, who spend most of their week teaching, then have limited access on Saturdays and Sundays. Another comment heard a couple of times reflected frustration with the listening library (e.g., the inability to control rewinding, repetiting, or pausing materials).

## **IV. RESOURCES**

### **IVa. Development and Donor Cultivation**

It is increasingly clear that private dollars will be crucial to maintaining the ‘vital signs’ of programs at the University of Washington. Indeed, we hear a good deal of discussion on this campus about self-sustaining programs, and there are certainly potential paradigms that the School of Music could develop which would be applicable to this topic. A summer music institute, for instance, is of great interest to our performing and composition faculty. We receive numerous inquiries throughout the year as to whether we have a summer music camp. Several decades ago, the National Congress of Strings met on this campus each summer for intense and dynamic sessions in which junior high and high school string players from throughout the country came to study and develop their musicianship. We believe the re-establishment of such a program here in the summer would have a great positive impact on the School, as well as giving our country’s promising young musicians an excellent venue in which to hone their skills.

With more than 100 concerts throughout the year, we offer the public an appealing choice of musical styles and repertoires which span the globe. Our large ensembles, such as orchestra, wind ensemble, and choruses bring good-sized audiences to Meany Hall. Our opera productions are among the most visible of our performances and are seen by several thousand people each year. We find that our donors often respond emotionally to live performances, particularly those which feature our students. We receive hundreds of letters throughout the year, usually accompanied by modest dollar gifts, which express the donors’ appreciation for these performances. Our performance ‘product,’ so to speak, is a particularly effective tool for development and donor cultivation.

The breadth of our development activities has grown in quantum leaps since the last self-study undertaken at the School. This is remarkable in that the actual FTE devoted to development (officially 10% of a 60% appointment) has not changed in the last fifteen years! How, then, has this been possible? The answer lies partly in the fact that the current director has elected to immerse herself in development and fund-raising, and meets bi-monthly with the School of Music development ‘team,’ which is led by our highly dedicated part-time Development Coordinator, Pamela Vokolek. Other members are Doug Mathews, the School of Music Administrator, Cynthia St. Clair, our excellent Public Information Specialist, and Autumn Yoke, our Outreach Coordinator and the Recruitment/Admission Coordinator. The reflective interactions of this group are crucial to event-planning and implementation, as well as to event strategy. For instance, what are the development potentials of a certain post-concert reception? Who should be invited and what kind of faculty and student interaction should take place with our present and potential donors, to best advocate for the needs of the School of Music? What kind of strategy should follow such an event? This kind of effort demands labor-intensive planning and careful attention to details. It has reaped its rewards, as the growth of our endowment base reflects.

The School of Music Advisory Board, also known as the Visiting Committee, is currently a body currently of 25 people from the local and regional community, many of them alumni of the University, along with several members of the faculty. Created in 1988-89, the board is currently chaired by an alumna, Dr. Gloria Swisher, who is extremely active as a supporter and donor in several major program areas of the School. The board assists the Director in public relations, outreach, and in identifying fund-raising initiatives with regard to the unit's long-range strategies.

Advisory Board members generally prefer specific assignments when we ask them to take on goals and projects. We currently have action groups within the board working on initiatives involving our alumni. One particularly successful project which was hatched by the Visiting Committee is the 'Catch a Rising Star Scholarship Fund,' a fund that began in January, 1995. The Advisory Board deserves the credit for the initial thrust and effort which established the fund at its base level of endowment, \$25,000. 'Catch A Rising Star fund' has grown to a current balance of \$102,377. This fund allows us to name several students each year as actual 'Catch a Rising Star Scholars.' We often take the opportunity to offer donors a chance to meet the students who have benefited from the fund. Our donors enjoy this more personalized approach to helping students, and they continue to be enthusiastic about contributing to this fund.

Another example of donors responding to tangible and specific need: In autumn of 1998, the Director launched a targeted initiative to raise funds for a new concert hall Steinway D, much needed in our small but heavily used Brechemin Auditorium. Knowing that Ruth Gerberding, the wife of our former President of the University, was a pianist, and had faithfully kept at her piano studies for many years, we launched our '*Project Secret Piano*' to raise funds to purchase the piano and name it the Ruth Gerberding Steinway. This was accomplished in stealth, without Ruth's knowledge, but with the aid and (not insignificant) abetment of husband William Gerberding. We literally 'sold' keys on the piano for \$1,000, triads for \$3,000, and octaves for \$8,000! The concept caught fire, so to speak, because it spoke to a real need at the School, and it reflected a popular, devoted UW citizen's abiding love for the piano. More than enough funds were raised to purchase the piano, and as a result, a permanent fund has been established at the School to acquire and maintain musical instruments. Donors like the idea of their dollars making a tangible difference to the life of a student, and they have been generally interested in supporting this new fund.

Of the many needs our faculty tell us about, the single most encompassing priority they identify is the growth of our scholarship endowment base. During the current director's term, the general endowment has grown from \$1,345,191 in 1995 to \$4,194,896 in 2003. (see Appendix O) While this growth constitutes impressive progress, the general endowment figure reflects many areas of support, from fellowships and professorships to funds for musical instruments and musical scores. The scholarship endowment is but a portion of this larger figure which addresses multiple needs of the School.

In academic year 2002-03 we awarded \$243,017 in scholarship monies to both potential and returning undergraduates and graduates, a total of 140.. A major point to be made

here is that having scholarship dollars to recruit and retain the most gifted students is also crucial to the recruitment and retention of our faculty. We must also be able to offer multi-year scholarship awards if we are to compete with even the average of our national peer institutions.

***Priorities:***

Faculty salaries lag well behind the average of our national peers, and our facilities are both crowded and inadequate, but these two issues are not the ‘deal breakers,’ so to speak. If the daily interactions of our faculty are gratified by interaction with gifted students, the faculty will be more likely to remain here. With this in mind, the School will continue to place increased scholarship support as its first priority.

*Priority Initiatives for Continued Fund-Raising:*

Friends of Opera Endowment (FOO)

Pipe Organ Program

Music Therapy Initiative

## **IVb. Student Support**

More than anything else, student support impacts the life of the School of Music. The financial assistance we can offer our students falls into one of the three following categories: Assistantships, Scholarships and Tuition Waivers. Each category presents us with serious and ongoing challenges.

The topic of Assistantships was already approached in Chapter III. As was explained there, we usually offer one year of assistantship, with the possibility of renewal for a second year. The reason for this is to be able to maintain a fair balance of support between our returning students and the need to be competitive in recruiting prospective students. As can be seen from a number of the divisional reports (in Part II of this report), ours is far from an ideal situation because the best students routinely receive multi-year offers of support from other universities in the country.

In addition to the Assistantships, the School of Music strives assiduously to increase its ability to make possible at least partial scholarship offers for the most gifted and promising graduate and undergraduate students. Since there is no funding from the state of Washington for such support, we have to rely heavily on private sources to generate scholarship opportunities for our incoming as well as returning students, typically in the \$500 to \$3,000 range. As was shown in IVa. above, the growth of this fund has been remarkable in the last ten years, thanks to the continuous work of the Director of the School. But when one is forced to spread what dollars we have among the many current and potential students who merit our support, it is hard to see significant or transformative improvement in the situation.

Another source of financial support for students which we have been able to use increasingly in recent years is the Non-Resident Differential program. This represents an invaluable help in reducing tuition costs for students who cannot be eligible for in-state tuition (first year students and international students). In spite of this opportunity, we suffer from a shortage of tuition waivers, which are extremely valuable in reducing the financial burden on students whom we cannot help with scholarships or assistantships.

## **IVc. Facilities**

### **The Music Library**

The Music Library is one of the branch libraries of The Libraries and belongs to the Arts, Architecture, and Business Libraries cluster. The main objectives of the Music Library are to build a collection that supports the curricular and research needs of the students and faculty; to provide access to these collections; and to provide reference service and instruction in the use of the library materials. Beginning in the 2000-2001 academic year, a faculty advisory committee was formed as liaison to the School of Music.

The number of staff and administrative structure of the Music Library have remained the same in the last ten years. However, much of everything else has changed, especially since the arrival of the new Head of the Music Library three years ago. Some of the most visible areas of change are technology, physical facility, service, the collection, and collections budget.

#### *Technology*

Like the rest of the world, the library moved with the fast technological evolution throughout the last decade. The library moved from pre-GUI (Graphic User Interface) World Wide Web to fully graphical web in its Information Gateway. The Music Library created its first Web page during this period, started utilizing computers for its checkout system, created various web-based indexes and guides, and instituted electronic reserves for reading and listening assignments. Patrons are now able to request interlibrary borrowing materials online as well.

#### *Facilities*

There were many improvements to the facilities in the last ten years. The Listening Center went through a major renovation. A security system was installed for the upstairs and downstairs facilities almost three years ago. A downstairs reading area was created as a result of the necessary reconfiguration to install the security system. Another side benefit of the reconfiguration was the opportunity to add more much-needed shelving in the downstairs stacks area. In addition to more shelves for books, we installed a new compact shelving system to more efficiently house compact discs. In the upstairs public area, we installed two adjustable tables for the public-access computers in order to accommodate wheelchair-bound users.

In the last three years, a series of minor improvements were made in the upstairs reading

room that created a pleasant place to study and do research. Improvements include new clean, clear signage; end panels for the stacks to create a more finished look in the reading room; new paint in some areas of the library; and the relocating of microfilm cabinets so that the glass display cases once again were useable for announcements and exhibits.

Even though there was little that could be done to provide staff members with much-needed extra space, we managed to create a better work environment by purchasing ergonomic furniture for those who wanted it. And because of the compact shelving installation, we gained some extra space that allowed us to install dividers between the work space of the two professional librarians, creating a little more privacy.

### *Services*

A new reference center was created in an underutilized area about three years ago to better serve our clientele. The aim was to make our service more visible and user friendly. Judging from the response, We consider the new reference center to be a success. Some faculty members highlight the service in their classes, as well.

Librarians from the Music Library have been offering bibliographic instruction in the classroom. Some classes, such as Muhst 500 (Seminar in Methods of Music Research), now have library components incorporated into the syllabus. And librarians continued to offer orientation sessions to new music students through TA orientation sessions, library tours, or individual orientation sessions.

In the past decade, a consortium of Washington academic libraries was formed so that resources can be shared among the institutions. A patron is able to request materials from any consortial library via the web, and the requested material is delivered within 48 hours to the patron. This has been a popular and successful venture, and this year, the consortium will be extended to include the academic libraries in Oregon as well.

### *Collections*

Two years ago, the Music Library embarked on a comprehensive replacement project for missing and deteriorated scores and books. We replaced over 300 items in the project. As a result of the project, we set up a workflow so that the collection will be assessed periodically for replacement. Since the installation of the security system, there has been less theft.

The Music Library also set up several approval plans for books and for music scores to ensure fast delivery of newly published scholarly books and music scores. These plans have been updated from time to time with input from relevant faculty members to ensure their research needs are met.

The Music Library continues to receive many gifts of books, music scores, and recordings for its collections. One potential gift is a collection of over 500 first-edition rare opera scores to be given to the Music Library at the death of the donor. Another

potential bequest is a large collection of scores of American musicals. These gifts will enrich our collection considerably.

### *Budget*

The budget picture is quite dire, as is expected because of the fiscal climate in the state and the University. The earliest collections budget data available in the Music Library was from the 1995-97 biennium. That budget was \$64,065 *more* than the current biennium (2001-2003); the current budget represents a 35.57% reduction, not including inflation. There have been five cuts in serial subscriptions in the last ten years, reducing journal holdings in the Music Library to the bare bones.

The silver lining is that the Music Library was able to obtain approximately \$58,000 from nine grant applications in the last three years. Even though this cannot cover the loss in allocation revenue, we are grateful that this money allowed us to purchase some critical materials that were too expensive for our budget.

The Music Library is fortunate to have had several generous donors recently. One donor gave \$10,000 for our collection, and another established a challenge grant (approximately \$8,000) to eventually form an endowment. We will continue to seek funds from grants and elsewhere to supplement the budget the best we can.

Despite the budget situation, the Music Library has managed to thrive and improve in its services and collection in the last decade through technological innovation, shared resources, and vigorous fundraising. We will continue to seek more funds outside the university; fundraising will be a vital part of the library's future.

## **Orchestral and Choral Libraries**

Scores and parts from the Orchestral and Choral libraries are used for performances of the large ensembles of the School of Music. For this reason, these two libraries are managed by the orchestral and choral divisions, respectively. Score borrowing is monitored by a TA from each division.

## **The Ethnomusicology Archive**

### *Introduction*

The Ethnomusicology Archive ranks third in size among the nation's university-based ethnomusicological sound archives, following the Indiana University Archives of Traditional Music and the UCLA Ethnomusicology Archive. It is the only one of the three with a collection of original 16mm films.

The scale of the archive (bursting at the seams) is largely a result of the gradual accretion of contributions from the field research of graduate students and faculty, as well as donations from other scholars. Thanks to the efforts of Laurel Sercombe, the Archive enjoys international recognition, not only for the extent of its holdings, but for the quality

of its service. Queries and requests come in regularly for all over the world, and they are handled with efficiency and dispatch.

The Ethnomusicology Archives participates in the instructional and research activities of the Ethnomusicology Program and serves as a repository for recordings, musical instruments, and other forms of documentation.

### *History*

The Archives developed from the Center for Asian Arts, established at the University of Washington in 1962 with the support of the Ford Foundation. The sound recordings archive began with recordings of department performances, and a set of gagaku instruments purchased from Japan at that time established the musical instrument collection.

In 1965 the Center received a major grant from the John D. Rockefeller III Fund to establish national folk music archives for the Republics of the Philippines and Korea. Audio recordings and films produced as a result of these grants by the program's first permanent faculty member, Robert Garfias, made up the early corpus of the Ethnomusicology Archives collection. Dr. Garfias also made field recordings in Burma, Romania, Mexico, Central America, Japan, Okinawa, Ghana, Uganda, Zambia, Zimbabwe, Mozambique, South Africa, and elsewhere (as well as collecting 78 rpm records from many parts of the world). The breadth of the collection has grown to include most areas of the world as faculty members, graduate students, and outside scholars deposit recordings and other documentation produced in the course of field research. Today the collection consists of approximately 6,400 audio tapes, 300 videocassettes, 150 films, 500 78-rpm discs, 250 photographs and slides, and 300 musical instruments.

### *New Collections*

In the past ten years the Archives has added 259 collections to its holdings, including field recordings and performances by UW Visiting Artists.

### *Grants*

- American Film Institute Challenge Grant for Film Preservation (\$10,000), "Preservation of Philippine Music and Dance Films in the Robert Garfias Collection," 1999-2000.
- National Film Preservation Foundation Laboratory-Archive Partnership Grant (\$1705), "Preservation of the 'Eskimo Dances' Film in the Robert Garfias Collection," 1999-2000.
- Lila Wallace-Reader's Digest Fund (development grant to Northwest Folklife included support for a series of recordings to be produced in collaboration with the UW Ethnomusicology Archives), 1996-2001.
- Grant from Tulalip Tribes, Cultural Resources Department (\$11,996), "Leon Metcalf Collection Duplication Project," 1994-1995.



### *Recordings*

Produced by Northwest Folklife in collaboration with the UW Ethnomusicology Archives:

- “Han Madang: Musical Traditions of Korea” (Northwest Folklife Recordings NWCD 2001, 2001)
- “Rafael Angel Aparicio y los Hermanos Aparicios: Recordando a Venezuela” (Northwest Folklife Recordings NWARCD 102, 1997)
- “‘Say a Song’: Joe Heaney in the Pacific Northwest” (Northwest Archives Recordings NWARCD 001, 1996)

Produced by Smithsonian Folkways in collaboration with the UW Ethnomusicology Archives:

- “Ustad Mohammad Omar: Virtuoso from Afghanistan” (Smithsonian Folkways Recordings)

### *Priorities:*

The Archive and the musical instrument collection are in dire need of better facilities. A display space for the instruments—even outside the School—could be an attractive feature for the university as a whole. But better, more secure storage facilities are a much more urgent need. As it stands, the instruments are in constant danger of loss or theft, and both the instruments and the recordings are threatened with steady deterioration in unstable climatic conditions. Climate control, more space, and better shelving are all required if these invaluable collections are to be preserved.

### **The Computer Facilities**

The Keyboard Laboratory was recently overhauled with the help of a grant generated by Prof. David Kopp (who left the School in 2002). This grant allowed us to buy new hardware and software for student use.

The Keyboard Lab is primarily used for basic keyboard instruction classes. The course on music technology, MUSIC 400, traditionally uses this room, as will MUSIC 300, slated to be introduced in our curriculum later this year. The Keyboard Lab is also available for general use to music majors, who take advantage of its full range of software in music notation and sequencing.

The scheduling and maintenance of the lab are the responsibility of our computer specialist, Kelly Wood.

The Computer Music Rooms, presently in rooms 12 and 28 of the music building, will be relocated later this year into Raitt Hall, inside the new department of Digital Arts.

### **The Concert Halls**

The School of Music benefits from the use of Meany Hall throughout the academic year, although it must share the spaces with Dance and Drama, and the University also presents several public performance series in Meany Hall, bringing in guest artists and ensembles

throughout the season. Because of the size of the stage and its large audience capacity (1200 seats), Meany Hall is well suited to the performances of large ensembles and opera productions, as well as faculty recitals of the School of Music. The scheduling of these events is done by a SoM committee (Professor Geoffrey Boers, chair) in close collaboration with the administration of Meany Hall.

In addition, the School has some opportunity to use the Studio Theatre, for small chamber opera productions, and for percussion student recitals in particular.

Inside the building of the School of Music itself, the only performance space available is Brechemin Auditorium, which contains 225 seats. This space is used primarily for student recitals, as well as chamber music concerts and master classes. The stage cannot accommodate more than about 10-12 performers, which make it unusable for anything larger than chamber music. Debra Marek is responsible for the scheduling of all the evening and week end recitals organized by the School.

*Priorities:*

The fact that our concert hall capacity leaps from 225 seats in Brechemin to 1200 in Meany Hall points to an urgent need for a medium-sized (500 —700 seats) performance concert hall with proscenium. Such a space would be ideal to accommodate ensembles larger than 12 musicians and smaller than the full symphony orchestra, small-scale opera production, contemporary music and baroque music, as well as chamber music events that can attract a fairly large public.

Such a space is also seriously needed by the Drama and Dance departments, and we have had many conversations among Music, Drama and Dance faculty about the need for this curricular enhancement.

## V. OBJECTIVES

### Future Goals and Priorities

As this self-study has made amply clear, we are confident that with appropriate support, the future of the School of Music is a bright one, and that the level of education we offer will remain competitive with the best schools in the country. In order to continue our excellent work in teaching, research and service for the benefit of the whole university community, it will remain essential for us to receive the support of the College, not just with “maintenance,” survival help but with enough provision for growth, enhancement and the realization of our vision. While we are committed to continue our ongoing and very successful work with our donors to raise private money, we need to feel assured that as we make articulate and persuasive cases for financial resources, we will be heard and elicit positive response from those who have the resources.

Aside from our past and present achievements, there are a number of areas that will require our immediate attention as we strive to build upon our current strengths and correct pressing needs. What follows is a list of items which we will address more particularly in the years to come.

- **Maintain our efforts in development and fund raising**

It remains crucial to our future that we continue to raise private dollars, and broadening the general Scholarship Endowment is the primary goal around which our efforts shall remain focused. With regard to fund-raising, Music enjoys a particular advantage as a unit in the College: the most easily understood component of our “product” is public performance. It can be heard and seen, and can inspire and enkindle emotive response. Our current Development Coordinator has been tireless and devoted to our goals, but she has announced her need to resign her development duties at the end of the 2003 –04 academic year. Since there is no one else in our faculty who has the ability and energy to take on these important responsibilities, we will be approaching the College to propose a partnered commitment for funds to hire a development officer at 50% FTE for the School of Music.

- **Recover some of the lines we’ve lost in recent years**

- Undergraduate core theory : this is a very pressing need, made all the more acute by the recent departure of one of our Music Theory professors last year. We now have to rely on yearly appointments to teach a substantial part of this seven-quarter sequence which is mandatory for all our music majors. One possibility to alleviate the problem would be to secure a lecturer position for the next few years (five if possible), until the general financial situation improves and we can recover some of the positions lost in the last few years in that area.

○ Viola Performance<sup>3</sup>

- **Work with the Administration to find ways to bring faculty salaries to a par with our peer institutions**

One of the main issues to resolve in this area is the problem of salary compression. While the need to hire junior faculty at a competitive level is obvious, the increase in the salaries over the last 10-15 years for all the other ranks has been far from proportionate to the increase in the offers made to attract new junior faculty. This fact can only create more resentment and some loss of morale and purpose in the future, as those new faculty progressively realize that their merit raises are often not even enough to match the rate of inflation. This progressive malaise obviously hurts the department's excellence over all because so many of our activities, pedagogical as well as professional, are highly interdependent.

- **Increase diversity among faculty**

The recent loss of two female faculty, in viola and oboe performance, will make us particularly attentive to this fundamental issue as the opportunities for new searches present themselves in the next few years.

- **Work towards the establishment of a new performance space**

A long-term goal for the School of Music is the dire need for a performance space that would bridge the gap in size between our small, often overflowing 225 seat recital auditorium, and the 1200 –seat Meany Hall, which is too large for many of our presentations. The arts units of Drama, Dance and Music are united in prioritizing the need for a 500—700 seat theater with proscenium. Such a facility would effect an enormous improvement in how we mount our public presentations, and the facility's presence would have positive impact on Meany Hall's ability to bring in more 'outside constituents' to rent their spaces, generating more revenue to support their operations.

- **Envision the role of the area of American Music studies within the context of the School of Music curriculum**

The School of Music has seen an increase in recent years its course offerings which have a strong component of American music: Music History, Ethnomusicology and Jazz Studies are three areas in which this subject is of particular interest. One challenge in the future will be to address how this segment of our curriculum can interact with the "canon" of western art music.

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<sup>3</sup> This situation will presumably change this year since we have received authorization to search for a full-time viola position. We are hopeful that this search will bring in an exceptional talent to our faculty.

- **Music Therapy**

The University of Washington Medical Center is nationally distinguished within the pantheon of enlightened institutions of science and medicine. Our music education faculty are currently pursuing fruitful research with faculty in Health Sciences involving fMRI studies about pitch acquisition and the positive effects of music to the brain and to the body's healing. Each year we receive hundreds of calls from potential students interested in pursuing a degree in Music Therapy. With these conditions in mind, we remain committed to increasing the existing endowment in Music Therapy (currently funded at \$130,000), with the goal of establishing an FTE under the aegis of the Music Education program who will lead this new program.

- **Music and Technology**

We are hoping to increase our curricular offerings in the domain of Music and Technology. We believe that there is potential growth here to serve majors, as well as the large population of non-majors who are interested in developing this type of knowledge. One effort in that direction is a new course, MUSIC 300, which we created this year primarily to fulfill a requirement for all Music Education majors. This course will need to be funded on a permanent (yearly) basis because this requirement is state mandated for MusEd students.

- **Create opportunities for our students to participate in study abroad programs.**

This has been realized informally in the past few years (see report on Composition program) and has demonstrated promising results. Several of our faculty are now working to create courses for our Rome Center, for example. Among the ideas being explored is a course co-taught by faculty in Music and Art, for which the Rome Center would be an ideal location.

The study of music, particularly in Performance, involves being in direct contact with many different professional artists, as the personality of the student then has a chance to expand and synthesize the influences he/she receives. Additionally, one cannot stress enough the importance of professional "networking" in a cultural environment where the artist has to create his/her own opportunities to be heard in as large as possible a geographical area.