

University of Washington School of Music
Program Review Self Study

Submitted by Richard Karpen, Director and Professor
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Last Review: 2003-2004

TABLE OF CONTENTS

<u>Undergraduate And Graduate Degrees</u>	<u>Page 1</u>
<u>Introduction by Richard Karpen, Director</u>	<u>Page 3</u>
<u>Programmatic Statements</u>	<u>Page 9</u>
<u>American Music Studies</u>	<u>Page 10</u>
<u>Composition</u>	<u>Page 11</u>
<u>Choral Conducting and Choral Performance</u>	<u>Page 13</u>
<u>Conducting and Orchestra Performance</u>	<u>Page 15</u>
<u>Conducting and Wind Ensemble Performance</u>	<u>Page 17</u>
<u>Ethnomusicology</u>	<u>Page 19</u>
<u>Jazz Studies and Improvised Music</u>	<u>Page 21</u>
<u>Keyboard</u>	<u>Page 23</u>
<u>Music Education</u>	<u>Page 24</u>
<u>Music History</u>	<u>Page 26</u>
<u>Music Theory</u>	<u>Page 28</u>
<u>Strings</u>	<u>Page 30</u>
<u>Voice</u>	<u>Page 32</u>
<u>Woodwinds and Brass</u>	<u>Page 34</u>
<u>Center for Digital Arts and Experimental Media</u>	<u>Page 36</u>
<u>Harry Partch Instrumentarium</u>	<u>Page 37</u>
<u>Modern Music Ensemble</u>	<u>Page 39</u>
<u>Advising, Recruitment, and Communications</u>	<u>Page 41</u>
<u>Consistency Relations (Advancement/Fund-raising)</u>	<u>Page 43</u>
<u>IT Support</u>	<u>Page 44</u>
<u>Governance</u>	<u>Page 45</u>
<u>Diversity</u>	<u>Page 46</u>
<u>Budget Overview</u>	<u>Page 47</u>
<u>Fundraising Overview</u>	<u>Page 49</u>
<u>Degrees Granted 2008-2015</u>	<u>Page 50</u>
<u>Student Credit Hours 2010 – 2016</u>	<u>Page 50</u>
<u>Appendix A Organization</u>	<u>51</u>
<u>Appendix B School of Music Faculty 2016-2017</u>	<u>Page 52</u>
<u>Appendix C School of Music Staff 2016-2017</u>	<u>Page 60</u>
<u>Appendix D Season Brochures and Annual News Magazine</u>	<u>Page 61</u>

UNDERGRADUATE AND GRADUATE DEGREES OFFERED BY THE UW SCHOOL OF MUSIC

The individual degree program sheets with requirements for each degree can be viewed on the School of Music website:

<https://music.washington.edu/undergraduate-programs>

<https://music.washington.edu/graduate-programs>

Bachelor of Arts - Music, Instrumental Option
Bachelor of Arts - Music, Voice Option
Bachelor of Arts - Music, American Music Studies Option
Bachelor of Arts - Music, Music History Option
Bachelor of Arts - Music, Early Music History Option
Bachelor of Arts - Music, Music Theory Option
Bachelor of Arts - Ethnomusicology

Bachelor of Music - Composition
Bachelor of Music - Contemporary Percussion & Mallet Keyboard
Bachelor of Music - Guitar
Bachelor of Music - Jazz Studies
Bachelor of Music - Music Education, Instrumental Emphasis
Bachelor of Music - Music Education, Vocal Emphasis
Bachelor of Music - Music Education, Post Baccalaureate Certification, Instrumental Emphasis
Bachelor of Music - Music Education, Post Baccalaureate Certification, Vocal Emphasis
Bachelor of Music - Piano
Bachelor of Music - Orchestral Instruments
Bachelor of Music - Orchestral Percussion
Bachelor of Music - Strings
Bachelor of Music - Voice

Undergraduate Music Minor

Master of Arts in Ethnomusicology
Master of Arts in Music Education
Master of Arts in Music History
Master of Arts in Music Theory

Master of Music in Brass Performance
Master of Music in Choral Conducting
Master of Music in Composition
Master of Music in Harp Performance

Master of Music in Harpsichord Performance
Master of Music in Instrumental Conducting
Master of Music in Jazz Studies and Improvised Music
Master of Music in Percussion Performance
Master of Music in Piano Performance
Master of Music in String Performance
Master of Music in Voice Performance
Master of Music in Woodwind Performance

Doctor of Philosophy in Ethnomusicology
Doctor of Philosophy in Music Education
Doctor of Philosophy in Music History
Doctor of Philosophy in Music Theory

Doctor of Musical Arts in Brass Performance
Doctor of Musical Arts in Choral Conducting
Doctor of Musical Arts in Composition
Doctor of Musical Arts in Harp Performance
Doctor of Musical Arts in Harpsichord Performance
Doctor of Musical Arts in Instrumental Conducting
Doctor of Musical Arts in Percussion Performance
Doctor of Musical Arts in Piano Performance
Doctor of Musical Arts in String Performance
Doctor of Musical Arts in Voice Performance
Doctor of Musical Arts in Woodwind Performance

INTRODUCTION

The School of Music has taken a somewhat different path towards preparing this self study than that proscribed in the Guidelines provided by the Graduate School. While each department, program, or school naturally and rightly sees itself as being unique, the UW School of Music is so fundamentally different in how we teach, research, and do service, how we admit undergraduate majors, and how we are funded, from all other programs at the UW, that our review of ourselves is naturally going to be unique as well. At the same time we are also fundamentally different from virtually all other Schools of Music at peer “Research 1” universities. This self-study reflects on and takes advantage of those aspects that make this a unique academic unit both within the UW and among our peers nationally by presenting an array of viewpoints from our varied programs, which include multiple genres and traditions of instrumental/vocal performance and composition, as well as education, ethnomusicology, history, and theory.

The main body of this document consists of the responses to the four very basic questions that are intended to provoke thoughtful, if brief, self-analysis by faculty and staff of the School of Music as we consider our future in the context of our people (students, faculty, staff, community), our facilities, our time and place, and our many and diverse aspirations. These responses also give insight to the general questions of mission, goals for student and faculty achievement, the role of the faculty in determining these goals, our place within the UW, and our reach beyond the campus regionally and internationally. This introduction, written by Richard Karpen (current Director of the School of Music), will serve as a preamble, giving some background and setting the scene of this unique department.

Each program chair (programs defined as having their own degree programs or tracks), as well as several ensemble directors and staff were asked to work with colleagues in their areas to answer the set of four unit-defined questions focusing mainly on their own areas but with reference to the entire School at their own discretion. The only specifications given were the font style and size, and a limit of two pages for each. The questions they responded to are:

What are our current strengths?

What could and should we do better?

In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music in the country?

What should we stop doing?

The collection of statements from across the School are impressively thoughtful, highlighting successes and strengths but with frankness about the challenges they face in their efforts to reach their goals for their programs and for the School generally. If this review process is intended to help the School to continue to be successful and to improve where we can, these responses from faculty and staff have already helped by giving us a venue to discuss our individual and shared values. Having each program write its own statement could be seen in the abstract as a sign of a lack of cohesion and consensus. Past reviews have pointed to a School trying to do too many different things and without a cohesive vision. However, a reading of these current programmatic and area statements shows many common themes, shared values, and interconnected challenges.

This is a group of faculty who spend quite a bit of time with each other discussing and debating about our mission, about music, and about many other topics. Most of this happens outside of the formalities of faculty meetings and committees. We have an active “hallway conversation” culture and our concert season brings faculty together on many an evening and weekend during the academic year. Our faculty are musicians and scholars who regularly create and perform music together, attend one another’s concerts, seminars, conferences, and master classes. We know and work with the students in each other’s programs. All of this goes on in a group with quite diverse and sometimes divergent values and viewpoints.

If one approaches this collection of statements from a “musical” point of view, much is revealed through repetition with variation as one reads through each program’s responses to the questions. One reads through changes in *timbre*, *harmony*, and formal thinking from statement to statement, sometimes with smooth transitions and sometimes with an abrupt change of direction. It’s reasonable to hope that reading each others statements will fuel ideas for future innovations and give us some needed bases for making what could be important and perhaps difficult decisions as soon as the coming year or two.

The School of Music is a fundamentally unique department at the UW

It is particularly important, in order for this review process to be helpful, that the UW itself have as much clarity as possible about the unique nature of a School of Music in order to more fully understand it, evaluate it, and make decisions about its future. This review is therefore an opportunity for the School as well as the UW leadership and community to more fully understand how we are unique as a department here at home and just as importantly, how our circumstances have made us unique among our peers around the country.

Most of our undergraduate music majors enter the UW, whether as freshmen or transfer students, knowing in advance that they will be music majors. In essence, the School of Music has *Direct Admissions* to the major by virtue of our annual audition process that takes place before admissions to the UW are finalized. Most of our undergraduate majors and many of our graduate students are required to enroll for up to 4 years (12 quarters) of individual lessons with one or more members of the faculty. A core aspect of our teaching mission is to provide access to weekly individual lessons on all of the instruments of the Western Classical and Jazz traditions, during every academic quarter. We must do the same with vocal performance. Other instruments and vocal styles from around the world are also offered depending on current visiting artists. And because music students are required to take these years of individual lessons as major components of their degree programs, the School of Music is required to retain expert faculty to teach these individual lessons. Associated with providing individual lessons, the School of Music is the only unit at the UW that charges students large quarterly fees in addition to regular tuition. Lessons for music majors are 3-credit courses that students must enroll in each quarter. Students pay regular tuition for these courses plus an additional \$660 per quarter (\$1,980 for the 2016-17 academic year; rising to around \$2,200 in 2017-18). The fees help cover the instructional costs of our non-State-funded performance faculty, accompanists, and other related expenses. Students are also required to enroll in major ensembles and to perform in a number of public concerts each year, many of which are box-office ticketed events (our audiences range in size from less

than 100 to nearly 1000 depending on the venue, the ensemble, and other factors). We also offer lessons to non-majors and we have many non-majors in our ensembles. We teach approximately 200 students in individual lessons each quarter (around 140 undergraduate and 60 graduate), and our instrumental and vocal ensembles enroll approximately 800 students each quarter. It's difficult to find many other programs at an R1 university where undergraduate and graduate students work in something similar to musical ensembles as part of their graded curriculum.

Perhaps it's not necessary to point out that an undergraduate cello major, for example, has probably been studying cello from a very young age while a doctoral student in cello will likely already have been performing professionally, sometimes for many years. This also makes our student body quite different from most others at the UW. Within the School itself the cultures and methods of studying between categories of instruments and vocal genres can be widely varying. We must provide to students of oboe and bassoon, for example, reed-making workshops with their faculty instructors. While there is an important foundation or core of shared knowledge that grows larger and broader as each musician advances through their lives and careers, pianists study a very different set of repertoire as well as unique body/mind training from that of a tuba player, or an ethnomusicologist, and so on. The more each knows about the other the better for each musician and for music generally. But within a School of Music there are many important sub-cultures that we aspire to continue to nourish. Advanced musical performance and composition require a refined and deep integration of *bodies of knowledge* with *knowledge of our bodies*. The differences from instrument to voice, to composition, to scholarly analysis are exciting and inspiring.

While the School of Music is unique within the UW in many other less profound ways, the aspects discussed above are critically intrinsic, fundamental, and central to the mission of a School of Music and to our ability to carry out that mission. To re-state them in brief: *de facto* direct admissions for undergraduates; students who have been studying in their major areas since childhood; 4 years of degree-required individual lessons; significant fees in addition to tuition to enroll in required courses every quarter; required courses include ticket-revenue-producing public performances by students every quarter. Students therefore not only pay large additional fees to partially cover the costs of their instruction, they also earn revenue for their programs through performing in required concerts.

The UW School of Music is fundamentally unique compared with its peers

Music programs in higher education take many forms. This section makes reference to those programs, like ours, that are within major Research 1 universities. Public and private R1 universities usually have either a *Department of Music* or a *School of Music*. Departments are typically much smaller units and many, but not all, focus mostly on musicology and composition. Schools of Music always have a focus on musical performance while being inclusive also of musicology and composition. Some are structured as Schools within their universities and led by a Dean who reports to a Provost. Within the UW definitions of College, School, and Department, The School of Music is not a School but instead, a Department within the College of Arts and Sciences. The Director (Chair) reports to a Divisional Dean of Arts who in turn reports to the Dean of the College.

We differ from our peer R1 university Schools of Music in several significant ways that have had and will continue to have important ramifications for how we see ourselves and how we are seen regionally and nationally. These are issues very relevant to any major review and perhaps especially our current one. The most important manifestations are in the size of our full time faculty, in the centrality to our mission and identity of a large number of part time faculty, in the number of students we can recruit and teach, and in the nature and state of our facilities. These are all symbiotically related of course.

To give the review process some further context, examples of music faculty at a few peer R1 Departments and Schools of Music would seem appropriate. UC Berkeley has a Department of Music with 16 tenure-line faculty, most of whom are musicologists and composers. The Department of Music at the University of Virginia has 15 tenure-line faculty from similar disciplines. These are fairly typical Departments of Music in this regard. The School of Music at the University of Illinois, Urbana, on the other hand, has around 70 tenure-line faculty with a significant emphasis on performance. It's a fairly typically sized School of Music (certainly not among the largest). The University of Wisconsin School of Music with around 45 tenure-line faculty would be considered a smaller School.

The UW School of Music has 25 tenure-line faculty and 5 full-time Artists in Residence. Most of our peer Schools of Music at R1 institutions employ double to triple the number of tenure-line faculty compared with UW School of Music. Most of our peers have at least one and sometimes more full time tenure-line faculty for each standard instrument of Classical and Jazz genres and significant cohorts of faculty in Composition and in each of the various humanistic areas of musical scholarship. Having two tenure-line violinists on a School of Music faculty is very common, for example. In the early 1990's the UW School of Music had more than 40 tenure-line faculty. Over the course of couple of decades the School was unable to retain nor to replace faculty in woodwinds, brass, composition keyboard, opera direction, theory, and other areas. Yet we have kept trying to be a School of Music, never giving up on that mission and often with continued idealism and zeal.

Over the last decade we have been learning how, with an abiding commitment to the highest standards of excellence, to create successful models that are tailored to having a small cohort of truly world-class full time faculty. We have grown the School by taking even more advantage of our close relationships with the Seattle Symphony and other regional organizations and individuals, and by employing as part time faculty some of the world's great musicians who fortunately live in the Puget Sound region. This has led to having artists such as Ludovic Morlot (eminent Music Director of the Seattle Symphony), Stephen Stubbs (Grammy winning Baroque Music Director), Bill Frisell (renowned Jazz Guitarist), Phyllis Birdwell (leading Gospel Choir Director in Seattle), and Cyndia Sieden (celebrated soprano) as members of our faculty, to name just a few. We have also taken bold initiatives such as becoming the home of the Harry Partch Instrumentarium, directed by Charles Corey. The School now employs more than 30 part time faculty who bring strength and vitality to our teaching mission. They also contribute to our substantial research productivity, often through collaboration on innovative projects with their full time colleagues. Like the full time faculty, they bring international colleagues to the School as visitors. They serve the UW community and the State of Washington by their association with the State's flagship public university. It's a vibrant model, fostering a larger, highly creative, broader, busier, sometimes positively hectic *urban* School of Music in a city that is rapidly

becoming one of the country's important cultural centers. This is very much a work in progress and this review will help us ask good questions about how to make improvements or seek alternative models.

The above has focused on the musical performance aspects of the School of Music. This is not at all to downplay the role and importance of Musicology (History, Theory, Ethnomusicology), Composition, and Music Education within the School, nor to underestimate the challenges to sustain excellence in these areas. Taken together the number of faculty in these five areas and the nature of their students – this is not where we differ so profoundly with some of the smaller R1 Schools of Music, nor from Departments of Music. We have 12 full time faculty in this collection of disciplines, down from 19 in the early 1990s. This set of programs at the UW stands out in the very high quality of their graduate programs. These programs have illustrious legacies and continued importance in numerous international arenas. Funding for Graduate Assistantships is the lifeblood of these programs and in this regard there are indeed very serious, even existential obstacles to their continued viability. These are programs that teach many undergraduate students who are not their majors. They also teach large classes of non-majors. Their graduate students play a central role in teaching these undergraduate major and non-major courses. This group of programs, especially those with PhD programs, will likely need to find ways to consolidate and combine their faculty and TA resources, perhaps moving away from the current model in which each program supports separate masters and doctoral degree programs with their separate cohorts of graduate students.

The facilities

Unlike most of its peers, the UW School of Music does not have a dedicated performance space of an appropriate size under its supervision, nor is there one available to us consistently throughout the academic year. We have a small 200-seat lecture/recital hall in the Music Building that is used for most of each day as a lecture hall for large academic classes, primarily for non-majors during the mornings, and for master classes during afternoons. This leaves little time to for students and faculty to rehearse in preparation for concerts in the space. We share another 200-seat *black box* with the Dance Program and the School of Drama, but this space has serious acoustic problems for musical performance (significant noise and loud rattling from the dance studios directly above and quite noisy street sounds from outside). The School also shares with the UW World Series (a professional music and dance presenting organization,) and with the Dance Program a truly excellent 1200 seat theater with wonderful acoustics for music. This theater, the mentioned black box, and other rehearsals spaces are part of Meany Center, a complex that was built in the early 1970's to be the primary performance and rehearsal space for School of Music. This complex was then removed from the School's supervision and access to it restricted in the early 1980s apparently due to lack of funding to support the operation of the space for its intended purpose. Meany Center is a College of Arts and Sciences facility with a Director who also programs and manages the UW World Series. We continue to work on finding new ways to support the School's mission as a performing arts program within this framework. We have an excellent, collegial relationship with the Meany Director and her professional staff making it possible for us all to investigate new ways to collaborate. While things have improved regarding access the Meany by the School of Music, there are still extended periods during the academic year when the School does not have access to an appropriate performing or rehearsal space for our large ensembles, other periods when there is no access to a viable space for

chamber music, and sometimes there are periods when we have space for neither. Nevertheless, we are committed to providing our students and our faculty with opportunities to thrive as performing artists as one can see in the program areas' review statements and through reading our Season Brochures in an appendix to this study. Our facilities over all, (classrooms, studios, practice rooms, rehearsal spaces), are mostly in very poor states of repair and are outdated. At worst some of our most important spaces are rather embarrassing to show to prospective students and guests to the School. In this regard, however, we are actually not at all alone at the UW as many departments across the range of disciplines here are working in substandard facilities.

Embracing and making the most of our unique qualities

Since the last review, and especially since the financial crisis that began in 2008, the School has been compelled to increase the pace of re-forming ourselves. For some faculty members this has been a traumatic period with a sense that the changes are happening too fast and without enough school-wide conversation. We live in a time when perception can often counter the evidentiary in what drives our agendas and reactions to action. In fact, the essential drivers of most of the changes we have undergone have been the ideas, initiatives, and solid hard work of the School of Music faculty themselves, some as individual efforts, but mostly as collaborations in spirit and execution. Support and encouragement from School and College administrations have certainly played important roles, but only with the dedication and, often intrepid, spirit among the faculty and staff of the School could we have accomplished so much with such restricted resources.

One of the most difficult aspects for all of us in the School has been and continues to be how we evaluate the School of Music *as a School of Music*. We experience how fundamentally different we are from what we ourselves expect a School of Music to be in terms of the size of our full time faculty, the size and quality of the student body, and the nature of our facilities that we tend to have doubts that we are succeeding in our mission. This is a decades-old dilemma for which the UW must take its share of responsibility. We have been given a mission by the UW to be a School of Music but with fewer and fewer resources and without a facility that can support an excellent R1 School of Music. Our faculty, however, are among the best in their fields in the world and our best students are among the best anywhere. Being a not good enough School of Music is simply not acceptable to us. Therefore, we continue to shape ourselves into a different kind of excellent institution of music in higher education, even though we do not fit the definition of a prototypical School of Music in the context of a large Research I university. An example of how we have adapted over the last few years can be seen on the one hand in the shift towards teaching fewer music majors but many more non-majors at the undergraduate level, while also significantly expanding our research mission in performance and in scholarship. Teaching larger numbers of non-majors is something that we take pride in - teaching not only the musicians of the future, but also the audiences of the future. And we are committed as ever to being international leaders as performers, composers, and scholars.

If this review evaluates the UW School of Music in comparison to our peer R1 university Schools of Music, we could be seen as falling well short. But, as there is little that we in the School could do to respond to such a review, this process would be better served by focusing on our unique strengths, which of these strengths should/could we sustain, and as well on the potential new areas of excellence that we do have the resources to rise to. If this review considers what we are doing and what we can continue to do to make the most of what we have, this

process can be of great service to the future of the School, to the UW, and perhaps even to some of our peer institutions.

PROGRAMMATIC STATEMENTS

The following section contains 1-2 page statements from faculty and staff from the following (each statement also lists the chair of the program or lead staff member):

American Music Studies (BA)

Composition (BM, MM, DMA)

Choral Conducting and Choral Performance (MM, DMA)

Conducting and Orchestra Performance (MM, DMA)

Conducting and Wind Ensemble Performance (MM, DMA)

Ethnomusicology (BA, MA, PhD)

Jazz Studies and Improvised Music (BM, MM)

Keyboard (BM, MM, DMA)

Music Education (BM, MA, PhD)

Music History (BA, MA, PhD)

Music Theory (BA, MA, PhD)

Strings (BM, MM, DMA)

Voice (BM, MM, DMA)

Woodwinds and Brass (BM, MM, DMA)

Additional Statements

Center for Digital Arts and Experimental Media (PhD)

Harry Partch Instrumentarium

Modern Music Ensemble

Advising, Recruitment, and Communications Staff Input

Consistency Relations (Advancement/Fund-raising)

IT Support

American Music Studies, Professor Larry Starr

Since the American Music Studies program is barely one year old as of this writing, and offers only a BA degree at present, there is little history to recount, but this is a program with strong potential for the future. The idea behind the program was to build upon the creative activities already centered around American music in many of the School's existing programs (jazz and composition, obviously; several ethnomusicology and musicology courses; performers whose repertoire strongly emphasizes American music; the Harry Partch instrument collection) by bringing together interested faculty to work with students who wished to specialize in the study of American music. The BA in American Music Studies, as currently defined, offers students a much wider range of elective choices, and mandates a smaller number of specific required courses, than other bachelor's programs in the School. The goal was to attract students who might not be attracted to a more traditional undergraduate music degree in academics or performance, while also allowing music majors the option of a specialization in American music. During its initial year, there have been five students accepted into the major, and indeed these students run a gamut, from those who would not be well served by other undergraduate music degree programs, to those who transferred from other degree programs within the School. In its current form, the BA in American Music Studies requires of potential majors a statement of purpose prior to acceptance into the program, and assigns each accepted student a mentor with whom to work in constructing a specific curriculum geared to the student's needs and interests. The course of study concludes with a capstone project of significant scope. These requirements may well change as the success of the program is evaluated by its core faculty. This core faculty, consisting originally of Larry Starr, chair, Huck Hodge, Christina Sunardi, and Cuong Vu, will be augmented beginning next academic year by Cristina Valdés, Charles Corey (in charge of our Harry Partch instruments), and Affiliate Assistant Professor Elena Dubinets, which will expand the range of talents and specialties represented even further.

The great potential of the American Music Studies program lies precisely in the wide scope of expertise and creative talent represented in its core faculty. Since each of the individuals involved has significant responsibilities to other programs in the School, this potential would seem to involve particular events and projects that this faculty might design and produce together, rather than an expansion of course offerings. I am thinking of events along the lines of the previous Charles Ives Festival presented by the School in 2013; new collaborations between the School and the Seattle Symphony (which could be facilitated by Elena Dubinets's presence on the American Music Studies core faculty); an intensive Harry Partch concert and lecture series; and many other such projects. The attention to the School that would be attracted far and wide by such events, especially if they are seen as part of an ongoing program in American Music Studies, could enhance its reputation and status markedly; there is a promise here of distinguishing ourselves as unusual—if not unique—among university music programs. The extent that we reduce our investment in duplicating what other music schools and departments are already doing well, and cultivate instead our own distinctive range of talents, is the extent to which the School will succeed in the future. The American Music Studies program can play a significant role in this future success.

Composition, Professor Joël-François Durand

1. What are our current strengths?

The years since our last review have seen a number of changes in the Composition program. Prof. Thome's retirement led to the hire of Huck Hodge who quickly garnered an impressive collection of honors and commissions from major modern music institutions. The other full-time faculty of the composition program are Joël-François Durand, Richard Karpen and Juan Pampin; we have two Affiliate Assistant Professors: Joseph Anderson and Charles Corey. The abiding commitment we share is to music creation at the highest level, and this is the goal that drives our activities and the model we strive to offer to our students. All of our full-time faculty maintain busy artistic careers, and have produced substantial bodies of work and commercial recordings.

Our relationship with the Seattle Symphony Orchestra took a turn for the better with the appointment of its new Musical Director, Ludovic Morlot. Highly beneficial has been the yearly sessions devoted to readings of our students' works each spring. Mr. Morlot also commissioned new works composition faculty, culminating in a concert in October 2015.

Internationally recognized musicians such as the Talea Ensemble, Dal Niente, Jack Quartet, the Quatuor Diotima, the Kronos Quartet, violist Garth Knox, bassoonist Pascal Gallois, organist Hans-Ola Ericsson, composer Brian Ferneyhough have been in residence at the School of Music in the last few years. This has been of extraordinary benefit to our students, as they were able to interact with these renowned musicians and hear their own works played at the highest level.

Our relationship with DXARTS (Juan Pampin is its Director), has been very positive and most of our composition students continue to take full advantage of its course offerings and its FabLab. The School of Music is currently the home of the Harry Partch instruments collection, and thanks to the energy of its director, Charles Corey, this too has been a remarkable opportunity for our composition students to discover a completely unique musical world.

We have in the last few years implemented needed changes to some of our courses. The old Orchestration class had been taught for a long time as only a basic introduction to the craft. Prof. Hodge added a follow-up, that offers students a deeper examination. In conjunction with the Music Theory program, we added a new seminar devoted to the study of one composer for a whole quarter. This is a popular class and beneficial class not only for Theory and Composition students, but for students from other programs in performance and musicology, Finally, we have offered new seminars on music and aesthetics, a welcome addition as well.

In our last ten-year review, we had noted as objective the reinvigoration of our undergraduate composition program. This goal was largely put under Prof. Hodge's responsibility and we can see that, although the numbers of composition majors have not grown substantially, the quality of the undergraduate students who have entered the Composition major in recent years has been very encouraging.

2. What could and should we do better?

While composition students have had the opportunity almost every year to have their works performed by the SSO in reading sessions, these sessions are short and somewhat intimidating

for most students. A good complement to this would be to have works commissioned and performed by the UW Symphony Orchestra similar to the annual Concerto Competition for performers. This would offer student composers the chance to work with an orchestra on a longer-time basis and understand better the dynamics of working with orchestra players. Since the members of the orchestra are also students, it would also be easier for the student composers to approach the musicians outside the rehearsal times and experiment directly with them during the composition process.

The replacement of the old Contemporary Group with the Music of Today series and the Modern Music Ensemble has shown two significant benefits: residences of guest musicians (for Music of Today) and the allocation of TA positions to the MME that has led to better quality preparation and more varied repertoire. The MME was at first a student-run ensemble and decision-making was not always for the benefit of all. The supervision for this ensemble will change in 2016, adding needed faculty oversight. Our composition students would benefit from more regular integration of their works into MME programming. We would recommend keeping the TA positions now allocated to MME in order to manage and sustain its overall quality. It is also our hope that a position be created for a conductor devoted to this ensemble.

We strongly hope that opportunities to invite international guests will not be significantly reduced in view of the current budget crisis. We would like to see a more predictable environment, where specific groups or soloists would be re-invited two or three times, so that our students could have time to prepare works and establish deeper relationships with the musicians. This would undoubtedly be of great benefit for their upcoming careers.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

Since the last review we have reduced the number of composition majors. We take a small number of undergraduates and admit only 2-3 new graduates each year. This has allowed us to be more selective than ever, and to ensure better financial support for our majors. Our self-examination has led us to concentrate on maintaining the highest level we can with constantly diminishing resources. It is clear that we will attract the best students to our programs by giving them full financial support – something we still struggle to do.

We recommend stabilizing the presence of the Modern Music Ensemble, and to use current funding to have more ensembles, artists, scholars, in residence for significant periods of time.

Finally, our current collaborations with the Seattle Symphony Orchestra are vital and form a particularly significant asset –not just for the composition program, of course, but for the whole School of Music. It is of great importance that we maintain and nurture this relationship.

4. What, if anything, should we stop doing?

In the context of the whole school, it is clear that we will need focus on what we think are the most relevant of our activities. As funding shrinks, we will probably have to make difficult decisions, and stop or reduce further some areas. It will make less and less sense to try to be everything for everybody, to cover the whole world of music making and thinking.

Choral Conducting and Choral Performance

Associate Professors Geoffrey Boers and Giselle Wyers

What is the choral area's current strengths?

Over the past decade, the University of Washington Choral Program has become one of the leading programs of its kind in the United States. It is widely recognized for its forward-thinking programming, pedagogy, and research into conducting methodology. Its performing ensembles are highly active, sought after, and working in both professional and academic settings. The University Chorale, conducted by Giselle Wyers, has been working regularly in Pops concerts with the Seattle Symphony, and the Chamber Singers, conducted by Geoffrey Boers, has developed an ongoing working relationship with Pacific Musicworks Northwest, working with Grammy Award winning early musician Stephen Stubbs. The Chamber Singers has been recognized as one of the finest graduate choral ensembles in the United States, working at a professional level with regard to technique, repertoire, and artistry. The University Chorale is heralded as one of our regions finest undergraduate choirs, receiving regular invitations to perform at prestigious conventions of choral conductors and music educators (ACDA and NAFME), and in collaboration with renowned artists such as Imogen Heap, Ann Hamilton, and the national touring theater production of It Gets Better. We also host an excellent Gospel Choir, under the direction of Phyllis Byrdwell, which consists of nearly 100 students.

The Choral Conducting degree program offers both an MM and DMA in Choral Conducting. The UW Choral cohort of graduate students maintains an ideal size, considered “medium” in comparison to other graduate choral programs in the country. This allows the cohort to receive the benefits of the largest programs in the country, that is, the ability to create a top caliber choir, as well as a Cohort Vocal Ensemble, as well as taking courses such our Graduate Choral Conducting Series which features the cohort as the resident choir, so that conductors are constantly in front of live musicians—a rarity in graduate schools. Podium time is also abundant for graduate students tasked with teaching and assisting with many choirs on campus including University Singers, Women’s Chorus, Recital Choir, and Men’s Glee.

This smaller size creates a strong academic environment. The choral students are noted throughout the School of Music as being consistently among the top academic performers. Music History faculty have commented that the final orals exams of the choral students are a model for our school, and that it is clear that the students experience a high degree of rigor within the program. The size is also small enough the the choral faculty can give ample time to students to help advise, edit, and guide through the program. Perhaps most notable is what the students themselves state, that the cohort is an exceedingly nurturing and encouraging group of artists and scholars, and that the “outside of class” learning is abundant and profound. This is due in no small part to the mission of the program. Holistic in nature, the program seeks to develop “artist conductors” who are also scholars, researchers, teachers, and leaders, all of this done in an atmosphere of mutual support and lack of negative competition. This is one of the most attractive and widely recognized components cited by auditionees each year, who regularly also compete for top schools in the country such as Eastman School of Music, USC, and University of Michigan. Those students we do accept must show depth of knowledge and skill not only in choral conducting, but as performers on individual instruments and in their ability to write and

research. We are proud of our graduate students who come to us from top programs, both across the United States and, in recent years, from Korea, South Africa, England and Canada.

Graduates of the School of Music are increasingly successful in landing desired positions which reflect their course of study. The majority of our cohort become collegiate choral conductors and hold posts in all regions of the United States. The choral faculty feel strongly that the mission, curriculum, size, and tradition of the program is ideal, and is the most ideal to serve the needs of graduate choral students, and keep a strong performing tradition on campus.

Lastly, the quality of the mentorship and teaching is one of the hallmarks of our success. Drs. Wyers and Boers are excellent colleagues and create a remarkable team—both are able to support and join in the others’ teaching and research to help reinforce specific learning for the students, as well as demonstrating contrasting gifts and interests.

What could and should we do better in choral conducting?

Because there is no degree available (universally) in conducting at the undergraduate level, choral programs across the country are indebted to their partner “choral music education” programs for success. UW is fortunate to have one of the top music education programs in the country, as evidenced by student achievement and faculty reputation/track records. However, the number of students currently pursuing undergraduate choral music education degrees is low in comparison to peer institutions (or even universities in our own state). Such a low number is challenging for auditioned choruses such as the University Chorale and Chamber Singers, who rely on the musical and personal leadership of music education majors to “set the bar” for other non-major or vocal performance students.

Increasing the number of music education/choral majors would help to create quality choral opportunities for students, but would also create more energy and interchange between students in the music education major itself. Our country’s most successful music programs typically exhibit a strong undergraduate music education program that develops an alumni constituency of music teachers, who in turn encourage their own students to attend school there. This tradition and cycle is not yet fully developed at UW. While we offer excellent methods and conducting sequences, the undergraduate choral cohort is below a critical mass, which makes recruiting difficult. Finding creative solutions, such as a fall on-campus workshop for rising seniors in high school jointly sponsored by choral music and music education, could be helpful in attracting more high school students to our auditions each year.

How can we be the best given current funding? And... What, if anything, should we stop doing?

The choral faculty feels strongly that we have created an ideal academic environment, curriculum, program opportunities, cohort support, course flexibility, academic rigor, research capability, and the highest level of performance. Changing any aspect of this would be deleterious to the whole, the structure of which is able to compete with the best schools in the country. We are grateful for the ongoing support and insights of Richard Karpen, Chair of the School of Music. We can continue to find creative ways to assist fundraising efforts for UW Friends of Choral Music, perhaps offering a joint fundraising event with other related programs within the School of Music.

Conducting and Orchestral Activities, Dr. David A. Rahbee, Senior Artist in Residence

1. What are our current strengths?

Current strengths of the orchestral program at UW (since the fall of 2013 when I took over the program) include our consistently increasing enrollment from all around the university, increasingly positive feedback from students, our partnership with the Seattle Symphony, our ability to invite world class soloists to appear in concert with the orchestra, our ability to rent Benaroya Hall for performances from time to time, the positive and fruitful collaborations we foster across the school of music, and a satisfactory budget, all made possible by the ongoing support and confidence from the director of the School of Music. The UW Symphony, made up of music majors and non music students alike, has performed 86 different works over the past three school years. I added a new orchestra, exclusively for non music students, known as the Campus Philharmonia orchestra, in the fall of 2014; since that time, this orchestra has expanded into two sections (two independent orchestras under the title Campus Philharmonia Orchestras). The Campus Philharmonia orchestras are conducted and managed by the students of the orchestral conducting program under the supervision of myself and Ludovic Morlot. Our conducting program has grown into one of the strongest program in the country. With the support and confidence of our director, I have been able to construct a program, overseen by Ludovic Morlot, where our students have significant weekly conducting opportunities, learn management and orchestra library duties first hand, have weekly lessons with me, and attend closed rehearsals of the Seattle Symphony on a regular basis.

We are attracting better and better applicants to the program every year. Ludovic and I have a longstanding music relationship, vital to the growth and success of our program, and our students have benefited greatly.

2. What could and should we do better?

The orchestral program could do some things better if certain areas of the school of music had a few more students in a few key areas. The violins are at the top of the food chain. It is in the best interest of a school of department of music of any size to recruit and foster enough violinists so that all other areas of performance can survive- not just orchestral- but also chamber music, modern music, and baroque music. The orchestral program could be better if we had small number of these students. As director of orchestras, I am willing to compromise and collaborate so that our students get experiences outside of orchestras, but we would be a better program with more students. We are not as good as we could be, and I am absolutely confident that with a small number of stronger violinists, not only would we be better, but ALL other students in the orchestra and across the school would benefit.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

If funding and facilities are given parameters, the only way to make the School of Music the best it can be is the following: The director constantly reevaluates the proper distribution of funds

according to the needs of the students, along with the young faculty he has chosen who are dedicated enough to be as creative as possible to make the best with what we have (the given funding and facilities) for our students to succeed; our director already does this very well. I do not know how a school is deemed the best. Does "best" mean a high ranking given by an outside source? Or is it self-proclaimed? Is it due to a stellar faculty, or the success of students? Given the current funding and facilities: our younger faculty is working very hard to do the best we can within the given parameters to make our school the best it can be for our students. Beyond this, all members of the faculty should feel the responsibility to recruit the types of students who would best benefit from what we have to offer.

Conducting, Wind Ensembles, Professor Timothy Salzman

1. What are our current strengths?

In general....

The strength of the UW School of Music is its faculty which, when working in cooperative consort, is capable of amazing art and impactful outreach.

Relative to the wind conducting program area...

The University of Washington concert band program is the largest band program on the west coast of the United States and is comprised of four bands – Wind Ensemble, Symphonic Band, Campus Band, Concert Band. This ability-differentiated structure provides an art immersive cross-campus collaboration that involves each student in a wide-ranging repertoire. In addition to the eleven concerts on campus each year, students also participate in vibrant community outreach concerts as well as international touring experiences. The UW Wind Ensemble has undertaken five extensive concert tours of multiple cities throughout Japan and China appearing in major venues and on nationwide television in China. The ensembles also serve a significant role as laboratory groups for graduate student conductors who regularly conduct all of the groups for purposes of video evaluation by each member of the graduate cohort and Professor Salzman. Approximately 25 former graduate wind conducting students have obtained collegiate teaching positions upon leaving the UW.

2. What could and should we do better?

Due to rapidly declining enrollments the School of Music should be recruiting with clear-minded intention by reaching out to the established constituencies in the music education community of our state and region. Faculty and student soloists/ensembles should be visiting schools a few times a year for purposes of master classes, recitals, soloing with school student groups, etc. And, we should collectively strategize as to multiple opportunities to host young musicians from the schools on our beautiful campus. This is simple and relatively inexpensive.

We should be engaging in conversation about who we are, where we are at and where we want to go as a School. There have been no faculty retreats for several years. We need to work on our sense of community both within the faculty and student body.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

At present it is difficult to entertain the notion of rising to the level of a school that would be nationally considered as one of the best schools of music given our dwindling financial resources, tenured faculty lines and student body. Every school in the 'nationally desired' category has far better/larger facilities, many more tenured faculty, more broad-based curricular offerings and a larger commitment to national/international outreach, as they seek to elevate their profile, raise donor support and recruit the most talented students. Every effort, especially, should be put into

donor funding for a new building project. Nearly every prospective undergraduate student who visits our building and rehearsal rooms comes from a high school with far more modern, clean and expansive facilities. It is exceedingly difficult to recruit against schools in our own state that have far better facilities.

4. What, if anything, should we stop doing?

With limited financial resources every budgetary penny should go towards the instruction of our students. With that as a guideline all [seeming] excesses are eradicated. Further, all of the successes of faculty and students/alumni should be celebrated and publicized, not just a select few. Every minimized success leads to a missed opportunity.

Ethnomusicology, Associate Professor Christina Sunardi

1. What are our current strengths?

In the Ethnomusicology program, our strengths center on our work with students. Since 2010 we have admitted ten new graduate students and are supporting them for three years of MA and PhD study. Our students have been successfully securing grants to conduct fieldwork through prestigious Fulbright and Fulbright-Hays awards (and other public and private sources). They are conducting fieldwork in the U.S., Canada, France, The Gambia, Ethiopia, India, Malaysia and elsewhere, and tackling issues including tourism, gender, pedagogy, sustainability, nationalism, public health, and multicultural-intercultural issues in music, education, and culture. They have been publishing in scholarly journals and presenting at national and international conferences. In the last several years we have seen a significant increase in the number of our PhD graduates who attain university teaching and research positions. Since 2013, we have conferred BA degrees to six students in our newly established BA program in Ethnomusicology. Because we teach about diverse repertoires and cultures, and we collaborate with diverse disciplines, communities and artists, Ethnomusicology attracts students who are ethnically, racially and culturally diverse.

Unique to the UW is an Ethnomusicology-Music Education partnership, such that students of the two fields work together in courses, projects and performances. Not only do future music teachers approach music as an intercultural encounter, but also Ethnomusicology students acquire techniques for facilitating music-making experiences among those who might not claim musical expertise. Since 1994, over 30 PhD graduates from the Music Education program are now in university positions where they teach with ethnomusicological principles in play.

A hallmark of the UW Ethnomusicology program is the integration of visiting artists and scholars into the program. We are continuing a five-year practice (after 50 years of year-long visiting artist residencies) of hiring visiting artists for quarter-long residencies, hosting artists who represent traditions from Asia, Africa, Latin America and the Caribbean, and the United States, working to integrate their residencies with academic courses. We have designated some of these as Community Artists in Residence, dedicated to building and maintaining connections with community organizations in Seattle (see below). We also host shorter-term visits of master musicians and scholars. We are thereby offering students opportunities to learn about the musical cultures from a variety of perspectives, energizing them and ourselves through interactions with master musicians as well as local communities of practice as we integrate performance and academic study of music.

The Ethnomusicology program has been successfully collaborating with other departments and offices on the UW campus, forging interdisciplinary connections. Ethnomusicology works with area studies programs (e.g., Southeast Asian and Latin American and Caribbean Studies) and departments (e.g., Anthropology, Dance, Drama History, and Gender, Women and Sexuality Studies) to coordinate curriculum and support/organize special events (including visiting artists). Our classes are relatively open to non-music specialists and are thus enriched by dialogue with students from different disciplinary perspectives and experiences. Working with the UW Office of Global Affairs, we have developed partnerships with Gitameit Music Center, Yangon, Myanmar, and the University of Dar es Salaam, Department of Performing Arts in Tanzania.

Ethnomusicology also works with community-based artists and arts organizations, as

well as schools. Many of these collaborations center on our visiting artists, especially Community Artists in Residence, whose residencies are designed specifically to foster community and interdisciplinary collaboration. The founding of the Seattle Fandango Project (SFP), for example, was connected with Laura Reboloso's 2010 visiting artist residency. SFP won the Office of Minority Affairs and Diversity's 2012 Community Building Award, and is an on-going community-based resource for Ethnomusicology students and students in other disciplines.

2. What could and should we do better?

We are working to recruit students across the university to our new BA program in Ethnomusicology.

We need to be able to offer our graduate students stable and predictable support, increasing to five years of support to carry them through their coursework, fieldwork and preparation of the dissertation; this support makes us more competitive with peer institutions.

We are continuing to encourage graduate students in Ethnomusicology to form relationships with graduate students in other programs in the School. We are actively involved with academic area colleagues in reviving an interdisciplinary colloquium series that brings together faculty and students from Theory, History, Ethnomusicology, and Music Education.

We are open to the possibility of integrating the Ethnomusicology graduate programs with those of Music History, Music Theory, and Music Education. From the point of view of Ethnomusicology, this would require discussion about whether the School of Music as a whole wants to increase its commitment to diversity of repertoires and cultures. It seems like a good direction to go, but it is not our decision to make alone.

We are aiming to create a more stable structure for Community Artists in Residence, connecting them in a more systematic way to other departments, programs, and community organizations, and expanding the funding base through grants and collaborations.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

We can work together to recognize our common strengths and to pool our resources and talent for goals and projects shared by multiple programs. We can also broaden opportunities for our students to work with community-based artists, expanding the breadth of repertoire and perspectives that they can explore. We can also continue to work to connect music studies to other disciplines, making ourselves useful to students and faculty in other departments who are interested in music and attract additional kinds of music majors as well as enriching the studies of music majors through interdisciplinary collaboration.

4. What, if anything, should we stop doing?

At this time we do not have any recommendations for discontinuing any activity in the Ethnomusicology program, although the lack of replacement of recently retired Ethnomusicology faculty may necessitate this. Decisions about cutting things would be best made on the basis of dialogue among the whole School of Music faculty.

Jazz Studies and Improvised Music, Associate Professor Cuong Vu

1. What are our current strengths?

The ecology that has organically grown over the last 9 years is the heart and soul of the jazz studies program at the UW. Within this ecology, our jazz faculty, first and foremost represent the strongest aspect of our program. With Ted Poor, Marc Seales, Cuong Vu along with our crucial supporting artists in residence, Bill Frisell, Greg Sinibaldi and Luke Bergman, the artistry, expertise and professional performance experience of this musically diverse group represents a wide range of styles, interests, and concepts. Encompassing the beginnings of Jazz to the Avant Garde and through to the current music of today, this collective knowledge base is further augmented with keen awareness and experience performing music of non-western cultures along with the vernacular music of our time. The current jazz studies program is nimble and well equipped to address the past and current evolving states and trends of jazz and beyond.

While the notability of each faculty member ranges from being deeply embedded within the local music community to international acclaim to legendary status and stardom, our faculty has demonstrated an inexhaustible dedication to our students along with a sense of grounded humility that allows us to commune with our students both in information sharing and performance contexts.

With steadfast support over the last 7 years by the School of Music Director, Richard Karpen, we've been able to bring renowned colleagues from around the world for residencies that further enhance the program. This synergy between faculty, students and visiting artists, and resulting performance collaborations, have enabled us to present concerts that are routinely regarded as some of the most noteworthy and compelling in our region. Notability for the program has recently reached international acclaim, spread through word of mouth by our visiting artists.

Additionally, in recognition of our potent program and the importance of a broad approach to Jazz idioms, we were granted approximately \$700,000 by the Apex Foundation to fund additional faculty positions and graduate students in Jazz at the UW during 2011-2015. This has been followed up with a grant of \$1,600,000 for 2015-2019. This supplemental funding allows us to employ esteemed artists in residence and to recruit exceptional talented graduate students.

2. What could and should we do better?

What we *could* do better is a non-applicable line of reasoning as we've consistently extended our capabilities to serve our students, the School of Music, and the University, all while maintaining the highest of ideals within our own research activities. Given the current parameters of budgetary support and scholarship funding, the program has been and continues to maximize our current budgets through resourcefulness, efficiency and will.

What we *should* do better, however is crucial in sustaining the purity of art and art itself. What we should do better is contingent to these parameters of support and scholarship funding.

We should populate our programs with more and better students from our region's high schools. We have built a reputable program. We have acclaimed faculty. We have proven able and willing in exponentially elevating the skills and artistry of our students. And yet we rarely have the best students in our region come to our program out of high school. A constant, healthy flow

of students had been the norm before the recession. Since the UW's tuition hikes however, we continue to see the best talents follow offers of full scholarships elsewhere while simultaneously experiencing a drop-off in attendance with even the 2nd tier prospective talents. Without more scholarship funding and the possibility of undergraduate tuition waivers and out of state tuition waivers, we will continue to lose students to other schools.

We should present more outstanding concerts with more artists of acclaim in collaboration with our own celebrated faculty and our students. With some of the amazing faculty in the School as a whole, we should also be a premiere presenter of uncompromisingly great music. The feasibility of this relies on healthy funding.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

The permeated idea of a School of Music is a dated and obsolete one. Even so, it is possible to be amongst the best with adequate and abundant funding. Along with budgetary constraints, the lack of performance and adequate practice/rehearsal facilities which the School should oversee and control, has been our main Achilles heel. This has dramatically hindered the practice and performance of music in ways that are highly unnatural and are crucial to the learning of and promotion of music. Adequate funding and a commitment towards an excellent School of Music by the decision makers would solve this issue.

Even within these constraints, we **can** change our model and create a new, more relevant type of music institution, and look towards the accomplishments that have been driven by the best of our faculty who've consistently contributed to innovative research, world class performances, and effective, impactful teaching. Tailoring a school to these formidable strengths would then allow us to be an excellent institution, focused on artistry within the field of music.

In addition, the School of Music's leadership has forged (and must maintain) mutually beneficial relationships with the most distinguished and influential organizations and artists in our community such as Stephen Stubbs with Pacific MusicWorks and Ludovic Morlot with the Seattle Symphony Orchestra. While Stubbs has mounted critically acclaimed opera productions with the School of Music, and Morlot doing his version with the UW's orchestral program, the various artists associated with both organizations have also been vital in supplementing the School with their artistry and teaching. These types of relationships and their symbiosis are necessarily important in maintaining and excellent music institution.

4. What, if anything, should we stop doing?

If there is no will to fund and support an excellent School of Music, we should stop being one. We should, instead, rally around and support our best faculty and transition their collective programs towards a flexible, innovative course of study that may have different pathways that produce graduates who are steeped in the diverse strengths of those faculty. We could then be a unique and excellent institution, able to sustain and improve upon that excellence with our budgetary constraints. Continuing on the trajectory of the current "School of Music" model will only hinder any chance of maximizing the overall strengths of our strongest of our faculty.

Keyboard, Professor Craig Sheppard

1) What are our current strengths?

- The School of Music is strongest in its extraordinary faculty, which is as good or better than those of our peer institutions. This is proved time and again locally, nationally, and internationally. Here, we're not just talking about the Keyboard Division, but others as well, in particular Composition, Music History, Choral Conducting, Theory, Music Ed, and Jazz studies. Our faculty are 'out there' year-round in a big way as representatives of the UW School of Music, and our strengths are acknowledged worldwide in all these areas.
- With regard to the Keyboard Division, we are a smaller department, which potentially allows for more attention and more performance opportunities than students would have in a larger, more unwieldy, department
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2) What could we and should we be doing better?

- We need to learn more internally about each other's departments.
- To this end, we need to find the time to attend others' concerts (a broad spectrum of faculty at our colleagues' concerts is, currently, woefully missing).
- We need to listen more to new ideas and be willing to implement them.
- We should cultivate better ties with all local arts organizations.
- We should ensure that we send our students out into the world, able to meet the many challenges that a classical musician will face. This includes the ability to be comfortable in performing all periods of repertoire, and learn the tools to self-promote in today's changing concert world.

3) In the context of current funding, facilities and faculty, how can we be one of the best Schools of Music in the country?

- We should encourage more faculty to make use of Meany Hall, one of the best such venues in the country, as well as Meany Studio Theater.
- We should advertise more at a local, national and even perhaps international, level, in publications that are not online and are still read by a fairly broad spectrum of musicians.
- We should have more interaction between divisions, where and when possible.
- We should encourage wealthier members of the Seattle community to support our endeavors, leading to greater and better facilities and a larger faculty.
- We need more and better practice rooms, and more chamber music rehearsal space.
- We need more scholarship money, including teaching assistantships, to be able to recruit the top talent from around the country and the world.
- Only after meeting the above criteria can we truly compete nationally with our peer institutions!

Music Education, Professor Steven Morrison

STRENGTHS

The UW Music Education program focuses on three key objectives:

- the preparation of music candidates for Washington State K-12 teaching licensure;
- the study of the processes of music teaching, learning, and development for students throughout the School of Music;
- the development and support of scholarly projects to advance the profession's understanding of human music learning.

Within these three areas, the Music Education program has distinguished itself among programs of similar size and mission as well as among larger and more broadly resourced departments.

UW graduates have distinguished themselves as outstanding educators throughout the northwest, nation, and world. Capitalizing on UW's leadership in the study of music through the lens of culture, Music Education infuses a strong core curriculum—instrumental, vocal, and classroom teaching—with emphasis on musical and cultural diversity. UW students enter the teaching workforce with a grounding in traditional best practices, an understanding of the dynamics of today's schools, and an innovative approach to content and structure of children's music learning.

At the graduate level the UW has placed developing scholars on faculties of leading college and university music education programs. UW alums are recognized for their excellence in teaching and research through extensive publication, appointments to editorial boards, leadership in professional organizations, and teaching awards.

One of the hallmarks of the UW Music Education program is the high level of interaction between it and programs within and outside the School of Music. The fluidity and individuality with which students' programs of study are designed capitalizes on the strengths of the UW campus, supporting innovative approaches to teaching and research.

NATIONAL/INTERNATIONAL LEADERSHIP

Music Education has sought and fostered opportunities to impact the community, both locally and globally. Programs such as Music Alive! in the Yakima Valley immerse UW in the culture of central Washington including extensive exchange with the area's Hispanic and Native American communities. In conjunction with the UW Office of Global Affairs, UW Music Education is initiating partnerships with Gitameit Music Center in Yangon, Myanmar, and the University of Dar es Salaam Department of Performing Arts.

Faculty and students regularly contribute to major journals and are featured at professional events. The Laboratory for Music Cognition, Culture & Learning is an interdisciplinary outgrowth of Music Education's research activities and supports collaboration within the UW and beyond. UW Music Education is the current home of the *Journal of Research in Music Education*, the leading research publication in the field and one of the top three journals in music. Student and faculty research activities have been funded by groups including the Canadian Social Science and Humanities Research Council/AIRS, the Peach Foundation, Yamaha, the Australian Research Council, and the National Association of Music Merchants. Music Education is enjoying nearly two decades of partnership with Laurelhurst Elementary School

whose Parent/Teacher Organization funds a graduate assistant who serves as a music instructor at the school and as a facilitator for activities between the Laurelhurst and UW programs.

AREAS OF DEVELOPMENT/IMPROVEMENT

School-wide reach. The UW views the construct of “music education” broadly; all professional musicians will be engaged in teaching. A goal of the Music Education program is to establish a presence within the general “core” curriculum of the music major.

Undergraduate research. The UW enjoys a creative and accomplished undergraduate population. We wish to identify ways of facilitating active research engagement among advanced undergraduates through a combination of course options and lab-/project-based experience.

Practitioner engagement. The region’s music educators have a vested interest in the next generation of teachers. We wish to establish a core group of leading area educators to serve as an advisory voice, a sounding board for new initiatives, and an advocate for UW Music Education.

LIMITATIONS & CHALLENGES

The curricular/administrative profile of Music Education is shaped by policies mandated by the State of Washington (through the Office of the Superintendent for Public Instruction (OSPI) and the Professional Educators Standards Board (PESB)), less directly by the U.S. Department of Education and the National Association for Music Education, and by the demands of the educational job market. Thus, courses focus on topics such as assessment, student-centered instruction, diversity, and standards-based learning as well as music-specific content such as world music, instrumental/vocal performance techniques, and established classroom pedagogies.

Acknowledging the human, fiscal, curricular, and infrastructural resources vital for supporting such a multiplicity of functions the program’s primary challenges are:

- to provide a curricular package that prepares our students, complies with professional requirements, and maintains a level of content on par with similar programs in the region;
- to maintain a critical mass of outstanding certification and graduate students to ensure a flourishing community of artists/scholars/educators.

We have set an enrollment target of ± 10 certification students per annual cohort requiring us to be selective in our admissions and innovative in our deployment of resources. This cohort size is challenging to maintain due to recent fluctuations in overall School of Music enrollment; by offering varied curricular paths toward certification—undergraduate, post-baccalaureate, MA+Cert, certification options within other music degrees—Music Education is developing recruitment options directed toward a broad range of markets.

Graduate students who possess professional experience and accomplishment as teachers are a critical resource to further support the program’s mission. Our target enrollment of 3 Ph.D. and 3-6 MA students will be key to maintaining the vitality, visibility, and impact of UW Music Education.

Music History, Professor JoAnn Taricani

1. What are our current strengths?

Values: Like faculty members throughout the university, we in [Music History](#) actively investigate and communicate innovative discovery to the international academic community. Moreover, we particularly value the opportunity to inform and inflect cultural literacy and its progressively diverse musical manifestations. We immerse students of the University of Washington in deep listening and thinking about music, and we change how they think about music, whether they take one course or pursue a graduate degree in our field. At every level of learning, we encourage exploration of the newest and the oldest expressions of music. Our faculty also eagerly promotes the connection of performance and scholarship, with each faculty member in Music History involved in performing or coaching musical events.

Innovation: The overall field of Music History is restless, constantly encountering new modes of accessing and communicating research, and we thrive within the invigorating tensions of shifting cultural and intellectual priorities. Our faculty is deeply committed to being part of the dynamic dialogue of scholarship and critical thought, which allows us to assure that our students will be able to navigate traditional and novel venues of teaching and research.

Presence: The programs in Music History provide strength to the university through both the breadth of our teaching and the depth of our research; our faculty and graduate students alike collaborate with an array of departments. Our scholarly reputation makes us visible in the international community through the participation of our faculty and students in national scholarly societies. Further, our monographs and articles appear in the top academic presses and peer-reviewed journals in our field, and our faculty successfully compete for grants both externally and within the university. Our faculty recently have brought scholars and performers to the UW for conferences on [Ives](#) (2013), [Fauré](#) (2015) and [Shakespeare](#) (2016).

Teaching: The Music History faculty is also deeply dedicated to the principle that a research university should provide teaching at the highest level in coursework extending from entry level classes to graduate seminars. Therefore, we are committed to incorporating cultural and artistic innovation into our courses, which range each quarter from introductory non-major surveys to intensive graduate seminars. Beyond the field of Music History, the faculty members also take seriously their responsibility to provide all students with skills that will assist them in any endeavor, by focusing on writing and communicating about music, listening analytically, and developing the critical reasoning that is becoming more essential every year.

Outcomes: The graduates of the Music History program have been very successful in establishing careers in music or in other professions. We take it as a point of pride that doctoral graduates have been able to obtain positions at well-regarded colleges and universities, in academic publishing, and in digital humanities, and that our bachelor and masters students move on to top doctoral programs. A healthy number of our graduates in music even leverage their writing and critical skills as entry into law and medical schools.

2. What could and should we do better?

Expansion: Members of the Music History faculty have been expanding enrollments over the past few years by adding large non-major courses in each quarter, and would like to expand those efforts even more, both by offering large courses more frequently, and by adding new non-major courses. This requires a commitment of teaching assistantships (for Music History students as well as in other areas of the School of Music) to work with the faculty who agree to these labor-intensive courses. Each quarter, we turn away several hundred students wanting to register for our courses, so the appetite for additional offerings will result in better educational opportunities as well as in boosting our ability to provide more seats in courses.

Early music: Members of the Music History faculty are ready to help create one of the top programs in early music performance in the country by assisting in the formation of a self-sustaining early music graduate program through Educational Outreach, a project that is in its initial phase. While we anticipate the self-sustaining aspect of this program will not place any financial stress on the School of Music, the support of the School in other ways (space, promotional materials) will be essential. Ultimately, a program in early music performance will provide a new type of visibility to the current and planned early music ventures at the university. Early music performers and music historians have long had a natural affinity and shared interests.

American Music: The undergraduate program in American Music Studies is addressed in a separate document, and the Music History faculty will be happy to participate in that program when it is useful, as each member of the Music History faculty has current academic interests in varied aspects of American Music.

Recruitment: The Music History faculty has always had a strong and highly selective graduate program; we would like to help with the recruitment of undergraduates to the School of Music in its many choices of performance and academic majors. While we realize that most undergraduates wish to pursue performance degrees, we believe that the strength of our undergraduate offerings is a compelling aspect of a bachelor's program at the UW. We have had several undergraduates win grants and awards for their research, for projects that combine performance and academic aspects of the field of music.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music in the country?

Funding is an issue for all programs, primarily regarding student support. We believe that investing resources in the Music History program benefits the entire School and the university. Each student that emerges from our courses has a better sense of cultural literacy.

Like all programs at the university, the Music History program would benefit greatly from an increase in the number of teaching assistantships available to support courses. Perhaps unlike all areas of the university, we can demonstrate significant unmet demand for access to our courses. This funding would support students in various programs in the School of Music (each year, graduate students outside Music History serve as teaching assistants in our courses), and also would expand the student credit hours we can generate.

Music Theory, Professor Jonathan Bernard

What are we doing well? This is not a long list, in my view, but it has some important features. Composition and Jazz Studies seem to be thriving, having benefited considerably from efforts over the last several years to bolster them. Both have contributed to an emphasis on contemporary music performance on campus (and in the city at large) that strikes me as healthy. A liaison with the Seattle Symphony has resulted in opportunities for our composition students to have their work read and recorded, as well as opportunities for our student orchestra members to perform, on occasion, side by side with professional musicians. More generally: Our faculty are on the whole quite productive, earning recognition and maintaining visibility in their respective research and performance specialties.

What could and should we be doing better? If we are to remain a school of music, it is clear that more must be done to keep the so-called traditional areas of study viable, since these are still the biggest potential source of enrollment for us. Our numbers, especially at the undergraduate level, are way down compared to pre-2009 figures. In part, this is owing to circumstances over which we have had no control, as everyone knows. But it's also owing to the loss of recruiting power from a severely depleted tenure-stream faculty, whose numbers have shrunk from 36 in 2009 to 27 by my count as of this fall. Admittedly, it was bad luck that we had so many departures at a time when state support for higher ed was collapsing and hiring was effectively frozen; still, a more concerted effort might have been mounted over, say, the last three years to restore some of our previous strength, instead of making reliance on part-time/temporary appointments to take up the slack a matter of routine. These colleagues, for all their ability and dedication, simply can't be expected to recruit vigorously for us, since the UW has made no long-term commitment to them and since, in any case, their energies are necessarily divided.

By reorganizing the previous, rather balkanized divisional structure of the School into fewer, larger areas, the current Director has taken an important step toward encouraging "cross-talk" and helping faculty to develop a broader view of the School's long-term needs. He could (and should) follow this up by initiating School-wide discussions of these needs with a view toward establishing some priorities for future searches; otherwise (and I am sympathetic on this point) it is all too easy simply to accede to the demands of whoever screams the loudest. What we need is a more consensus-based decision-making process; although the Director, in the end, must make the call, a process that is too "top-down" is dangerous for everyone.

In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music in the country? This is actually the easiest question to answer, if what the first phrase means is that we can have no hope of any amelioration of our current funding, facilities, and faculty. If that is the case, then the idea of our being or becoming "one of the best Schools of Music in the country" is a pathetic fantasy. Our building is nearly 70 years old, has never had a top-to-bottom remodeling, and is by some estimates is the least likely of all structures on our campus to withstand a major seismic event. Our tenure-stream faculty count has fallen by 25% over the last seven years. Funding levels have made only a modest recovery since the depredations of the Great Recession. And so on.

But rather than dwell uselessly on such matters, I will use this section of my response to speak of my own disciplinary area, for which I had high hopes when I first joined the UW faculty in 1987 and which as of ten years ago was quite strong. Our theory faculty of three was

able to cover a lot of ground, with a wide range of undergraduate and graduate courses; our visibility as scholars gave us some considerable recruiting clout for our M.A. and Ph.D. programs; despite our funding limitations we generally had at least a few students in residence, and our graduates were almost always able to find employment in higher ed. But my senior theory colleague retired in 2012, and my junior colleague left for another institution less than a year later. Neither has been replaced, except by one part-time hire who handles some of the undergraduate teaching and, at present, one Master's-level course. In my view, studies in the discipline of theory are an indispensable part of any graduate curriculum in a school or department of music—but these cannot realistically be provided by just one person. Theory is a highly diverse area of study, and anyone who comes to us to earn an advanced degree in the subject needs a diversity of viewpoints to provide the kind of training that will enable him or her, upon graduation, to compete for an academic position. But the strong presence of theory faculty is, or should be, crucial to all other courses of study in music as well, for what such faculty provide in terms of depth of analytical understanding and rigor simply isn't available from anyone else. Such a presence is important for the undergraduates' sake too, since theory faculty have themselves come out of programs that stress experience with the pedagogy of harmony, counterpoint, analysis, and ear training, thus are best equipped to make decisions about the standard "core" curricula for undergraduate music majors. In short, here at the UW School of Music our road to recovery, which we've hardly embarked upon yet, has to include the restoration of our strength in the area of theory.

What, if anything, should we stop doing? This is always an awkward question to answer because it implies that some of one's colleagues, or at least the programs to which they have devoted a great deal of effort for (perhaps) many years, might be expendable. For this reason, the question is not likely to elicit specific and candid responses, at least not from this member of the academic unit under scrutiny. Let me point out, however, that in light of the fact that the traditional school of music model is not working very well for us at present, we might be well advised to start deliberately migrating to a department of music model, rather than simply downsizing in the way that we've been doing for some years now in the hope, apparently, of achieving a smaller yet workable and stable configuration mainly by means of attrition (retirements, deaths, departures to jobs elsewhere). The haphazard and copious deletion of tenure-stream positions since 2009 has left some of the academic programs dangerously thin and has made us overreliant on part-timers to shore up many of the performance programs, particularly in winds and brass.

A department model usually entails reductions in the variety and size of performance programs (by comparison to those of a school), and it often means choices about academic offerings as well. Perhaps the things we should stop doing are those that are handled quite well by some of the other public universities in this state—areas in which we often lose out in the competition for good students.

Strings, Professor Melia Watras

I've had the privilege of being on the faculty at the University of Washington School of Music since 2004. I'll begin my first year as a full professor this coming fall, and my sixth year as chair of Strings. In my 12 years here, the Strings department and the School of Music have changed and developed in many positive ways, and I'm confident that with Richard Karpen as director, the school will continue on this very exciting and creative path.

1. What are our current strengths?

Strings has dedicated, renowned faculty members that provide our students with a direct link to some of the greatest artist/teachers of our time, including Jascha Heifetz, Atar Arad, Richard Aaron and the Juilliard String Quartet. One of our greatest strengths as a faculty is being rooted in tradition while creating the future. Collectively, Strings faculty members are active performing artists with expertise and experience as soloists, chamber musicians, performers of contemporary music and improvisation, and orchestral music; we are able to provide our students with knowledge and experience in any area that they might pursue in Strings.

The Strings program is flexible; in addition to our focus on developing the next generation of artists, we also reach out to non-music majors interested in furthering their study of music through lessons, chamber music and orchestra. In this way we serve the general student body of UW, as well as the SoM.

In the time that Richard Karpen has been director, the SoM as a whole has created a name for itself as an incubator of new ideas. The School is forward-thinking, with strengths in contemporary music and music technology, and a newly rejuvenated connection to the community, with partnerships with groups such as the Seattle Symphony and Pacific MusicWorks.

2. What could and should we do better?

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

In answer to both questions 2 and 3: we can be one of the best Schools of Music in the country by clearly focusing on our strengths and to have a unique voice in the landscape of music in America. The School should direct its resources and energy in being the best at fewer things, rather than settling for mediocrity in a wide area of endeavors.

Strings has increased its role in offering more opportunities for chamber music for our students in recent years. We have implemented a chamber music competition for Strings and Piano, with a scholarship student ensemble that represents the school. Moving forward, our program would like to continue and expand our commitment to our students in the area of chamber music.

In Strings, we recently hired a fantastic cellist (Sæunn Thorsteinsdóttir), who has contributed greatly in her first year here and is exactly the kind of artist/teacher the SoM should strive to have and should look for in future hires. Maintaining tenure track lines in Violin, Viola and Cello

are absolutely imperative. Having these lines open will enable us to retain current faculty and attract new faculty when the time comes. World-class faculty members in the Strings program are essential to having a high caliber performance program, in chamber music, contemporary music and orchestral music.

4. What, if anything, should we stop doing?

Strings, in general, is more unified in direction than ever before. We can still make strides towards working more seamlessly together as a program, and continue to emphasize and develop our strengths.

For the School of Music as a whole, it is important we see what we can be, and at the same time we should stop trying to be something we are not. The UW SoM is not, nor should it try to be, a large School of Music like the Jacobs School of Music at Indiana University. We also should not approach our future the way schools with much more funding like Juilliard, Curtis or Colburn do. We need to be unique, and understand that we can achieve excellence with the resources we have.

Our current director and leadership team and excellent core faculty are moving our school towards greater heights. The UW SoM is a place where artists with commitment and vision receive strong support for research and creative projects that contribute to the advancement of art music. With a focused approach and the artistry and ideas of our leadership, the school can make an important difference.

Voice Program, Associate Professor Giselle Wyers

Question 1: What are the voice area's current strengths?

Voice and opera's team of current professors bring diverse strengths that offer students a first-rate, well-rounded experience in performance and scholarship. Professor Harper excels in his knowledge of diction, repertoire, and European performance structure. Dr. Ragan is a nationally-known researcher and performer in voice pedagogy and has secured national grants and published national peer-reviewed papers on this topic. Professor Sieden brings an internationally acclaimed ongoing career as a soprano to our team, while also engaging in twentieth-century pedagogical practices. Grammy-award winning Baroque specialist Stephen Stubbs collaborates regularly with the UW Chamber Singers and launched three large-scale, state-of-the-art opera productions in Meany Hall in conjunction with his organization Pacific MusicWorks. Professor Kelsey teaches a brilliant series of performance-intensive courses in Vocal Repertoire (Art Song and Opera) with students performing for one another on a weekly basis. Dr. Wyers serves as coordinator of both the voice and choral areas, as well as teaching one course a year to choral music education students. Under Wyers' leadership, collaborative projects have opened up considerably between choirs and vocal performance, and two separate blogs have been launched to aid in outreach, recruitment and alumni relations (see <http://blogs.uw.edu/wyersg/> and <http://blogs.uw.edu/voc1perf/>).

Other strengths include a rigorous curriculum for all voice students including foreign language requirements, courses in diction, repertoire, and voice pedagogy, and many performance requirements including participation in opera workshop, auditioned choirs, and BM senior or MM/DMA recitals. Even while budgets are tight, UW continues to offer staged productions every quarter of the year, including black-box style productions in Meany Studio Theater and larger (yet economical) Meany Hall productions. These projects are crucial to the ongoing mission of recruiting top candidates in voice to the UW, who look at peer institutions to see who offers the best performance opportunities. Most of UW's vocal performance majors continue to work in their field after graduation, often combining private voice teaching, solo performing, and conducting or singing in church or paid choruses. A handful of our alumnae are active in the European opera circuit.

What could and should we do better in voice?

In the past ten years, there has been turnover in the voice faculty as well as changes in the structure of our opera performance program which have been viewed with some concern by the wider public and certain donors to our program. This concern is not universal, but has still created some challenges in recruitment and fundraising. However, when examining the facts, it's clear that faculty who have left UW have been fully replaced (Guyer replaced by Ragan, Eaglen replaced by Sieden) and we have hired Stubbs to develop our opera performance to a more professional level. We may have a smaller number of faculty in voice than at other schools of music, but we manage a robust series of academic courses, hourly lessons in voice (not only for voice majors, but also servicing students with requirements for voice study in choral conducting and music education) and performance courses every quarter.

Students are offered opera performance opportunities every quarter they are in residence, and voice's close relationship with UW choirs offers voice majors the opportunity to perform as

soloists in oratorio repertoire. We hope to intensify collaboration with the Schools of Drama and Dance to consolidate resources across departments, and encourage our students to take courses in movement/dance and drama.

We continue to attract potential students from across the country and abroad. Despite a lower number of auditionees in the past five years, especially at the undergraduate level, voice continues to be one of the units with the largest number of auditionees at UW SoM (around 60 last year). With consistent faculty communication with incoming candidates, we have managed to maintain a fairly consistent number of incoming students (13 for 2016-17, 14 in 2015-16, 8 in 2014-15 and 16 in 2013-14). Ensuring that all faculty studios, including the TA, are full (around 40 voice majors plus a handful of non-major students when possible) would help stabilize the performance side of our program, allowing for advance planning of productions and ensuring that our small cadre of majors are not over-extended with performance responsibilities.

In the context of current funding, facilities and faculty how can we be one of the best Schools of Music in the country?

The small size of our voice department, *provided it does not decrease at all further in faculty hours/students/resources, etc.*, could be viewed as a current strength for us. Auditionees regularly mention to the voice faculty in their interviews that they are attracted to UW because it offers a lot of personal attention, potential for holding major operatic roles more difficult to obtain in larger programs, a balanced perspective between research and performance, and the opportunity to learn vocal repertoire in depth, particularly in the areas of modern music and early music.

Due to current demands in employment of vocal professionals (see article by Deanna Joseph in *Choral Journal*, October 2015), it is crucial that our voice faculty offer private voice instruction flexibly adapted to various style of singing. We should also emphasize the following: 1) Students should be encouraged to sing in large and small choral ensembles every quarter they are in residence, and participate in quarterly opera workshop projects. 2) Continue non-staged concert collaborations with groups such as Pacific MusicWorks or the UW Symphony program. 3) Maintain the current structure of offering Fall opera workshop, Winter Orpheus Ensemble and Spring Opera Theater. 4) Supplemental areas of learning should be emphasized, especially for DMA students, such as choral conducting, voice pedagogy/science, basics of stage directing, and languages. 5) Continue collaborations with UW's renowned Speech and Hearing Sciences program. 6) Work closely with SoM Director Richard Karpen, to further develop donors for Friends of Opera and Friends of Choral Music at UW.

What, if anything, should we stop doing?

Each faculty member probably has nuanced perspectives about the relative importance of different aspects of our current structure, but in general: We must all aim to work positively and energetically, accepting the parameters within we must work, while finding creative ways to serve our students, remembering the ever-present potential of working and creating music in a Research I institution situated in one of the most vibrant arts cities in the United States. We must also dedicate ourselves to creating a positive public profile of our program so that in every professional communication, we encourage the wider community to join us in celebrating our strengths.

Woodwinds and Brass, Associate Professor Donna Shin

1. What are our current strengths?

Our faculty are a clear strength for the UW School of Music. In the wind and brass area, we have among the finest musicians in the nation serving a dual role as performance faculty at the UW and as principal performers in the renowned Seattle Symphony Orchestra. The relationship between the school and orchestra is unique and unmatched by any peer institution. While it would be far better to have tenure track faculty lines in these studio positions, the SoM is fortunate to have this close relationship with the Seattle Symphony. Our distinguished faculty recruit and develop excellent students, and this is impactful in the daily breath of the school.

2. What could and should we do better?

We should do more to boost our PR presence. The work we have done is beautiful, but we need more distribution, a wider audience, etc. We need to team up with each studio faculty to target publications/online pages toward creating and boosting the UWSoM presence as a leading music program of study. This will grow the quality and quantity of recruiting, and we will feel this positive impact on the SoM on so many levels and areas. In the winds and brass area, our faculty are among the most sought after players in the industry. Prospective students know our faculty as world class players but may not know their faculty affiliation with the UW SoM. To remedy this, we need to invest UW PR efforts in world organizations such as International Double Reed Society, International Trumpet Guild, International Clarinet Association, etc. We cannot fully expect our part time faculty to recruit and spread the word. With the cost savings in the many lost tenure faculty lines, the UW should invest in and support PR presence for the SoM, its studio faculty, and programs.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

We should offer performance certificate or diploma programs. Many of our prospective undergraduate and graduate students are interested in a performance-oriented diploma program. While most prospective students seek out standard degree programs, often the very best students are looking for performance training exclusively (specifically, lessons and ensembles). The top schools in the country offer these programs in the form of diplomas and certificates. The UW has the desired faculty whom the students are seeking, but lack the certificate program. This seems like a missed opportunity for the SoM and students we serve. Speaking from personal experience, I sought after and earned a "Graduate Diploma" from the New England Conservatory after my completed MM degree. At the time, I wasn't interested in another degree program. I believe in this kind of training model. It has a very relevant and important place in developing among the best players.

Additionally, we need to offer more support and/or classes for students on career development and arts leadership. I've been leading a class with just my older students, but all students of the SoM should have access and support available to them. I've had inquiries from non-flute students to join my class, but I've regretfully declined due to load. The topics and projects of my class are:

website development, CV, resume, cover letter, press kit, recording, publications, outreach, private lesson studio, interview, etc. Many SoM students finish their degree with no idea how to present and market their skills in the professional world.

Center for Digital Arts and Experimental Media
Juan Pampin, Associate Professor and Director

DXARTS is one of the five academic units in the Arts. It has its own PhD program as well as an undergraduate minor. It's faculty and PhD students come from backgrounds across the arts. This brief statement gives context primarily to DXARTS' relationship with the School of Music.

Since its creation in 2001, DXARTS has become a strategic ally to the School of Music, offering state of the art facilities and a wide variety of courses to music majors. Composers in particular have benefited from this alliance, although DXARTS is fully open to collaborations with faculty and students from across the entire School of Music, as it is with other units across the university. Most Composition and a number of Jazz Studies graduate students take DXARTS' Computer Music sequence (DXARTS 461, 462, 463) each year, as well as advanced seminars such as Spectral Modeling (DXARTS 565) and Sound and Space (DXARTS 567). DXARTS also offers the students world-class facilities and dedicated professional staff assistance for their studio work, as well as outstanding technical support for concerts, including a portable 3D audio sound system. They can also checkout professional equipment, including ambisonic microphones, portable multichannel recorders, video cameras, etc.

Music students and faculty also benefit from research done in DXARTS, including areas like algorithmic composition, sound synthesis and processing, 3D audio (ambisonics), ultrasonic beamforming, sensing and control systems, neuroscience, etc. This research—which has issued open-source software and hardware—wouldn't be possible without a team of fully dedicated research scientists and research assistants helping keep DXARTS' labs running (DXARTS also funds DMA Composition students to work as TAs and GSAs on a quarterly basis).

Some Music students also take DXARTS classes in areas other than sound. Our Mechatronics sequence (DXARTS 471, 472, 473) has been quite popular among composers. Students taking these classes have access to a 5,000 sqf off-campus facility offering state of the art tools for digital fabrication (3D printers and laser cutter), electronics design, wood shop, machine shop (including CNC milling machines), etc. Several Composition students developed their final DMA projects in these facilities.

Finally, it should be noted that as Richard Karpen and Juan Pampin are both DXARTS professors, a large number of composers and sound artists apply to DXARTS' PhD program to study with them, usually resulting in one or two sound-oriented PhD students entering the UW every year. These graduate students end up in class with DMA Composition students (or are the TAs in their classes) and also participate in concerts and other activities done jointly with the School of Music, creating a synergy between the two units at the doctoral level which has proved quite beneficial. Renowned visiting artists such as JACK Quartet, Percussions de Strasbourg, Dal Niente, The Six Tones, and others from around the world and within the Seattle region have been co-hosted between DXARTS and the School of Music. This has enabled students and faculty from both programs to do advanced collaborative research involving live performance and experimental technologies.

Harry Partch Instrumentarium, Affiliate Assistant Professor Charles Corey

In autumn of 2014, the Harry Partch Instrumentarium began a residency in the School of Music at the University of Washington, and I joined the SoM as Director and Curator of these instruments. The Instrumentarium consists of more than fifty hand-made, sculptural instruments invented and built by Partch (1901-74), a composer regarded as one of the most iconic voices in American music. Because Partch's music can only be played on the instruments he invented, and because the instruments are now at UW, this residency provides the School of Music a truly unique opportunity to bring Partch's music to Seattle audiences and engage its students with instruments and music that many musicians are aware of, yet few are able to work with.

The Partch Instrumentarium does have unusual requirements including an unpredictable maintenance budget and a need for substantial physical space, but the benefits it offers outweigh the demands it places on the School of Music. The UW Partch concerts have been well attended, and next year's production of Partch's first major theatrical work, *Oedipus*, will doubtless draw an international audience. Students here are able to learn about tuning systems and unorthodox performing techniques in a hands-on way that no other American university can offer, and develop as composers, musicologists, and performers through working on chamber music in this setting.

Being a one-of-a-kind program, the Partch Instrumentarium attracts a wide range of students and faculty. Many of my students are graduate students in composition or performance, but the ensemble also has members from theory, history, and education as well as alumni and faculty from the SoM and other departments. Most students who have put in the significant time it takes to work in the Instrumentarium have gained great enthusiasm for the music and expressed interest in being more involved with this program. In addition to showing students a new musical language and providing interesting performance opportunities, the Partch program also encourages collaboration among students pursuing degrees in different disciplines. This collaboration, in turn, helps students learn about and take advantage of other UW resources and faculty interests.

My main concern for the School of Music in general, and the Partch program in particular, is the financial support system for graduate students. Nearly all of the students in my program are graduate students, and I regularly encounter situations where they are unable to work with the ensemble because they need to find another job, or are unable to complete their studies in other areas for the same reason. If graduate students had predictable work hours for the School of Music every quarter, and the opportunity for said income was guaranteed for multiple years, I suspect the quality of graduate academic work would improve, and graduate students would be better situated to take advantage of the unique programs the University of Washington has to offer. This would yield an immediate benefit for the Partch Instrumentarium – due to the specific demands of the music on which we focus, some pieces cannot be performed if a particular student is not available.

To a similar end, the Partch program would benefit if more students in the School of Music (or from other disciplines) were to enroll in the ensemble. Most students in the Partch program have fairly busy schedules permitting them only an hour or two per week to dedicate to rehearsals.

For some of the busiest students, this may mean they end up performing just one minute of music on a concert. This is a basic reality of the program; no student is pursuing a degree in Partch studies, so this ensemble cannot – and should not – be their primary focus. With greater enrollment, we will be able to program increasingly interesting concerts without putting undue demands on my students. This, fortunately, is a place the Partch program can improve within its current means.

Although it can easily appear esoteric or abstruse, the Harry Partch Instrumentarium is a very accessible resource for exploring new avenues in music. Bringing more students, faculty, and staff through the studio will lead to a greater awareness of the Partch program and the opportunities it affords those at UW. It is too easy to misconstrue the Partch Instrumentarium as a “weird” program that only speaks to a few students. In actuality, it should be regarded as a way for musicians of any level to broaden their experience and consider a new language for artistic expression. It is my hope that School of Music students, faculty, and staff will recognize those who would relish the opportunity to work with the Partch Instrumentarium, and actively encourage them to join.

The ideal scenario for the Partch program would see students enrolling at UW specifically because the Partch Instrumentarium is here. With greater participation in the ensemble and increased publicity – perhaps stemming from next year’s major production – this could be a reality within a few years, and would lead to an increased awareness of all programs offered by the UW School of Music.

Modern Music Ensemble, Dr. Cristina Valdes, Artist in Residence

1. What are our current strengths?

The Modern Music Ensemble is one of the few outlets in the School of Music where students have the opportunity to gain real world experience within the many aspects of performing in and managing the day-to-day workings of an ensemble. The added bonus is that they do this while performing major works of the 20th and 21st century! We will continue to have the students take a leadership role in the ensemble, while having select faculty members and outside guests who have special expertise in contemporary music act as mentors to the group. The ensemble is poised to be the face of the more innovative and forward thinking side of the School of Music.

2. What could and should we do better?

One of the goals of the Modern Music Ensemble is to find a way for all students to participate on some level. Performing in the ensemble should not be limited to a select group of students, but should serve the entire music school body and act as a learning lab for new music. Although some of the music performed may seem difficult and inaccessible at first to the inexperienced student, with the proper guidance and encouragement these same students will be able to perform this music with the same skill and ease as standard Classical repertoire. This is an invaluable skill that can only better serve their future professional goals, and will ensure that they are receiving a well-rounded musical education.

And, as part of a research university, the Modern Music Ensemble should be more involved with the commissioning and performance of new works. This could range from student composer works, to bringing in more established composers who would write for the ensemble and work closely with them in preparing for the performance of the new work. All of this contributes to setting up an environment where students are encouraged to embrace challenges and seek out what's new.

3. In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

On the most basic level, there needs to be more practice rooms and rehearsal spaces. And the current ones are in need of major upgrades. The School also needs a dedicated performance space that is completely under the control of the School of Music. It is impossible for students to plan additional performances and adequate rehearsal time when their concert hall is essentially a classroom.

We also need to be able to attract talent from all over the country and this means more scholarship money and out-of-state tuition waivers for undergrads, and more teaching assistantships for graduate students. Doctoral students, in particular, should be guaranteed multi-year funding. The fact that we are unable to consistently do this, greatly undermines our recruitment efforts.

4. What, if anything, should we stop doing?

We should stop allowing students to graduate without having achieved some level of expertise performing the music of our time. The ability to perform music from all periods at a high level, especially contemporary music, is essential to any musician wishing to have a career as a performer. Because most students do not enter our school having had much experience performing 20th and 21st century repertoire, it is absolutely necessary that we provide them with the guidance and opportunity to hone those skills.

Advising, Recruitment, and Communications Staff Input

Brenda Banks, Joanne De Pue, Jennifer Miller, Julia Tobiska

What are our current strengths? (and how can we build on them?)

- Collaboration among staff to support student success
 - Staff willingness to assist one another in supporting both current and prospective students in myriad ways with clear delineation between who should be assisting a particular student in a particular scenario; an over-all willingness to step-in rather than to step back to ensure students' questions are answered.
 - Group effort in the success of large events including auditions, SoM BBQ, diagnostic exams, SoM quarterly events, Grand Finale, etc.
 - Advising staff maintains a strong, personal connection to students as we are accessible on a daily basis, aside from holidays and vacation.
 - Publicity/Marketing/Communications staff make concerted, ongoing effort to promote key School of Music priorities, messages, and initiatives in a cohesive and efficient way and to portray students, faculty, and programs in an inspirational, vibrant, and professional manner across all communications, marketing, advertising, recruitment, and outreach platforms.
- Great preparation of our students to continue on in the world of Music with particular focus paid on graduate school preparation.
- Continued student exposure to the global musical world – from touring in foreign countries to our unique and strong Ethnomusicology Program, visiting artists, and related ensembles.
- World-class faculty – students come from afar to study, even with partial funding.
- Very low undergraduate drop-out rate as compared to other UW departments.
- Large variety and types of TA appointments available to our students.
- Large scholarship endowment when compared with other UW departments.

What could and should we do better?

- Diversity Committee
 - Increase school-wide diversity awareness and re-up commitment to the *active* support of multiple ethnic, racial, religious, LGBTQ, and other minority communities.
 - Possible collaboration with university programs (e.g. GO-MAP)
- Increase students' accessibility to mental health related assistance (e.g. Green Dot or other UW resources)
 - Address rise in depression and drug abuse in student population – most notably at the undergraduate level
- “Clean up” administrative processes
 - Scheduling, specifically - from Time Schedule to room scheduling for various purposes
 - “Train” faculty and students to be more responsive to staff so they might more efficiently execute School of Music processes and procedures
- Consolidate degrees to create over-arching degree types with the goal of clarifying degree planning for students, faculty, and staff

In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music the country?

- Continuing to provide the highest level of performance and academic training available to our students across the board

- Build on and create new creative collaborative opportunities across academic and performance programs
 - Recent examples include Collegiums Musicum’s Shakespeare lecture/performances and the Harry Partch lecture/performances
- Expand on current and create new relationships with Seattle musical arts organizations and use these relationships in recruitment efforts
 - This can be accomplished through faculty, students and staff collaboration - an increase in community outreach efforts overall
 - e.g. SSO, Seattle Opera, EMP, KING FM, etc.
- Incentivize part-time faculty commitment to students
 - Make explicit and consistent the expectations regarding faculty involvement with students on an individual level; availability to students when they need assistance
 - Provide incentives to faculty to increase recruitment efforts in individual areas and for the school as a whole
- Creation of an Entrepreneurial Center
 - To assist students in ‘real world’ training in the application process in a variety of music related fields
 - Links to PNW music and arts internships and jobs after school
 - Resource for Music Educators of all kinds – from K-12 to college, to university openings across the country
 - Possibly create a work-preparedness course for students to prepare for joining performing arts-related work force after graduation

What, if anything, should we stop doing?

- Allowing for mixed messages to be spread throughout the larger performance/educational community
 - This necessitates the need for consistent, clear messaging by faculty and staff around what our school *is* and *is not* and a willingness to promote a spirit of unity across programs.
 - One possible way to address this issue? Require faculty to collaboratively draft a new mission statement for the school, creating better unity of purpose among the faculty ranks

School of Music Evaluation: Constituent Relations

Michael Toomey

Strengths

The School of Music constituent relations program has developed a robust infrastructure that connects alumni back to the School and engages donors and patrons with the students and the programs they support. The three primary elements of our constituent relations efforts are communications, engagement activities, and stewardship.

- **Communications:** Approximately 2,700 alumni, 300 donors, and 3,000 patrons receive regular communications from the School highlighting upcoming events and news. These editorial materials include an annual magazine-format season calendar, a magazine-format newsletter, four quarterly electronic newsletters, and eight monthly events emails. A new constituent mailing list is created annually and updated throughout each academic year.
- **Engagement Activities:** Throughout every concert season, the School of Music hosts various events centric to existing student performances and faculty research. From pre-concert receptions with artists to public interactive rehearsals, we strive to create regular opportunities for our supporters to be enveloped in our performance and research.
- **Stewardship:** In all aspects of constituent relations, our donor stewardship efforts are perhaps the most thorough. All donors to the School of Music receive a point of contact from the director acknowledging their support while donors who endow scholarship funds receive annual recognition from the students their gifts support. Major donors also receive regular contact from the advancement team with updates on the programs and students they support.

Room for Improvement

Despite a cohesive constituent relations infrastructure, there is opportunity to improve the ways in which we engage our alumni and donors. Our existing engagement activities typically focus on the end product of student and faculty work (i.e. concerts). However, there is a possibility to deepen the connection our donors have with the School by exposing them to the complete process of studying, learning, and performing music; providing them more opportunities to see behind the music.

Historically, the School of Music has had an enthusiastic network of supporters, however that network has not sustained annual growth in the past decade. It is imperative that our stewardship efforts include expanding our network with a younger generation of alumni and patrons. These relationships will be key in sustaining long term philanthropic support for the School.

A significant factor in the development of the School in recent years has been our connections to other arts organizations in the community through artists and volunteers (i.e. Seattle Symphony and Pacific MusicWorks). Strong relationships with artists and community leaders are vital to our mission as the state's flagship music school. Today, we are in a prime position to build upon our existing network to recruit and retain volunteers that can represent our programs to the public.

IT Support

Colin Todd

What are our current strengths?

Our current strengths in IT are customer service and adaptability. Faculty and staff enjoy rapid and courteous service from the School of Music IT staff which is tailored to each user's specific needs. Our IT department maintains a very up to date awareness of IT trends and specific products/technologies and uses this knowledge to meet user's needs. In the past two years we have adopted and customized a new software package (EMS) to manage the School of Music master calendar. EMS provides a central online system to our students, faculty, and staff that they can use to easily request times in our spaces. EMS also delineates workflows for all internal administrative users which greatly helps event management and planning. In addition to EMS we have also begun the transition to widespread cloud computing adoption through migrating users to Exchange online to provide central email and calendaring services and office365 for online Microsoft Office document creation and collaboration as well as moving the entire ethnomusicology digital archives holdings to Azure storage (Microsoft's cloud-based file storage service). Additionally, we have taken over technology management in several classrooms (Brechemin, 213, etc.) with an eye towards future audio and visual upgrades to ensure presenters using those spaces have all the necessary tools for giving multimedia presentations.

What could and should we do better?

IT could make greater efforts towards standardization. As it currently stands, the School of Music is relatively fragmented between computing platforms and services (Mac v. Windows, Google Apps v. Office365, etc.). I believe a more concerted effort toward standardization could potentially be a catalyst towards further adoption by users of technology, and would simplify IT support tasks.

In the context of current funding, facilities, and faculty how can we be one of the best Schools of Music in the country?

From an IT perspective, we can continue our push toward the cloud and further develop that platform to make various resources more widely available (audio and video streaming as a primary example), we can expand and refine our social media presence (taking advantage of platforms other than Facebook and Twitter), and we can strategize better ways of publicizing resources that are available to students, faculty, and staff.

What, if anything, should we stop doing?

We should try as far as possible to stop using outdated technology such as overhead projectors and we should strive to eliminate printing and copying except where absolutely necessary.

GOVERNANCE

Governance in the School of Music follows and abides by the UW Faculty Code. Academic personnel decisions are made collectively by all eligible voting faculty. The faculty of the School routinely re-authorizes the Director to make part time faculty appointments for one quarter when taking a vote is not practical. This is usually used during the summer when an unexpected replacement for a part time faculty vacancy occurs.

Budget decisions that have been authorized by the Dean of Arts and Sciences to be made at the departmental level are made by the Director based on consultation with and input from faculty and staff. These will include items such as the allocation of Teaching Assistantships, funding for concert production and conferences, expenses related to visiting artists and scholars, purchases of equipment and musical instruments, building maintenance and updating, and so on. In some cases programs and individuals are allocated blocks of funds that can be used by the faculty as needed to support their programs and their research at their own discretion.

The School is organized into programs according to general areas of discipline. Those are: American Music Studies, Composition, Conducting, Ethnomusicology, Jazz Studies, Keyboard, Music Education, Music History, Music Theory, Percussion, Strings, Vocal Performance, Woodwind and Brass Instruments.

Each discipline area in the School has a Chair appointed by the Director. Chairs are responsible for working with their programmatic colleagues to plan and deliver curriculum and to coordinate with other programs as much as possible. The School's Associate Director works with the program chairs and other faculty to oversee and help with coordination, planning, and scheduling. The Graduate Program Coordinator adds support and acts as an important conduit with the Graduate School.

Chairs organize student admission processes and decisions in their areas as well as ensure appropriate offers of scholarship and assistantships to students in their programs. They advise the Director on all aspects of their current programmatic needs as well as for potential new initiatives.

The School of Music Curriculum Advisory Committee reviews proposals from faculty for new courses, new degree programs, and changes to existing courses and programs. The Committee makes recommendations to the faculty on these matters and the full voting faculty of the School vote to approve or to not approve proposals. Each program selects one representative to the Committee.

DIVERSITY

The University of Washington School of Music provides an inclusive, welcoming community for students, faculty, staff, and the community to experiment boldly within a landscape of cultural and musical diversity. Our embrace of the diverse cultures of music can be heard and seen in our performances, in our creation of new music, in our classrooms, and in our scholarship. Our Season Brochures and our annual Whole Notes newsletter, attached as appendices to this document, show abiding commitment and the pride we take in this embrace.

The School of Music for many years had a Scholarship Committee and more recently added a Diversity Committee. These functions were combined in order to bring these two very important aspects of student recruitment into alignment. The current committee membership is:

Julia Tobiska, Assistant Director for Admissions, Recruitment & Community Outreach

Associate Professor Christina Sunardi

Associate Professor Cuong Vu

Professor Melia Watras

Associate Professor Giselle Wyers

Professor Richard Karpen, SoM Director and Doug Mathews, Administrator, attend committee meetings

This committee discusses and debates a wide range of issues regarding the strategic deployment of our scholarship funds, student recruitment, and diversity. They are charged with seeking input from others in the School and they act as an important advisory group to the Director. The School of Music each year awards approximately \$450,000 in scholarships to undergraduate and graduate students. Student support is awarded on the basis of merit, financial need, and other factors. The School has several fund sources that are specifically for support for students from underrepresented groups and we continue to work to identify further sources of such funds.

GENERAL BUDGET OVERVIEW

Approximate Income and Expenses For FY2016 (2015-2016)

Income - \$8,420,000

College Allocation: \$6,700,000

Endowment Income: \$650,000

Course Fees: \$470,000

Ticket Revenue: \$150,000

Grants and Current Fund Gifts: \$450,000

Expenses - \$8,350,000

Personnel: Faculty, Staff, TA, Visiting Artists: \$7,000,000
(includes retirement/benefits)

Student Scholarships \$600,000

Operations: \$750,000

some visiting artists (such as ensembles paid by contract)

musical instruments (pianos, percussion, orchestral instruments)

equipment (audio, concert production, office...)

supplies (office, academic, computer hardware/software, production...)

maintenance (piano tuning and repair, building maintenance and updating)

publicity and marketing (season brochure, concert programs, concert and event publicity,

student outreach, newsletters...)

travel (faculty, students, staff, visitors)

Approximate Expenditures FY10 – FY15

(personnel totals includes retirement/benefits)

FY 2010: \$5,978,000

Personnel: Faculty, Staff, TA, Visiting Artists: \$5,100,000

Student Scholarships \$478,000

Operations: \$400,000

FY 2011: \$6,081,000

Personnel: Faculty, Staff, TA, Visiting Artists: \$5,080,000

Student Scholarships \$426,000

Operations: \$575,000

FY 2012: \$6,223,000

Personnel: Faculty, Staff, TA, Visiting Artists: \$5,360,000

Student Scholarships \$427,000

Operations: \$436,000

FY 2013: 6,816,000

Personnel: Faculty, Staff, TA, Visiting Artists: \$5,600,000

Student Scholarships \$436,000

Operations: \$780,000

FY 2014: \$7,258,000

Personnel: Faculty, Staff, TA, Visiting Artists: \$6,000,000

Student Scholarships \$481,000

Operations: \$777,000

FY 2015: \$7,528,000

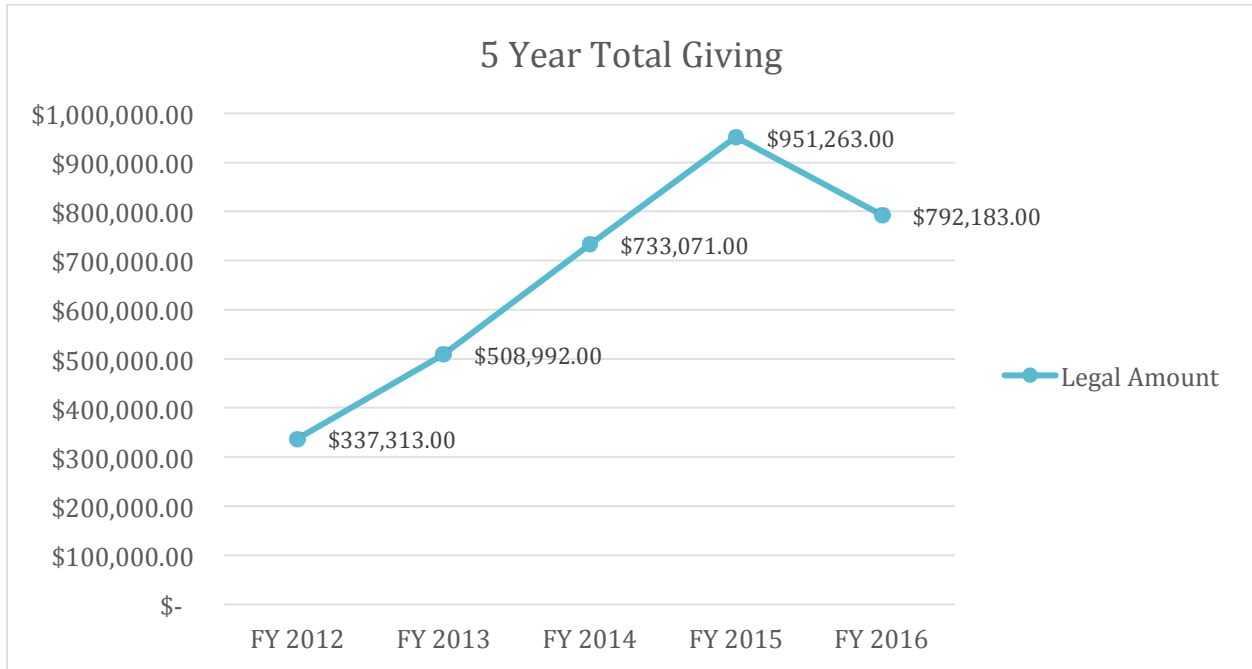
Personnel: Faculty, Staff, TA, Visiting Artists: \$6,280,000

Student Scholarships \$488,000

Operations: \$760,000

ADVANCEMENT (FUNDRAISING)

The School of Music works closely with the Advancement staff of the College of Arts and Sciences. We are extremely well supported by the people and through the organizational structure with the College's Advancement offices.



	FY 2012	FY 2013	FY 2014	FY 2015	FY 2016
Gifts	357	339	352	392	364
Legal Amount	\$ 337,313	\$ 508,992	\$ 733,071	\$ 951,263	\$ 792,183

MUSIC DEGREES GRANTED 2008-2015

	BA/BM	MA/MM	DMA/PHD	TOTAL			
2008-09	36	29	15	80			
2009-10	48	27	30	105			
2010-11	43	25	11	79			
	BA	BM	MA	MM	DMA	PHD	TOTAL
2011-12	11	27	4	17	13	6	78
2012-13	7	23	9	9	13	5	66
2013-14	11	21	3	14	13	5	67
2014-15	15	16	6	16	17	4	74

STUDENT CREDIT HOURS 2010-2016

2010/11	2011/12	2012/13	2013/14	2014/15	2015/16
28,636	29,012	30,465	29,706	28,999	27,109

Notes about the data:

For 2008/09 to 2010/11 the breakdown is by degree level; from 2011 the breakdown is by degree type.

At the time of this report we do not have complete degree data for 2015-16; however we are projecting a one-year significant decrease based on a noticeable drop in new undergraduate music majors entering in 2012. The number then stabilized. The new incoming class in 2016 is projected to be one of the largest in recent years.

Event with a projected increase in majors, the shift to a smaller class of majors than a decade ago has enabled the School of Music to change the balance between teaching majors and non-majors. Teaching fewer, but better supported, majors fits well with our funding models and our facilities resources. This re-balancing can be seen in our Student Credit Hour numbers which have stayed quite stable with few majors and more non-majors. As stated earlier in this report, teaching minors and non-majors is growing priority for the School.

APPENDIX A

ORGANIZATION OF THE FACULTY

Administration

Director: Professor Richard Karpen

Associate Director: Professor Joël-François Durand

Graduate Program Coordinator: Associate Professor JoAnn Taricani

Programs and Program Chairs

American Music Studies: Professor Larry Starr

Composition: Associate Professor Huck Hodge

Conducting

Orchestral Conducting: Affiliate Professor Ludovic Morlot

UW Symphony Orchestra Director: Senior Artist in Residence David Rahbee

Wind Ensemble Conducting: Professor Timothy Salzman

Ethnomusicology: Associate Professor Christina Sunardi

Jazz Studies and Improvised Music: Associate Professor Cuong Vu

Keyboard: Professor Craig Sheppard

Percussion: Artist in Residence Bonnie Whiting

Music Education: Professor Steve Morrison

Music History: Associate Professor JoAnn Taricani

Music Theory: Professor Jonathan Bernard

Strings: Professor Melia Watras

Vocal Performance (Voice and Choral): Associate Professor Giselle Wyers

Woodwinds and Brass: Associate Professor Donna Shin

Curriculum Advisory Committee: One member selected by each of the above programs

APPENDIX B

UW SCHOOL OF MUSIC FACULTY 2016-2017

Links are given to faculty web pages on the School of Music website.

PROFESSORS

Jonathan W. Bernard
Chair, Music Theory
<https://music.washington.edu/people/jonathan-w-bernard>

George Bozarth
Professor; Music History
<https://music.washington.edu/people/george-bozarth>

Patricia Shehan Campbell
Ethnomusicology, Music Education
<https://music.washington.edu/people/patricia-shehan-campbell>

Tom Collier (Professor Emeritus)
Jazz Studies and Improvised Music
<https://music.washington.edu/people/tom-collier>

Joël-François Durand
Associate Director, School of Music
Composition
<https://music.washington.edu/people/joel-francois-durand>

Richard Karpen
Director, School of Music
Composition
Digital Arts and Experimental Media
<https://music.washington.edu/people/richard-karpen>

Robin McCabe
Piano
<https://music.washington.edu/people/robin-mccabe>

Ludovic Morlot
Affiliate Professor; Chair, Orchestral Conducting
<https://music.washington.edu/people/ludovic-morlot>

Steven J. Morrison
Chair, Music Education
<https://music.washington.edu/people/steven-j-morrison>

Ronald Patterson
Violin
<https://music.washington.edu/people/ronald-patterson>

Timothy Salzman
Chair, Wind Ensemble Conducting
<https://music.washington.edu/people/timothy-salzman>

Marc Seales
Jazz Studies, Piano
<https://music.washington.edu/people/marc-seales>

Craig Sheppard
Piano; Chair, Keyboard
<https://music.washington.edu/people/craig-sheppard>

Larry Starr
Chair, American Music Studies. Music History
<https://music.washington.edu/people/larry-starr>

Carole Terry
Organ and Harpsichord
<https://music.washington.edu/people/carole-terry>

Melia Watras
Viola; Chair, Strings
<https://music.washington.edu/people/melia-watras>

ASSOCIATE PROFESSORS

Geoffrey Boers
Choral Conducting
<https://music.washington.edu/people/geoffrey-boers>

Shannon Dudley
Ethnomusicology
<https://music.washington.edu/people/shannon-dudley>

Thomas Harper
Voice
<https://music.washington.edu/people/thomas-harper>

Huck Hodge

Chair, Composition
American Music Studies
<https://music.washington.edu/people/huck-hodge>

Juan Pampin
Composition
Director, Center for Digital Arts and Experimental Media
<https://music.washington.edu/people/juan-pampin>

Stephen Rumph
Music History
<https://music.washington.edu/people/stephen-rumph>

Donna Shin
Flute; Chair, Woodwinds
<https://music.washington.edu/people/donna-shin>

Christina Sunardi
Chair, Ethnomusicology
American Music Studies
<https://music.washington.edu/people/christina-sunardi>

JoAnn Taricani
Chair, Music History; SoM Graduate Program Coordinator
<https://music.washington.edu/people/joann-taricani>

Cuong Vu
Chair, Jazz Studies and Improvised Music
American Music Studies
<https://music.washington.edu/people/cuong-vu>

Giselle Wyers
Chair, Vocal Performance
Choral Conducting, Voice
<https://music.washington.edu/people/giselle-wyers>

FULL TIME ARTISTS IN RESIDENCE

Ted Poor
Jazz Studies and Improvised Music; Drums
<https://music.washington.edu/people/ted-poor>

Kari Ragan
Voice

<https://music.washington.edu/people/kari-ragan>

David Alexander Rahbee (Senior Artist in Residence)
Director, UW Symphony; Conducting
<https://music.washington.edu/people/david-alexander-rahbee>

Sæunn Thorsteinsdóttir
Cello
<https://music.washington.edu/people/saeunn-thorsteinsdottir>

Bonnie Whiting
Chair, Percussion Studies
<https://music.washington.edu/people/bonnie-whiting>

PART TIME ARTISTS IN RESIDENCE AND LECTURERS

Luke Bergman
Jazz Studies and Improvised Music; Bass
<https://music.washington.edu/people/luke-bergman>

Michael Berry
Music Theory
<https://music.washington.edu/people/michael-berry>

Michael Brockman
Saxophone
<https://music.washington.edu/people/michael-brockman>

Phyllis Byrdwell
Director, Gospel Choir
<https://music.washington.edu/people/phyllis-byrdwell>

Douglas Cleveland
Organ
<https://music.washington.edu/people/douglas-cleveland>

Michael Crusoe
Timpani
<https://music.washington.edu/people/michael-crusoe>

Tekla Cunningham
Violin and Baroque Violin
<https://music.washington.edu/people/tekla-cunningham>

Jeffrey Fair
French Horn
<https://music.washington.edu/people/jeffrey-fair>

Ryan Ferreira
Jazz Studies and Improvised Music; Electric Guitar
<https://music.washington.edu/people/ryan-ferreira>

Stephen Fissel
Trombone
<https://music.washington.edu/people/stephen-fissel>

Luke Fitzpatrick
Violin
<https://music.washington.edu/people/luke-fitzpatrick>

Gina Funes
Jazz Studies; Vocal Performance
<https://music.washington.edu/people/gina-funes>

David Gordon
Trumpet; Chair, Brass
<https://music.washington.edu/people/david-gordon>

Valerie Muzzolini Gordon
Harp
<https://music.washington.edu/people/valerie-muzzolini-gordon>

John Hanford
Music History
<https://music.washington.edu/people/john-hanford>

Paul Harshman
Big Band; Jazz Studies
<https://music.washington.edu/people/paul-harshman>

Jonathan Hill
Tuba
<https://music.washington.edu/people/jonathan-hill>

Claire Jones
Ethnomusicology
<https://music.washington.edu/people/claire-jones>

Philip Kelsey
Voice

<https://music.washington.edu/people/philip-kelsey>

Rhonda Kline

Piano; Director of Accompanying

<https://music.washington.edu/people/rhonda-kline>

Seth Krinsky

Bassoon

<https://music.washington.edu/people/seth-krinsky>

Barry Lieberman

Double Bass

<https://music.washington.edu/people/barry-lieberman>

Ben Lulich

Clarinet

<https://music.washington.edu/people/ben-lulich>

Mary Lynch

Oboe

<https://music.washington.edu/people/mary-lynch>

Cordula Merks

Violin

<https://music.washington.edu/people/cordula-merks>

Michael Partington

Guitar

<https://music.washington.edu/people/michael-partington>

Fred Radke

Jazz, UW Big Band

<https://music.washington.edu/people/fred-radke>

Christopher Roberts

Music Education

<https://music.washington.edu/people/christopher-roberts>

Cyndia Sieden

Voice

<https://music.washington.edu/people/cyndia-sieden>

Greg Sinibaldi

Jazz Studies and Improvised Music, Saxophone

<https://music.washington.edu/people/greg-sinibaldi>

Stephen Stubbs (Senior Artist in Residence)
Director, Opera and Baroque Music
<https://music.washington.edu/people/stephen-stubbs>

Cristina Valdés
Piano; Director, Modern Music Ensemble
<https://music.washington.edu/people/cristina-valdes>

AFFILIATE AND ADJUNCT FACULTY

Joseph Anderson
Affiliate Assistant Professor
Composition, Research Scientist, DXARTS

Marisol Berrios-Miranda
Affiliate Assistant Professor
Ethnomusicology

Adjunct Professor, Voice
UW School of Medicine

Charles Corey
Affiliate Assistant Professor
Director, Harry Partch Instrumentarium
Full time Professional Staff, School of Music

Ellen Dissanayake
Affiliate Professor, Ethnomusicology & Music Education
Independent Scholar

Elena Dubinets
Affiliate Assistant Professor, American Music Studies & Music History
Vice President, Seattle Symphony Orchestra

Bill Frisell
Affiliate Professor, Jazz Studies and Improvised Music

Michelle Habel-Pallan
Adjust Associate Professor
Gender, Women & Sexuality Studies
Martin Nevdahl
Adjunct Senior Lecturer
Speech & Hearing Sciences