

UNIVERSITY OF COLORADO AT BOULDER
COLLEGE OF MUSIC

SELF STUDY

Prepared for

North Central Association of Colleges and Schools (NCA)

December 1, 1998

i. Executive Summary

The College of Music provides a comprehensive music program with wide-ranging specialization opportunities and degrees at all levels. Established by the Regents of the University of Colorado in 1920, the College of Music is a fully accredited institutional member of the National Association of Schools of Music (NASM). This membership was renewed following NASM evaluations in 1996-97. The next review will be in 2006-07.

The College of Music is proud of its tradition of excellence, the accomplishments of its students and faculty, and its synergy of research, teaching, learning, and outreach. The planning already undertaken, and the continued revisiting of these plans, should prepare the College well for taking on the challenges of a profession that is undergoing change but has deeply held traditions and legacies. The College is in an excellent position to maintain its well-deserved standing within the higher education community, and to capitalize on its considerable strengths in future years.

I. Description

A. Goals and purposes that support the mission of the University

The mission of the College of Music, as stated in the CU-Boulder Catalog and on the CU-Boulder home page (<http://www.colorado.edu>) in the section “College of Music,” is: “excellence in music through distinguished instruction in performance, composition, musicology, theory, and teacher preparation for our graduate and undergraduate students, and to provide opportunities for performance, creative activities, research and scholarship, and teaching experiences.”

The following statement of purpose and shared-values statement, also published in the Catalog, along with a statement of our goals and objectives, were developed from 1993 to 1996 by all constituencies of the College.

Statement of Purpose. The College of Music is dedicated to

- providing music majors and nonmajors the opportunity to develop their knowledge, understanding, and ability in the various aspects of music at a level appropriate to their needs and interests;
- preparing students for careers as performers, composers, scholars, teachers, administrators, and other professionals in the field of music;
- broadening and deepening the knowledge and understanding of music through research, teaching, creative activities, and publication; and
- enriching the lives of students and faculty as well as the community, state, nation, and the world with performances of a wide variety of music presentations and publications.

Shared Values. The College of Music is an academic community committed to maintaining a climate of respect and collegiality. The members of this community:

- share a spirit of cooperation and helpful, constructive, and friendly consideration for each other's activities;
- maintain open communication in both formal and informal contexts;
- defend academic freedom;
- encourage an environment of safety and well-being; and
- show respect for a diversity of musical cultures and individual backgrounds.

College of Music Goals and Objectives. A copy of the full document, adopted in May 1996, is appended to this Self-Study. The seven goals are as follows.

- Goal I Develop the highest level of musicianship and associated skills appropriate to the various program levels and degree offerings of the College.
- Goal II Develop excellence in performance through individual and group instruction.
- Goal III Develop excellence in teacher training through the undergraduate and graduate music education curricula.
- Goal IV Develop excellence in composition for the composition major through individual and group instruction.
- Goal V Appoint and support faculty at a level commensurate with aspirations for the highest possible national and international standing.
- Goal VI Serve as a music resource for the Boulder campus, the local community, the region, and the nation.
- Goal VII Maintain and develop visibility and resources for the College through appropriate marketing and fund-raising efforts.

Strategic Plan 1996-2001. The document, “A Strategic Plan for the College of Music: 1996-2001,” which is appended to this Self-Study, relates the College’s mission, goals, and objectives to priorities of the CU-Boulder campus. This document, approved in October 1996, specifically addresses the themes and issues the faculty consider to be of highest priority. The intent was to provide a blueprint that was relevant to the overall campus strategic plan, and provide a focused approach to moving the College forward with its own priorities.

Given that the University of Colorado is subject to considerable external policy and budget oversight and significant year-to-year budget constraints, it is impractical to develop long-term or intermediate-term plans, except in the area of facilities. We therefore make our strategic plans by developing our mission, goals and objectives statements in such a way that they can serve for the long term, and then set annual goals based on current annual budgets and any programmatic objectives that may arise from campus-wide strategic planning. The College’s planning documents are based upon the previous several decades of focused and thoughtful program building, they take into account the recent programmatic thrusts in technology, jazz, and ethnomusicology, and they are built around aspirations which acknowledge the current financial realities.

B. Organizational Structure

The organizational structure of the College of Music is diagrammed in the charts on the next pages. The following explanations refer to the charts.

The faculty determines all educational policies and many administrative ones through the Faculty Council and Advisory Council. Administrative policies are administered by the dean and associate deans in consultation with the Advisory Council. These policies are made, if need be, in consultation with the Vice Chancellor for Academic Affairs.

Faculty chairs, elected by their respective Faculties (discipline-areas) for three-year terms, form the dean’s Advisory Council. The Advisory Council is consulted and votes on all budgetary and most financial decisions.

The faculty is vested with the power to: (a) determine admission requirements, (b) prescribe and define the various courses of study, upon consultation with the deans, (c) determine the requirements for degrees, and (d) recommend candidates and honors for those degrees.

Educational policies are the concern of the Advisory Council and the Curriculum Committee, in consultation with the deans. The Curriculum Committee consists of a representative elected by each Faculty or discipline-area.

Details of the governance of the College of Music are found in the “College of Music Faculty Handbook” and its present revisions (in progress). These procedures have been developed over a period of years and in response to changing needs.

The nine-member Faculty Council is elected at-large by the faculty and meets without the dean. Concerns may be brought to the Faculty Council by faculty or College of Music administration; the Faculty Council examines faculty and administrative policy and makes recommendations to the faculty and administration.

The dean holds weekly meetings of the Administrative Committee, which includes the associate deans, the assistant dean, and the special assistant to the dean. The dean is the principal administrator for the College. The dean of the College of Music is also the College liaison with the Boulder Bach Festival, the Boulder Philharmonic, the MahlerFest, the Boulder Public Library, and the city of Boulder.

C. Brief Description of Programs

The College offers degree programs leading to the Bachelor of Music, Bachelor of Music Education, Bachelor of Arts in Music, Master of Music, Master of Music Education, Doctor of Musical Arts, and Doctor of Philosophy in Music (musicology and music education).

The College also offers a varied array of classes for nonmusic majors from other schools and colleges on the campus, and for the general public—”senior auditors” and others. A large number of the College’s undergraduate students are enrolled in the BA in Music program which involves significant course work in other academic units on campus. The double-major programs, particularly with Engineering and Business, are extremely effective. The College cooperates with the School of Education in qualifying students in the B.Mus.Ed. and M.Mus.Ed. programs for licensure.

Course offerings and requirements for each degree are published in the Catalog. In addition, a brochure is sent to prospective applicants that describes the College, its faculty, and programs. Other, smaller brochures describe the music education programs, the band program, the Graduate String Quartet program, the Lyric Theatre program, and the voice performance competition for graduate students.

The College offers a substantial number of concerts throughout the year for CU-Boulder, the local community, and the state; most concerts have free admission, and many are introduced by informative pre-concert lectures. The College also sponsors the Office of Cultural Programs and the Artist Series which bring outstanding artists to campus. The Concerts Office of the College of Music keeps the public informed through such avenues as campus-wide memos and announcements in the local and state press.

II. Self Study

A. Evidence of Quality

1. Internal and external assessments also utilizing best practices, and peer comparisons (where available) and the evaluative processes used to measure quality.

External assessments

a. Accreditation. The NASM reaccreditation evaluation in 1996-97 confirmed that, given the College's undergraduate and graduate enrollments and the number of full-time and part-time faculty, there is a sufficient community of scholars to provide an engaging atmosphere for the formal and informal sharing of information and new ideas, developing research agendas, and for meeting the needs of a substantial solo and ensemble performance agenda. The College of Music has the facilities, personnel, equipment, and budget to sustain all of the programs listed in the CU-Boulder Catalog and in the current NASM Directory.

b. Annual reporting of data. The size of our undergraduate and graduate programs, the range of faculty backgrounds and specializations, the mix of undergraduates, master's students, and doctoral students, and the balance among programs in numbers of students and faculty are reported each year to the NASM office in a Higher Education Arts Data Services (HEADS) report.

c. Accountability. In response to the Colorado Legislature's 1990 accountability requirement, the College administers outcomes-assessment tests upon entrance and upon completion of work, and keeps records of the results, in three areas: music performance skills, music theory, and music history.

d. Exit surveys. CU-Boulder surveys seniors and alumni and reports the results back to the unit. The Graduate School and the College of Music's graduate office conduct exit surveys of master's and doctoral graduates and graduate students who leave the program before graduation.

e. Graduate School review. The amount of financial aid made available to graduate students in the College of Music through the Graduate School is based on a Graduate School committee's assessment of the College's success in meeting campus-wide criteria including student placement, diversity of student population, and size of applicant pool, as reported to the Graduate School by the Associate Dean for Graduate Studies in the College of Music.

Internal assessments

f. Auditions. Auditions are required for all entering undergraduate music majors, in person or on audio tape. Applicants to the graduate programs in performance and pedagogy audition in person or on tape. Applicants in composition submit scores and tapes of their work. Graduate applicants in music education have a personal interview. Applicants to all doctoral programs submit samples of their writing and research.

g. Entrance proficiencies. Basic proficiency in playing the piano is required of undergraduate students in all majors, and of graduate students in voice, in composition, and in musicology. This proficiency is tested and remedial courses are offered. English proficiency is required.

h. Juries. Undergraduate students are required to perform before a jury of faculty members in their area at the end of each semester of study, with required proficiency levels.

i. Preliminary examinations. Graduate students must pass preliminary examinations upon entrance into the program, testing competency in music theory, aural skills, counterpoint, analysis, music history, and music bibliography.

j. Candidacy exams. A written qualifying examination for master's students and written and oral comprehensive examinations for doctoral students test skills and knowledge in the major area and related areas of study. Final oral examinations are required for all graduate students.

k. Public access to recital tapes. All recitals required for graduation are recorded and a tape is placed in the Music Library.

l. Concert record-keeping. The Concerts Office tabulates attendance at College performances, whether free or by paid admission. It tabulates ticket sales at College-sponsored events.

2. Improvements or changes as a result of evaluation or activity supporting the campus strategic plan initiatives, generally categorized as:

a. Undergraduate education.

Undergraduates in the College of Music continue to receive instruction one-on-one in their studio work; most core courses meet in small sections, others are no larger than medium-sized.

In response to NASM reaccreditation evaluation, more attention is being given to the preparation of undergraduate students in all programs in composition and improvisation skills.

b. Graduate education.

A new faculty advisory committee on Graduate Studies was organized in AY 1998-99 to replace the former D.Mus.A. and Ph.D. committees and to provide guidance for the master's programs as well, formerly without an advisory committee.

c. Technology.

The College has an undergraduate certificate program in music technology.

A second Computer-Assisted Technology Laboratory (CAML) has been equipped by the Boulder campus Information Technology Services (ITS).

The College of Music is participating in the program to update faculty computers.

Staff are beginning advanced training in the computer-based systems planned by the campus-wide Administrative Streamlining Project (ASP).

d. Diversity

Concerning gender diversity, the general student population in the College contains about equal numbers of women and men. In some programs the proportions are less equitable, though we have had some success in promoting balance, for example, attracting more male voice majors and more female brass majors.

Although our student population is predominantly white and US citizens, the College makes special efforts to identify and recruit minority students.

The Mile High Jazz Camp in the summer has attracted students and teachers in a field that has not always been part of the College's classical 'core' curriculum.

In AY 1998-99 we instituted, with NASM approval, a new degree program, the Master of Music in Jazz Studies, which may attract more African-American students.

The College has strengthened its offerings in world musics. A Balinese gamelan (set of instruments) was acquired last year, for further 'hands-on' opportunities.

3. Appropriate integration with other campus units and activities

We work in cooperation with virtually every other unit on campus.

The College of Music offers degrees and secondary emphases that require music majors to study in several other schools on campus.

We are cooperating with the College of Business in preparing a proposal for a new joint degree: a BA in Music with a Master's of Business Administration, or a BAM/MBA.

4. Faculty/staff professional development activity (including leaves and post-tenure review), support for this effort and evidence of outcomes.

The College of Music participates in the sabbatical leave program. Leave-without-pay is granted in special circumstances. We conduct post-tenure reviews as mandated by the Regents. Records of these procedures will be available to NCA visitors.

B. Activities

1. Evaluation of units through PRP and other measures, and evidence of improvement such as accreditation reports, national rankings, advisory committees, etc.

The College of Music underwent Program Review in 1992-93 and the report of the Program Review Panel was issued in May 1993. The College has implemented all its recommendations.

In 1997 *US News* ranked our master's program in the top 20 nationally; this ranking was carried over into 1998.

2. Instruction — evidence of quality, assessment, outcomes, and integration in areas such as:

- a. Curriculum: general education; graduate education; degree and certificate programs; special undergraduate academic opportunities

All of the undergraduate professional degree plans include 21 to 30 semester hours in general studies. English is required for at least one semester in every undergraduate degree. Additionally, specific core requirements are made for the Bachelor of Arts in Music, and the Bachelor of Music in Voice requires two semesters of study in each of two foreign languages. Other degree plans have a large number of academic elective courses. Elective choices of general studies are made by the student in consultation with an advisor—the student's studio teacher and the associate dean for undergraduate studies.

Review of curriculum is undertaken fairly constantly by the faculty comprising each discipline-area. Regular, systematic reviews and updating of course proposals occur at the instigation of the chair of the Curriculum Committee. The associate deans also urge reviews at the time of the yearly revisions to the CU-Boulder Catalog.

- b. Assessment of student learning: general education; undergraduate degree programs; graduate education; evidence of changes responding to assessment outcomes.

See above, concerning juries and exams.

- c. Teaching, including: evaluation of teaching — metrics and results; productivity measures; annual faculty reviews; external reviews; teaching improvement resources; examples and recognition of effective teaching.

Evaluation: On the Faculty Course Questionnaires (FCQs) the overall ratings for most professors in most classes is extremely high (A- to A+). Undoubtedly this reflects the effectiveness of large amounts of one-on-one tutorial instruction in the private applied studios. Faculty members may choose to submit comments on their teaching philosophy as part of their annual activities report (which is seen first by the dean and the MEC). Student comments and feedback are encouraged in many classes by periodic anonymous polls if the teacher so desires and through private conferences among the students, faculty, and dean. Faculty members who are up for reappointment, promotion, tenure, and post-tenure review are observed in class by MEC and PUEC members and department chairs. Individual letters are submitted by the observers to the candidates' files.

Productivity measures: In interpreting the standard workload of 40 percent in teaching, 40 percent in professional activities, and 20 percent in service, the College of Music uses the standard for comprehensive music programs at Doctoral I institutions in the US: 18 contact hours per semester for applied lessons, and a three-plus-two load for academic classes, with the equivalent of a sixth class in other teaching activities such as dissertation and other written doctoral project supervision. The College also provides the opportunity for faculty to negotiate differentiated workloads with the dean, in accordance with campus-wide practice.

Teaching improvement resources: Music faculty members continue to benefit from the Faculty Teaching Excellence offerings.

Recognition: Teaching excellence may be recognized in the annual merit evaluation. Although the College faculty as a whole seems to be regarded as excellent teachers and the general standards are considered high, few individual music faculty members, if any, have been recognized campus-wide or University-wide as outstanding teachers.

- d. Academic advising and support programs: improvement over the last decade; assessment of quality

The undergraduate advising program has been recognized as outstanding during the past ten years. Graduate advising, by faculty and associate dean, is more

problematic. Assessment is by graduation rate and student comment. Efforts are continually made towards improvement.

3. Scholarship/Creative Work — evidence of quality, assessment, outcomes, and integration in areas such as: a. Productivity; b. Major themes/highlights; c. Institutional support for research; d. Effectiveness; e. Integration of research and education

Faculty in the College of Music engage in a vast range of scholarly and creative activities. Faculty in musicology and music theory publish books through major publishers, publish articles in major professional journals, and present papers at professional meetings. Applied music faculty perform professionally with symphony orchestras, opera companies, early music festivals, and so on throughout the state and nation and internationally.

Faculty in the College of Music have been successful in receiving support through the Graduate School (GCAH, CRCW) for research, travel grants, and other funding. Outreach grants assist faculty in presenting lectures and performances around the state. Some faculty apply for summer research grants. Faculty proposals for professional development during a sabbatical leave must be approved by the Advisory Council.

4. Service — evidence of quality, assessment, outcomes, and integration in areas such as: a. Campus; b. Community and State; c. Beyond the State; d. Recognition of service

College of Music Faculty are active in service at the College and campus levels, and in their respective professional organizations at the national and international levels.

College of Music personnel, particularly administrators, faculty members, and graduate students, have continuing liaison with the community in leadership positions related to the teaching of teachers as well as to public performance. Applied teachers, ensemble conductors, and music-education professors are active in elementary and secondary schools and institutions of higher education throughout the nation as clinicians, consultants, and guest artists; they serve in state, national, and international professional organizations as officers and committee members, as lecturers and performers for conventions, and so on.

On the local scene, professors and students conduct, play, and sing in community activities as diverse as the Boulder Bach Festival, Opera Colorado, the MahlerFest, Colorado Music Festival, Boulder Philharmonic, numerous community bands, choruses, and orchestras, church music programs, and chamber ensembles.

The College emphasizes its strengths by bringing the community to campus for over 400 recitals, concerts, lectures, and the like each year. The school hosts large-scale activities for public-school performing ensembles of Colorado, through such activities as All-State Orchestra, Band Day (a competitive marching-band event), Madrigal Weekend, and Honor Band. College faculty members also sponsor frequent workshops for players of individual instruments. In aggregate these programs bring thousands of Colorado students to the campus every year.

Outreach activities include: (1) masterclasses throughout the state for applied teachers; (2) touring by ensembles, for schools and for formal public concerts; (3) joint projects with other music organizations; and (4) dissemination of information about the College through the media of the College of Music newsletter and the *Colorado Music Educator*, as well as an extensive publicity and recruiting program.

Administrators of colleges and universities of Colorado work on common problems of articulation to the public of the significance of music in higher education through the forum of the Colorado Association of College Music Administrators, as well as through the National Association of Music Executives of State Universities and the NASM.

SWOT Analysis — Strengths, Weaknesses, Opportunities, Threats

1. Strengths

Distinctive competencies. Things we in the College of Music do better than benchmark institutions (AAU peers, NASM member schools). What people think we do well. Things within our control as a College of Music.

- a. An accomplished faculty in the College of Music dedicated to quality teaching, to scholarly research and performance, and to service to the College, the Boulder campus, the University system, the profession, and the community.
- b. A talented, bright undergraduate and graduate student body; many students are involved in service to the College and the Boulder campus through student government participation.
- c. Planning processes that have yielded not only an updated Mission statement and Goals and Objectives document, but an annual planning process and a strategic plan as part of the response to the campus-wide four-year budget reduction, reallocation and reinvestment process.
- d. A College administration that provides superb service to faculty and students.
- e. A hard-working and dedicated staff, sensitive to the needs of faculty, students and administration.
- f. Good communication between and among all constituencies in the College—students, faculty, administration, staff.
- g. An outstanding music library, and an excellent library staff.
- h. Outstanding and dedicated Advisory Boards—for the College of Music, for the American Music Research Center, and for the Lyric Theatre program. College alumni, faculty, retired faculty, and other community leaders give their time, expertise, and resources for the benefit of the College.
- j. A large and comprehensive array of public performances in service to its educational mission, including student development and faculty professional development, and to the community.
- k. An “inreach” (that is, the hosting on campus of area festivals, events for K-12 students and teachers, national and regional professional meetings in the various music disciplines, etc.) and an outreach agenda of substantial proportions.
- l. A strong commitment to hosting guest performers, teachers, and scholars.

m. A facility which has been vastly improved through additions and renovations completed in September 1997.

n. A successful capital campaign. The College is able to attract the interest of major donors, as well as a broad spectrum of individual and corporate foundations. The College's \$4 million capital campaign was successfully completed at the end of the 1997-98 fiscal year. Though still a small fraction of the overall budget of the unit, it is this area that appears to have the greatest potential for enhancing current programs and building new ones.

2. Weaknesses

Disadvantages. Things we in the College of Music do not do as well as benchmark institutions (AAU peers, NASM member schools). What people criticize us for. Things within our control as a College of Music.

a. Low faculty salaries in the College, in comparison with other units in the University and in relation to comparable AAU institutions and NASM member-schools.

b. A need for additional tenure-stream FTE in several areas. There is a need to add staff for accompanying, technology, and concert support.

c. A shortage of space. There is a need for additional practice rooms, teaching studios for applied faculty, offices for academic faculty. There is a need for a substantially larger space for the American Music Research Center. There is also a need for additional space for the music library. There is a need for additional space for a music education lab and classrooms. Longer term, the College could also use a performance space with audience capacity of 1000, for musical theatre and large ensemble productions.

d. A need for additional graduate assistants and graduate part-time instructors, for recruiting students and supporting existing programs. Further, while the GA/GPTI stipends offered by CU-Boulder are competitive, comparable music programs at other Universities offer full tuition waivers that include the waiver of student fees.

e. Sometimes deplorable condition of building, especially practice rooms. Student complaints are frequent and impassioned.

f. A perception among faculty members that the College does not yet have a satisfactory process for determining and assigning equitably the teaching portion of the faculty workload.

g. Instrument maintenance. Although the College is capably staffed for piano tuning and repair (two FTE), there is no appropriately funded instrument repair program for the band and orchestral instruments. The College has been employing a graduate student to supervise the collection of instruments, an arrangement that

has proven to be unsatisfactory in terms of access for our students, maintenance and control of the inventory.

h. Computer maintenance. There is a growing need for a staff person skilled in repair and troubleshooting for the computer inventory.

3. Opportunities

Changes in the external environment that improve our ability to succeed. Things we in the College of Music do not control.

a. A central administration which, even through the recent instability as a result of interim appointments, has continued to maintain a tradition of strong support for, and understanding of, College programs.

b. The University's major capital campaign organized around the concept of a Total Learning Environment (TLE). The campaign should provide the College with further funds for faculty support, student scholarships, and funds to support academic programs.

c. Opportunities for "reinvestment" (requests for reinstatement) of resources lost through recent yearly budget cuts. Based on all of its strategic planning, the College hopes to capitalize on opportunities to reinvest its resources to strengthen its traditional programs while investing in new ones.

4. Threats

Changes in the external environment that threaten our ability to succeed. Things we in the College of Music do not control.

a. Changes in the music environment and music business in relation to the traditional curriculum.

b. Weakened and ever-weakening music programs in elementary and secondary education that render the schools less able to prepare students for University-level music programs.

c. Increasing costs to students in tuition and other fees, as set by the Regents and approved by the State Legislature.

d. Campus-wide budgetary reductions that place constraints on efforts to improve salaries, add full-time faculty and support staff, and create workspace.

e. Inadequate funds for faculty salaries, which is a weakness in relation to (1) other units in the University, (2) comparable AAU institutions and (3) the high cost of living in Boulder.

- f. Inadequate funds for merit financial aid packages to students. The College loses outstanding applicants to comparable Universities able to offer more financial assistance.
- g. Insufficient state-funded support from year to year.
- h. The general campus-wide policy supporting innovation particularly new technologies. College of Music faculty and students perceive a threat to a curriculum centered on pianos, violins, tubas, and other old-fashioned musical devices.
- i. Increasing demands on potential music and arts patrons and funding organizations. The College is in increasing competition with other organizations attempting to raise funds.

III. Plans for the Future

To capitalize on **strengths**:

The College will continue to promote efforts to increase publicity, strengthen private fund-raising, and promote faculty and student visibility

To manage, minimize or improve **weaknesses**:

Faculty will continue to find ways to respond to changes in the music world by proposing and implementing changes in the curriculum. This may involve some structural changes, or it may involve new or clearer mandates to existing committee structures.

The faculty will keep finding ways to not only ensure teaching load equity, but the appearance of teaching load equity. These efforts are expected to impact morale in a positive manner.

To help preserve the building and its appearance, for our benefit and for the benefit of patrons at College concerts and other functions, the College will continue to work with Facilities Management for better and more specific cleaning services, including routine cleaning of practice rooms.

New staff positions in technology and in inventory and maintenance of computers and audio and video equipment are being proposed and plans are being made for new hires.

To take advantage of **opportunities**:

Because so many new faculty—not only in applied areas but in theory and music education as well—have crossover skills in jazz, and because of an FTE added in Early Music and two full-time FTE added in jazz (director of jazz studies, and applied jazz piano), creativity skills in composition and improvisation are now an important part of the undergraduate musicianship core, and there are a substantial number of applied and academic improvisation experiences available to students at the upper-division level as well.

In response to the intense interest in historically informed performance that has developed in recent years, a faculty FTE was added in Early Music. The College plans to continue its purchase of authentic early instruments to strengthen its offerings.

The musicology faculty added 2 FTE in ethnomusicology, and a course in world musics is now required of all undergraduate students and strongly encouraged for graduate students. A third FTE in ethnomusicology is envisioned for 1999-2000.

The College purchased a Balinese gamelan in 1997-98 and plans to continue strengthening the program, including participation of students, faculty, and community members.

To respond proactively to **threats**:

In AY 1998-99 the College, using private funds, instituted an Entrepreneurship Center and hired a director; it is a one-year pilot program with the possibility of continuance. To make our students better able to use their skills in a changing, largely commercial arts world, the College will attempt to continue the new entrepreneurship program.

In response to the music profession's new and changing expectations for music graduates, over the past decade the College has strengthened its approach to competencies for all undergraduate music majors in music theory, musicology, and performance.

COLLEGE OF MUSIC

APPENDIX 1

GOALS AND OBJECTIVES

May 6, 1996

Goal I Develop the highest level of musicianship and associated skills appropriate to the various program levels and degree offerings of the College.

Objectives:

- Develop an understanding of music through, and develop competencies in listening, analysis, composition, improvisation and familiarity with music technology, as appropriate to each student's degree.
- Provide the highest level of instruction available for the study of the established repertoires of Western and non-Western cultures, including the study of the musics of oral traditions.
- Provide opportunities for students to study primary and secondary source materials, and engage in scholarly research, as appropriate to each student's degree.
- Develop competence in verbal and written communication.
- Clarify and reveal the relationships between academic music studies and applied music (performance and informed listening).
- Provide opportunities for and encourage students to engage in the study of a range of subjects other than music, commensurate with a university-based program.

Goal II Develop excellence in performance through individual and group instruction.

Objectives:

- Through individual instruction, provide technical training and promote interpretive development at artistic levels commensurate with each student's degree program.
- Provide applied experiences in large ensemble, chamber ensemble, and opera as appropriate to each student's degree program. For the

conducting major, ensure the availability of ensembles for rehearsal and performance. Provide these experiences in musics from the various styles and genres within the European classical tradition, as well as in jazz, vernacular music, and other musics outside the European classical tradition.

- Provide the requisite solo and group performance opportunities commensurate with a program aspiring to maintain and further enhance its national standing. These include local, regional, national, and international performance venues.
- Develop the student's pedagogy skills appropriate to the level of applied study and degree program. Ensure that students preparing for college level teaching have the opportunity to acquire the requisite teaching skills.

Goal III Develop excellence in teacher training through the undergraduate and graduate music education curricula.

Objectives:

- Provide students with the knowledge and materials appropriate for teaching general, choral, and instrumental music.
- Develop pedagogical skills through observation and analysis of model teaching, and through laboratory and field experiences in K-12 systems.
- Promote excellence in scholarship related to music education. Provide opportunities for students to develop skills in understanding and applying historical, sociological, philosophical and psychological research.
- Develop critical thinking skills about the nature of teaching both in content and in method.
- Teach students to relate music education to other music studies, and to other disciplines outside of music.

Goal IV Develop excellence in composition for the composition major through individual and group instruction.

Objectives:

- Provide opportunities for all composition students to hear live rehearsals and performances of their works on a regular basis.

- Provide an environment that encourages the performer to collaborate with the composer.
- Provide opportunities for students to develop expertise in experimenting with and creating electro-acoustic music through the use of the latest technologies.

Goal V Appoint and support faculty at a level commensurate with aspirations for the highest possible national and international standing.

Objectives:

- Refine and maintain policies and standards for appointment, reappointment, tenure, and promotion, and for faculty workloads.
- Provide adequate support of faculty teaching, professional and service activities, to include appropriate salary levels, acquisition and maintenance of facilities, equipment, and materials, and staff support of these activities.
- Assure appropriate financial and library support for professional activities in publication and scholarly research, performance, composition and service to the profession (such as master class presentations, clinics, lectures).
- Provide support for guest artists, lecturers and clinicians.
- Support the College diversity plan as approved by the faculty, staff and students.

Goal VI Serve as a music resource for the Boulder campus, the local community, the region, and the nation.

Objectives:

- Offer courses for those students majoring in disciplines other than music and, through continuing education and other mechanisms, to the public.
- Offer and develop workshops, master classes, special presentations and clinics to the public, including music professionals.
- Offer performance presentations, open to the general public, throughout the year.

- Host local, regional, national and international conferences, symposia and other meetings of professional music societies.

Goal VII Maintain and develop visibility and resources for the College through appropriate marketing and fund-raising efforts.

Objectives:

- Develop a comprehensive outreach agenda, in which the College faculty and students are presented in off-campus (local, regional, national and international) performances and presentations.
- Maintain and develop marketing strategies which will adequately publicize College performance and presentation events.
- Provide and develop published materials and activities for the recruitment of outstanding students (locally, regionally, nationally and internationally).
- Provide support for merit-based financial assistance for undergraduate and graduate students.
- Provide a vigorous fund-raising plan involving College alumni, friends, faculty, staff and students.

APPENDIX 2

A STRATEGIC PLAN FOR THE COLLEGE OF MUSIC: 1996-2001

DRAFT STATEMENT: Approved by Faculty October 10, 1996

In the course of the past three years, the College of Music has developed a Statement of Purpose, and a set of Goals and Objectives which broadly define the scope of the work of faculty, staff, and students. It is a document that utilizes the College's considerable national standing as a framework for current aspirations, and develops an inventory of objectives from the current resources of faculty, staff, students and facilities.

The Goals and Objectives make important assumptions about the work of the College, namely, that it has built a tradition of excellence in training the professional musician in the traditional fields of endeavor, including performance (solo, orchestral, choral, band, chamber music, conducting, opera, etc.), teaching (including certification to teach in the K-12 public and private school systems, and for teaching at the post-secondary level), musicology (both historical and theoretical studies), and composition. The statement also acknowledges the College's commitment to its graduate programs (for example, Masters degrees were ranked 20th in the nation in the latest rankings by US News and World Reports), its commitment to the student interested in non-professional training (through its BA programs), elective courses for the non-music major on campus and the community at large (through the many courses, ensemble participation opportunities and free and discounted concerts available to this sector). As this work continues to be central to the mission of the College, several critical needs still need to be addressed, including:

- a) sufficient FTE to meet the needs of our voice performance and pedagogy programs
- b) sufficient FTE in violin to serve the needs of the string and instrumental ensemble program
- c) a review of or consideration of programmatic thrusts: in arts management, for a collaborative keyboard program, and further development of performance opportunities and outreach programs of the College, particularly involving more performance opportunities for students.

In recent years, as the College has worked through and continued to develop traditional training programs to the highest possible level, the faculty has determined that particular directions in the profession and in higher education have required, and will continue to require a priority of resources if the College is to maintain its high standing nationally, and continue to position itself as an emerging leader in the appropriate preparation of musicians for the marketplace of the 21st century. These include the following:

Music Education. One of the most critically important elements of any strategy to ensure the continuation of an arts tradition in this country is to ensure the vitality of arts

education in our K-12 public school system. The role of the largest, most comprehensive music program in higher education in Colorado, the College of Music at CU-Boulder, cannot be underestimated in assisting with this support. Through our faculty, the College is pro-active in developing liaisons with the band, choral, orchestral, and general music programs throughout the public schools in this state. Each year we supply Colorado with a number of the very best new music teachers available in the marketplace. Each year, we work closely with public school music teachers throughout Colorado to help ensure the quality of their programs, and their enthusiasm for music in education. As funding for the arts at state and federal levels becomes increasingly difficult, the College's role becomes increasingly important. Furthermore, since the public school system is the center piece in the College's strategy to attract a critical mass of gifted music students to attend each fall, we serve the recruitment needs not only of the College but indeed the entire university when we serve the larger need to ensure access to the arts for all citizens. A rededication of the College's commitment to a support of music education in the public schools is central to the College's Strategic Plan; the College of Music Advisory Board and Faculty Council has already called for a new position in Choral Music Education as the College's top priority.

Jazz Studies. As jazz is now recognized as one of the most important indigenous American art forms, the College has continued to develop its commitment to offering coursework and applied training in this discipline. With a substantial number of faculty trained to provide a jazz experience, the College developed a certificate program which allows students effectively to concentrate in jazz studies along with the training they receive in their major. The College is currently poised to entertain proposals from its jazz faculty for an increase in the available opportunities for students to study and perform jazz.

Technology. Computer literacy and use within the music profession nationally has grown at an exponential rate in just the last ten to fifteen years. At this point it is unlikely that a student can graduate from a professional degree without a significant experience with computers (either through the theory/musicianship core, or studies related to orchestration, composition and/or research, including routine use of the college and university library facilities), and expect to be well prepared for the profession. In response to the new developments in this arena, the College responded with the offering of this certificate program, providing opportunities for students to gain significant experiences with technology which can complement their studies in the major. In order to ensure that every music student receives adequate training in technology, the College anticipates an expansion of its facilities for technology labs, a consideration of ways in which technology training can be integrated into the core curriculum for all undergraduates, and to provide access to technology as a tool for instruction and communication for all music faculty.

Ethnomusicology. The development of courses, the opportunities to perform and to hear live performances by guest artists in music beyond the European classical tradition has had an increasing presence in the professional and non-professional curricula at the College. This has grown out of a response to the increased accessibility musicians now have to music from the diverse cultures around the world. Classically trained composers have borrowed from folk traditions and non-western musics throughout the history of western

music; we now know that a mutual understanding of the musics of diverse cultures can serve as a resource for understanding other world cultures, as a basis for appreciating the diversity of peoples in this country and around the world, and for furthering an understanding of the music within the Western classic tradition. In keeping with College and University diversity goals, and mindful of the impact music of diverse cultures has had and will continue to have on our profession, the College expects to continue to offer an array of courses and experiences in these musics, to continue to develop an emphasis in the BA program at the undergraduate level, and further develop opportunities for study and performance in the area at the graduate level.

Undergraduate Teaching Initiatives. In keeping with a tradition of excellence in undergraduate teaching, including small group classes, private applied lessons, and specialized individual advising with full time faculty, a part of the core required of all students beginning with the freshman year, the College of Music continues to build on this important strength. This year, all freshmen will also be required to attend a series of large and small group seminars led by the dean of the College which will focus on the issues students face in their transition from high school to college, and on issues specific to music study and the music profession.

Unfortunately, the level of preparation of entering freshman in musicianship studies has declined dramatically. Nationwide, we find that students, though quite gifted and accomplished in a given performance area, are falling further and further behind their peers -- the entering freshman from preceding years. In looking to ways in which the College can meet this challenge, it is important to ensure the highest possible quality of learning experiences in our musicianship training program. To that end the College has made it a priority to ensure that small group experiences led by tenure stream faculty are available throughout the musicianship core, including introductory studies in music theory and music history.