Presentation

- Divided faculty into 3 workgroups
- Majority of students get a B.M.E.
- Had a B.S. in Music Merchandising
  - Remodeled into 2 B.A.s
    - Music Studies
    - Music Entrepreneurship
- Enrollment has been stable at about 120 Majors
- Have good graduate school placement
- Compete with schools offering a Bachelor of Music
  - More performance based
- Music ensembles are part of the front porch of the University
- Get national and international exposure
- Woodbine Concerts
  - Have raised $280,000 for scholarships
  - Number of scholarships have increased
- Workgroup on Degree and Applied Instruction
  - Would like to able to accommodate more non-major students
- Workgroup on ensembles
  - Love their roles as representing the University
- Workgroup on core curriculum
  - Would like music tutor at Wintrode
  - Incoming students at all different levels
  - No audition
    - Anyone can declare a music major
- Further clarification on the suggestion regarding the language regarding scholarship in the standards documents
  - Teaching
  - Creativity
  - Scholarship
  - All three so intertwined for music faculty
  - Provost has asked Music, Art and Theatre Department Chairs
    - Work on language to be embedded in the standards documents
  - Help the rest of us understand
  - For scholarship still need an element of peer critique and dissemination
    - So if have a concert is audience considered a peer critique
  - Nature of their teaching is different
  - Service is also inherently different
- E.g. taking an ensemble to a school is service
  o Would like the unique ways of teaching, scholarship and service acknowledged and represented in workload
  o Hard to anticipate number of students per instrument in any one year
  o Do you break out workload into assigned professional service?
    - For a long time it was 80-10-10
    - Few years ago moved service to 5
      - For several people that’s too low
    - Feel empowered to review these
  - Workload happens at the department level
  - For tenure track make sure they have enough scholarship time to be successful
  - Part of issue is not enough FTEs to cover the demand
- Difficulty
  - Nationally accredited teaching model
  - Number of faculty we have
  - Think creatively about how to deliver the gen eds

Lessons
- Only give private lessons to music majors and maybe minors
  o Ensembles would be better if could offer lessons to non-majors as well
  o Would need more resources
  o Maybe adjuncts
- Hard to compete in peer-reviewed settings with universities/colleges that have private lessons for all ensemble members
- MUAP Fee
  o Have applied for this
  o Would pay to replace pianos
- No charge for private lessons here
- Would students pay for private lessons?
  o Could collect a charge to pay for lessons
  o Allow to pay for adjuncts
  o Isn’t a fee
  o Isn’t a credit either
- Also get requests from Theatre
- Find a price point
  o Fair
    o As land grant institution we want to encourage access
- Research to follow freshman from 2005 to Fall 2011
  o Freshman who enroll in ensemble are 11% more apt to come back next year
- Scheduling the non-majors have become increasingly difficult
  o Have been conflicts in certain areas
- Some scholarship is writing journal articles and books
WHO ARE WE NOW

- Nationally Certified Curriculum (reaffirmed 2011)
- Three degree options: B.M.E., B.A. (music studies; and B.A. (music entrepreneurship)
- 120 majors
- Successful matriculation into teaching jobs, graduate school, and the workplace
WHO ARE WE NOW

Strong Ensembles
- 774 individual registrations in 11 ensembles.
- State, regional, national, and international peer-reviewed exposure
- Financial support from Student Association budgeting
- Travel largely supported by students on trips, some funding by alumni fundraising, and central budgeting

STRONG SUPPORT FOR GER’S

Five courses meeting System General Education Requirement #4.
- Music Appreciation
- Music Literature I, II, and II
- History of Blues, Jazz, and Rock
- History of Country Music
- Over 1000 seats each year
- Ensembles accepted as a new IGR
GREATEST STRENGTHS (ACCORDING TO RECENT ACCREDITATION)

- Facility (Performing Arts Center)
- Strong faculty in a variety of specializations
- Respected music executive
- Heavily-involved, hard-working students
- Strong ensembles
- Recent purchases of equipment
- Quality Instruction
- Increasing Scholarship Support

GREATEST WEAKNESSES

- Facility (All but Performing Arts Center)
- No graduate program
- Budgets may not allow for anticipated growth
- Student body participation/critical mass in conjunction with proliferation of ensemble commitments
- No apparent longitudinal planning for equipment replacement (pianos)
FUTURES ISSUES AND WISH LISTS
DEGREE AND APPLIED INSTRUCTION
WORKGROUP

Preserve and enhance the one-on-one teaching model for applied music instruction.
Seek marketing plans for all majoring and specializations.
Seek faculty input in all development of a single-use facility.

FUTURES ISSUES AND WISH LISTS
ENSEMBLE WORKGROUP

- Enhance and strengthen programs (conferences, concerts, professional service) that engage alumni and the community, and develop new ones.
- Seek out additional funding for student travel for and ensemble performance and competition.
- Seek inclusion of language in management documents that delineate the uniqueness of arts faculty roles.
Futures Issues and Wish Lists
Core Curriculum Workgroup

- Restructure theory in light of entry-level student experience.
- Seek to develop new courses that can serve the general student population (GER’s).
- Seek additional faculty line for GER instruction in order to accommodate faculty scholarly and creative agendas.