Degrees currently listed in the NASM Directory

- Bachelor of Arts in Music
- Bachelor of Music in Music Education
- Bachelor of Music in Music Therapy
- Bachelor of Music in Performance
- Master of Music in Composition
- Bachelor of Science in Music Therapy
- Master of Music in Conducting
- Master of Music in Music Education
- Master of Music in Sacred Music
- Master of Music in Pedagogy
- Master of Music in Performance
- Master of Music in Theory/Composition

Degree currently listed in the NASM Directory for which Plan Approval for Listing is approved:

- Doctor of Philosophy in Music Education

Community Program listed in the NASM Directory:

- Community Music
Introduction and Mission

This document serves as the 2015-2025 planning guide for the University of North Dakota (UND) Department of Music. The Department is part of the College of Arts and Sciences. Since 2010, UND has operated under the strategic vision titled “Exceptional UND,” a University-wide “vision roadmap” with the goal of advancing UND from great to exceptional. The College of Arts and Sciences adopted a strategic planning document in 2014 with six goals in alignment with Exceptional UND.

This plan is the outgrowth of information gathering through discussions with the Dean, Music Department Faculty, the Music Department Executive Committee, and consultants Susan Hess (Retired Associate Director, Lionel Hampton School of Music, University of Idaho) and Ed Kocher (Retired Dean, Mary Pappert School of Music, Duquesne University). Consultant services were paid for by the Dean’s office, for which the Music Department is grateful.

The mission of the Department is to inspire our students and community through education, performance, scholarship, and human relations in music.

The Department plays a central role in the cultural and musical life of Grand Forks, the state, and the region. It offers the only music therapy degree program in the region, and has been recognized for its leadership in music therapy education and advocacy. The Department enrolls over 170 music majors, includes more than 300 non-music majors per year in its various ensembles, and approximately 1500 non-music majors per year through its face-to-face and online Essential Studies offerings. The Department produces approximately 300 public concerts and events per year, with students and faculty performing on campus, in the local community, statewide, in the region, nationally, and internationally.

The B.M. degrees in Music Education and Music Therapy have high post-graduation employment rates.

UND is fully accredited by the National Association of Schools of Music (NASM), and the Bachelor of Music in Music Therapy degree program has additional accreditation by the American Music Therapy Association (AMTA).

The Department has seen remarkable growth in quality and size since 2009. Music therapy students won the E. Thayer Gaston writing award from the AMTA in two consecutive years (2013 and 2014), music majors recently have won the Bismarck/Mandan Symphony and Greater Grand Forks Symphony concerto competitions, and one has recently completed an invited solo performance at Carnegie Hall. Several recent graduates of the M.M. in Performance degree program have gone on to doctoral programs. B.M. in Music Education graduates secure public school teaching jobs across the nation. Prior to 2009 music major enrollment remained stagnant in the long term at approximately 95-115 music majors. Fall 2014 data indicates 179 music majors, with steady growth since 2009.
Department faculty and staff have seen a dramatic increase in awards in recent years. They include a Chester Fritz Distinguished Professorship, three UND Outstanding Undergraduate Teaching Awards, one UND Outstanding Service Award, one UND Outstanding Achievement in Advising Award, one UND Outstanding Department Service Award, two North Valley Arts Council (NoVAC) Artist of the Year Awards, two NoVAC Individual Supporter of the Arts Awards, and one North Dakota Governor’s Award for Excellence in Public Service. This record of recent awards is so rich that it challenges the imagination. Music faculty and students at UND have had a dramatic impact on the academic and cultural environments of UND and the region.

The Department has a high degree of entrepreneurial energy, with a number of areas being successful in raising funds that have expanded student opportunities. Of particular note is the creation, in 2010, of the UND Student String Quartet, initially through donations only, and now through a combination of ongoing donations and institutional support. The Student String Quartet will be addressed further elsewhere in this document. Student recruitment is also quite successful in the department as a whole, despite very limited endowed scholarship offerings and a sparsely populated region from which to draw. It is the Department’s belief that we offer a better product at a better price than any music unit in the northern tier of states from Minneapolis to Seattle. The Department also believes that this achievement is not sustainable with current facilities and resources. Faculty burnout is a very real potential.

Several factors contribute to the current culture of growth, excellence, and entrepreneurship, to include:

- A talented, hard-working, and diverse faculty
- A supportive, selfless, committed, and enthusiastic staff
- A student culture of friendly competition and dedication
- Emphasis on excellence in musical performance
- A long-standing, deep connection with the artistic culture of Grand Forks, and a tradition of providing cultural events for the community and region
- A nationally respected music therapy degree program
- Aggressive, effective recruitment through large events (Honor Festival, Band Day), tours, and faculty contact
- Excellent alignment with Exceptional UND
- Excellent instructional resource support increases from the College of Arts and Sciences from 2009 to 2013.

The Department believes that high-quality performance ability is at the heart of an excellent education in music, and is committed to maintaining and increasing excellence in music performance for our students. To that end, the Department is committed to maintaining its graduate and undergraduate performance degree program, whose students both serve as role models for other student musicians and increase the level of public music performances. We also recognize that we are in the enviable position of having the premiere, and only, music therapy degree program in the region. Music therapy is one of our largest degree programs, with high external demand, and we are committed toward taking steps that will ensure its excellence and sustainability into the foreseeable future. The Department is also committed to the training
of public school music educators, as well as providing opportunities for non-music majors and double majors to excel in their musical lives.

As the Department considers the status of existing programs and the establishment of new programs, several guiding principles inform our decision-making. Such decisions will help UND, the College of Arts and Sciences, and the Department thrive if they 1) are tied to the mission of the University, the College and the Department, 2) have the potential to achieve excellence in the region or beyond, 3) are driven by extraordinary faculty, student, and staff passion, and 4) will increase the Department’s net financial contribution per student. We believe that without any of these four principles, it will not be possible for a program to reach its sustainable potential. The Department also believes that increases in institutional support in the past have resulted in tremendous gains, and that such support in the future will realize similar gains.

This planning document provides a basis for growth and creativity. The UND Department of Music is blessed with excellent faculty, staff, and students. The spirit of this document is to create a sense of disposition that outlines some exciting possibilities that empower the faculty, staff, and students for an education that prepares the future musical leaders of the 21st century.

**Impact of the Music Department on the University**

With over 1500 students per year in student music ensembles and Essential Studies music courses, approximately 175 music majors, and countless community and UND audience members who attend Department-sponsored and athletic events, the UND Department of Music has an important and significant impact on UND and the Grand Forks community.

**Planning Assumptions**

External

- Music as a choice of career and college major may not continue at current levels.
- Despite population growth in the west, North Dakota and the region will remain sparsely populated into the foreseeable future. Therefore, we must expand our geographical footprint.
- Historically, the Arts have never been financially profitable endeavors, their value lying elsewhere. We should expect the long-term decline in Arts funding to continue, and in turn expand our fundraising and advocacy efforts.
- State oil extraction revenue appears long-term, suggesting an opportunity to increase advocacy and fundraising efforts for the Arts.
- Music and teaching technology advances will continue to accelerate and affect the ways everyone performs, teaches, composes, listens to, acquires, and understands music.
- The public, legislature, business, and investment community will continue to regard higher education, especially the fine and liberal arts, negatively into the foreseeable future.
- The federal government will continue to exert pressure for transparency, assessment, and data, especially regarding the status of our graduates and their success in finding gainful employment.
• UND will continue to make strides in organization that can help us recruit and retain students, as well as identify additional talented non-music majors who can augment our ensembles.
• President Kelly, a staunch supporter of the Department, will likely leave UND before 2020. The Provost and Dean will likely remain at UND past 2020.
• The method of choosing a Chair will likely remain the same, placing urgency on developing internal leadership potential. Leadership can include administrative positions that support the Chair.
• The SOAR process will be completed in the near future, and we must be ready to react and align ourselves with the results.
• A responsibility-centered budget model will be instituted in the near future, and we must be ready to react and maximize its benefits, with the understanding that music is an expensive discipline that can work with the College to the benefit of both under the new model.
• Effectively, we have reached the capacity of our facilities in terms of students numbers, faculty numbers, and course schedule. Realistically, a new arts facility of any kind will not be a reality in the foreseeable future without administrative, legislative, and/or other support.
• Most prospective students and parents of prospective students will rely on electronic materials for information as they seek an institution to attend.
### B. Size and Scope

**Enrollment**

The Department would like to see a music major enrollment of approximately 225 music majors, with optimized numbers in strategically important instruments and degree programs. However, current facilities, faculty, staff, and operating resources limit the number to approximately 180. Therefore, the this document operates under the goal of maintaining 180 music majors (fall semester data) into the foreseeable future. Updated facilities appear unlikely in the foreseeable future, making it difficult to imagine accommodating more than 180 music majors.

#### Fall Semester Enrollment (Music Majors in all degree programs):

<table>
<thead>
<tr>
<th>Year</th>
<th>BA</th>
<th>BMME</th>
<th>BMP</th>
<th>BMMT</th>
<th>MM</th>
<th>PHD</th>
</tr>
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<tbody>
<tr>
<td>2008</td>
<td>117</td>
<td>42</td>
<td>13</td>
<td>23</td>
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<td></td>
<td></td>
<td>(22.2%)</td>
<td>(35.9%)</td>
<td>(11.1%)</td>
<td>(19.7%)</td>
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<tr>
<td>2009</td>
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<td>19</td>
<td>34</td>
<td>12</td>
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<tr>
<td></td>
<td></td>
<td>(23.7%)</td>
<td>(25.9%)</td>
<td>(14.1%)</td>
<td>(25.2%)</td>
<td>(8.9%)</td>
</tr>
<tr>
<td>2010</td>
<td>154</td>
<td>32</td>
<td>30</td>
<td>37</td>
<td>17</td>
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<tr>
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<td></td>
<td>(22.1%)</td>
<td>(20.8%)</td>
<td>(19.5%)</td>
<td>(24.0%)</td>
<td>(11.0%)</td>
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<tr>
<td>2011</td>
<td>149</td>
<td>37</td>
<td>24</td>
<td>43</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(19.5%)</td>
<td>(24.8%)</td>
<td>(16.1%)</td>
<td>(28.9%)</td>
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<tr>
<td>2012</td>
<td>167</td>
<td>48</td>
<td>20</td>
<td>46</td>
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<td>2013</td>
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<td>(18.0%)</td>
<td>(28.0%)</td>
<td>(14.5%)</td>
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</tr>
<tr>
<td>2014</td>
<td>179</td>
<td>50</td>
<td>29</td>
<td>44</td>
<td>17</td>
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<tr>
<td></td>
<td></td>
<td>(19.6%)</td>
<td>(27.9%)</td>
<td>(16.2%)</td>
<td>(24.6%)</td>
<td>(9.5%)</td>
</tr>
</tbody>
</table>

117 to 179 is a gain of 62 from fall of 2008 to fall of 2014.
9 in the BA (14.5%)
8 in BMME (12.9%)
16 in BMP (25.8%)
21 in BMMT (33.9%)
7 in MM (11.3%)
1 in PHD (1.6%)

*BA=Bachelor of Arts in Music, BMP=Bachelor of Music in Performance, BMME=Bachelor of Music in Music Education, BMMT=Bachelor of Music in Music Therapy, MM=Master of Music, PHD=Doctor of Philosophy in Music Education.*

Note that the most growth has taken place in the B.M. in Music Therapy and the and B.M. in Performance, reflective of the addition of a second music therapy faculty member in 2008, and of action related to the strategic priority of increasing the performance abilities of our students.
**Enrollment Opportunities/Action Plan**

Current fall semester enrollment (approximately 160 undergraduate, 20 graduate) appears to be our capacity with existing resources. The Department should optimize enrollment in each studio and each degree program. The Department is implementing a plan to further increase the performance quality of incoming music majors through entrance auditions, which will in turn increase retention, relieving some pressure from recruitment efforts. The Department will expand its geographic recruiting base, especially in the music therapy and performance areas, by forming a recruitment committee to address challenges and prioritize resources. The plan should challenge, inspire, and support the faculty to help increase enrollment in areas of shortage, and limit enrollment in areas of excess. The Department will anticipate the inevitable move by the AMTA to Master’s degree entry into the music therapy profession by reallocating resources for an online Master’s Degree in Music Therapy program. Every fall, a scholarship committee will analyze our total enrollment by class, degree, instrument, and scholarship. Projections of attrition and graduation will be made. The data will be used to set specific recruitment goals for entering students.

The Chair will work with the Executive Committee to identify optimum enrollment in studios and degree programs.

The Chair will work with Higher Education Arts Data Surveys (HEADS), in consultation with the Music Faculty and the Dean in order to optimize enrollment in relation to facilities, faculty, and the music department budget.

**Financial Aid and Scholarships**

The undergraduate endowed scholarship expenses for 2013-2014 were $26,350. “Soft-money” expenses were $35,400, for a total of $61,750. For music units with 101-200 music majors at public universities, the 50th percentile for total undergraduate scholarship expenses for 2013-2014 was $117,000, and the 25th percentile was $57,000.

Do comparatives – use HEADS. You can compare scholarship amounts and operating budgets, among other things. If we are below, then we should work toward improving.

**Financial Aid Opportunities/Action Plan**

UND has begun a new process by which all scholarship offerings are bundled, making music scholarships more visible to incoming students. This change should benefit the Department. We must continue to work toward being able to offer early scholarships and financial aid to talented students in order to compete with other institutions for the best students.

The String Quartet endowment campaign, an effort to bolster endowed scholarships, is struggling. The Chair will form a fundraising committee to establish priorities and develop plans
to bring scholarship offerings to near the 50th percentile of offerings at public institutions with 101-200 music majors.

UND is implementing a new method of organizing and disbursing scholarships, including music scholarships. The Chair will monitor how this new process affects recruitment.

The Hauge Scholarship Endowment Fund is carrying a balance of more than $80,000. The Department is unable to decrease this balance because of restrictions on spending. In 2012, the Department initiated the process to change requirements in order to free up those funds. There has been no movement or progress since then. The Department has informed the Dean and a number of other UND units about this situation. The Department should continue pressing UND to free up those funds. The Department should not waste any more time planning for the use of these funds until the process moves forward.

The Chair will refer to HEADS in an effort to optimize student Financial Aid.
C. Finances

Compare operating and instructional expenses with HEADS. How can we get the margin of tuition revenue over expenses? Ed did it at Duquesne. Figure an average for each of the last seven years or so.

UND will be going to a Responsibility Centered model of finances beginning in 2016-2017. There are many unknowns at this point in time.

Finances Opportunities/Action Plan

The Department will work on identifying cost savings in all areas. Things that have worked in the past include “going green” by posting syllabi and other printouts electronically, and using more email and less postage. Other cost savings includes touring with small groups of students, and eliminating per diem payments from travel budgets. Saved money can be reallocated to strategic initiatives such as marketing and recruitment activities.

The Chair will monitor data as it arrives in preparation for the change to a Responsibility Centered model.

The CHAIR will refer to HEADS in an effort to match resources to size and scope.

The Chair will develop policies and/or application processes for faculty travel, student travel, and ensemble tours.

D. Governance and Administration

The Music Department Bylaws were revised significantly in 2002, and have been lightly revised on a continuous basis since then. Since 1999, the Chair has been appointed from within the music faculty by the Dean, with advice from a faculty vote. There has not been dissention between the faculty vote and the Dean’s appointment to date. Elections take place every three years. July 1, 2015 marks the first day of a three-year Chair term.

The Department currently has a Graduate Program Director with no teaching release, and an Associate Chair with 20% teaching release.

Governance and Administration Opportunities/Action Plan

Because a change in the selection process of the Chair appears unlikely, the Department must develop a plan for internal cultivation of leadership, and a plan to enable long-term sustainability if a successful long-term Chair is found. Consultants have made suggestions for Associate Chair duties, which the Chair should consider. The Chair will appoint Directors of Music Education and Music Therapy, assigning to those position authority to approve graduation checks, and to provide direction for those degree programs.
E. Faculty and Staff

Faculty

Overall, the full-time faculty is hard working, productive, entrepreneurial, creative, and ambitious. There is impressive quality in artistic, scholarly, and research endeavors. Hires in the past 10 years have brought new energies to the Department. The faculty is student-centered. Faculty members are also fiercely independent, and it has been noted both internally and externally that more should be done to unify the department as we move forward into the future. This document should help toward that end.

We are very fortunate to have dedicated and hard-working non-tenure-track full-time faculty, as well as part-time faculty. The city of Grand Forks is not large enough to maintain a thriving community of capable musicians, but those that do reside here or within an hour are an excellent resource without whom we could not maintain our current level of excellence.

Recently, UND has pushed toward a higher research classification, earning a Carnegie Classification of Research University/High. The Department has a flexible Tenure, Promotion, and Evaluation document that insists on high-quality peer-reviewed work from every tenured and tenure-track faculty member, while also allowing for the fact that the Department cannot achieve excellence without close artistic ties to the local and regional communities.

The Department currently has one tenured faculty member (clarinet/saxophone) retiring at the end of 2014-2015. This position should be filled by another clarinet/saxophone teacher. Another tenured faculty member in musicology is retiring at the end of 2015-2016. This position should be replace by a music therapy position. In the next 5-10 years, the Music Department will likely lose several other tenured and/or tenure-track faculty.

Faculty Opportunities/Action Plan

The Chair should work with the faculty and the Dean in order to clarify expectations for all faculty in the Department. The Chair will investigate the viability and benefit of placing creative activity requirements in contracts for non-tenure-track performers and composers. The Music Department would benefit from a comprehensive look at its administrative structure. It should seek the resources to provide release time and/or stipends for administrative support positions such as an Associate Chair, Graduate Program Director, and Undergraduate Degree Program Directors.

With several retirements imminent in the short term and in a 5-10 year timespan, the Department must assess its needs moving to the future and address administrative duties, curricular offerings, degree program support, student credit hour generation, cost savings, facilities limitations, revenue generation, schedule limitations, and community outreach. Such plans should include addressing the chronic shortage of students on certain instruments. Possibilities assessing teaching needs in musicology and music education, identifying priorities, and adjusting teaching resources in those areas in order to fill priority teaching needs. The Chair and the Executive
Committee will continue to work on a plan for addressing these changes in the best way possible for the education of 21st century musicians.

The Chair will refer to HEADS as the Department movers forward with hiring into the future.

Staff

UND Music is fortunate to have two long-term dedicated, hard-working, enthusiastic, efficient, and loyal support staff members. UND Music currently has 3.5 staff FTEs, not including the Music Library branch manager, who operates under the Chester Fritz Library. The music staff supports teaching, scholarship, creative activity, and service. Music departments are complex entities. Staff must balance and track a large number of fund accounts, manage mailings to prospective students, music teachers, and the community, manage the printing and duplication of concert programs, flyers, and promotional materials, manage the staging, ticket sales, and recording of approximately 300 public concerts and recitals per year, assist with prospective student visits, arrange for student ensemble tours, arrange for faculty travel, arrange for visiting artist accommodations, and assist with marching and athletic bands. They also serve as the first contact for visitors during office hours, and field phone calls dealing with questions ranging from parking fines to concert times. Because Hughes Fine Arts Center is open after hours and on weekends to accommodate public events, rehearsals, and student practice rooms, the staff is available outside of office hours to answer questions and address last-minute crises. Currently music staff members are overworked. The Department would benefit from a comprehensive look at duties and potential efficiencies.

The Chair will work with HEADS in an effort to best align office and library staff with department need and available resources.

F. Facilities, Equipment, Technology, Health, and Safety

Facilities

The music building was dedicated in 1970. At that time the original plans were cut short, leaving out a Theatre wing and performance space, and a third floor for the Music wing. The Music Department is in the undesirable position of having no concert hall connected to its main building. It has the 190-seat Josephine Campbell Recital Hall that doubles as a lecture hall. The current Bösendorfer Imperial Grand Piano is too large to be completely removed from the hall through the loading dock doors. The recital hall stage is too small to accommodate many of our ensembles, and the audience capacity is often too small to accommodate some other events. There is no lobby for the recital hall, and there is poor signage to its entrance. Parking has proven to be a barrier to the public. We rent the Chester Fritz Auditorium for a number of concerts and events, and we utilize other spaces on campus not designed for music when necessary. We also use a number of community venues, such as churches, the Empire Arts Center, and the KEM Temple, some of which charge rent, and some of when let us use their space for free. None of these venues are appropriate for our needs. The Chester Fritz Auditorium is far too large for regular concerts, churches have no stage areas, the Empire Arts Center has poor acoustics, and so forth. In all cases where an event does not take place in the
recital hall, the Department must pay Facilities to move equipment such as percussion, music stands, choir risers, etc. Venue rental and equipment moves cost the Department approximately $9300 per year.

Both high schools in Grand Forks have performance facilities far superior to ours, making recruitment at the local level a challenge. The Department cannot reach its full potential without an appropriate concert facility.

Practice rooms are adequate in number, but are an acoustic disaster. Their interior sound hampers student learning, and sound bleed is unacceptably loud. House lighting in the recital hall is in disrepair, with lumens output below safety standards, according to the Office of Facilities. Also according to the Office of Facilities, house lighting in the recital hall is obsolete, and will need complete replacement, but cost is prohibitive. Stage lighting is old, disintegrating, inadequate, and obsolete. Recording facilities for the recital hall are adequate, but there is no recording studio. Hughes Fine Arts Center should have a keyless entry system to minimize security issues that arise as a result of its extended hours of operation. The Instrumental Rehearsal Room recently had an acoustic and lighting upgrade. The Choir Rehearsal Room recently had a lighting upgrade, but it remains acoustically inadequate. Furniture in one of the classrooms (164) is not conducive to multiple functions (lecture, rehearsals, seminar, etc.). Rooms that face the English Coulee have chronic condensation and mold problems. These problems have been addressed in some cases, but the issue still persists. The loading dock area is not soundproof, and the outside doors let too much heat escape in the winter, causing damage to the concert grand piano in the recital hall, and other instruments and equipment in the Instrumental Rehearsal Room.

The length of the sidewalk from the parking lot to the main entrance is excessive. In the winter the walk is difficult, especially for elderly and disabled audience members. The sidewalk is often covered in ice, especially in November/December and March/April. The two main entryways to the building were originally intended to have vestibules, but they were never installed, resulting in poor weather insulation, iced doors, and wide temperature fluctuations. Carpet dryers running from November through April mitigate icing, but contribute to excessive noise near the stage door to the recital hall, as well as other location such as faculty offices and the music library.

**Equipment and Technology**

Many of our pianos are old and deteriorating, without an adequate budget for maintenance. It is estimated that we need $84,000 (6 pianos in disrepair at $14,000 to rebuild each) to address immediate needs. For piano majors, poorly maintained instruments are a musculoskeletal health hazard. We have four smart classrooms, including the recital hall. Speaker systems provided by CILT for these smart systems are inadequate for music, resulting in additional expenses for the Department (speakers and speaker installation). The Music Department has identified resources and corrected the problem in one of the classrooms (room 164) and the recital hall. The Department should identify resources to correct these problems in the remaining two classrooms.
The Department does not have an adequate plan for upgrading and maintaining faculty computers and music technology. We have a “portable” computer lab of 16 computers that students can check out, and that are used for the music technology class every spring. We have been approved through the Student Technology Fee to have those computers replace on a regular basis. Old computers are then given to faculty whose computers are excessively old. This system is supplements through online class revenue where we can replace one or two additional computers per year. As of now, we have at least ten faculty with computers over 4 years old.

Recording technology in the recording booth and for the portable system appears to be adequate for the time being. There is no plan for funding replacements.

Technology for student use, to include sampling, synthesis, and digital sound processing, is inadequate, with one practice room dedicated to a one-station studio for these purposes. There are no recording facilities available for student use. These are areas that clearly point toward the future, and the Department would be wise to invest in them.

Our keyboard lab has 14 keyboards for students, and one for the instructor. They are currently 9 years old. We anticipate that they will begin exhibiting problems in the near future. The Department should identify resources to replace them. Each keyboard costs approximately $3500.

Health and Safety

Several years ago, the Department identified resources to fund the acoustic treatment of the Instrumental Rehearsal Room. Practice room DB levels are within safety tolerance, but are poor enough to hamper learning. There are concerns about mold in the building. The lumen output of the recital hall house lighting system has been found to be below safety thresholds. Facilities informed the Department that one of the dimmers is not working, and is not replaceable do to its age. Facilities also informed the Department that the cost to replace this lighting is prohibitively expensive. The Chair should press this issue with the Dean and other UND Units.


Continue to advocate for a concert facility.
Establish a plan for keyboard lab replacements
Establish a plan for technology upgrades and replacements
Continue to advocate for replacement of Recital Hall lights (both sets of house lights and the stage lights)
Establish a plan to fix practice room acoustics and sound bleed
Establish a plan to fix choir room acoustics
Establish a plan for piano maintenance and replacement. Include in the possibilities establishing UND as a Steinway institution.
Investigate installing vestibules into the entryways for weather mitigation.
Investigate making the Recital Hall lobby look like a lobby.
Investigate closed-circuit monitors
Investigate adding a theatre wing to Hughes, as in the original plans.
Investigate upgrading the weather control in the loading dock.
The organs are gone.

**G. Library and Learning Resources**

**Music Library**

The Gordon Erickson Music Library is a branch of the Chester Fritz Library. Currently the library has listening stations, LPs, CDs, collected works, musical scores and parts, and some academic music texts. Most academic music texts are located in the main library. The music library also has two computer stations, a small seminar room, a pay copier, and access to a number of music-related electronic resources, including NAXOS.

**Library Opportunities/Action Plan**

The Music Department should investigate the possibility of space and cost savings, especially regarding the necessity of LP storage and listening stations.

**H. Student Academic Support**

**Academic Advisement**

The Music Department has recently shifted staff responsibilities to include student advisement. Results have been very positive according to students. Student satisfaction with the process is high, and the number of students needing assistance from the Chair has been reduced dramatically. Faculty still advise students regarding careers and course choice.

**Advisement Opportunities/Action Plan**

This shift in staff responsibilities has resulted in a shift in staff duties. The Department has addressed some of the ramifications of this shift, and should continue prioritize responsibilities in order to identify streamlining opportunities and efficiencies.

**Alumni Relations**

The Department should continue to improve its relations with alumni. Working with the Dean and the Foundation has proven fruitful in terms of alumni relations, but fundraising from alumni still lags.

**Alumni Relations Opportunities/Action Plan**

The Department should identify ways to support the Chair in order that the Chair can find time to address issues related to alumni relations and fundraising. The Chair should identify, in consultation with the Dean, fundraising and statistical goals.
I. Community Engagement, External Relations and Image Enhancement

The Department currently enjoys an excellent reputation among arts enthusiasts in Grand Forks. This Chair has heard on a number of occasions that the Department is the leader for music in the community.

The Department engages with local arts organization. We offer free rehearsal space for the Greater Grand Forks Symphony Orchestra (GGFSO), the North Valley Youth Orchestras (NVYO), and the Grand Forks Master Chorale (GFMC). Students may enroll for credit (after audition) in the GGFSO, and the GFMC serves as a “town-gown” chamber choir (by audition). Currently the Artistic Director of the GFMC is also the Director of Choral Activities at UND, but there is no written agreement to continue that situation. Relations with these three organizations is good, but largely informal. There are also other, smaller ensembles that partner with the community.

The Department also supports other local arts organizations and events by renting rehearsal and concert space. We give $600 annually to support the Metropolitan Opera local auditions. Since 2011 there has been an increase in collaboration between the North Dakota Museum of Art (NDMoA) and the Department, with students and faculty being featured on the Concerts in the Gallery series, and a recent noon concert effort with our student piano organization. Again, no formal agreement exists.

Community Opportunities/Action Plan

The Department should seek ways to promote its image in the community in the long term, as well as seek to have a more formal relationship with some local arts organization in order to maximize student opportunities, leverage grant money, and identify cost savings.

The GGFSO appears to be going through a rough patch as of the end of 2014 and the beginning of 2015. The Department should be prepared to communicate with the GGFSO in order to maximize the benefit to music students, especially regarding educational experience and opportunity, as well as how it can relate to the priority of building symphonic opportunities for students.

Published Materials and Web Sites

Promotional materials, both hard copy and web-based, are not of a professional standard. In order to realize our full potential, we must have a professional presence online and in mailings. Staff resources at this time only allow for minimal PR activities, including website appearance, brochures, concert programs, and contact with the local media. According to Susan Hess, such a situation is typical of music departments that have limited support outside of the department. There is no presence regarding broadcast performances or newsletters. The calendar of events looks terrible and is of minimal usefulness. Signage to our recital hall, both within and without Hughes, is bad.
Published Materials and Web Sites Opportunities/Action Plan

The Department should identify ways to fund a professional marketer. This marketing person should be dedicated to the Arts. The College office currently has a marketing person, but that position divides its time among the entire college. One-time efforts to work with this position have been good, but availability is extremely limited and there is no formal process by which regularly offered important events are addressed. It is unlikely that such a person can be funded solely by the Department. We should seek a collaborative effort with the College and the Departments of Art & Design and Theatre Arts.

The Department should find ways to partner with Art & Design and Theatre Arts, and/or negotiate with the Dean in order to find ways to increase the frequency and quality of Marketing and Public Relations. Consider finding resources to hire a Director of Marketing and a Graphic Designer for the Fine Arts. Student interns from Graphic Design programs could benefit from such an arrangement. Other institutions use this model to great success, and their materials are far superior to those of the UND Fine Arts departments.
J. Programs, Degrees, and Curricula

Undergraduate Core Classes

Core classes for all undergraduate degree programs include music theory (MUSC 130, 134, 230, 234), aural skills (MUSC 131, 135, 231, 235), keyboard skills (MUSC 133, 136, 233, 236), music history (MUSC 310, 311), and music and culture (MUSC 203). These courses develop the written, aural, analytical, and tactile skills necessary for the artistic, technical, historical, and cultural understanding of music from the Western European classical common practice tradition, the history of all music, the role of music in culture, and developments in music since 1900.

Undergraduate Core Classes Opportunities/Action Items

There is currently no formal oversight for these courses. Because they affect every undergraduate degree program, the Department should consider developing some kind of mechanism to oversee the operation, goals, and assessment of these courses. Other items to consider include introducing improvisation, jazz, entrepreneurship, and arts advocacy.

The Department should investigate ways to mitigate the wide array of musical preparation evident among students in first-semester freshman core courses. Alternatives include trailing sections, sections that combine remedial material with college-level material, and higher testing standards.

Music Technology Class

MUSC 340 Introduction to Music Technology.

Music Technology Class Opportunities/Action Items

Investigate the possibility of eliminating MUSC 340, incorporating necessary music technology goals and competencies into other courses, per NASM accreditation requirements. Eliminating MUSC 340 would free 2 credits of teaching every spring semester, allowing for strategic reallocation of teaching resources, including potentially offering of MUSC 427 Analysis of Musical Form every spring semester, rather than every other spring semester.

In general, music technology offerings and facilities are lacking to a great degree. The Department should investigate acquiring resources to address this shortfall.

Service to Non-Music Majors

The Department welcomes, and cannot function without, talented non-music majors who perform with our ensembles. They may audition for those ensembles that require such, or may simply join a non-audition ensemble.

The Department offers a number of Essential Studies courses designed for non-music majors, to include MUSC 100 Introduction to the Understanding of Music, MUSC 101 Fundamentals of
Music, MUSC 200 Music in America, MUSC 201 Rock and Roll History, and FA 150 Introduction to the Fine Arts. MUSC 100, MUSC 101 and FA 150 also have online versions.

Service to Non-Music Majors Opportunities/Action Items

The Department should have better oversight and coordination of Essential Studies courses for non-music majors. Because these courses will have a large influence on Department funding under the Responsibility Centered budget model that will apparently be put into place beginning with fiscal year 2016-2017, designing these courses to be teachable by anyone with a Master’s degree in any music field will allow the Department to hire, in a strategic manner, teachers on needed instruments or in needed areas and augment their pay, therefore providing an incentive to teach these courses.

The Department should offer MUSC 201 Rock and Roll History on a regular basis. On campuses across the country, Rock and Roll History classes generate large numbers of credit hours.

The Department should investigate offering larger sections of these courses, perhaps in the Chester Fritz Auditorium. Sections of more than 300 or 400 students may be possible.

The Department should investigate the possibility of assigning GTAs to teach these courses.

The Department should investigate the benefits of offering lessons (individual or group) to non-music majors. Investigation should include the possibilities of class lessons in guitar, class lessons in piano, class lessons in voice, and individual lessons in instruments with low enrollment. Resource assistance may be found in increased fees, depending on the treatment of fees by NDUS and UND in the future.

Beyond credit generation, it is in the interest of the Music Department to offer lessons and other courses to non-music majors in that it cultivates interest, awareness, and love of music, preparing the way for future donations by alumni whose experience in music at UND was positive, but who went on to more lucrative careers than the arts. These are the alumni who will be most able to make a financial impact on the Department in the future. Such cultivation has not happened to a great extent in the past.

Online Courses

The Department currently offers online versions of large Essential Studies courses MUSC 100, MUSC 101, and FA 150. The Department also offers a number of other online courses. Because UND and NDUS are considering changing funding and tuition models that will affect online offerings, the Department must be ready to react in order to maximize benefits.

Online Courses Opportunities/Action Plan

The Department will continue its work to simplify the offering of online versions of non-music major Essential Studies courses in order to allow for flexibility in hiring and paying faculty and
staff. The Department will also continue to develop online versions of other courses, as well as the online Master’s degree in Music Therapy.

**Applied Music**

All undergraduate music majors take applied lessons on their primary instrument, as do graduate students in performance, conducting, and pedagogy. Studying applied music is a fundamental aspect of training in music, regardless of specialty or degree program. Faculty who teach applied music can have students in any or all of our undergraduate degree programs. As such, coordination between the applied area and each degree program is crucial.

There is currently no plan for optimizing applied music studio sizes.

The Department, in order to offer an appropriate diversity of opportunities for students in their education as 21-century professional musicians, should strive to achieve and maintain strength and balance in the main ensemble areas of orchestra, band, and choir. It should also strive to maintain strength and balance in the solo and chamber literature of the instruments in the main ensemble areas, as well as the solo, chamber, and accompanying literature of piano. It should consider addressing the high demand among UND student for guitar study, especially among non-music majors. The Department must also maintain strength of study in instruments required of degree programs, especially regarding class voice and class guitar.

**Applied Music Opportunities/Action Items**

High Priority: The Department will investigate optimizing studio sizes immediately. They will be determined by a combination of ensemble needs and degree program capacity and needs. Resources needed include scholarship funds and recruitment funds.

There is currently no coordination between degree programs and the applied area. The Department should create a mechanism of coordination. There are currently shortages students in certain instruments.

Guitar is a high-demand instrument. The Department will investigate ways to take advantage of this situation.

Accompanist resources depend on the quality and size of the piano studio, as well as the availability of staff and community accompanists. The Department is in the process of codifying what is needed in terms of accompanists, and what is expected of piano faculty regarding student accompanists.

The Department should consider in the future the possibility of hiring separate clarinet and saxophone teachers.

The Department will focus on strengthening the string and orchestra areas in order to achieve and maintain balance in the three main ensemble opportunities for students.
Consider having high school workshops in “endangered” instruments.

The department will define and codify applied area coordinator duties.

**Studios**

**Woodwinds.** There is currently a search for a tenure-track woodwind area coordinator who teaches clarinet and saxophone. There are part-time non-tenure-track flute and oboe teachers. The bassoon teacher is currently the Department Chair, and bassoon is his secondary instrument. Recruitment for woodwinds is generally ineffective. The department needs more students in clarinet, saxophone, oboe, and bassoon. The Department must retain a tenure line woodwind area coordinator. Having this position teach both clarinet and saxophone is not ideal. The Department should have a separate teacher for each instrument. The tenure-track appointment should be in clarinet at the very least, with a possible second appointment in another woodwind(s) in the future. The Department will investigate ways to increase recruitment and retention in this area.

**Brass.** There is a tenure-track brass area coordinator who teaches trumpet. There is a full-time non-tenure-track teacher of trombone/euphonium/tuba. There is a part-time teacher of horn. The Department should retain at least this structure. The trumpet, trombone, euphonium, and tuba studios have been of good size and quality. The horn studio is small. The Department will investigate ways to recruit and retain horn players, and ways to maintain strong studios in the other instruments.

**Percussion.** There is a tenure-track percussion teacher. The department should retain this line. The percussion studio is of appropriate size and strong in quality.

**Voice.** There are two tenure-track voice teachers, one of whom is the area coordinator. There are also two full-time non-tenure-track voice teachers, one of whom currently teaches only BFA in Musical Theater students (Department of Theatre Arts). The department should investigate the benefit gained and resources used of the BFA position and consider letting the Department of Theatre Arts control it, as well as offer their own course numbers for Musical Theatre lessons. Discuss with both Departments. The Music Department should retain two tenure-track positions in this area, and apply for a third to replace the non-tenure-track position.

**Orchestral Strings.** There are two tenure-track orchestral string teachers, one who teaches violin/viola, and one who teaches cello/bass. The violin/viola position is also the area coordinator and the Director of Orchestra Activities. The cello/bass position is the Burgum Endowed Chair. The Department should retain these two positions. Recruiting in strings has proven difficult. The number of students playing orchestral string instruments in the region is much smaller that the number of student who sing or play other instruments taught in the Department. String area recruiting is also very competitive nationally, with most institutions offering scholarships to a much greater extent than UND does. Other than the UND Student String Quartet positions that have been filled through full scholarships, GTA positions, and full tuition waivers for the past five or more years, there have been few funds available otherwise.
Additionally, undergraduate positions in the string quartet have been funded through soft money, and the effort to endow its scholarships has seen very limited success. The Department should continue to raise money to endow the string quartet, as well as bolster other Music Department scholarship endowments.

**Piano.** There is one tenure-track piano teacher. The department should retain this position. There is also a full-time non-tenure-track keyboard skills/accompanist position. The Department should find a way to increase and stabilize accompanist resources. The Department should investigate the reallocation of resources in order to increase teaching resources in piano, which, in turn, will increase accompanist resources.

**Guitar.** There is one part-time guitar teacher. The Department should investigate ways to take advantage of high demand among non-music majors for study on this instrument.

**Jazz**

There is currently no coordination of jazz offerings. Jazz is an important element of the B.M. in Music Education degree program.

**Jazz Opportunities/Action Items**

The Department should investigate the B.M. in Music Education curriculum and codify jazz competency offerings.

**Undergraduate Degree Programs**

**Bachelor of Music in Performance**

This degree program is crucial to the development of all students in all degree programs by setting a standard of performance not possible without such students. Without this degree program, the performance quality of all undergraduate music majors will decline significantly. 15 years ago there were comparatively very few performance majors, and the overall performance quality of our students was significantly lower than it is now.

**Strengths**

- Some studios are overflowing with excellent students.
- The degree program is growing.
- Performance majors serve as models and standards for other degree programs
- Growing chamber music opportunities
- Excellent non-tenure-track faculty (for the moment).

**Concerns**

- There is no unity of vision in performance studies.
The quality of our pianos is deteriorating.
Our geographically remote location makes it difficult to ensure qualified non-tenure-track faculty.
Accompanist system is stretched to the limit and going through changes. It needs support.
Expectations of part-time faculty not well defined, and opinions among TT faculty vary.
There is variation in teaching qualifications among the various instruments.
Studio class format and requirements are not well defined in every studio.
Literature and pedagogy classes are very small and take up resources.
Chamber music opportunities are not codified. Chamber music coordination is not codified.
Enterance auditions are not codified, but the Department is working to institute them for Fall 2016.

Opportunities

The applied area must develop some kind of unity and understanding of vision, including expectations and understanding of the variance of teaching qualifications among various instruments. The Curriculum Committee will investigate efficiencies and alternate ways to disseminate literature and pedagogy information in order to eliminate small ad hoc literature and pedagogy courses. The Department is codifying and implementing entrance auditions into this degree program.

Bachelor of Music in Music Education

This degree program is the “bread and butter” of music departments in public institutions in remote regions with high service obligations to the state, such as UND Music. Our graduates fill needed music teacher jobs in the region.

Enrollment in the B.M. in Music Education degree program has remained relatively stable over the past several years. Optimum enrollment has not been determined.

There are currently two tenured faculty members specializing in music education, with at least three other tenured/tenure track and non-tenure-track faculty with experience and/or degrees in music education. The two specialists supervise student teachers, and that number has increased in recent years.

Bachelor of Music in Music Education Opportunities/Action Items

The Department should investigate using EHD fees to pay external student teacher supervisors to free teaching resources that could be better used elsewhere. The Chair should designate a Director of Music Education to report dealings with EHD and the State, student teaching opportunities, and field experience. The Director should also review transcripts for graduation and develop an effective plan for community outreach with the goals of identifying robust resources for student teaching, field observation, cooperating teachers, and supervisor opportunities.
The Chair will develop effective communication channels with the undergraduate music education degree program and its interface with the College of Education and Human Development (EHD) and the State of North Dakota.

The Department will develop effective community outreach in this area.

**Bachelor of Music in Music Therapy**

This degree program is what distinguishes UND Music from other music units in the region. We have the only such degree program in the region, from Minneapolis to the west coast. There is high external demand for the program, and the base geographic footprint of its recruiting base is wider than that of our other undergraduate degree programs.

The B.M. in Music Therapy degree program has experienced uncontrolled growth in recent years, since the strategic conversion of a musicology/theory tenure-track line to a second music therapy line. This conversion was a deliberate attempt to increase the number of students in this degree program from 20 to 40. Currently there are 52. Music therapy faculty have had tremendous success advocating for the discipline, playing a crucial part in the passage in 2011 of the music therapy licensure law in North Dakota, the first such law in the United States. Several states have followed suit since then. Music Therapy faculty are also involved in matters related to insurance coverage.

From 2008-2014, the Department had two tenure-track music therapy faculty members. For AY 2014-2015 and 2015-2016, it will have one tenure-track faculty member and one clinical assistant professor, resulting in all 52 students being advised by one person, an unsustainable model. 20 advisees in the area per faculty member is appropriate and normal according to national statistics. Because the discipline is poised to move to Master’s degree entry, in order to compete, and at the recommendation of the AMTA, UND Music must create a Master’s degree in the discipline soon, which makes it crucial to have two tenure-track faculty again. Although the move to Master’s degree has not been officially adopted by the AMTA, in reality it will happen, with only logistical details left to be discussed before the issue comes to a vote.

The Music Therapy faculty has been proactive, persistent, and successful in securing internship and clinical sites. An on-campus clinic with staff would be beneficial.

There is unanimity among music faculty that the Music Therapy area is of vital importance to the Department, and should be highly prioritized and supported.

**Bachelor of Music in Music Therapy Opportunities/Action Items**

This degree program has formulated a plan to limit enrollment and institute an online Master’s program.
1. There will be one tenured faculty retirement in the musicology area at the end of 2015-2016. The Department will request a music therapist in that position.
2. The Department will investigate reallocation of financial resources in order to hire a part-time (50%) clinical supervisor in order to allow for adequate research time for the tenure-track faculty.
3. Limit undergraduate enrollment to 40 students, which was the original goal in 2008. Fall enrollment figures for 2014 were 44 students. 2013 figures indicate 52 music therapy majors. For some reason, spring 2015 music therapy advisees total 52.
4. Create an online Master’s degree program. No GTA or tuition waiver resources will be used, because students across the country have been paying for such degrees. The Department has already developed curriculum and identified teaching resources. Limit this program during the initial stages to 6 students (3 per year).
5. In the long term, the Department will continue to seek space for an on-campus music therapy clinic, preferably a shared clinic space with other disciplines.

**Bachelor of Arts in Music**

This degree program is designed for students who wish to double major or concentrate in music composition, among other possibilities. It is the most flexible of our degree programs. It is crucial to future fundraising opportunities for the department because many of our double majors often become doctors, lawyers, and businesspeople with greater financial means to give back to UND than those employed in the field of music.

All required courses for this degree program, except the senior project, are also required in other music degree programs. The number of required music credits are about half that of the B.M. degrees.

The B.A. in Music currently offers an emphasis option in composition.

**Bachelor of Arts in Music Opportunities/Action Items**

The Department should investigate senior project options and resources, as well as elective offerings, ensuring that resources used for this degree program are necessary and sufficient. We should develop codified plans for double majors. Such efforts in the past with pre-med students have been successful. Expand such efforts to other disciplines and advertise them.

The emphasis in composition should be retained. Nationwide, the trend is to integrate composition and improvisation more heavily into the education of music students. Other emphases should be considered.

**Graduate Degree Programs**

**Graduate Degree Programs Opportunities/Action Plan**

The Music Department should identify and focus the purpose of its graduate offerings. The Graduate course schedule offers a number of courses at night in a past effort to accommodate
working public school music teachers. However, a complete Master’s degree cannot be completed at UND entirely outside of working hours or in the summer. The Department should decide which populations it serves so that it can schedule classes and assign teaching resources efficiently and strategically.

Master of Music

The M.M. degree program has a number of specializations (Composition, Conducting, Performance, Music Education, Pedagogy [Voice, piano]). The Department is in the process of proposing to eliminate the Pedagogy specialization in Piano, and replacing it with a specialization in Collaborative Piano. This change will increase accompanist resources, a priority area.

Recent growth has resulted in a strain on tuition waivers and GTA positions. The College of Arts and Sciences and School for Graduate Studies have been generous to the Department, increasing GTA lines over the past three years, and tuition waiver funds in the past year.

Current needs for the Department for Graduate Assistantships are:

String Quartet/Orchestra/Strings (two quarter-time positions)
Accompanists/Keyboard Skills (three quarter-time positions)
MUSC 100 – two 180-student sections per semester (two quarter-time positions)
FA 150 – one 180-student section per semester (one quarter-time position)
MUSC 442 – a required course for the B.S. in Elementary Education (one quarter-time position)
Choirs/Voice/Opera (two quarter-time positions)
Bands (three quarter-time positions)
TOTAL: 14 quarter-time positions

Currently two of the positions for Bands are in the Athletic Bands area, and are being covered by a hired faculty member, not a GTA. Recruitment for this position is difficult, even with a half-time position available. The Department is working with the College to make this staff position permanent, eliminating the current need for this half-time GTA position.

Only seven of these quartet-time positions come from the College of Arts and Sciences, and are predictable from year to year. The other seven come from the School for Graduate Studies, and are dependent on its budget, which has been stable for the past three years, but is under scrutiny and there is considerable doubt among administrators as to the future of the School. Therefore, the Department must have a contingency plan in case these additional seven positions disappear with short notice.

The department will determine an ideal number and arrangement of graduate assistants in order to address priority needs.

Master of Music Opportunities/Action Items
The Department is in the process of proposing to eliminate the Pedagogy specialization in Piano, and replacing it with a specialization in Collaborative Piano. This change will increase accompanist resources, a priority area. GTA positions and tuition waivers are needed, and the department will request to keep the three GTA positions already in the Accompanist/Keyboard Skills areas.

The Department has determined that a Master’s degree in Music Therapy is necessary for the health of the entire department. The AMTA will vote to move music therapy to a Master’s degree entry profession in the next two years, and programs that do not anticipate this vote, as many are already doing, will be at a disadvantage. At that point, the lack of a Master’s degree in music therapy will seriously affect the Bachelor’s degree in music therapy, presenting the very real possibility of the loss of music therapy in the department. Each music degree program depends on every other degree program for the population of required ensembles. Accompanists depend on the existence of enough students to accompany. We will move toward a Stage I proposal for the Master’s Degree in Music Therapy as soon as possible. The proposal will be for an online program utilizing existing resources, reallocation of resources within the Department, and no new GTA positions or tuition waiver funds. See the proposal under **Bachelor of Music in Music Therapy Opportunities/Action Items**.

The Chair and Music Graduate Program Director will develop a policy for disbursing tuition waiver funds. Recent growth in the graduate area has made a policy necessary.

The Chair and Music Graduate Program Director will investigate GA positions in order to determine which duties are service oriented, and which are teaching oriented. With that and other information, the Department will determine the best use of GA duties.

The Chair and the Music Education Director will investigate the requirement to teach MUSC 442, and whether an agreement for a GTA to teach that class exists. They will also investigate the need versus requirements for each class required in the B.S. in Elementary Education degree program.

The String Quartet GA positions are temporary, in an effort to establish the String Quartet endowment and the quartet can consist entirely of undergraduates. The Chair will investigate the possibility of retaining four GTA positions with tuition waivers to make it a graduate string quartet in case an endowment does not materialize. Include in that investigation the possibility of other duties that might be taken from other GTA lines. The Chair will work with the College and the School for Graduate Studies.

Investigate the Composition specialization and its benefits and viability. Currently the resources for sustaining this specialization are not present, especially regarding music technology.

Determine a focus for the M.M. program. Investigate resources versus benefits for each specialization. Determine strengths and weaknesses.

The Chair should consider the possibility of not allowing any new students into the graduate program for 2015-2016 except in priority areas, such as students qualified to accompany on the
piano. Such a move will allow for discussion and prioritization for 2016-2017 without the problem of having to move students through a degree program as it is being cut.

Ph.D. in Music Education

The Ph.D. was established in 2003 as the Ph.D. in Teaching and Learning, Music Education Specialization, and was changed to the Ph.D. in Music Education in 2005. As of Fall 2014, three students have graduated. There are currently 4 students in the program. It is the Chair’s understanding that this degree program was created as a reaction to the addition of the DMA program at NDSU, and that no resources were secured at the time.

Ph.D. in Music Education Opportunities/Action Items

The Department should investigate resources needed versus benefits gained from maintaining the degree program. With the recent growth in the graduate program at all levels, and unpredictable waiver and GA resources, the Department will have to prioritize.

Graduate Student Entrance Examinations and Remediation

Per NASM requirements, the Department tests all incoming graduate students for competency at the undergraduate level in areas common to all music degree programs, and in areas specific to the specialization sought. All students are tested in music history and music theory. Depending on the specialization, further testing involves auditions, portfolio review, foreign language competency, and/or transcript review.

The department offers MUSC 501 Graduate Theory Review and MUSC 505 Graduate History Review for remediation.

Graduate Student Entrance Examinations and Remediation Opportunities/Action Items

The Department should address the form, content, and pass rates of graduate entrance examinations in music history and music theory.

The Department should investigate the possibility of eliminating MUSC 501 and MUSC 505, offering instead existing undergraduate courses as remediation solutions. Such a move will result in the liberation of teaching resources that can be used to address other needs, including the amelioration of an excessive number of required courses offered only every four semesters.

Accompanists

There has been a crisis in accompanist resources in recent years, due to rapid growth in the Department. The piano faculty has been very effective with efforts to provide accompanist resources. However, current efforts have resulted in overworked faculty, an unsustainable situation. To this end, the Department is in the process of proposing a change to the M.M. program, eliminating the Piano Pedagogy specialization and replacing it with a Collaborative
Piano specialization. This action is high priority. The Department Chair is also working on a plan with the piano faculty to identify resources and capability, in order to create sustainability into the future.

Additionally, the Chair is currently reprioritizing resources in order to address this situation.

**Performing Ensembles**

Action Item: Each undergraduate degree program must define or rename the “major ensemble” requirement.

Action Item: The sizes of each large performing ensemble (Wind Ensemble, University Band, Chamber Orchestra, Concert Choir, Varsity Bards, Women’s Choir, Marching Band) will be studied to determine optimum sizes, opportunities, needs of music majors, needs of non-music-majors, needs of the curriculum, available resources, and resources needed. A study will assist in planning for recruitment and tours.

**Wind Ensemble**

The Wind Ensemble is strong and improving, with a recent important juried invitation to its credit.

**Concert Choir**

The Concert Choir recently won the American Prize in Choral Excellence. It is very strong and is improving.

**Chamber Orchestra**

The Chamber Orchestra is much stronger now than it was in the past. A recent push to create a symphony orchestra has stalled. A new rehearsal time has negatively affected enrollment. The Department must develop a long-term plan in order to provide students with symphonic experience. That plan should consider studio sizes, recruitment funding and efforts, identification of prospective non-major participants, rehearsal schedule, interface with the GGFSO, and other items.

**String Quartet**

The UND Student String Quartet is a strong ensemble with soft money scholarship support. It is relatively inexpensive to bring on tour, and serves as an excellent showcase for UND. It is also unique in the state, and serves as a foundation for creating a balance between the voice, piano/guitar, wind/percussion, and string areas in the department. Its members serve as leadership in the Chamber Orchestra. Without adequate strength in all three areas (strings, winds/percussion, voice), a music department fails to provide opportunities necessary for student to succeed as professional musicians in any field upon graduation.
Jazz Ensembles

We currently have two Jazz Ensembles. The Department will codify class offerings and audition procedures, and monitor/measure recruitment effort.

Percussion Ensemble/Steel Pans

The Steel Pan Ensemble is mandated under an agreement with Summer Performing Arts (Grand Forks Public Schools). The Chair will examine this agreement and determine resources needed and benefits gained. It is a very popular ensemble, drawing large, enthusiastic audiences on a regular basis.

The Percussion Ensemble is stable and successful.

Opera Workshop

Opera Workshop and its performances of small operas are limited to productions that use piano or very small orchestra rather than a full orchestra. Facilities and staffing also limit or completely restrict the use of technical staff and design elements. Limited, creative, and collaborative use of props, staging, and costumes is necessary and possible. Storage of some items has been problematic, and will be addressed. Opera Workshop productions attract large audiences. These limited productions can be maintained indefinitely. The goal of full productions is out of reach until new facilities, technical staff, and a sustainable symphony orchestra are secured.

Varsity Bards/Women’s Choir/University Band

These ensembles are mostly for non-music majors, and are currently well populated and thriving. The Varsity Bards enjoys a healthy base of alumni donors.

Marching and Athletic Bands

These ensembles serve UND Athletics. They also provide marching and athletic band experience for B.M. in Music Education students, who will head such ensembles as future public school teachers. In consultation with the Chair, the Director of Athletic Bands shall establish a plan that identifies the number and type of events that are possible given certain resources in a number of scenarios. To be done by the end of 2014-2015.

Chamber Groups

Chamber music opportunities have grown for students. The Chair will investigate appointing a formal coordinator.

Community Collaboration Ensembles
These ensembles include the GGFSO, GF Master Chorale, and Trombone Choir. The Chair will investigate the benefit to resource ratio, recognizing that much of the benefit from these ensembles comes in the form of goodwill from the community and other intangible values. The Grand Forks Master Chorale is currently headed by the UND Director of Choirs, and a combined (UND/Community) high-quality auditioned choir is the premiere ensemble of that organization. It is available for credit for UND students, and satisfies “major ensemble” requirements for degree programs.

**Community Music**

The focus of the Community Music program has shifted to providing opportunities for students to teach, and as revenue opportunities for graduate students. The benefit at this early stage appears to be good in terms of revenue, student learning, and community engagement. The Chair will seek resources to address oversight, management, and logistics.

**K. Arts Advocacy and Entrepreneurship**

Arts funding continues to wane, in both the private and public sectors, both in the United States and globally. In the United States, fewer citizens are exposed to education in music, with a resulting loss in public understanding and support of music as a profession and disciplines that required musical skills. Increased emphasis and reliance on profitability hurts the discipline of music by emphasizing only its entertainment value, not its intrinsic, artistic, or educational values. All values of music must be communicated to the public through advocacy and education, and these values must include the intrinsic and the practical. The Department is and will continue to develop and advance advocacy and entrepreneurship skills in both music majors and non-music majors.

**L. Governance**

As of January 16, 2015, the benefitted non-tenure-track music faculty now have the right to vote. The Chair must now devise a policy to address any issues that arise regarding this change, and communicate it to the faculty.

The Chair will create Directors of Music Education and Music Therapy, and rethink Associate Chair and Graduate Director duties. These changes will help to eliminate day-to-day logistical work for the Chair, who can then attend to Department vision, strategy, and fundraising.

Long-term leadership in the Chair’s position is an issue, especially within the current model of selecting from within the faculty. The Department must work on sustainability of the Chair position. Formulate a plan for department governance during Chair absences, leaves, and vacations.

Rethink the Chair evaluation process with a more formative model in mind. The Dean has begun this process, and the Department is working toward it.
Develop a plan to facilitate more effective communication between the Chair and the faculty.

M. Recruitment

Recruitment is not centralized. Some areas recruit better than others. Develop a plan to formulate a recruitment strategy. Consider forming a recruitment committee to do so. Student tours, scholarships, faculty travel, and communication with music teachers should be part of the committee’s considerations.

Recruitment in Music Therapy is generally from a wider geographic area than other undergraduate music degree programs. The Music Therapy degree program should be able to compete in an even larger area than it currently does.

The population of North Dakota, in combination with few available arts resources in the region, leaves a shortage of exceptional musicians who might be interested in Performance degree programs. Therefore our Performance programs must recruit from a wide area in order to grow, while maintaining strong connections with area teachers and high school programs. Students in Performance degree programs attract the most public attention simply because their main activities are exactly what the public perceives regarding music study and are highly visible. Exceptional performance students are important for visibility, fundraising, and providing a high standard of performance to which other student musicians can aspire.

We should be able to convince performance and music education students to attend UND instead of Concordia or NDSU – this should be a goal of ours.

N. Admission

Continue the development of entrance auditions.

O. Retention

Staff advising, the sophomore review process, and UND efforts regarding four-year plans and other retention efforts appear to have increased retention in the music department. The Chair will monitor and determine the effect in an effort to identify methods of increasing retention and graduation rates.

P. Faculty Scholarship Support

Currently the Music Department reserves $1000 per year per tenured faculty member for travel. There are limited faculty startup resources. UND resources are scarce and competitive. The *Music Department Policy for Faculty Promotion, Tenure, and Evaluation* supports faculty research, scholarship, and creative activity flexibly. The Department should adjust this policy as
needed, especially regarding Music Therapy research. The Chair should investigate an application policy for Departmental faculty travel funds in order to maximize the effectiveness of their use.