

MUSIC *at* GUSTAVUS

Music Department ~ Strategic Plan

Section 1 Music Program Description

1.1.1 Mission, vision, and goals

Brief descriptors of the Music Department and Program

The Music Department advocates for the value of music study in the education of every individual and specifically in the liberal arts curriculum of this College. Since a liberal arts education informs and engages the body, mind, and spirit and thereby enables students to analyze, synthesize, and creatively develop their own expressions of thoughts and feelings, we are at the heart of this essential endeavor.

- We offer majors in music and music education.
- We share the rich tradition of music with the general student population in the classroom, studio, and concert hall.
- We attract and engage non-majors in our performance offerings even at the most advanced levels.
- We prepare teachers who enter the field skilled and committed to further the musical art form in our public and private educational institutions.
- We advocate for life-long learning in music.

The Music Department has been accredited by the National Association of Schools of Music (NASM) since 1947. We currently have 50 music and music education majors (as calculated for our annual NASM-HEADS report). Over the last five years, an average of 536 students registered for MUS courses, lessons and ensembles in fall semester. This number does not include the three full FTS sections and the Curriculum II course taught by Music Department faculty. We serve these students with 14 full-time and 22 (7.158 FTE) adjunct part-time faculty. This results in a 25.3/1 student/faculty ratio.

We offer individual performance instruction on all string, brass, woodwind, and percussion instruments, voice, both classical and jazz guitar, piano, organ, and harp, all taught by specialist teachers on their particular instrument. Our music ensemble program includes two large mixed, one small mixed, one men's, and two women's choirs; two large wind orchestras (bands); a symphony orchestra and a philharmonic (string) orchestra; two jazz ensembles; and numerous smaller and chamber music ensembles, all of which perform on campus. Many of these ensembles also perform in churches, schools or for other occasions in the region. Five ensembles tour more extensively; three include an international tour every four years. Music education graduates from Gustavus Adolphus have a 100% record of finding teaching jobs by the next fall after they receive their teaching license. Many of our students advance to prestigious graduate programs in music, finding that their undergraduate study at Gustavus Adolphus has prepared them well. Other graduates

pursue careers in music, business, and industry, vocations as church musicians around the world, and lives as avid participants in and supporters of music in their communities.

Through coursework in performance, music theory, music history/literature, and conducting that engages students in making, listening to, and studying music

- Music Majors who graduate from Gustavus will
 - be able to hear, identify, and work conceptually with the elements of music;
 - have an understanding of and the ability to read and realize musical notation;
 - have an understanding of compositional processes, aesthetic properties of style, and the way these shape and are shaped by artistic, social, and cultural forces;
 - have an acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources;
 - have the ability to develop and defend musical judgments;
 - have the ability to perform at a high level on their chosen instrument, both individually and in consort with other musicians, and have an overview of the repertory for their instrument;
 - have an understanding of procedures for realizing a variety of musical styles;
 - and understand the dynamics of interaction between music performers and their audiences.
- Music Education Majors who graduate from Gustavus will, in addition to the above list,
 - have the ability to read at sight, have keyboard competency, rehearsal and conducting skills, and rudimentary creative abilities in both composition/arranging and improvisation;
 - have developed a base of knowledge, skills, understanding, and experience as music teachers through coursework primarily in the Education Department to meet standards for licensure established by the State Board of Teaching.
- Music Minors and other non-majors will have the opportunity to grow in their musicianship through private lessons, ensemble participation, and performances (both as soloists and in consort with other performers). They will also have opportunity to expand their knowledge of music literature and its structure through coursework in music appreciation, theory, and other electives.

Statement of Mission

The Mission of the Music Department is to teach majors and non-majors how to develop their full potential as musicians and to share the department's heritage of excellence in notable performances on the Gustavus Adolphus campus and with communities around this nation and the world.

The curriculum of the Music Department aspires to teach music students to intelligently and artistically express themselves through a broad range of genres in musical performance, composition, and discourse.

The Music Department affirms the transformational nature of a mature understanding of the core value of music in a liberal arts education and promotes a passion for life-long engagement with music.

Statement of Vision

Gustavus Adolphus College will be more widely recognized for a music program of excellence that attracts and prepares music and music education majors in a liberal arts context and actively engages non-majors in a performance-oriented Department.

- A distinctive feature of the music department will be its increased focus on vocal and instrumental chamber music.
 - The department will be positioned to meet a larger variety of individual student needs through course selection, repertoire choice, collaborative efforts, and leadership opportunities.
 - The department will actively promote the creation of new music by encouraging compositional efforts of students, faculty, and commissioning works by renowned composers.
 - We will rebuild a strong church music program in collaboration with the Christ Chapel program.
 - We will intensify our recruitment efforts to re-establish the number of music majors at 100 students.
 - We will expand our outreach efforts, including music ensemble tours, run-out performances, Laboratory School, and vocal and instrumental clinics and festivals.
 - We will expand our support for the work of our students by providing high quality musical instruments, technological resources, and accompaniment personnel.
 - Finally, we look forward to the construction of a substantial addition to our building to provide sorely needed teaching, rehearsal, practice, performance, and storage space.
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Goals

- 1) Students will meet the outcomes outlined above and thereby engage in a rich musical experience and grow in their ability to express themselves musically, whether as focused music majors or non-major student musicians.
- 2) Excellent equipment (including musical instruments)
 - We will continue to provide and maintain high quality musical instruments for use by students who do not already own their own, so that they are able to produce appropriate musical results.
 - We will continue to maintain and upgrade the equipment in the Music Lab, classrooms, teaching studios, rehearsal rooms, and faculty offices to provide appropriate technologies for individual and group presentations, recording, reproduction, research, and connectivity, as well as for regular record-keeping and correspondence necessary to the work of the department.
- 3) Building:
 - Build a substantial addition to the music building to provide necessary teaching, rehearsal, practice, performance, and storage space.
 - Find short-term solutions for the lack of choral rehearsal space.

4) Recruitment:

- Expand and endow the music scholarship program.
- Increase the quality, diversity, and number of music majors.
- Designate an Admissions Associate to focus on recruiting music students for Gustavus Adolphus, with an increased emphasis on music majors, while maintaining and strengthening recruitment of non-major music students.
- Develop high impact recruiting and marketing materials in partnership with Admissions and Marketing offices.

5) Staffing:

- Faculty positions
 - Hire tenure track faculty conductor of Gustavus Symphony Orchestra (for fall 2010)
 - Convert Violin faculty position from term appointment to tenure track (for fall 2010)
 - Hire a full-time 10-month Music Department Chair (for fall 2011)
 - Add a tenure track faculty position in composition/music theory (within 5 years)
 - Add a tenure track faculty position in musicology (within 5 years)
 - Provide adequate staffing for expanded Church Music program. (may be at least partially accomplished by reconfiguring the Organist/Cantor position)
 - Establish a tenure track Music Education position (may be accomplished by reconfiguring an existing position)
 - Convert one or two adjunct voice faculty positions to full time (within 5 years)
- Staff positions
 - Increase staff accompanist positions (needed immediately)
 - Restore at least half-time librarian position in the Music Library (for fall 2009)
 - Restore half-time support staff position in Fine Arts Office (for fall 2009)
 - Add staff personnel through GTS focused on recording, computer maintenance, and other media for the department

6) Curriculum:

- Review and revise (ideally reduce) graduation requirements for music and music education majors in order to expand the flexibility of course and elective choices for students.
- Reestablish sacred music program in collaboration with Christ Chapel.

7) Touring/Recording:

- Increase coordination of tour programs with offices of Admission, Advancement, Alumni, Church Relations, and Marketing.
- Continue full-time 9-month Tour Manager staff position.
- Develop recording capabilities to enhance the experience of our students, better document their work, and enable production of our own CDs for sale and use as advertising/recruitment materials.
- Broadcast Christmas in Christ Chapel over appropriate media (public television, public radio, and/or via Internet).

8) Fundraising:

- Develop the Friends of Music initiative in collaboration with the Office of Advancement to increase endowment that supports
 - Jussi Björling Music Scholarships,
 - Music ensemble touring program,
 - Regular Gustavus Music Showcase concerts at Orchestra Hall in Minneapolis

1.2 Programs

Department of Music programs

- BA in Music
- BA in Music Education
 - Vocal Music emphasis
 - Instrumental Music emphasis
- Departmental Honors in
 - Performance
 - Composition
 - History-Literature
- Music Minor

Contributions to Interdisciplinary Programs

- International Education
 - international music ensemble tours with companion courses that focus on the socio-cultural features of the performance venues
 - study abroad programs with emphasis in music
- Interdisciplinary Studies
 - national music ensemble tours with companion courses that focus on the socio-cultural features of the performance venues
 - musical theatre productions with the Department of Theatre and Dance
 - January Term courses

Contributions to General Education: Curriculum I

- ARTS courses: Theory, History, and Pedagogy of Music
 - MUS 101 Music Appreciation
- ARTS courses: Music Performance Studies (Lessons)
 - MUS 129 Voice Class
 - MUS 245-247 and MUS 345-346 Keyboard
 - MUS 248 and MUS 348 Voice
 - MUS 249-254 and MUS 349-353 Woodwinds
 - MUS 255-259 and MUS 355-359 Brass
 - MUS 260 and MUS 360 Percussion
 - MUS 261-266 and MUS 361-366 Strings
 - MUS 266-267 and MUS 366-367 Guitar
- ARTS courses: Music Performance Studies (Ensembles)
 - MUS 150-156 Choral Ensembles
 - MUS 160-161 Jazz Ensembles
 - MUS 165-166 Wind Orchestras

- MUS 170-171 Orchestras
- MUS 140-141 Accompanying
- MUS 157, 173-194 Chamber Music Ensembles
- NWest course: MUS 102 Music of World Cultures
- WRITI courses:
 - FTS 100-173 The Times They are A Changin': Popular Songs that Chronicle the 20th Century
 - FTS 100-178 The Power of Music
 - FTS 100-242 Pop Music U.S.A.
- WRITD course: MUS 374 History of Western Music I

Contributions to General Education: Curriculum II

- CUR 220 Musical Understanding

Outreach

- Piano Lab School
 - Gustavus piano students, after taking Piano Pedagogy course, teach lessons to pre-college-aged students from the community
 - Gustavus student teachers are supervised by Director of the Lab School in collaboration with piano faculty
- Touring
 - Performance tours by music ensembles off campus provide both extended performance opportunities for our students and cultural outreach and publicity to the larger community on behalf of the College
 - Three international touring ensembles – Gustavus Choir, Gustavus Wind Orchestra, Gustavus Symphony Orchestra – tour annually, alternating regional, national domestic, and international destinations in a coordinated four-year cycle. These tours take place during January Term (extended and international tours), Touring Week (regional tours), or Spring Break. (In alternate years, only the strings of the Symphony tour since many of the wind and percussion players are also members of the Wind Orchestra.)
 - Two additional touring ensembles – Choir of Christ Chapel and Gustavus Jazz Lab Band – perform long weekend tours or spring break tours.
 - Many smaller ensembles and the groups named above also perform run-out performances at churches or other venues in the region.
- Honor Band
 - This annual event brings representative students from area high schools (chosen by audition) to the campus for an intensive rehearsal period and performance in conjunction with the Gustavus Wind Orchestra – led by our Wind Orchestra conductor and using several Gustavus specialist faculty for instrument-specific clinics.
 - We are exploring ways to do something similar with choral students and, once we have a new conductor in place, with strings.

Our students compete successfully for entrance into prestigious graduate programs in music, though this poses challenges for us as we try to provide them with adequate preparation in a genuine liberal arts undergraduate context, something very different from the conservatory training many of their graduate school peers will have received. We

believe strongly in our approach and will seek ways to continue and strengthen their broad liberal arts experience while developing the musical understandings, technique, and skills they will need to continue their musical development.

Music is a very “hands on” enterprise, since a musical composition is something intangible that can be experienced and studied only when someone recreates it by performing it. Therefore we focus our contribution to the general education of all students in performance courses (individual lessons and group ensembles) while offering a standard music appreciation approach for students with no performing background. These appreciation courses also provide some insight into the performance aspect of the musical art as they align with the outcomes of the ARTS requirement of the Liberal Arts Perspective core.

1.3 Support relationships

- Department of Education
 - Students who major in Music Education take many courses from the Education Department in addition to their music courses in order to qualify for licensure.
 - All Elementary Education majors take a Music Fundamentals course and Elementary Music Methods course in our department.
- Department of Theatre and Dance
 - Every other year, we collaborate with the Department of Theatre and Dance in the production of a musical theatre mainstage production during January Term (performances take place early in spring semester).
 - This spring (2009), the Theatre Department is offering a Musical Theatre course for the first time; a music department major is providing piano accompaniment for the course.
 - Dancers regularly participate in Christmas in Christ Chapel.
- Christ Chapel
 - The current Chair of the Music Department is also the Organist/Cantor of Christ Chapel (3-course load equivalent).
 - All of the choirs and several instrumental ensembles participate regularly in providing music for daily and Sunday services of Christ Chapel.
 - Student soloists, both vocal and instrumental, also participate in the Chapel program of daily and Sunday services.
 - Christ Chapel is often the location for ceremonial events in the life of the college (honorary degrees, inaugurations, memorial services, GACAC, etc.) and Music Department faculty and student musicians and ensembles are regularly involved in such events.
 - The Choir of Christ Chapel is the most prominent musical ensemble that functions primarily as part of the Chapel music program but also is an integral part of the ensemble program of the Music Department.
 - Two handbell choirs, conducted by a music department adjunct faculty member, function almost entirely as part of the music program of Christ Chapel, but provide another musical ensemble opportunity for students in

the Department and students with no other involvement in our Department. This same adjunct faculty member is also hired on an administrative contract as Associate Organist at Christ Chapel to play two services per week plus January Term as substitute for the Cantor being Department Chair.

- The Chapel Brass is the premier, auditioned brass quintet that functions primarily, though not exclusively, to provide music for Chapel services on a regular bi-weekly schedule.
- Of necessity, the Music Department uses Christ Chapel for performances by our large instrumental and choral ensembles due to the stage size limitations in the Jussi Björling Recital Hall and the inadequate audience space the Recital Hall affords. This is a compromise on both parts, with disruptions to the physical space when our ensembles bring their equipment into the Chapel, and a much less than desirable acoustical environment, particularly for the large instrumental ensembles. These are compromises of necessity at present and we greatly appreciate the accommodations made for us by the Chapel.
- Office of the Chaplains
 - The current Chair of the Music Department, in his role as Organist/Cantor at Christ Chapel, serves on the Chapel Worship staff.
 - One of the Chaplains has often assisted with planning for and traveling with the Choir of Christ Chapel on its spring tour. This role is being assumed by the Director of Church Relations.
 - Many music ensembles respond willingly to requests for music for special events organized by the Chaplains, in addition to providing music for many daily and Sunday services.
 - Chaplain Brian Johnson serves as Artistic Director of Christmas in Christ Chapel.
- Office of Church Relations
 - The Office of Church Relations assists with scheduling music ensembles for services and special occasions in regional churches and increasingly in the planning for the annual Choir of Christ Chapel tour.
 - Music Department faculty participate in the Partners in Education program.
 - The Office of Church Relations is also a key player in advertising music department performances in the Twin Cities, around the region, and throughout the nation. We greatly appreciate the support and enthusiasm of this office.
- Alumni Relations Office
 - Music Department musicians occasionally participate in or provide music for Alumni events.
 - We envision more involvement with the Alumni Office, particularly in conjunction with music ensemble tour programs in tour destination cities, as well as increased marketing of Department performances on campus that would attract alumni.
- Admissions Office
 - The Music Department is very heavily involved in recruitment, especially the three international touring ensemble conductors, who meet with several

prospective students each week, write large numbers of letters and postcards, and make numerous phone calls.

- Most of the students we help recruit for the college plan to major in other disciplines, but continue their involvement and growth as student musicians is a high priority as they consider where to attend college. Our extensive incorporation of non-majors into our performing ensembles and lesson studios is certainly a significant factor in their decision to attend Gustavus.
- The whole department is involved in the screening process for the Jussi Björling Music Scholarship program.
 - The current college Scholarship Days are in fact an outgrowth of the original Björling Scholarship Day we designed and implemented.
- We believe there is potential for additional involvement in meeting with prospective students in connection with domestic tour performances around the country and Christmas in Christ Chapel services.
- The assistance and involvement of Admissions in our biennial Orchestra Hall Showcase concert is greatly appreciated. This is just one more example of how an event that is of enormous benefit to our students (the opportunity to perform music in one of the best acoustical environments in the country) is also a significant benefit to the college through Alumni relations, Admissions recruiting, Church Relations, Marketing, and Advancement. Everybody wins when everybody takes full advantage of such opportunities. We are not convinced that full advantage is always taken of these opportunities.
- Office of Marketing and Communication
 - We work very closely with the Office of Marketing and Communication in preparing publicity for campus and off campus performances by individuals, faculty soloists, and particularly ensemble performances and tours.
 - The Director of Fine Arts reports to Marketing, but is responsible for the scheduling and staffing of Björling Recital Hall, preparation of most programs, recording of all music performances, all publicity for music department events, contracting with and all arrangements for Artist Series performances and Johnson Chair in Fine Arts residencies, and as consultant to the Music Ensemble Tour Manager. He occasionally travels with ensembles as onsite coordinator when multiple ensembles tour simultaneously. He also provides support for the Department of Theatre/Dance and has had responsibility for oversight of student gallery guards for Hillstrom Museum. This is too big a job for one person with no professional clerical support!
 - We believe that more benefit to the college could be realized by expanded publicity of the music program and specific music events with an increased budget for print ads in carefully selected and targeted journals and publications.
- Office of Institutional Advancement
 - Friends of Music – an initiative by the department to identify, cultivate, and encourage financial support from people interested in music. This initiative has borne some fruit, but to date remains a good idea that has not really

begun to be developed to its potential. We need assistance to effectively carry this initiative forward.

- Music students and music ensembles provide music on occasion for fund-raising events. More opportunities for such mutually beneficial events are envisioned.
- Furthermore, we believe that more opportunities exist for Advancement events to be scheduled around music performances and ensemble tour performances.
- Fine Arts Office
 - The support of this office is vital to the public face of our program, in preparing printed programs and posters, managing Björling Recital Hall, and providing front-of-house, backstage workers, and sound booth staff for the 100 or so performances sponsored by the department each year. While responsibility for managing music ensemble tours has been moved to a new position, the Fine Arts office has also lost its support staff, making it very difficult to manage the vast array of performances, provide adequate publicity, and respond to other assignments from the Office of Marketing and Communication to which this office reports.
- Manager of Music Ensemble Tours
 - This new position is a welcome addition to our program. Having a single person responsible for touring enables us to be more efficient and effective both in serving our students and our publics. We will need to continue to explore how to service several tours that must take place simultaneously. This is going to require identifying additional individuals who can travel with and manage the tours on site, while the Tour Manager continues to oversee them, manage their budgets, and do most of the advance planning and arrangements.
- Nobel Conference
 - Music Department ensembles regularly provide music as preludes to many of the lectures for this conference.
 - The Department has also often provided a concert on the first evening for the large number of guests to the campus.
- Christmas in Christ Chapel
 - This and the Nobel Conference are arguably the most important public events of the year for the college. The planning for this occupies us most of the year. Three of the choirs, the symphony orchestra, organist, handbells, and additional individual musicians all contribute their talents to this event. Chaplain Brian Johnson serves as Artistic Director; Greg Aune, Conductor of the Gustavus Choir, as Musical Director. Several other conductors in the Music Department and the Organist/Cantor at Christ Chapel, together with the choreographers, designers, physical plant, dining service, and so many others are also involved in this primary artistic on campus event of the college.
- Library
 - The library collections of musical scores and music recordings are housed in the Music Library located in the Music Building, together with selected

reference works. Until January 30, 2009, this was staffed by a half-time staff person and student workers. When this staff person retired, her position was not filled; oversight of the library is now managed by staff from the main library. We believe that having a staff person on site is important for oversight and training of student workers, for regularization of procedures, security of the collection, and effective liaison with the main library staff. In fact, this person should be a trained librarian with particular expertise in music—an area often difficult for non-music librarians to handle because of catalogue and collection development issues.

- The reason for this satellite library is to have the recordings, scores, and listening equipment housed together for maximum use, both for class assignments and individual exploration of the repertoire. A modest number of reference works are also housed in the Music Library for convenient access when students are doing their assigned listening. The support of the main library for professional cataloging of music holdings and overseeing appropriate procedures and protocols for operating this satellite library are greatly appreciated by the music department. Naturally, music faculty make recommendations for acquisitions based on their curricular needs and continuing development of the collection. Services such as inter-library loan are also invaluable for certain of our more advanced courses that involve research projects.
- The performance score libraries for the various ensembles are maintained entirely by the department, cataloged by acquisition numbers, organized through computerized catalogs in the Music Office using databases designed by David Fienen, and stored around the building in various faculty offices, storage rooms, and closets. There is a combined need for security of the collections on the one hand with ready access on the other hand by conductors who plan repertoire that must be taken into account when we allocate better housing of these materials for the future.

Section 2 Strategic Review

2.1 Strategic issues

➤ Curriculum

- We have a strong curriculum as attested by continued accreditation by the National Association of Schools of Music (since 1947), by NCATE and the Minnesota Board of Teaching.
- Our students are well prepared when they advance to prestigious graduate programs, and have a 100% success rate in acquiring public school teaching positions.
- We serve and attract a substantial portion of the student body, i.e., 814 of the students registered at Gustavus in fall semester 2008 are taking or have taken MUS courses (=32.6% of 2500); this does not include the three FTS sections we offer most years or the CII course we regularly offer. While some of these students may only take a required course as part of their elementary education

requirements or music appreciation to satisfy their ARTS general education requirement, 628 of them took private lessons and/or ensembles, in many cases repeatedly throughout their undergraduate careers (an average of 6.85 registrations per person).

- We currently contribute three FTS sections annually and one CII course. All of our private lessons and ensembles, plus the regular Music Appreciation course satisfy the ARTS general education requirement. Nearly everything else we teach is part of the basic requirements for a major in music or music education or a service course required for all Elementary Education majors. In other words, we do not have the staff to be able to offer, and our majors for the most part do not have room to take, elective or alternative courses in the department. This results in an unfortunate lack of variety in our offerings, our teaching loads, and the choices available to our students.
 - With the necessity for continuous music performance study, both in private lessons and in ensembles, plus the important study of history/literature, conducting, and theory, the resulting course load for music majors is a bit high (though still much below the music content required for a conservatory type institution). We would like to explore ways to continue to achieve the quality of education and experience for our students while slightly decreasing the size of the major in order to increase flexibility of course choices for our student. This will be a challenge and require considerable creativity.
 - In addition to the extensive performance portion of our curriculum, we have a thorough program of instruction for our majors in music theory (analysis) and composition (creating new music) as well as in music history/literature and conducting. Our students regularly do well on graduate school entrance exams in these areas, demonstrating that they receive excellent preparation. For the even more motivated and talented student, we have honors programs in three areas (performance, composition, and history/literature).
- Students
- Our students, whether majors or non-majors, are talented, hard working, and spend long hours practicing, rehearsing, and performing.
 - Test scores for students offered Jussi Björling Music Scholarships for last fall were above the average for that class; i.e., 60% ranked in the top 10% of their high school class. In addition, 45% of the applicants for these music scholarships were finalists for Gustavus President's Scholarships.
 - The music scholarship program is important to the College since it attracts a significant number of above average students who participate in music but major in other disciplines. Our challenge is to increase the number of majors at the core of our program to strengthen the experience both for our majors and for the non-majors. Since music majors bring a more informed background to their performance study in the studio, ensemble, and stage, they therefore also improve the musical experience for our many non-majors. We, and the Admissions Department, have probably emphasized the non-major opportunities so strongly that we have neglected a needed focus on recruitment of majors as well.

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- Our students also engage regularly in research, presenting at NCUR, participating in the “Celebration of Creative Inquiry” on campus, and as part of their preparation for recital performances.
- Faculty
 - We have 14 full time faculty and 22 part time adjunct faculty. In this mix, we have specialists teaching lessons on all instruments and voice. Of the full time faculty, 12 hold terminal degrees and one more is only one language requirement away from completion; 11 are tenured, 1 has just been appointed to a tenure track position, 1 is in a 3-year Visiting term appointment; the Symphony conductor will be replaced on an interim basis next year with a tenure track replacement in place by fall 2010.
 - Four of our adjunct faculty hold terminal degrees. More than half of our adjunct faculty have been with us for 5 or more years, several for more than 10 years.
 - Our faculty are active artist/scholars, performing, reading papers at professional conferences, conducting, editing, publishing, and composing, serving as adjudicators, leading workshops and clinics, and are active in many professional organizations.
- Collaborations
 - The involvement of both student and faculty musicians in the public ceremonial and cultural life of the Gustavus Adolphus campus is exemplary. From inaugurations to graduations, Nobel Conference, Christmas in Christ Chapel, recitals and concerts, daily and Sunday services in Christ Chapel, Midnight Express (jazz bands in the caf) during exams, background music for banquets, informal pep bands at athletic events, we are there. In the process, we collaborate with many offices on campus and appreciate their support in the process. These performances are an integral part of the pedagogy and curriculum of the department, at the same time that they are an outreach on behalf of the College and an opportunity to enhance the reputation, recruiting, fund raising and friend raising, and connections with many constituencies, all the while contributing to the artistic growth and understanding of the students involved and engaged.
- Program
 - Performance orientation
 - Our program is significantly performance oriented. Studying music is an enterprise in which students and faculty are actively engaged. At Gustavus, we particularly emphasize the active engagement of all in solo and ensemble performances. Through our general education offerings, music major and minor curricula, and the opportunities we offer to other participants, we expose students to the joy and discipline of the musical art, engaging them in the recreation of music by the great composers of the past and of today and in the creative process of composing and improvising. Therefore we provide numerous opportunities for students and ensembles to perform on campus.
 - This performance oriented philosophy also explains the significant role that ensemble touring has in our program. Our students in the touring ensembles perform their programs in several venues, reaching more people, but also learning how to become better musicians through repeated

performances, how to make it just as good if not better the second or fourth or sixth time, and adjusting to very different acoustics and physical layouts. After such a tour, they perform better, work together more effectively, listen more closely, and achieve a deeper understanding of the music they play/sing. This spills over into the next pieces they learn and the next ensemble in which they participate. Our touring is guided by this philosophy of enhanced musical learning, repeated connection with different audiences, and by the opportunities these performances bring for outreach on behalf of the department, the College, and the profession. This ties into our mission statement in sharing our heritage of excellence in notable performances both on campus and with communities around the country and the world, while realizing the transformational nature of music in the lives and the liberal arts education of the students.

- Touring
 - Our typical pattern is for the three international touring ensembles to go abroad once every four years—one year Gustavus Wind Orchestra, the next Gustavus Choir, then Gustavus Symphony Orchestra. In the fourth year, Gustavus Choir normally undertakes an extended domestic tour. These international and extended domestic tours take them off campus for at least two weeks during January Term, with the first two weeks spent in intensive rehearsals and coursework related to where they will travel. In the other years, these groups undertake a shorter regional tour during Touring Week or Spring Break. A balancing act is required since numerous wind and percussion students play in both the Symphony and the Wind Orchestra. Two other ensembles, the Choir of Christ Chapel and the Gustavus Jazz Lab Band conduct extended weekend or spring break tours most years. Whenever any of these ensembles fly as part of the tour, students pay for their airfare. The college touring budgets cover other expenses. For international tours, the students pay a larger portion of the cost. We would like to develop an endowment that would cover ½ of the student international tour costs.
 - Touring is also a significant aspect of our recruiting, in that a very high percentage of the students we typically attract (both majors and non-majors) are also looking primarily at our sister colleges (St. Olaf, Luther, and Concordia Moorhead), all of whom have music ensemble touring programs at least as and in several instances more extensive than ours. This is very attractive to prospective students and is certainly a factor in their final decision of where to matriculate.
 - In addition to performances on campus, many of our other smaller ensembles and chamber music groups perform off campus, typically at churches arranged in cooperation with the Office of Church Relations.
- Chapel connection
 - With an unusually active Chapel program, there are many opportunities for student musicians and ensembles to perform in daily and Sunday services in addition to the more typical once or twice a semester concert.

- Guest artists
 - We regularly bring guest artists, clinicians, and lecturers to the campus for brief residencies to work with our students and share their artistry with the entire community in public performances/events.
- Performance/Engagement summation
 - The lesson and ensemble portion of our curriculum not only occupies a central place, but students involved also experience a richer and more varied performance opportunity that connects them with the music in a stronger and more effective way than a classroom environment alone can provide.
- The discipline
 - We have an important opportunity and challenge—successfully educating outstanding musicians in a broader liberal arts context than is usually found in music schools, while developing musical understanding and performance capabilities of talented amateurs who are majoring in other fields but for whom music is an integral part of their being. This duality is significant for the discipline in taking seriously the musical skills and potential of non-majors who will at least become avid connoisseurs of the musical art if not also active participants in choirs, orchestras, jazz ensembles, etc., at the same time, we are developing musical leaders with good educations and experience making music and working with both professionals and amateurs.
- Facilities
 - Equipment (instruments) – over the years we have been able to acquire a good inventory of musical instruments for students to rent or use in their study. More recently, we attained recognition as an All-Steinway school. We continue to acquire, replace when necessary, and upgrade the quality of the instruments used in our program. Nevertheless, with flat budgets over many years, we have a waiting list of instrument needs and replacements/upgrades.
 - We have developed extensive libraries of performance scores for our ensembles, but there is a continual and ongoing need to incorporate new music into the repertoires of our students and for the benefit of our audiences. Storage space for these libraries is highly inadequate, ranging from small dedicated rooms, storage in faculty offices, to a converted custodial closet.
 - We make increasingly heavy use of technological resources in our classrooms, studios, rehearsal halls, and especially in the Music Lab. Continued resources for equipment and support for maintaining and assisting us in using the equipment is an ongoing issue.
 - We have very limited resources for documenting our performances through recordings; additional resources could really capitalize on this both in our teaching and in our outreach on behalf of the College.
 - As is true across campus, our building is well maintained by the college and respected and treated well by our students.

- Building – when the current Music Building was constructed as part of the Fine Arts complex (completed in 1971), it was a quantum leap forward for the arts at Gustavus.
 - Background
 - Shortly before completion of the complex, however, the auditorium/administration building burned to the ground, leaving the campus without a large performance space. The 1,200 seat performance hall that had been envisioned for the Fine Arts Complex was dropped from the plans due to rising costs and perhaps the fact that a large auditorium then still existed on campus. Now, nearly 40 years later, that auditorium has still not been replaced; there is no reasonably good, let alone outstanding or excellent large performance space on the campus. We have to make do by moving large ensembles and events likely to draw large audiences into Christ Chapel, but the acoustics are not conducive to clarity and blend for most musical performances (save for the organ and to some extent choirs) since the facility is primarily intended for congregational singing – active rather than passive participation.
 - Choral Rehearsal Space
 - The plans for the existing Music Building envisioned the Gustavus Choir rehearsing in the back of the Recital Hall, an idea that did not work at Concordia-Moorhead (from whence the idea came) and definitely did not work at Gustavus either. Consequently, with a very strong choral tradition at Gustavus that has only grown in stature and reputation, **there is not an even reasonable place for the Gustavus Choir to rehearse!** This is, of course, also true for the five other choirs that are part of our rich choral program that involves more than 200 students.
 - Recital Hall
 - The Jussi Björling Recital Hall has excellent acoustics that are adjustable, making it a wonderful performance space for soloists and small to moderate-sized ensembles. The stage is not realistically large enough for our larger instrumental ensembles, and at 475 seats, it simply cannot accommodate the audiences that attend our larger choral and instrumental concerts. It also lacks sound isolation from the undersized lobby or from the practice and rehearsal rooms down the hall from the stage. It has virtually no backstage space, no place to store the pianos off stage when necessary, and no green room in close proximity. However, even with the building of a new Concert Hall, this will continue to be a very important performance space for our numerous smaller performances.
 - Teaching spaces
 - When we first occupied the building, there was an overabundance of space in the building, as there should be when building for the future. The music program has increased significantly over the years, not only in quantity but also definitely in quality, and we have long ago outgrown the building. We currently have one full-time faculty member placed in what was to have been the offstage piano storage room, and a full-time violin professor placed in an organ practice room! With a few exceptions, most of our 22

part time adjunct faculty must teach in practice rooms or classrooms, thus decreasing the practice rooms available for students at those times.

- Practice rooms
 - We have a substantive number of practice rooms, though sound isolation is poor; however, when our program increases in size, especially with more music majors, we will not have enough practice rooms.
- Instrumental rehearsal room
 - The one large room designed for instrumental rehearsal (bands, orchestras, jazz bands, etc.) is undersized for our large ensembles, needs additional acoustical treatment to protect the ears of the conductors and students, has permanent risers that are inappropriate and greatly limit the flexibility of use. It has inadequate ventilation such that large groups rehearsing in there must keep the doors open for air circulation, which consequently makes practice and teaching very difficult in the rest of the building.
- Storage space
 - The small amount of space allocated in the building for performance music libraries has been long ago superseded. The music library, with its scores and recordings, is also near capacity. There is also very inadequate storage space for instrument travel cases, choral risers, etc., much of which is stored around the mechanical equipment in the basement.

2.2 Barriers

The barriers that stand in the way of our ability to achieve the quality and excellence we envision are:

- 1) the now inadequate music building and lack of a high quality large performance space (see above in section 2.1);
- 2) very limited financial resources for publicity and promotion that could allow us to be even more effective ambassadors for the college at the same time that our students would get to experience even richer performance opportunities;
- 3) lack of space and faculty time to fully develop the chamber music possibilities of our vision;
- 4) like most aspects of the college, insufficient endowment support for music scholarships to recruit and retain good students;
- 5) insufficient endowment to support part of the costs of touring and other off campus performance opportunities that would solidify and strengthen an already very good program;
- 6) faculty capacity to only be able to teach the essentials, with little opportunity to offer distinctive opportunities for student exploration and to be able to capitalize on faculty professional passions;
- 7) and we hold concern for the long-term aural health of students and faculty who use FAM 106 as a rehearsal space as part of a large ensemble. The acoustical considerations of that room do not provide appropriate ear protection for musicians in a large ensemble. In that space, the danger of environmental hearing loss is real, and is a matter of record.

Section 3 Strategic Initiatives and Recommendations

Recommendation #1 – Building (GAC Strategic Initiative 1.1, 1.7)

- Design and build a substantive addition to the Music Building together with a large (1100-1400 seat) Concert Hall on the campus to address sorely needed teaching, rehearsal, practice, performance, and storage space.
 - Needs assessment has been concluded in conjunction with consultants (ARTEC) and specifications for both the addition and Concert Hall drawn up together with cost estimates were received January 2007. Additional coordination with the needs of the Theatre/Dance department should be added to this to address the total project. It should be noted that the Concert Hall portion would also serve several other campus needs, such as large lectures, and regional cultural presentations.
 - The next stage is to place this construction project high on the campus priority list and, as appropriate, proceed with fund raising, architectural designs, and finally breaking ground.

Recommendation #2 – Recruitment (Strategic Initiative #3.1)

- Increase the quality, diversity, and number of music majors (to at least 100) while maintaining and even strengthening recruitment of non-major music students for the college.
 - Designate an Admissions Associate to focus on recruiting music students for Gustavus, with an increased emphasis on music majors.
 - Formalize and recognize the extensive recruitment loads carried by the three international touring ensemble conductors.
 - Expand (and endow) the music scholarship program.
 - Develop high impact recruiting and marketing materials in partnership with Admissions and Marketing offices (we are making some small progress in this area, but all too often miss good opportunities to “get the word out” extensively and effectively).
 - Broadcast Christmas in Christ Chapel over appropriate media (public television, public radio, and/or via Internet).

Recommendation #3 – Staffing (Strategic Initiative #1.1, 1.3, 1.5)

- Hire a tenure track Conductor of the Gustavus Symphony Orchestra following Interim appointment for 2009-2010. (replacement position, for fall 2010)
- Hire a tenure track Assistant Professor of Violin when current 3-year Visiting Term appointment expires in 2010. This will be especially vital if the tenure track Conductor of the Gustavus Symphony hired at the same time is not a string person. (by fall 2010)
- Hire a full-time 10-month Music Department Chair. (by fall 2011)
 - When current Chair’s term is completed in 2011, convert this to a full-time appointment, with a national search conducted during the 2010-2011 academic year.
- Restore the Music Librarian staff position. (by fall 2009)
- Restore half-time support staff to Fine Arts Office. (by fall 2009)
- Increase staff accompanist position—current practice of using several professional accompanists has advantages in flexibility.

- Having a good accompanist is vital to the musical growth and success of all vocal and instrumental students. They are already charged an extra fee on top of their tuition for taking lessons, so to add the cost of hiring an accompanist to their expenses is unreasonable.
- We currently provide very limited accompanist time for students; however, particularly the vocal students need more of this on a more regular basis throughout the semester.
- Primarily, accomplishing this requires an increase in the accompanying budget.
- Consider converting some of the extensive adjunct part time voice faculty to tenure track.
 - Currently five adjunct voice faculty loads equal close to three FTE!
 - Phase this in, with one position hired beginning fall 2012 and the second two or three years later.
- Longer-term goal will be to hire a tenure track Musicologist, a tenure track Composer/Theory professor, and a tenure track Music Education specialist as the number of music majors increases.

Recommendation #4 – Curriculum (These are to be accomplished by the Music Department)
(Strategic Initiative #1.1)

- Review and revise (ideally reduce) graduation requirements for music and music education majors, while retaining quality of the program.
 - Balancing act required between the genuine liberal arts goals of the Department/College and providing adequate preparation for our majors who compete with conservatory-trained peers for entrance to prestigious graduate programs or for other performance opportunities.
 - We particularly need to work with Education Department to find ways to reduce the many requirements while still accomplishing the outcome goals dictated by the State Board of Teaching.
 - Additionally, we need to find a way to provide a high quality music education, with its demands for continuous private and ensemble study with the necessary history/literature and theory study while allowing students time for electives or a second major on top of their general education requirements.
- Reestablish a widely recognized sacred music program for students in conjunction with Christ Chapel.
 - Gustavus has unique opportunity in this area because of the extensive worship life of Christ Chapel, outstanding organ facilities, strong vocal/choral program, and strong Religion Department.
 - This will require resurrecting/redesigning coursework in hymnology, liturgics, sacred music literature, etc.
 - Opportunity to “teach it” and “do it” all in the same location is a tremendous advantage if fully utilized.
 - Program is underdeveloped at present because:
 - Previous lack of support for the importance of this emphasis when hiring certain key positions.
 - Current Organist/Cantor has been extensively utilized by the College in senior administrative positions and now as Chair of the Music Department.

Recommendation #5 – Music Ensemble Tours/Recording (Strategic Initiative #1.5, 1.7, 2.6, 3.1, 4.3)

- Increase coordination of tour programs with offices of Admission, Advancement, Alumni, Church Relations, and Marketing.
 - This requires time to hold the conversations and explorations with these various offices to develop partnerships that will benefit all parties. These conversations need coordination by the Manager of Music Tours, with participation from appropriate music faculty.
 - This also requires willingness on the part of these several offices to contribute time and resources to both finding ways to use music department assets to support their endeavors and to actively promote the public performances and tours that are an integral part of the music department program and curriculum. We must always remember that our students are our best ambassadors, and what better way than when they are performing publicly as part of their coursework.
 - Maintain current Music Tour Manager position (and provide a reasonable office space instead of the tiny out-of-the-way space currently being used).
 - Provide regularized additional personnel to travel with ensembles and manage the onsite issues that come up when multiple tours happen simultaneously. There are experienced personnel at Gustavus who could readily serve in this capacity, but that needs to be accommodated in their work expectations. Further, we will eventually need to groom successors for them to either replace them when necessary and/or provide flexibility in scheduling over time.
- Develop recording capabilities to record and produce our own CDs for sale and use as advertising/recruitment materials.
 - This will involve an investment in equipment (microphones, recording equipment, software), personnel (need someone in charge with extensive training and experience who can train student workers to assist), and a location (recording studio).
 - Recording studio as a location with controlled acoustics and sound isolation for recording soloists and small groups, and producing master discs for production, plus some on-location equipment, setup, and expertise for making good recordings of live performances around campus. (A recording studio is included in the Music Building Addition specifications from ARTEC consultants.)
 - There is potential to be able to raise a considerable amount of money from sale of recordings at concerts, on tour, online, and at appropriate conferences/conventions.
- Broadcast Christmas in Christ Chapel over appropriate media (public television, public radio, and/or via Internet). This will require significant funding.

Recommendation #6 – Fundraising (Strategic Initiative #5.4)

- Develop Friends of Music initiative in collaboration with the Office of Advancement.
 - Raise funds to support and endow music scholarship program.
 - Raise funds to support and endow music ensemble tours.
 - Secure regular funding (or gifts) to support the Gustavus Music Showcase concerts at Orchestra Hall in Minneapolis on an annual basis.

- Establish a foundation from which to build the larger fundraising effort that will be needed to construct the Music Building Addition and Concert Hall.
- This initiative needs to be included in the list of priorities for the Office of Advancement.

Section 4 Assessment

- Student progress toward meeting the outcomes we expect of them is assessed within individual classes, in more public performances, and in comprehensive assessments.
 - Analysis and composition (Music Theory, Arranging, Composition classes) – regular graded homework assignments, exams, graded composition assignments
 - Music History/Literature classes – exams, research papers, oral presentations
 - Conducting – regular review of video recordings of student conducting assignments, exams
 - Ensemble performances – regular entrance auditions, public performances (both on and off campus)
 - Individual study (lessons) – end of semester performance assessments/juries each semester, individual performances in studio classes, area seminars, and Monday Night Recitals, pre-recital auditions for solo Junior or Senior Recitals, required public solo Senior Recitals for all majors
 - Comprehensive – Audition for a Music Major (end of first year - performance), Sophomore Review (spring of Soph. year – comprehensive review of all work to date), Capstone Experience (a paper integrating history/literature and analytical study with performance of a composition as part of Senior Recital, coupled with Senior Interview and review of required Music Major Portfolio).
- Equipment is assessed thoroughly every summer when instruments are examined for needed repairs. Every fall, requests for replacement or additional instruments are prepared as part of the department budget preparation process, based on an evaluation of suitability of existing inventory of instruments for repertoire and curricular needs. Instructional equipment/technologies in classrooms, rehearsal spaces, studios, Music Lab, and offices is assessed annually in conjunction with preparing the department IAC request. Faculty are also aware of evolving technologies and we occasionally bring in consultants to demonstrate new possibilities.
- Building: We will know we have made progress on this issue when the Board of Trustees has placed it on the list of construction priorities, when design work is started, targeted fundraising has begun, and ultimately when construction is completed and we are able to occupy and use the sorely needed additional space.
- Recruitment: We will annually track the changes in numbers of students taking lessons, participating in ensembles, and particularly the number of majors in the department to assess how we are making progress toward our enrollment goals.
- Staffing: We will request additional faculty and staff positions as the respective needs arise due to enrollment pressures and curriculum needs, taking into consideration also the ability to provide studio/office space. Reviewing the needs and planning for such requests is undertaken at regular department faculty meetings and annual retreats.

- Curriculum:
 - Departmental reflection on the information gained from assessments of student work is used to consider alterations and improvements in our curricular requirements and policies and procedures.

- Touring/Recording:
 - We will establish a process of identifying specific educational and public outreach goals for our touring program in general and ask each tour conductor to write a report identifying ways in which those goals were met, exceeded, or not realized by each specific tour. These reports will then be reviewed on an annual basis for the purpose of identifying changes to make or recommend to the appropriate administrative offices who collaborate with us.
 - Our goals for recording will have been met when we have recordings of all of our touring ensembles available for sale or as gifts.
 - Our goal for media broadcast in some form of Christmas in Christ Chapel will have been realized when the funding has been provided to enable such broadcast to take place and when a plan is in place to perpetuate such broadcast on a regular basis.

- Fundraising: Progress toward meeting these goals will be charted on an annual basis and strategies for making further progress discussed both in music department meetings/retreats and in conversations with the Advancement Office.

Signed by Tenure-Line Faculty – April 28, 2009:

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