ABOUT THE SCHOOL OF MUSIC

The School of Music (SoM) was founded in 1895 as a response to widespread ad hoc musical activity on campus and in hopes of attracting more women to study at the University of Illinois. From the start, the School of Music positioned itself as an “integral part of the University” offering “a fully rounded whole in musical training and development,” a phrase now widely captured in the term comprehensive school of music, which connotes the coupling of performance excellence and academic rigor in a broad palette of undergraduate and graduate programs. For undergraduates, the SoM offers the Bachelor of Music, Bachelor of Music Education, and Bachelor of Arts degrees; for graduates, it offers the Master of Music and Master of Music Education, Doctor of Musical Arts, Doctor of Philosophy, and Artist Diploma. The SoM has long been recognized for training outstanding performers, teachers, composers, and scholars, and for pioneering programs in such fields as collegiate bands, electroacoustic music composition, choral conducting, musicology, and string pedagogy. In the first decade of the 21st century, the SoM built a jazz program that has also received international acclaim.

Meanwhile, through the state’s flagship music education program, the SoM engages deeply with the University’s land-grant mission. Music education enrolls approximately 50% of SoM’s undergraduate majors, places graduates throughout the state and beyond, and serves as editorial headquarters of a leading peer-reviewed scholarly periodical. The SoM serves the campus (remaining true to its original goal of being “an integral part of the university”)

1Quoted from an 1899 SoM announcement in Ann L. Silverberg, A Sympathy with Sounds: A Brief History of the University of Illinois School of Music to Celebrate Its Centennial (Urbana, University of Illinois, 1995), 3.
by offering classroom, ensemble, and studio instruction to nearly 3,000 non-majors per year—an IU connectedness that will escalate significantly as we launch and sustain two online general education courses. The SoM also provides approximately 450 performances per year by faculty and students. With 20 public engagement programs, the SoM operates twelve months per year, including the venerable Illinois Summer Youth Music camp, founded in 1948, which hosts more than 1,000 pre-college students per year. Today, the SoM is the largest unit within FAA, with approximately 668 majors; 80 faculty members—61 tenure-stream, 14 full-time specialized faculty (including clinical assistant professors, lecturers, instructors, and visiting faculty); 3 rehired retirees; and 2 part-time specialized faculty; 10 academic professionals; and 14 civil service employees. (For a select list of recent faculty achievements, see Appendix 3.)

It strives to reinforce core strengths and develop new programs in light of the College Strategy’s emphasis growing and stabilizing undergraduate enrollment, to which we now turn.

ENROLLMENT TRENDS

The School of Music aims to address two enrollment trends within the framework of campus and college priorities to grow and stabilize undergraduate enrollment.

(1) Instability: a bell curve in undergraduate enrollment over the past decade:

2004: 352
2008: 455 (peak)
2014: 321

Within the bell curve, the School has witnessed an overall decline in Music Education and Instrumental Music majors over the decade.

(2) Undergrad/Graduate proportions: for three consecutive years, the graduate population has exceeded undergraduate enrollment, with an overall rise in graduate enrollment since 2004, from 287 to 347, with a peak of 376 in 2009.

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2 The FAA report’s Unit Financial Statement, Table 4, errs by indicating enrollments of 349 (recte 369) undergraduates in FY 12 and 308 (recte 323) in FY 13.
Undergraduate Enrollment Goals: We are striving to stabilize yield at approximately 100 freshmen per year in an effort to sustain an average undergraduate population of 400 undergraduate students. That goal would slightly exceed the median enrollment across the past decade’s bell curve, between the high of 455 and the low of 321. Aggressive recruiting and enhancements to the B.A. degree are two ways we intend to accomplish that goal. (see Strategies and Actions B.4.a.)

Graduate Enrollment Goals: We are striving to strategically decrease and stabilize graduate enrollment (especially Doctor of Musical Arts [DMA] students) by approximately 10% to retract its dramatic rise in the past decade and reduce the pressure of numbers in faculty DMA advising. The School has already begun to address this increase by instituting a higher TOEFL standard beginning in AY 2014, thus closing the “loophole” that allowed ESL (English as a Second Language) students to waive the TOEFL exam if they had attended an English-speaking institution for two years previous to enrollment at the
University of Illinois. We had found that many ESL DMA students could not complete their required capstone essay or thesis satisfactorily without intensive, elementary language and writing support that drained faculty time.

**Current Prognosis:** As of the undergraduate application closing date of January 5, 2015, the SoM notes the promising sign of a nearly 10% rise in undergraduate freshman applications for AY 2016 from the previous year, from 364 to 395, with a higher number and percentage of resident applications this year (up from 213 to 274, more than 28%), a strong indicator of yield. We believe this can be attributed to aggressive and coordinated recruiting efforts by the FAA and SoM Admissions teams, as well as ongoing proactive recruiting by faculty members, who regularly engage in such activities as high school visits (clinics, master classes) and sample lessons to prospective students, as well as the more common communications by phone and e-mail. We also believe that a successful conclusion to our widely anticipated Director of Bands search will have a notable impact on yield due to the position’s unique synergy with the brass, winds, and percussion areas, and the music education program. That position stands as a vital force in the SoM’s current strategies and actions.

**STRAATEGIES AND ACTIONS**

The School is pursuing the following strategies and actions in an effort to address undergraduate enrollment trends in view of priorities in the College Strategy to “Revise curricula to be more responsive to shifting student interest and learning modes.” At the same time, the School aims to preserve proven learning modes that are effective and vital to attracting students, including the unique one-to-one instruction that is fundamental to student learning in musical performance. To identify areas of the curriculum that might be most amenable to change, the SoM held a faculty meeting on January 16, 2015, featuring a faculty panel that connected points in University, College, and School strategy to the newly released “Manifesto” from the College Music Society’s Taskforce on the Undergraduate Music Major. The Manifesto’s lead author, Professor Edward Sarath (University of Michigan), was present via Skype to listen to the panel and field questions from the faculty. On March 30, 2015, the Taskforce’s chair, Professor David Myers (University of Minnesota) will visit the SoM to continue the conversation. These conversations will resonate with (A) the “General Goals” and (B) “Specific Strategies and Actions” described below.
A. **General Goals**

1. **Reinvigorate traditional areas of strength and “brand loyalty.”**  
   In the past two years, the School has made or sought strategic hires in several core areas. (Details will appear under specific strategies and actions below.)
   - Music Education (3 hires: 1 named appointment at full professor, 1 assistant professor, and 1 academic professional for advising and student teacher placement)
   - Bands (1 search underway, for Director of Bands)
   - Choral (1 hire: full professor and Director of Choral Activities)
   - Opera → Lyric Theatre (2 hires: clinical professors)
   - Strings (senior named appointment, search failed)
   - Musicology: Music History and Ethnomusicology (2 hires: assistant professors)
   - Jazz: convert visiting professor to tenure-stream assistant professor (jazz drum set)

2. **Link Hiring Priorities and Curricular Enhancement**  
   Explore curricular reform and undergraduate recruitment opportunities in response to College call for “selectively hiring faculty in areas of greatest need and opportunity.” Near- and long-term hiring aspirations (not including current search for Director of Bands), are shown below. Priorities for AY 2016 are summarized in Appendix 1.
   - **Music and Technology**
     - Electroacoustic Composition and Recording Technology, tenure-track ($60,000)
     - CS + Music joint position, tenure-track ($60,000 split between SoM and CS)
   - **Innovative General Education Courses, Online Instruction, and Support for Majors**
     - Two Lecturers or Clinical Professors in Musicology (2 x $40-50,000)
   - **Guitar, for majors and non-major lessons**
     - Lecturer, Clinical Assistant Professor, or tenure-track professor of Guitar ($40-60,000)
   - **Orchestra and Chamber Music**
Susan Starrett Professorship in Violin ($130,000) or Assistant Professor of Violin ($70,000)

- Comprehensive Vocal Training and a cappella ensemble leadership
  - Lecturer, Clinical Assistant Professor, or tenure-track professor in Jazz Voice ($40-60,000)

B. Specific Strategies and Actions

1. Enhance the School’s Technological Environment

Since the 1950s, the SoM has been recognized as a pioneer and leader in electroacoustic composition and computer music. Changes in the landscape of music technology have spurred a review of these programs to better align the SoM with emerging trends. As we face the imminent departure of two rehired retirees and develop new curricula in these areas, we seek to align hiring plans with a newly enhanced and updated technological culture, and to have them intersect with priorities of the entire SoM.

Current Actions:

- Launched new Music Technology option through B.A. in Music (2013)
- Secured $1.425M from College and Campus to upgrade classroom technology (2014)
- Hired Assistant Professor (Music Education), with expertise in deploying technology in the K-12 classroom. (2014; See also Music Education)
- Developing CS + Music blended degree (curriculum developed; approvals in progress)
- Re-purposing Audio Services as Recording @ Illinois, to include both audio and video-recording, prioritizing events that will help promote the School’s strengths.

Future Actions:

- In 2015-16, search for Assistant Professor with expertise in electroacoustic composition and recording technology to be oversee usage of technology for pedagogy, creative work, and recording in what is currently called the Experimental Music Studios (EMS).
- Pursue joint hire with Computer Science to support CS + Music major in AY 2017.

Budget Notes: Rehire two retirees at a combined ~ $60,000 until a successful search is completed, then convert the retiree salaries to a single salary for the
assistant professor in Electroacoustic Composition and Recording Technology. The School plans to host the conference of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) in 2018 to honor its founder, UI Professor Emeritus Scott Wyatt, and to introduce the new assistant professor.

2. Strengthen and Stabilize Bands Program
The Bands program forms the backbone of the SoM’s livelihood. The resignation of the former Director of Bands (DoB) in August 2013, and the departure of a specialized faculty member just before that introduced a period of stress and instability in an otherwise thriving program. A division with four faculty members in AY13 suddenly faced carrying forward the program in AY14 with just two faculty members and a teaching assistant, who completed his DMA and was rehired as Lecturer in AY2015. The current faculty stepped up and covered essential instruction in ensemble leadership and conducting classes for Bands and all instrumental music students, while maintaining a strong public profile with such achievements as the Marching Illini’s St. Patrick’s Day Parade in Dublin, Ireland (March 2014); the Wind Symphony’s selection through blind audition to perform in the marquee concert of the College Band Directors’ National Association Conference in Nashville’s Schermerhorn Center (March 2015); and the Marching Illini’s selection to march in the Macy’s Thanksgiving Day Parade in New York (November 2015). Alumni support has not wavered, with a notable multi-million dollar deferred gift announced within two months of the former DoB’s resignation and the launch of a new fundraising effort dubbed Illinois Bands Loyalty, which includes opportunities for gifts targeted at particular facets of the Bands program. In Fall 2014, a new agreement with the Department of Intercollegiate Athletics (DIA) for the first time articulated and confirmed DIA’s commitment to athletic bands. Further, the Chancellor has recognized the uniquely public profile and impact of the athletic bands and offered a three-year commitment of funds while a new strategic plan for the Bands program evolves under the new DoB, for whom a search is now underway.

Current Actions:
- Hire Director of Bands (AY 16)
- Expand fundraising efforts through Illinois Bands Loyalty effort
- Establish Memorandum of Understanding for athletic bands with DIA (signed AY 15)
Propose variable credit (1-3) option for Marching Illini (unanimous faculty vote, January 2015) to recognize workload and increase IUs for 1-credit course requiring many hours of practice and performance per week.

Future Actions:
- Steward new campus three-year funding plan for athletic bands (AY 15-AY 17) to support faculty and staff salaries, high-profile exhibitions and events off campus, recruiting and operational expenses, and the Macy’s Thanksgiving Day Parade trip.
- Begin strategic planning for AY 18 and beyond after current campus support ends (intermediate deadline: December 2015).

Budget Notes: New funding from campus approved for Director of Bands; and three-year funding plan for athletic bands; additional gifts to support band activities. We project the Director of Bands appointment will signal a recommitment to the Bands program that will accelerate fundraising.

3. Strengthen and Renovate Music Education Program
The Bachelor of Music Education attracts a large proportion of majors to the SoM, typically about 50% of the total undergraduate enrollment. Therefore, its sustainability is vital to the SoM. In a period between about 2006 and 2012, the Music Education Division declined from approximately 10 FTE to 5 FTE, due to retirements and departures, without commensurate hiring. Meanwhile, the academic professional who oversaw Early Field Experience and Student Teacher Placement moved to the Development Office, a position that had been vacant for several months. Furthermore, changes in Illinois state teacher licensure requirements and procedures required an expert in the field of education. All of these changes placed the entire SoM at risk. Thus, a high priority has been placed on attracting high quality faculty and an academic professional to assume responsibilities for instruction, advising, and clinical experience placement.

Recent and Current Actions:
- Hired new faculty and staff:
  b. Assistant Professor (2014)
  c. Program Coordinator and Advisor (2014)
- Launch newly approved curriculum addressing new state certification requirements and realities of 21st-century K-12 music education, pending campus approval (Fall 2015)
4. Reinforce and Stabilize Musicology, Music History, and World Music Curriculum

The Musicology Division’s curriculum serves all SoM majors (graduates and undergraduates) as well as a large population of undergraduate non-majors in general education courses (more than 1,400 students in AY and summer 2014). It is thus the SoM’s highest IU-generating division. To sustain that role, Musicology has for many years depended on one or two specialized faculty (in one-year “visiting” appointments) in order to offer the full range of courses, based on the campus (and peer institution) standard of 2 + 2 teaching loads for tenure-stream faculty. From 10.5 FTE in AY 2007, the Musicology Division now stands at 8 FTE through a combination of retirements and one member becoming the SoM Director without being replaced. Two additional FTE come from visiting faculty who have been hired and rehired to teach since AY 2013. At this writing, the Division stands to lose another FTE due to the proposed transfer of one faculty member to the Department of Theatre. Although the transfer would be budget-neutral for FAA, it would not be for the SoM, and it will further impact this division’s course offerings. We are currently negotiating the possibility of cross-listed courses to sustain a range of musicology offerings.

A robust musicology faculty holds out potential for innovation in the more flexible areas of a packed curriculum. With a sustainable staffing model, such innovation has been occurring, and can continue to occur, in the following areas:

a. **Option-Rich Bachelor of Arts Majors**

   With the example of the new Music Technology option, explore new tracks for B.A. in Music (in progress), in response to College call for actions that “establish new, less-specialized bachelor’s degree programs.” The Undergraduate Committee (including a member from Musicology) is charged with working with faculty to develop new B.A. programs.

b. **Online General Education Courses**

   Online courses have shown promise in realizing our desire to forge stronger and more widespread connections across the campus (“IU connectedness”) and to generate revenue through instructional units. MUS 130, first offered online in Summer 2014, saw an enrollment of more than 50, for which the College projected a yield (yet to be transferred to SoM) of $57,000 in tuition and IU earnings. In Spring 2015, the course is offered for the first time in two
consecutive 8-week sections with a current total enrollment of 580, more than doubling previous high enrollments (240). Assuming that enrollment holds, the SoM will see IU-generation of 1,050 above and beyond that of previous years for the course, producing additional earnings for the College of more than $115,500. A new course offering, MUS 132, in Summer 2015 raises hopes for even greater IU-connectedness and earnings.

Current Actions:
- Restructure MUS 132 as “Popular Music Studies” (to be launched Summer 2015)
- Continue to offer MUS 130 (“Introduction to the Art of Music”) in summer and during academic year, and open two consecutive 8-week sections in Spring 2015, at least doubling typical semester’s enrollment (from usual cap of 240, to a current total of 580).

Future Actions:
- Develop courses for 4-week winter term.
- Develop core music theory courses online to open up music majors’ schedules.

Budget Notes: Currently ~$80,000 supports two visiting faculty members. We seek to convert these “recurring non-recurring” funds to recurring teaching-intensive lines for lecturers or clinical professors. Meanwhile, leaves for Humanities Release Time and Center for Advanced Study teaching will bring $36,000 to the SoM. We are deliberating about whether those funds are best deployed for one position or for several ABDs and/or recent graduates who could teach one or two courses each.

5. Integrate Music Business and Entrepreneurship with Student Learning
Arts entrepreneurship has been moving from the margins to the center of the discourse in higher education in the performing arts. The interest is particularly acute in music, for which experts have been issuing a plethora of books. Perhaps most notable among them is the aptly titled Beyond Talent, by Angela Myles Beeching, now of the Manhattan School of Music. The SoM hosted Beeching as the keynote speaker in our first-ever all-School Fall Convocation in August 2013, to launch a co-curricular initiative in music entrepreneurship, dubbed iMusE (for Illinois Music Entrepreneurship). iMusE invites applications from current students with innovative ideas submitted according to proposal guidelines posted on the SoM website and reviewed by a panel of faculty members, academic professionals, and a student. In the first year, the initiative granted $5,000 to five different student projects. (See Appendix 2.) In
the second year, we continued the project at a lower level of funding ($3,000), this time including a match from the College.

**Current Actions:**

- Continue iMusE (Illinois Music Entrepreneurship) Competition, supporting creative and impactful student projects, with assistance from the College of Business: [http://www.music.illinois.edu/resources/imuse-competition](http://www.music.illinois.edu/resources/imuse-competition).
- Encourage students to pursue the Business Certificate (10-week course) offered by the College of Business.
- Encourage student participation in TEC@Illinois.
- Strengthen student preparedness by identifying mentors and consultants from the Academy for Entrepreneurial Leadership.

**Budget Notes:** We seek to continue the program with $3,000, including $1,500 from the School matched by $1,500 from FAA, as in 2014-15. We are also expecting gifts and external support for mentors and additional funding for student participants.

6. **Reinforce and Stabilize the String Program**

**Future Actions:**
The School wishes to resume the search for the Starrett Professorship in Violin, to respect donor intent to support the hiring of a master violin performer-pedagogue and to strengthen the School’s presence as a destination for string students. In consideration of the 2012-13 search’s failure, in which our approved salary level of $120,000 was not competitive, we may instead propose to search a violinist at the Assistant or Associate Professor level. Either way, filling the position with an excellent performer-pedagogue could sustain a studio of at least 18 additional majors, address core needs, and serve many areas of the School:

- **Orchestra:** open up a huge swath of core repertoire that the orchestra conductors, Professors Don Schleicher and Louis Bergonzi, can program in their several annual concerts, including core masterworks from the mid-16th-century to the present, requiring a larger violin section than the current one;
- **Music Education:** reinforce music education/instrumental programs, the largest magnet for undergraduate majors;
- **New Music:** expand the possibilities of contemporary music programming for the Illinois Modern Ensemble;
• **Lyric Theatre:** serve the Lyric Theatre program by providing orchestral musicians who play in the pit orchestra for operas, operettas, and musicals;

• **Chamber Music:** enrich the chamber music culture that the Jupiter String Quartet and others have been dedicated to promoting;

• **Conducting Seminars:** enrich the small chamber groups on which conductors learn baton technique in their conducting classes.

**Budget Notes:** Will require campus support for base salary and to $20-30,000 from the endowment for supplemental salary for the named appointment.

7. **Develop Comprehensive Voice Offerings: Lyric Theatre and Jazz**

With a foundation in bel canto (classical) singing provided by the Voice Division faculty, the SoM has been reinforcing and expanding its offerings in vocal training to meet student demand in performance and in music education. The first step was to launch the Lyric Theatre @ Illinois program in AY 15 under the leadership of three senior faculty members, along with crucial instructional and administrative engagement by two new clinical assistant professors. The program has attracted significant student interest, donor support, and ticket sales beyond projected numbers. Meanwhile, the SoM has likewise noted significant student (and faculty) interest in a jazz voice instructor who could teach studio lessons and lead vocal ensembles to capture the intense campus interest in a capella singing. We believe that the voice positions described below all hold out strong potential for attracting music education majors, applied performance majors, and non-majors alike—as they do at peer jazz programs such as those at Indiana University’s Jacobs School of Music, New England Conservatory, Berklee College of Music, University of Miami’s Frost School of Music, University of North Texas, and USC.

**Current Actions:**

• Maintain core strengths in bel canto (classical) voice training

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3 At least nine a cappella groups, with approximately 120-125 members, are currently active on campus, most with approximately 12-15 members each. Only one (The Other Guys) have any affiliation to the SoM, as members of Varsity Men’s Glee Club. The intensive level of interest in these groups may be seen in recent audition numbers documented by an SoM student on our behalf:

• Xtension Chords: 60 students auditioned for five slots;
• The Rip Chords: 110 students auditioned for four slots;
• No Comment: 200 students auditioned for four slots.
• Hired Musical Theatre Voice instructor in Lyric Theatre (Clinical Assistant Professor)
• Hired Accompanist/Coach in Lyric Theatre (Clinical Assistant Professor)
• Enhance Choral program (hired Director of Choral Activities, 2014)
• Submitted Future Circumstances Petition to Foundation in hopes of converting some Stotler Fellowships (intended for graduate voice students) to undergraduate scholarships to address undergraduate enrollment goals. The petition was denied.

Future Actions:
• Develop multi-track Lyric Theatre Major, encompassing “comprehensive training for the singing actor” with Opera track and Musical Theater track splitting at start of junior year (in progress)
• Should funds be available, we would like to hire a Jazz Voice instructor to teach individual lessons and ensembles to capture widespread major and non-major interest in a cappella singing groups
• Should funds become available, we would like to explore the possibility of searching for a Singer-Songwriter instructor.

Budget Notes: For AY 2016, we would like to rehire retiree Chet Alwes to teach Choral Literature @ $10,000 for the year.

8. Align Advancement Efforts with Strategies and Actions
The SoM is fortunate to have a dedicated position in development supported by campus advancement. For several months in 2012 and early 2013, that position was vacant. After the appointment of the Associate Director of Development, our advancement activities have accelerated.

Current Actions include:
• Smith Music Legacy Project. Launched in 2014, the SMLP aims to raise more than $8M in undergraduate scholarship funds as we approach the centenary of Smith Memorial Hall (completed 1921). Cash gifts and pledges have now surpassed $160,000.
• Band Loyalty Fund. Launched in 2014, the BLF includes several options for giving to the Bands program.
• More active engagement with major gift prospects.
THREATS

1. Staff Instability

In the past five years, since the 8% reduction of 2009-10, the School has witnessed turnover in almost all administrative and staff positions, including Director, Associate Director, Assistant to the Director, Business Manager, Human Resources Officer, Enrollment Management Director, Outreach and Public Engagement Director, Associate Director for Development, and in the office of Academic Affairs. Turnover in these areas has caused ongoing challenges and a loss of institutional memory. In the past six months, three recently added civil service employees have taken positions in other units, and two academic professionals will be leaving the School within the next 2-6 months. As of February 5, two of these very recent changes together yielded a plan to reconfigure the Events Coordinator position, now included in the Budget Plan. “Right-sizing” the staff continues to pose a challenge. Meanwhile, the units have witnessed the considerable expansion of administrative staff positions in the College of FAA, which has had the effect of centralizing policies and services once left to the units. The units have seen tangible benefits from the plethora of new College hires in Admissions, Communications, Executive Administration, Human Resources, and Advancement. At the same time, striking a balance between unit autonomy and College authority remains an ongoing challenge to governance.

2. Facilities and Inventory

The SoM has secured more than $1.6M in campus and college support to upgrade the Music Building, which is almost 50 years old. This is a major step that will improve working conditions and morale. Meanwhile, heavy use of the buildings, 6am-12midnight, for teaching, practicing, and rehearsing, places enormous pressure on our efforts to maintain cleanliness and safety in the buildings. Student hourlies serve as night monitors, but they cannot identify problems in every space. Canopy Club clientele and other non-university personnel sometimes get into the building and cause disarray. Potential cuts will require us to review all student hourly responsibilities, leaving us more vulnerable to misuse of space by non-Music and/or non-University individuals, a common occurrence before night monitors were deployed. At the same time, the SoM has an enormous inventory of instruments that need to be maintained and replenished. Our inventory consists of over 600 individual instruments.
and more than 200 pianos with a combined value of over $7M. Our pianos, fundamental to music instruction to all majors and many non-majors, exist in three buildings, including Krannert Center for the Performing Arts, the Music Building, and Smith Memorial Hall, and need constant attention with only one full-time piano technician to oversee them. We would like to explore the possibility of a shared piano technician jointly funded by KCPA and Music, or directly by the College.

3. Budget Reductions

Along with other units, the SoM has been charged with proposing reductions in two different budget scenarios. With approximately 87% of its budget devoted to faculty and staff salaries, 9% typically invested in student employment annually (assistantships and hourly work), and just 4% left for operating expenses, the SoM would be vulnerable in either one of these scenarios, especially as we strive to address a structural deficit.
2.5% scenario:
a. reduce operations, preserving admissions and recruitment activities and effective communications as keystones to sustaining enrollment. Consider:

- reducing the size and print-run of *Sonorities* and disseminate it online with an opt-in option for print copies (currently $20,000)
- repurposing $35,000 of the campus’s $39,000 contribution for the Allerton Music Barn Festival and use the funds to (1) focus on recruitment-oriented travel by performance faculty and students ($20,000) and (2) pay part of the salary of a self-supporting Lecturer in Guitar ($15,000), and
- reducing, or cutting entirely, alumni/donor receptions at conferences ($20-30,000).

All of these would be strategic decisions and signal to alumni and the public that state austerity measures have significantly reduced our ability to engage our stakeholders through these traditional avenues, while we find more cost efficient means of addressing our mission of research and creative activity, teaching, and public engagement.

b. reduce student workers, beginning with hourly employees. Preserve as many teaching assistantships as possible, reviewing where TA capacity might take up responsibilities previously assumed by hourlies.

5.0% scenario:
All of the above, some at higher levels, plus a campus plan for new voluntary separation program.

These scenarios are summarized in the table on the following page.
### Music

<table>
<thead>
<tr>
<th>Reduction Scenario</th>
<th>FY16</th>
<th>FY17</th>
<th>R or NR</th>
<th>Plan</th>
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<tbody>
<tr>
<td>A</td>
<td></td>
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<tr>
<td>Recurring (2.5%)</td>
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<td>Campus Tax</td>
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<tr>
<td>Estimated Online revenue</td>
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<td>Possible retirements/separations</td>
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<td>(80,000)</td>
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<td>Reduce Student workers (Hourly &amp; TA's)</td>
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<td>(189,368)</td>
<td>R</td>
<td>FY16 reduce FTE's by 3.25; FY17 reduce FTE's by 5.5, all hourly positions will be changed to FWS to reduce costs further</td>
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<tr>
<td>Equipment/Instruments</td>
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<td>(10,000)</td>
<td>R</td>
<td>lower yearly expense on purchase of instruments/equipment</td>
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<td>Repair/Maintenance</td>
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<td>(20,000)</td>
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<tr>
<td>Special Events &amp; One-time Faculty Funds</td>
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<td>lower expenses on events (fewer start-up commitments)</td>
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<td>Scenario Balance</td>
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<td>(7,903)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| B                  |      |      |         |      |
| Recurring (5%)     |      |      |         |      |
| Campus Tax         | 411,926 | 393,389 |      |      |
| Estimated Online revenue | (50,000) | (50,000) | NR | allocate summer online revenue to reduction |
| Reduce Student workers (Hourly & TA's) | (106,600) | (187,400) | R | FY16 reduce FTE's by 3.25; FY17 reduce FTE's by 5.5, all hourly positions will be changed to FWS to reduce costs further |
| Equipment/Instruments | (10,000) | (10,000) | R | lower yearly expense on purchase of instruments/equipment |
| Repair/Maintenance | (20,000) | (20,000) | R |      |
| Special Events & One-time Faculty Funds | (76,000) | (20,000) | NR | lower expenses on events (fewer start-up commitments) |
| Possible retirements | (316,500) | (275,000) | R | TBD - net savings |
| Scenario Balance   | (2,404) | (4,241) |      |      |

* R = Recurring
  * NR = Non-recurring
Summary of Efforts to Increase Earnings

As it confronts the twin threats of a structural deficit and further reductions to GRF, SoM has actively engaged in a multifaceted effort to increase earnings:

- **More aggressive and strategic recruiting** of resident students (see Enrollment Trends section)
- **More aggressive fundraising** (see Specific Strategies and Actions, #8)
- **Online general education courses:**
  - The inaugural summer 2014 online offering of MUS 130 attracted 52 students and yielded ~$50,000.
  - The spring 2015 online offerings of MUS 130 in two consecutive 8-week segments more than doubled the average semester’s enrollment in the course, for a net gain of 340 students and 1,020 instructional units
  - We expect the summer 2015 offerings of MUS 130 and MUS 132 to more than double last summer’s yield.
- **Non-major music lessons:** over the past decade, the School has increased its offerings of individual lessons to non-music majors, which bring a fee of $300 per student per semester for 30-minute lessons and $600 per student per semester for 60-minute lessons. The past decade’s non-major lessons earnings have ranged from a low of $38,025 (AY 07) to a high of $65,025 (AY 12). The AY 15 earnings from these lessons ($63,000) stands near the decade’s peak and has exceeded last year’s earnings ($44,400) by nearly 42%.
- **Matching contact to credit hours:** The SoM traditionally “gives away” a lot of instructional time, with 1-credit ensembles that rehearse several hours per week, and 2-credit lessons that run for one full hour. This has been done to accommodate packed student schedules.
  - This year, we petitioned the College to allow overloads for students seeking hour-long lessons but for only 2 credits. Henceforth, such students will receive the usual 4 credits per semester of hour-long lessons.
  - The faculty voted to offer Marching Illini for variable credit (1-3 credits) instead of the usual 1 credit, due to student demand and to capture instructional units more appropriate for such a time-intensive course.
- **Increasing ticket revenue:**
  - Lyric Theatre ticket sales have exceeded predictions.
  - Mandatory, documented concert attendance has been instituted in MUS 130, much like a “text” for the class.
## APPENDIX 1: Funding Plan and Requests for FY 2016

<table>
<thead>
<tr>
<th>Division</th>
<th>Name</th>
<th>Recurring from FAA</th>
<th>New Requests from FAA</th>
<th>Music Funded</th>
<th>Notes</th>
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</tbody>
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### FY 16

- **Bands**: Macy's Trip, $200,000.00
- **Music Business**: Scholarly & 1/3 Student, $1,500,000.00
- **Music Technology**: Composition, $250,000.00

**Total Recurring Funded**: $575,000.00

**Total New Requests from FAA**: $1,125,000.00

**Total Music Funded**: $1,700,000.00

**Total Recurring from FAA**: $200,000.00

**Total New Requests from FAA**: $1,125,000.00

**Total Funding Plan for FY 2016**: $3,000,000.00

**Total Recurring from FAA**: $200,000.00

**Total New Requests from FAA**: $1,125,000.00

**Total Music Funded**: $1,700,000.00

**Total Funding Plan for FY 2016**: $3,000,000.00
APPENDIX 2: Illinois Music Entrepreneurship (iMusE) Competition
Winners and Project Descriptions, 2014

The Flute New Music Consortium commissioned a new piece by the Pulitzer-Prize winning Chinese-American composer Zhou Long, got additional support from the National Flute Association’s Arts Venture Competition, and has been generating its own revenue already through memberships and commitments by other flutists to play the new work. 
Website: http://www.flutenewmusicconsortium.com/

The Old Style Sextet, used its IMusE funds to record a compact disc, samples of which earned it a spot in two prominent venues. In Macau, China, the OSS earned a 2nd-place, $20,000-prize, finish at the Cotai Jazz and Blues Festival, an international professional (not student) competition. The group also performed at the Jazz Educators Network national conference in San Diego in January 2015 after peer review and competition selection. 
Website: http://www.oldstylesextet.com/

Denise La Grassa’s jazz theater work Blues Ain’t a Color ran in Chicago at Theatre Wit on Sundays from July 13 through August 17, 2014. Media coverage included an interview on WGN radio (included on the link). 
Website: http://www.deniselagrassa.com/blues-ain-t-a-color

Harpist Ann McLaughlin’s Scheherazade is a multi-media production involving herself, graphic design students and faculty from Parkland College, and a composer from the University of North Texas (UNT). This arrangement of Scheherazade, for harp and percussion (performed solely by McLaughlin), includes simultaneous projection of video animation created by Parkland graphic design students. McLaughlin had four performance engagements in C-U and two performances at UNT in Fall 2014. 
Website: http://annmclaughlinharpist.com/scheherazade.html

For more on the competition, visit http://music.illinois.edu/resources/imuse-competition
APPENDIX 3: Select List of Faculty Accomplishments

National and International Awards, Honors, and Other Recognition

- **Erin Gee (Composition-Theory)** appeared on veteran critic Alex Ross’s “short-list” in the emerging category of 21st-century “composer-vocalists” in the New Yorker article “Guided By Voices” (January 5, 2015) [http://www.newyorker.com/magazine/2015/01/05/guided-voices](http://www.newyorker.com/magazine/2015/01/05/guided-voices)

- **Jonathan Keeble (Woodwinds)** was honored for distinguished leadership as the President, Vice-President, and Immediate Past President of the National Flute Association (NFA).

- **James Keene (Emeritus, Bands)** was named International Outstanding Bandmaster for 2013 by Phi Beta Mu International Bandmasters Society.

- **Jeffrey Magee’s (Musicology, Administration)** Irving Berlin’s American Musical Theater (Oxford University Press, 2012) was named runner-up for the Society for American Music’s Irving Lowens Book Award, and he was elected to the American Musicological Society’s Board of Directors.

- **Bruno Nettl (Emeritus, Musicology)** delivered the Charles Homer Haskins Prize Lecture for the American Council of Learned Societies in Philadelphia, representing only the second Haskins Prize-winner from the field of music.

- **Debra Richtmeyer (Woodwinds)** received the Honorary Lifetime Member award from the North American Saxophone Alliance in March 2014. This is the highest honor given by this organization. Richtmeyer and **Michael Holmes** co-hosted the North American Saxophone Alliance Biennial National Conference held at the University of Illinois in March 2014.

- **Ron Romm (Brass)** received the Medallion of Dijon (France) to acknowledge his exceptional participation in the furthering of the arts and culture of the region.

- **Gabriel Solis (Musicology)** was named runner-up for the Society for Ethnomusicology’s Jaap Kunst Prize for his article on music and Indigenous modernity in Papua New Guinea, published in the Canadian Journal MUSICultures.
• **Rick Taube’s (Composition-Theory)** music theory software project Harmonia was accepted into the National Science Foundation's Innovation Corps (I-CORP) program in Fall 2014, and then received an NSF grant of the maximum amount of $225,000 for “STTR Phase 1: Automated Music Theory Instruction for Secondary and Post-Secondary Education.” In April 2014 his company was incorporated as Illiac Software, Inc.

• **Steve Taylor (Composition-Theory)** received a Guggenheim Fellowship, the first in the School of Music since 1989.

• **Christos Tsitsaros (Piano Pedagogy)** was named the 2014 Distinguished Composer of the Year by the Music Teachers National Association (MTNA).

• **Ann Yeung (Harp)** was elected President of the American Harp Society, Inc. (AHS). She was honored by the World Harp Congress in Sydney, Australia, for her outstanding service and dedication for the past 12 years as editor of the *World Harp Congress Review*.

**Campus and College Awards**

• **Louis Bergonzi**, Larine Y. Cowan “Make a Difference” Award for LGBT Advocacy

• **Ollie Watts Davis**, Campus Award for Excellence in Undergraduate Teaching

• **Jonathan Keeble**, Fine and Applied Arts Award for Excellence in Service

• **Katherine Syer**, Fine and Applied Arts Award for Excellence in Teaching

• **Ann Yeung**, Campus Award for Excellence in Graduate and Professional Teaching
Performances, Recordings, and Tours

- **The Aletheia Duo (Ann Yeung, harp; Jonathan Keeble, flute)** performed in Australia and Brazil, as well as at the Opening Gala Concert of the Lyon & Healy Harps 150th Birthday Festival and the National Flute Association Convention.

- **Ollie Watts Davis** and the University of Illinois Black Chorus released the album *Vocal Grace*, a collection of six spirituals in choral and solo settings. The Black Chorus also performed at Heythrop College, London. As a solo vocalist, she also recreated Marian Anderson’s landmark 1939 Lincoln Memorial Concert at the Abraham Lincoln Presidential Library and Museum in Springfield, IL.

- **John Dee (Woodwinds)** was invited back to perform in Busan, Korea, performed at the International Double Reed Society conference, and performed with Itzhak Perlman at the Festival of the Arts, Boca Raton.

- **Timothy Ehlen (Piano)** completed his Beethoven Sonata cycle series with the release of its seventh and last CD for Azica Records and gave solo recitals at the Cleveland Institute of Music, University of Michigan in Ann Arbor, Peabody Conservatory, Seoul National University and Pohang University of Science and Technology in South Korea.

- **Erin Gee (Composition-Theory)** released her first CD, a collection of six Mouthpieces recorded with Viennese contemporary music ensembles. She also performed the premiere of Mouthpiece XX with the Radio Symphony Orchestra Vienna, and was featured in performance at the David Rubinstein Atrium at Lincoln Center.

- **Larry Gray (Jazz)** appears on *Made in Chicago: Live at the Chicago Jazz Festival* (ECM Records) with performer-composer-improvisers Jack DeJohnette, Muhal Richard Abrams, Roscoe Mitchell, and Henry Threadgill—all major and pioneering figures in jazz and improvised music who have been influential far beyond their Chicago hub for decades.

- **Julie Gunn (Accompanying)** and husband Nathan toured Australia and New Zealand with Mandy Patinkin and Paul Ford.
• **Nathan Gunn (Voice)** performed in the world premiere of *A Harlot's Progress* in Vienna, and in leading roles at the Metropolitan Opera (*The Merry Widow* with Renée Fleming, which was broadcast in theaters internationally in January 2015), the Lyric Opera of Chicago, and the Dallas Opera. The New York Philharmonic presented *Carousel* with Nathan as Billy Bigelow, broadcast nationally on PBS Presents.

• **Ricardo Herrera (Voice)** was King Balthazar in *Amahl and the Night Visitors* in Teatro Paso del Norte in Juárez, Mexico. He performed with the New York Festival of Song in Merkin Concert Hall in New York City for their program “Cubans in Paris.” He sang at the 7th Annual ABC gala in Weill Hall at Carnegie Hall.

• **J. Michael Holmes (Administration, Woodwinds)** performed with the Chicago Symphony Orchestra under the batons of Riccardo Muti and Leonard Slatkin during the 2013-14 season.

• **Barry Houser (Bands)** took the Marching Illini to perform in the 2014 Official St. Patrick's Day Parade and in the Guinness Factory in Ireland. Additionally, the Marching Illini was chosen out of over 175 applications as one of ten bands to perform in the 2015 Macy’s Thanksgiving Day Parade. Houser served as one of the Directors of the Macy's Great American Marching Band and was one of the Mass Band Directors for the Chick fil-A Bowl in December-January 2013-14.

• **The Jupiter Quartet (Nelson Lee, Meg Freivogel, Liz Freivogel, and Daniel McDonough)** performed in Alice Tully Hall, New York City, in collaboration with members of the Chamber Music Society of Lincoln Center; performed the complete cycle of Beethoven Quartets at MIT in Cambridge, MA; performed at the Seoul National Arts Center in Korea; enjoyed a Visiting Residency at Oberlin College; and commissioned a quartet by Syd Hokinson to be premiered at the Aspen Music Festival in July 2015.

• **William Kinderman (Musicology)** performed and lectured on Beethoven’s concertos and chamber music in Switzerland, Germany, and North America, and presented an invited keynote speech and performance at the Humboldt Award Winners’ Forum in Bonn, Germany. He also presented a pair of lectures and a recital at the Santa Fe Chamber Music Festival.
• **Dmitry Kouzov (Strings)** released two recordings on Delos: *Shostakovich Cello Concertos* and *Sean Hickey Concerto*, the latter of which he commissioned and premiered. He maintained a heavy performance schedule in the U.S. and abroad.

• **Charlotte Mattax Moersch (Organ/Harpsichord)** recorded the solo harpsichord pieces of the 17th-century composer Jean-Henry d’Anglebert for a CD to be released by Centaur. She also was a featured performer at the Boulder Bach Festival and the Bethlehem Bach Festival.

• **Timothy McGovern (Woodwinds)** and **John Dee (Woodwinds)** performed in a featured recital at the International Double Reed Society Conference at New York University (New York City). McGovern also performed the world premiere of James Stephenson’s *Sonata for Bassoon*.

• **Andrew Megill (Choral)** served as Chorusmaster for the Montreal Symphony Orchestra, preparing an ensemble of 1,500 singers to perform *Carmina Burana* for an audience of 40,000. Later in 2014, he conducted the Montreal Symphony Orchestra in concert for the first time.

• **Stefan Milenkovich (Strings)** maintained a heavy international performance schedule and released the recording *Tango Compás* (Klopotec) with accordionist Marko Hatlak, pianist Marko Črnčec, and bassist Luka Herman Gaiser.

• **Linda Moorhouse (Bands)** represented the United States on an international adjudication panel for Singapore’s National Youth Music Festival in April. In addition, the Illinois Wind Symphony, under her direction, was selected to perform the final concert at the national conference of the College Band Directors National Association in March 2015 in Nashville.

• **Jim Pugh (Jazz)** continued to tour with the jazz-rock band Steely Dan and appeared again in the Tony Awards orchestra.

• **Ronald Romm (Brass)** and his wife, pianist Avis Romm, presented concerts and master classes at the Conservatories of Nevers, Imphy, Lyon, and Dijon in France and with the Monaco Brass in Monte Carlo during February 2014.
• **Don Schleicher (Orchestra)** conducted the University of Illinois Symphony Orchestra in a concert and recording featuring the music of Pulitzer-Prize finalist Augusta Read Thomas, along with faculty performers **Julie Gunn, David Harris, Jonathan Keeble, Yvonne Redman, and Andrea Solya** conducting the Women’s Glee Club. The recording will be issued by Nimbus Records in spring 2015.

• **Bernhard Scully (Woodwinds)** rejoined the Canadian Brass and performed throughout North America, including at the Oregon Bach Festival, the Conn-Selmer Institute, and the Orford Festival of Quebec, and the Forest Festival of Ontario. At this writing, the group has been nominated for a Juno Award (Canada’s equivalent of the Grammy Award). Scully completed two recording projects during a residency at the University of Toronto. In March he performed and toured internationally with the San Francisco Symphony. He completed a recording project with the **Jupiter Quartet** produced by composer and Pulitzer Prize-winner Gunther Schuller while the composer was in residence at UI as a George A. Miller Visiting Artist.

• **Chip Stephens (Jazz):** recent compact discs and public performances have featured such original compositions as “C-Hip’s Blues” and “Sadness and Soul” (both included in the Curtis Fuller Sextet’s recorded repertoire) and “The Decathexis from Youth” (to be featured on a forthcoming CD with the Charles McPherson Quintet on Capri Records). **DownBeat Magazine** praised “C-Hip’s Blues” as “an unexpected gem” on Fuller’s album. **BMI** (Broadcast Music Incorporated, a licensing organization for composers) documented 2,771 international broadcasts of “C-Hip’s Blues” and “Sadness and Soul” in a recent 23-week period, garnering Stephens his first royalties for airplay. His compositions have also won significant recognition through publication in **Real Book III**—a recent edition of a famed music compilation that amounts to the bible of jazz standards.

**Master Classes**

• **Elliot Chasanov (Brass)** presented invited master classes at the Paris Conservatory, Haute École de Musique de Lausanne (Switzerland), The Royal Conservatory of Ghent (Belgium), Lemmensinstituut Leuven
(Belgium), and the Brussels American School (Belgium) during March and April.

- **Dawn Harris (Voice)** taught a master class on “Acting for the Singer” at Northwestern University and gave a presentation on Gilbert and Sullivan at the National Opera Association conference in North Carolina.

- **Ricardo Herrera (Voice)** was a guest master teacher at Nanjing University of Arts, Nanjing, China.

- **Jonathan Keeble (Woodwinds)** delivered master classes at the University of Rio de Janeiro and at the National Flute Association.

- **Sylvia Stone (Voice)** led a program for young opera singers in Sant'Angelo in Vado, Italy, that is currently in its eleventh season, and that attracts singers from throughout the US and Colombia.

- **Ann Yeung (Strings)** was a featured harp master class clinician at the American Harp Society National Conference in New Orleans.

**Compositions**

- **Erik Lund’s (Composition-Theory)** composition, *Shengyin* for Chinese guzheng and computer-processed sounds which was commissioned by Yu-Chen Wang premiered during the May 2014 Chinese Contemporary Music Festival in Vancouver.

- **Reynold Tharp’s (Composition-Theory)** new Piano Trio was commissioned and premiered by the Earplay ensemble in San Francisco in May, which was positively reviewed by the *Financial Times*.

- **Sever Tipei’s (Composition-Theory)** compositions were performed at the New York City Electro-acoustic Music Festival and INTIME Symposium, and Coventry University (UK), where he also delivered a paper.

- **Christos Tsitsaros (Piano Pedagogy)** published *A Mythical Triptych*, a set of three preludes commissioned by the publisher Hal Leonard.
Publications

- **Reid Alexander (Piano Pedagogy)** was appointed as Associate Editor of the English version of the Korean Dalcroze Journal, published in Seoul. He served as co-editor and co-author of *Keyboard Musicianship*, 10th edition (Stipes Publishing), the longest standing text of its kind.

- **Janet Barrett (Music Education)** co-edited *The Musical Experience: Rethinking Music Teaching and Learning* (Oxford University Press, 2014). She also published chapters on case study and future directions for research in the *Handbook of Qualitative Research in American Music Education* (Oxford University Press), and an article in *New Directions: A Journal of Scholarship, Creativity, and Leadership in Music Education*. She serves as Editor of the peer-reviewed journal *Bulletin of the Council for Research in Music Education*.

- **Louis Bergonzi (Music Education)** wrote a chapter “Gender and Sexual Diversity Challenges (For) Socially Just Music Education” in the forthcoming *Oxford Handbook of Social Justice in Music Education* (Oxford University Press). His arrangement for middle-school orchestra of *Dance of the Comedians* was selected as an Editor’s Choice by Pepper Music.


- **William Kinderman (Musicology)** published many essays on Mozart, Beethoven, Brahms, and Wagner, and edited an issue of the *Journal of Musicological Research* on “New Beethoven Research.”


• **Gabriel Solis (Musicology)** published his new book *Thelonious Monk Quartet with John Coltrane at Carnegie Hall* in Oxford University Press’s Studies in Recorded Jazz series.

• **Bridget Sweet (Music Education)** published the chapter “Qualitative Choral Music Research” in *The Oxford Handbook of Qualitative Research in American Music Education*. With four colleagues, she published the article “Becoming Music Teacher Educators: Learning From and With Each Other in a Professional Development Community” in the *International Journal of Music Education: Research*.

• **Katherine Syer (Musicology)** published *Wagner’s Visions: Poetry, Politics, and the Psyche in the Operas through ’Die Walküre’* in the University of Rochester Press’s Eastman Series in Music.