

School of Music and Dance

SABRINA MADISON-CANNON, DEAN



UNIVERSITY
OF OREGON

Music Faculty Meeting

Minutes of 28 November 2018

Faculty in Attendance: Abbott, Baird, Bellona, Boss, Brunkan, Chatfield, Crumb, Dossin, Esquivel, Foley, Gearhart, Ghillebaert, Gries, Grose, Hatakeyama, Kim, Kramer, Madison-Cannon, Manis, Mentzel, Nobile, Pack, Paul, Peña, Phillips, Pologe, S.Rodgers, Shner, Silveira, Smith, Stolet, Straka, Vacchi, Van Dreel, Vargas, Wang, Wheeler, Wiltshire, Woideck, Wolf (40)

Staff in Attendance: Bates, Cagno, Gorman, Ho, LaFayette, Mason, Merydith, Mikesell, Miller, (9)

Faculty Not in Attendance, But Excused: Jacobs (teach), Jantzi (mtgs), Kerner (teach), Koenigsberg (senate), Kyr (sabb), McQuilkin (senate), Owen (sabb), Ponto (abs), Vanscheeuwijck (leave) (9)

Faculty Not in Attendance: Brown, Case, Cheung, Cordova-Arrington, Denny, Grasso, Henniger, Hobbs, Iddrisu, Kruckenberg, Krueger, McWhorter, Riley, Shaffer, Strietelmeier, Tedards, Viens, Wachter, Wagoner, Wayte, Zaerr (21)

CALL TO ORDER

The meeting was brought to order at 3:04 pm.

APPROVAL OF MINUTES

Hearing no objections or corrections, the minutes for the faculty meeting of October 17, 2018, were approved as written.

DEAN'S ANNOUNCEMENTS

Introduction:

Melynn Bates, Associate Dean of Finance and Operations

BUDGET AND FINANCE UPDATE

Moved to next meeting

NEW COURSE PROPOSALS

Motion: A New Course Proposal: MUE 126 Seminar: Orientation to Music Education, 1 credit.

Proposed by the Music Education Area

Course Description: This course (typically taken freshman year) serves as an introduction for those students majoring in music education. It provides students with the philosophical, sociological, cultural, and historical background in music education necessary for successful entry into the music education professional sequence.

Course Rationale: Currently, there is no "introduction" class for music education majors. The first class music education students take as a cohort is MUE 326: Foundations in Music Education. However, this course is not offered until the Spring Term of Sophomore year. The Music Education Area feels that having students declare their major upon entrance to the School of Music and Dance, and offering this class can help increase enrollment and retention of music education majors. It will also allow students the opportunity to interact with Music Education faculty in their first year of study, thus allowing faculty to mentor students earlier in the music education program. Offering this

type of class in the first year is also consistent with “best practices” in NASM-accredited music education programs.

The motion passed by a paper ballot of 37 yes and 0 no votes.

Motion: A New Course Proposal: MUE 439 Orff-Schulwerk Pedagogy, 3 credits

Proposed by the Music Education Area

Course Description: This course is an enhanced pedagogy course designed to prepare preservice students for the general music classroom. Students will study the Orff-Schulwerk teaching process; including preliminary play, imitation, exploration, and improvisation. Students will arrange and teach music following the Orff-Schulwerk harmonic sequence: pentatonic modes (do and la, unison and drone bordun), other pentatonic (hexatonic and diatonic modes, shifting bordun), and major and minor (functional harmony).

Course Rationale: Two main teaching approaches are used in elementary music classrooms: The Kodály Method and the Orff-Schulwerk Approach. In Orff Schulwerk classrooms, children begin with what they do instinctively: play, Imitation, experimentation. The process includes four areas: music, movement, speech, and drama. Currently, music education students are provided with teaching techniques using the Kodály Method. We do not have a specific class to teach the Orff-Schulwerk Approach. The addition of this course will provide preservice elementary music educators with the tools necessary to be successful teachers in elementary public schools.

The motion passed by a paper ballot of 37 yes and 0 no votes.

Motion: A New Course Proposal: MUS 126 Music Theory Fundamentals, 3 credits

Proposed by the Theory Area

Course Description: Introduction to musical notation and basic musical elements, such as staves, clefs, rhythmic values, scales, and chords. Requires no musical background.

Course Rationale: The proposed course is intended for two groups of students: 1) BA/BS general music or BA popular music majors with no music-reading background, and 2) non-majors who wish to gain familiarity with notated music. Neither group is well served by our current offerings; there is no option for the latter group, and the former group is placed into Music Theory 1 (MUS 131), geared toward BM performance majors, where they often fail or drop because the material is too advanced, jeopardizing their ability to complete the major. Further, the size of the former group has ballooned in the last few years due to the recent revisions to the BA/BS degree program and the institution of the popular music BA. Adding this rudiments course would a) provide these students a more appropriate course to fulfill their musicianship requirement as well as a gateway into the theory and aural skills core, b) allow us to continue to serve the needs of our BM students by ensuring that all students in Theory 1 and Aural Skills 1 are adequately prepared, and c) provide another music course option for non-majors, possibly producing more majors.

The motion passed by a paper ballot of 37 yes and 0 no votes.

Motion: A New Course Proposal: MUS 437 Field Recording within An Analysis of Culture, 3 credits

Proposed by Lance Miller

Course Description: The study of Ethnography is centered around the documentation and discovery of sound sources and their cultural relevance. This can take many forms, but all forms have a common thread: assisting in creating a Narrative. Ethnography is the systematic study of

people and cultures. It is designed to explore cultural phenomena where the researcher observes society from the point of view of the subject of the study. An ethnography is a means to represent graphically and in writing the culture of a group. Through the use of digital media and recording, we will contribute soundscapes to enhance the narrative we choose. This takes many forms: Interviews, musical examples, ambient background sounds, accidental, unintentional noises.

Rationale: To teach the student the importance of sound in media by creating a narrative which includes the use of multiple sources of audio to tell a compelling story. Examples of this can be best seen in documentary film work, NPR and PRI stories, and music that is augmented by the use of "Found Sounds".

The motion passed by a paper ballot of 35 yes and 1 no vote and 1 abstention.

Motion: A New Course Proposal: MUS 479/579 Data Sonification, 4 credits

Proposed by Jon Bellona

Course Description: Sonification uses non-speech sound to reveal new insights about data, insights that may be missed using visualizations and other graphic representations of data. The course explores developing audio applications for discovery and research and covers work in the fields of data sonification and auditory display.

Rationale: Data sonification offers a unique perspective and experience for using sonic practices in scientific inquiry, data research, and practical problem solving. Sonification aligns with broad University goals in research by providing audio expertise to studies in big data and science. The course is an entryway to interdisciplinary collaboration. Additionally, the use of Kyma and data-driven music techniques will support students in the Music Technology degree program and serve as a requirement for the graduate program.

The motion passed by a paper ballot of 35 yes and 2 no votes.

Motion: A New Course Proposal: MUS 483/583 Theory and Design of Audio Effects, 4 credits

Proposed by Jon Bellona

Course Description: Audio effects are common and useful tools used in the recording, mixing, and mastering of music and other sound, as well as in sound design. This course focuses on understanding, designing, and implementing audio effects, and using them for musical projects.

Course Rationale: Audio effects are a staple of audio production, used everywhere from popular music, film, video game sound design, and podcasts. The course provides students in the degree program with conceptual and hands-on knowledge relevant to audio software development, digital signal processing, and their related fields. The course has flexibility in serving an array of students whose interests include digital audio, audio production, music technology, audio software, signal processing, and digital design. The course offers new content for the Audio Production program. An initial experimental course will help identify student interest.

The motion passed by a paper ballot of 36 yes and 0 no votes and 1 abstention.

QUESTIONS/COMMENTS FROM THE FLOOR

Congratulations:

Beth Wheeler – Junior Faculty Research Award

Update on Searches:

Director of Bands – beginning Skype interviews with shortlist of candidates Friday, November 30th.

Musicology Positions – November 26th was the first deadline for initial I review for both positions. Received 75-80 applications so far, and plan to schedule Skype interviews in January.

Update on Collier House Move:

It will move to the East end of the Gerlinger Green, possibly during the Summer of 2019. The classroom will not be moved, but we hope to have a basement built at the new site that would be larger than the current classroom. The current kitchen on the first floor will be disassembled, allowing for desk space for the graduate students who are currently in the basement.

Provost Chat:

The Provost may attend our next faculty meeting to present University information and field questions.

Curriculum Committee:

Mike Grose and Leslie Straka to form and co-chair curriculum committee charged with strategic planning of curriculum in a wholistic way.

Institutional Hiring Plan (IHP):

Call for questions regarding IHP. Feb 8 deadline to propose new positions.

Announcement

Holiday Party Wednesday December 5th. 5-7 pm in Tykeson Hall

ADJOURNMENT

The meeting was adjourned at 3:58 pm

Dana Gorman
Administrative Support