

Music & Dance Faculty Meeting

Minutes of 29 May 2019

Faculty in Attendance: Abbott, Boss, Brunkan, Cordova-Arrington, Crumb, Dossin, Esquivel, Gearhart, Ghillebaert, Hatakeyama, Kennedy, Koenigsberg, Kruckenberg, Krueger, Madison-Cannon, Mentzel, Pack, Paul, Phillips, Pologe, Ponto, Riley, Shaffer, Shner, Smith, Straka, Strietelmeier, Vacchi, Van Dreel, Wagoner, Wayte, Wheeler, Wolf (33)

Staff in Attendance: Bates, Cagno, Glenn, Kenton, Mason, Merydith (6)

Faculty Not in Attendance, But Excused: Bellona, Burton, Chatfield, Foley, Grose, Honka, Jacobs, Jantzi, Kerner, Kyr, Manis, McQuilkin, McWhorter, Nobile, Ogo, Owen, Peña, Rodgers(S), Silveira, Stolet, Vargas (21)

Faculty Not in Attendance: Brown, Case, Cherry, Cheung, Denny, Ebert, Garner, Henniger, Hobbs, Iddrisu, Kim, Kramer, Mockli, Moses, Rodgers(L), Vanscheeuwijck, Viens, Wachter, Wiltshire, Zaerr (20)

CALL TO ORDER

The meeting was called to order at 3:00 pm.

APPROVAL OF THE MINUTES

The minutes of the April 24, 2019, meeting were approved as written by unanimous voice vote.

ADMISSIONS UPDATE

Bob Ponto gave a rousing update to the fall 2019 admissions season. He emphasized that the numbers were at times “squishy” until after the summer period when students are making their final decisions on which school to attend. Most of the lag in numbers can be attributed mostly to transfer applications because all new freshman admits are completed.

	Fall 2015-18 4-year Average	Fall 2018	Fall 2019 (preliminary)
Applications	288.9	328	335
SOMD Admits	212.3	252	258
Student Accepts	100	134	106 (so far)
Yield % based on total	35%	41%	32% (so far)
Yield % based on admits only	47%	53%	41% (so far)

	Fall 2015-18 4-year Average	Fall 2018	Fall 2019
Applications	222.5	206	208
SOMD Admits	122.8	117	121
Student Accepts	43.3	31	46
Yield % based on total	19%	15%	22%
Yield % based on admits only	35%	26%	38%

	UG F2019	GR F2019	Totals
Bass (classical)	2	1	3
Bass (jazz)	2 (1)	0	2 (1)
Bassoon	1	0	1
Cello	4	3	7
Clarinet	4	0	4
Euphonium	1	0	1
Flute	3	1	4
Guitar (classical)	-	-	0
Guitar (jazz)	0	0	0
Horn	1	0	1
Oboe	3	1	4
Percussion	1	1	2
Drumset (jazz)	3	0	3

	UG F2019	GR F2019	Totals
Piano (classical)	2	4	6
Piano (jazz)	1	0	1
Saxophone (class.)	5	0	5
Saxophone (jazz)	2	1	3
Trombone (class.)	6 (5)	0	6 (5)
Trombone (jazz)	1 (0)	2	3 (2)
Trumpet (classical)	5	0	5
Trumpet (jazz)	0	0	0
Tuba	2	1	3
Viola	1	1	2
Violin	9	8	17
Voice	10	1	10
IMT	6	1	7

GRADUATE DEGREE CHOICE (5/16/19)	
	Fall 2019
Composition	10
Conducting	3
IMT	0
Jazz Studies	3
Music Education	3
Music Theory	3
Musicology	3
Performance/Pedagogy	22

- SOME FINANCIAL AID DATA POINTS**
 (AS OF 5/29/19)
- 70 scholarship offers made; 36 accepted (51%); 4 pending
 - \$333,200 in new scholarships accepted.
 - 29 new GEs accepted (includes some current students)
 - 7 full or partial tuition remissions/waivers accepted

- APPLICATIONS CLOSED UNTIL AUGUST 1**
 (IT'S PREP TIME FOR OUR NEW ADMISSION SEASON)
- Exceptions are considered on a case-by case-basis.
 - Tell Sara if you want to "sponsor" a late applicant.
 - Let us know if applications for your studio/area are closed (that is, no exceptions).
 - If we receive a student request for a late application, we will contact the relevant studio/area to ask if they are willing to hear an audition.
 - Note: Acceptd unavailable July 1 to August 1.

- 2019-20 AUDITION DATES**
 FOR YOUR CALENDAR...
- November 16, 2019 (Early Action)
 - February 1, 2020
 - February 8, 2020
 - February 22, 2020

In addition to GEs, new this year are seven full or partial tuition remissions/waivers for some incoming graduate students. In discussion and answering questions, Sabrina Madison-Cannon, Melynn Bates, and Michelle Glenn added important information. This year's tuition remissions were targeted toward a critical area (violin). Going forward, the school will need to devise a formal process for how these are allocated. Scholarships are hard dollars. Remitted tuition comes in and is an expense on our books. Our current scholarship goal is to raise \$17 million; we are 51% there. We have \$1 million current spendable funds and we'd need a total of \$50 million to double our spendable funds. University campaign or not, we are constantly fund raising for scholarships. Some of our current raised funds are not available because they are bequest funds. The university campaign ends September 2020 and we will need to raise \$9 million more to reach our goal.

Applications are now closed until August 1. Right now it's prep time for our new admissions season.

RESTRUCTURING

A progress report was presented by Idit Shner. The following options were distributed prior to the meeting.

PROPOSAL 3

Dept I	Dept II	Dept III	Dept IV	Dept V	Dept VI
Dance	Composition	Music Education	Jazz	Winds	Strings
	Musicology/ Ethnomusicology	(Music Therapy)	Music	Brass	Voice
	Theory	CMI/Pedagogy	Technology	Percussion	Piano
		Conducting (includes Directors of Choral, Instrumental, and Orchestral Studies)	(Popular Music)		

PROPOSAL 3 variation (combines Departments V and VI)

Dept I	Dept II	Dept III	Dept IV	Dept V
Dance	Composition	Music Education	Jazz	Strings
	Musicology/ Ethnomusicology	(Music Therapy)	Music	Voice
	Theory	CMI/Pedagogy	Technology	Piano
		Conducting (includes Directors of Choral, Instrumental, and Orchestral Studies)	(Popular Music)	Winds
				Brass
				Percussion

There were many questions asked and opinions shared. Where is Opera? In with conducting or voice performance. (Answer: voice performance; conducting is for those who are teaching conducting.) What are the duties of future department heads? (Answer: they have not been shared in order to keep the discussions focused on the overall structure. It may be time to now share some of that. New department heads will be mentored and given tools.) In explaining why in the original Proposal 3 the performance studios were divided in to two departments, Shner answered that in having smaller departments, a large department will have a harder time in gaining dominance over the school. They had sought to keep the number of faculty around 14–16 per department. If all performance faculty are together, that’s 30 people. If conductors and jazz were added, that’s up to 40 people. How many faculty would be willing to step forward to lead that large of a department?

Some still puzzled over “(Popular Music)” and “(Music Therapy).” The parentheses indicate a potential future area. Since popular music arose out of ethnomusicology (Loren Kajikawa’s work), should it even be listed in the same vogue that historical performance practice isn’t listed as an area.

Does “CMI/Pedagogy” mean strings *and* piano pedagogy and do they go with music education or performance? It is inevitable that faculty may have several homes within the school.

Faculty members serving as department heads are not represented by the United Academics–UO for the duration of their appointment because of the supervisory role of a department head.

In response to questions about wondering where curriculum will come from in the new structure, Madison-Cannon replied that the faculty have always owned the curricula and always will. She continued that there does need to be oversight across the school to make sure we meet qualifications. It’s not about developing but shepherding it. She has purposely stayed out of the conversations about restructuring. She does want the majority of faculty to get behind a structure and give it a try with the goal of becoming more effective. Nothing decided on by the faculty cannot be undone if it doesn’t work. She promised that no one will be marginalized; it’s not an attempt to put an extra layer between faculty and her but to find a reasonable, effective model for better administration.

Action Points:

- Remove the “popular music” listing from the proposal
- Decide what to do with conducting
- Establish the duties of department heads and how they will be elected or appointed
- Determine best placement for CMI/pedagogy

Once the new structure is chosen, there will be an implementation process.

ADJOURNMENT

It was moved and seconded for adjournment and passed by acclimation. The meeting was adjourned by 4:00 pm.

Respectfully submitted by
 Anne Merydith
 Dean’s Office