

School of Music and Dance

Sabrina Madison-Cannon, Dean

MEETING MINUTES

January 13, 2021

Faculty in Attendance: Abbott, Baird, Boss, Brown, Cherry, Cheung, Cordova-Arrington, Crumb, Dossin, Ebert, Esquivel, Fine, Foley, Garner, Gearhart, Ghillebaert, Grose, Grossman, Hatakeyama, Henniger, Honka, Iddrisu, Kennedy, Kim, Koenigsberg, Kruckenberg, Krueger, Kyr, Llinás, Madison-Cannon, McWhorter, Mentzel, Moore, Nobile, Ortiz, Owen, Pack, Paul, Peña, Phillips, Pologe, Ponto, Roberts, L. Rodgers, S. Rodgers, Shner, Stolet, Straka, Strietelmeier, Vacchi, Van Dreel, Vanscheeuwijck, Viens, Wallmark, Wayte, Wheeler, Wolf

Faculty Not in Attendance, but Excused: Bellona (teach), Brunkan (senate), Denny (teach), McQuilkin (library), Riley (teach) Silveira (senate), Smith

Staff in Attendance: Bates, Benefiel, Bostwick, Cagno, Cummings, Fyffe, Glenn, Gorman, Kenton, Klenke, Mason, Mikesell, Miller, Shaffer, Spicer, Stanny, Stevens

Call to Order

Dean Sabrina Madison-Cannon welcomes SOMD faculty and staff to the remote zoom meeting and calls the meeting to order at 3:01 p.m.

Approval of the Minutes

A motion to approve the minutes from the November 11, 2020 meeting was presented; faculty voted via a zoom poll and the **minutes were approved as written with 44 yes, 0 no, 2 abstain.**

Motions from the Undergraduate Office

Associate Dean Mike Grose presents four new course proposals on behalf of the undergraduate committee. The first two courses, **MUJ 275 Jazz Composition 1** and **MUJ 276 Jazz Composition 2**, are proposed by Steve Owen.

MUJ 275 and MUJ 276 course description:

Examination and application of contemporary compositional techniques utilized in jazz and commercial music idioms through the study of blues and simple song forms.

MUJ 275 and MUJ 276 rationale:

While a stand-alone offering, this course is a key component of a larger proposal to update and streamline our B.M. in Jazz Studies degree. At this point we do not offer any jazz/commercial composition courses. These courses will be unique to the SOMD curriculum, will help build the fundamental skill set needed for students to be successful professionally in this field, and address recurring deficiencies we have witnessed in studio writing skills among students entering our upper division jazz courses. While a stand-alone offering, this course is a key component of a larger proposal (TBA) to update and streamline our B.M. in Jazz Studies degree.

Grose opens the floor for questions—none. The motion was put before the faculty; the motion was approved then seconded. Voting and ballots were submitted via an anonymous zoom poll, voting results also include absentee vote submissions.

For MUS 275: the motion carries with a vote of 48 yes, 0 no, 3 abstain

For MUS 276: the motion carries with a vote of 48 yes, 0 no, 3 abstain

Next, Grose introduces **MUJ 440/540 Jazz Pedagogy and Practicum**, proposed by Paul Krueger,

MUJ 440/540 course description:

Study of jazz pedagogy through discussion, observation, reading, listening, and practice. Topics include curriculum, rhythm section fundamentals, ensemble rehearsal strategies, and improvisation methods.

MUJ 440/540 rationale:

This is a revision of a course previously offered as MUE 639 Jazz Pedagogy & Practicum to make it a 400/500 level course so that both our undergraduates and graduates can participate. It is part of larger proposal to update and streamline our B.M. in Jazz Studies degree, and will allow pedagogy to play a more predominant role in the curriculum. Many of our graduates go on to become educators of one type or another. Some teach lessons in performance and improvisation, but many also work with small and large jazz ensembles. This course is needed in order to fulfill an important part of their professional training. This course would be a requirement for the BM Jazz Studies degree, ideally taken during Fall term of a students' junior year. This course would also be a requirement of the MM Jazz Studies degree ideally taken during the first year of studies, and of the Graduate Specialization in Jazz Pedagogy, ideally taken during the second year of studies.

Grose opens the floor for questions, then the motion was put before the faculty; motion was approved then seconded. Voting and ballots were submitted via an anonymous zoom poll, voting results also include absentee vote submissions.

MUJ 440/540, the motion carries with a vote of 48 yes, 0 no, 3 abstain

Grose introduces the final course proposal today, **MUS 488/588 Analog Recording Techniques**, proposed by Lance Miller.

MUS 488/588 course description:

Analog Recording using reel to reel tape machines provides students with a unique experience in not only sonic quality, but also artistic and technical decision-making due to the mechanical limitations presented by the analog format.

MUS 488/588 rationale:

Analog recording at its roots is an example of extreme fundamentals within the recording studio. Recordings take place in real time, with little or no editing or cut and pasting as is the norm used

in computer-based formats. Recordings are recorded in 2, 4, 8, 16, and 24 track formats. This means one is limited by the number of tracks your machine can record, and the artistic and technical decisions you make are paramount to the results you achieve. You cannot simply fix the pitch, or add a multitude of tracks to fatten up your song. These decisions need to be made in advance, which requires greater preparation from the musicians/composers/artists. This in-depth decision-making process gives the artists greater insight into their music, and ultimately can produce better performances and end results. MUS 488/588 will fit well into our growing Audio Production program, as it will be the only class of its kind teaching both the artistic and technical values of the Analog method.

Voting and ballots were submitted via an anonymous zoom poll, voting results also include absentee vote submissions.

MUS 488/588, the motion carries with a vote of 48 yes, 0 no, 3 abstain

Motions from the Graduate Office

Associate Dean Leslie Straka also puts forward a proposal from the Graduate Office, to adopt a new course **MUS 670 Graduate Seminar in Music: [TOPIC]**, which is proposed in order to regularize the graduate seminar course previously offered as MUS 607.

Straka calls for questions and Professor David Riley inquires what regularize is.

Both Straka and Professor Christian Cherry explain that sometimes courses are offered with a generic number, and that courses that occur regularly should be taught with its own regular number and not under a generic number. Even though topics are flexible, courses that are required for degrees must have a regular number. Students can take the graduate seminar in any topic as part of their degree requirement.

Straka shares that the only change from MUS 607 to MUS 670 is this seminar course is now listed as 4 credits instead of 3 credits/variable. Share also updates that they are in the process of regularizing our practicum course.

The motion was put before the faculty, moved and seconded. Voting and ballots were submitted via an anonymous zoom poll, voting results also include absentee vote submissions.

MUS 670, the motion carries with a vote of 48 yes, 1 no, 4 abstain

Next, Straka shares the proposal to adopt a new **graduate specialization in Historical Performance Practice**, proposed by Marc Vanscheeuwijck and Lori Kruckenberg.

HPP description:

This graduate specialization prepares students to enter the field of historical performance practice (HPP) as professional performers, scholars, and educators. Participation in the

specialization will place students in dialogue with the necessary movement within classical music studies to involve a more diverse and inclusive curriculum, as the field of HPP is focused on aspects of performance, musical styles, and composers that have historically been considered to reside outside the margins of the traditional canon. Desire to engage with historical performance practice is flourishing among music performers, scholars, and audiences, evidenced by the robust support of early music and HPP studies here in Eugene (Oregon Bach Festival, Berwick Academy, Oregon Bach Collegium, University of Oregon Musicking Conference), as well as throughout the United States and Canada. Leading universities throughout North America provide graduate certificates and degrees in HPP studies, but no universities in the Pacific Northwest offer such accreditation. SOMD is uniquely situated to fill this lacuna and position itself as a leading institution in the field. A graduate specialization in historical performance practice is an opportunity to capitalize on the momentum fostered by the implementation of the Oregon Bach Festival's Berwick Academy and the UO Musicking Conference. Benefits include prospects for recruitment of graduate students, increased collaboration between School of Music and Dance students and the Oregon Bach Festival, and the recognition of the UO SOMD as the preeminent location for HPP studies in the Pacific Northwest and along the West Coast.

Straka opens the floor for questions and shares that Vanscheeuwijck and Kruckenberg are also available for any questions.

Kruckenberg adds that the HPP specialization is a continuation of what we used to do but now we are making it formalized as a specialization.

Straka reminds us that specializations are popular to graduate students and they show up on their transcript. And from our understanding, specializations, unlike graduate certificates, do not have to go through NASM approval. Once approved by SOMD and the Graduate School, it's approved by the UO Senate; it's a pretty straightforward process.

Professor Brad Foley asks how many credits are in specializations and certificates? NASM degree review depends on credit requires.

Straka explains that specializations are min of 16 credits, and the HPP is 18 credits. Certificates require more, not sure of the exact number of credits at this time.

Voting and ballots were submitted via an anonymous zoom poll, voting results also include absentee vote submissions.

HPP, the motion carries with a vote of 48 yes, 2 no, 3 abstain

Motion from SOMD Committee for Equity and Inclusion

On behalf of the Committee for Equity and Inclusion, Professor Lydia Van Dreel shares a proposal to adopt revised statements on equity & inclusion and accessible education for course syllabi. Previous statements were reviewed and approved by faculty in 2008, with little revisions over the years (only to office contact information).

Revisions were led by a CEI sub-committee with Professors Melissa Peña and Jon Bellona. They consulted with offices on campus to review the language such as Office of the Provost, Teaching Engagement Program, Division of Equity and Inclusion, and Investigation and Civil Compliance.

Van Dreel also explains that the updates now reflect the school and teacher as active in the statements, not passive. And that the offices listed are now up to date.

Van Dreel opens for questions and Professor Jack Boss asks, “school and I”, the “I” refers to the person writing the syllabus?

Van Dreel responds that is correct.

Voting and ballots were submitted via an anonymous zoom poll, voting results also include absentee vote submissions.

CEI statements, motion carries with a vote of 51 yes, 0 no, 2 abstain

Professor Brad Garner suggests sharing this routinely with new faculty. Madison-Cannon clarifies that the revised statements will be posted on the Dean’s Office blog, which is a resource that will be shared with new faculty so they can access the statements at any time.

Michelle Glenn inquires about CEI related events that are coming up.

Van Dreel confirms that Community Conversations are taking place up over the next few weeks. Refer to SOMD homepage for more details about the upcoming events.

NASM Self-Study Update

Professor Steve Vacchi provides an update on the NASM self-study progress. The first submission deadline was the 15th. Thank you, everything was received. Every two weeks new requested material is coming in for review, vetting, and organizing. Continued thanks for contributing and keeping us on track with submissions.

Governance Policy Revisions Update

Professors Akiko Hatakeyama and Sarah Ebert provide an update on the governance policy revision project. They have been working to organize revision requests on behalf of the FAC; our task is to guide inquires to the right people and right resources. Hatakeyama shares a link to OtP unit polices website where all current SOMD polices are archived and viewable:

<https://provost.uoregon.edu/content/school-music-and-dance>

They are currently working on merit raise document. And working through the NTTF promotion and review process document, which is still a bit up in the air since NTTF contracts will change.

Restructuring and Implementation Committee Update

Professors Rob Kyr and Fritz Gearhart share that the committee has been very productive; they have spent several months reviewing documents in detail. They are also making a template and getting ready to receive updated documents Hatakeyama and Ebert.

Kyr reminds us that the committee is divided into three sub-committees working through different parts of the document. There will be a period of revision and finalization that everyone will be involved in.

Kyr adds that they have very tight deadlines, and they are committed to gathering all material for review and vote during spring. He thanks everyone for cooperation and timely submissions.

WeVu Video Platform License for SOMD

Professor Alex Dossin shares information on a software application he and Professor Fritz Gearhart currently have a free pilot license for. He explains that they have been using the software in their studios, and it is an application that organizes your videos.

Dossin screen shares video of application where a student is practicing.

Dossin shows that faculty can make comments in real time and students can review video and see feedback. You can click comments and it takes you directly to the place in the video where the comment is. It can also be used for students to comment on their own videos and reply to your comment/feedback. Students can comment on each other's videos too, I have this as an assignment.

Gearhart adds that he's found this resource very helpful to his studio last term and that it's very easy to use.

Dossin explains that they had free pilot for fall, which is expiring. Developers are really interested in having us continue to use their platform. They are offering a very cheap license for the rest of the year, \$600, for all of SOMD to use this service. For performance, this is very helpful. But for academic or other areas, I can see this being useful in other areas too.

Madison-Cannon asks Dossin if he is aware of any other units on campus using this software? It might be beneficial to see if this is a university wide license we could benefit from.

Dossin says that the offer they [WeVu] provided us is currently for SOMD, and he hasn't inquired about a broader license for the university.

Professor Andy Strietelmeier adds that the UOI Academic Technology Advisory Group might be a people to contact about campus-wide license.

Professor Jeff Stolet shares that he's on this UO committee, but they haven't met much recently. He could see about adding this topic to an upcoming committee meeting agenda.

Madison-Cannon asks what is our timeline and when do we need to commit?

Dossin responds that the free pilot is expired. The company does have option for students to pay, but I don't like that option. SOMD having a license where students can upload is a better approach to using this application. Dossin adds that he and Fritz will have access until end of January.

Professor Beth Wheeler asks about partnering with College of Ed? This could be helpful in music education.

Stolet inquires what is our question for the UO committee.

Strietelmeier responds that the question would be: The SOMD is interested in getting a license for WeVu; are there other areas, colleges, programs, etc. that are interested in it and would like to partner for the economy of scale? It might involve giving a little show and tell, and having members go back to their areas.

Stolet will inquire with the committee and provide an update.

Updates and Announcements from the Dean's Office

Madison-Cannon returns to video to share updates:

- The move of Collier House has been postponed. There is not a need for campus to add classes and add a new building for now. This has been postponed for 4-6 years.
- The Dance BFA program proposal has been approved.

Financial update: enrollment is down quite a bit from last year, and from what UO projected. Total student credit hours are also down.

Hiring freeze is ongoing for the unforeseen future. How does that relate to IHP and why are we hiring?

The Provost and UO understand that with people retiring, including the retirement incentive plan, that we'll need to hire and replace faculty positions in order to continue to offer our required degree program courses. But next year we should expect that there probably won't be a lot of positions that are searched for. Provost Phillips is talking about approving about 50% of what would have been approved before.

We need to be prepared that if we only get one or two positions that we need to put forward positions that make the most impact. You should meet as areas or depts to get creative with this. Reality is it may be some time before we can replace every position. We need to be more strategic and mission driven.

Discussion in chat from Ann Schaffer regarding PPR: United Academics' PPR agreement with UO required that any pay reduction due to budget crisis would have needed to be triggered by last

November. It's my understanding that any future PPR would require a new agreement, but that will probably be covered in bargaining for the next CBA this spring.

Madison-Cannon clarifies that there are two parts/triggers to PPR agreement: first potential trigger was November; it was not triggered. Second one can/may be triggered in spring/summer based off of whether or not there is a significant reduction to our state appropriations. It's part of the same agreement.

Professor Ed Wolf inquires if there are areas outside of our school, like the proposed Center for Diversity and Inclusion, where we can partner with?

Madison-Cannon: Yes. If we can collaborate, it could make our requests more compelling. Joint positions with COE for Music Therapy or Clark Honors College—anytime we can tie our hires to Provost's initiatives wouldn't hurt.

Target of Opportunity hires: I don't know how much of that will overlap with IHP. In the past, we've done a lot of triage hiring. We lost this position, let's rehire. We haven't done a lot of strategic thinking about hiring.

I don't expect that our proposals this year will look much different. But going forward, we need to start thinking about how our hires help with the mission of the school. I prompt you to have these conversations and as you're developing proposals, think of it in that way.

Madison-Cannon opens the floor for questions or discussion from the group.

Michelle Glenn shares that SOMD has received a donation for a new jazz combo.

Glenn also reminds faculty that anytime they have an in-kind gift, they should be in touch with the Development Office for them to complete the proper paperwork. This includes Instrument donations; they have to be documented and included in part of our inventory.

Adjournment

Madison-Cannon thanks everyone for their time and joining the virtual meeting. The meeting was adjourned by Dean Madison-Cannon at 4:03 p.m.