

MOORES SCHOOL OF MUSIC
FACULTY MEETING MINUTES pending approval
November 29, 2007

ATTENDING: Bates, Bertagnolli, Bertman, Ciesinski, Clark, Clayton, Davis, Dirst, Doty, Durrani, Evans, Goldberg, Grabiec, Hausmann, Hester, Koozin, Krager, Kretchmar, Lamkin, Lytle, Marmolejo, Mishra, O'Conner, Pollack, Ross, Saradjian, Simon, Shirley, Snyder, Sposato, Weber, Weems, Wheeler, Whittaker.

Dr. White called the meeting to order at 1:04PM. The minutes from the last meeting were approved.

Andrew Davis introduced a two-part **proposal from the musicology faculty** submitted to the Graduate Committee. The 6 credits of Performance Practice currently required for doctoral students are proposed to change to 1 Performance Practice course of the student's or area's choosing and 1 music history elective. The second part of the proposal retitles the Performance Practice courses to avoid linking them by numbers (currently I and II). The new proposed titles are *Renaissance and Baroque Performance Practice* and *Classic and Romantic Performance Practice*. Details of the proposal and rationale are contained in a handout which is appended to these minutes.

Faculty discussion was invited at this meeting and a vote will be taken early in the spring semester. Some Q & A of the discussion is presented here:

- How frequently will these courses be offered? A proposed rotation of once every 3-4 semesters, along with a projection of course offerings through 2015 has been put together by Howard Pollack.
- What happens with increased masters student enrollment and if a masters student takes one of these courses and is then accepted into the DMA program? University policy states that there is no transfer of masters credits toward DMA coursework.
- Will there be 2-tier requirements for 6000 and 8000 level students? Paul Bertagnolli responded that length of research paper, class presentation, use of foreign language sources are some distinctions that could be made. More discussion ensued on this topic.
- How will this impact comprehensive exam content? Paul responded that he always includes a question about the student's project in his class, and suggests review reading oriented to the student's area.
- What is the timetable? From now on, comprehensive committee make-up will be established one month before the exam. Students are encouraged to let Howard or Tim Koozin know of their plans to take comps as early as possible.
- Can students still take both courses? Yes, and areas, such as conducting, may require this if they choose.
- Why eliminate either one of these courses for any DMA student? Robert Bates responded that the viewpoint is currently that doctoral students are lacking depth in their advanced study, and this proposal allows for more specificity in coursework.
- Where did this plan originate? Both Paul and Matthew Dirst, who regularly teach these courses, assessed what was working over the past decade. Indications were that

doctoral students were not being served as well as they could be with both courses required.

Andrew Davis reported that feedback on the **Performer's Certificate** has ceased and the committee must now craft a final proposal, which he hopes to present at the next faculty meeting. The probable implementation of the proposal will be in Fall 2009. Abby Simon reiterated his idea for piano entrance auditions to include assigning a piece within 48 hours of the audition, as well as having enrolled students prepare a full recital without teacher supervision.

David White and Buck Ross spoke about meeting the **new UH President and Chancellor Renu Khator**. Coming to us from the post of Provost at the University of South Florida, Dr. Khator's research areas are political science and environmental issues. Her philosophy, stated on her website, is "when life gives you lemons and others are making lemonade, make marguerites." Her goal for UH is to attain Tier I status and, as a "great metro university, do what we can do." Dr. White was greatly impressed with her and noted her interest in music; Buck was heartened at her desire to lead vs. keeping the status quo.

KUDOS:

- **Buck Ross** has been awarded two more grants for the Moores Opera Center to support this season's productions of William Bolcom's A Wedding and Menotti's The Saint of Bleeker Street.
- **Noe Marmolejo** obtained underwriting for the recent Wayne Bergeron concert.
- Our building will get **new furniture** and trash receptacles for the student lounge and carpeting for the first floor, thanks in part to recent donations.
- **David Bertman** recounted an experience with fundraising for the band that has just netted an endowment of \$300,000 after a development initiative that originally had asked for \$50,000 years ago. The bequest came as a total surprise and will yield about \$15,000 yearly. This first year it has been used to purchase an English horn. David's point is that people want to give and he wishes to provide faculty with information on collaborating with our development officers.

Lynn Lamkin, Andrew Davis and Dr. White attended the **recent NASM conference** in Las Vegas and reported on interesting sessions about the **music industry and copyrights**; teaching music courses starting with the music first, then teaching the 'rules' in a panel discussion with Case Western and neighboring Cleveland Institute faculty on **music history instruction**. Dr. White, in connecting with other school administrators, found that **TOEFL scores** were emphasized for their importance to entrance requirements and that issues we discuss here are parallel to those impacting other programs. Lynn attended some pre-conference lectures on **leadership style**, mediation for conflict resolution, and music executives facing **building projects**, which included mention of card swipe entry to buildings and classrooms. Andrew attended one focusing on **educating graduate students for college teaching careers**, which affirmed that a major research document is still widely considered a requirement for a viable DMA

degree and that the purpose of this degree is mainly to prepare students for college teaching versus performing careers.

Our **NASM site visit** will occur on March 31 and April 1, 2008. Faculty are not to schedule tests on those days. Assessors will meet with faculty, students in all levels, library staff, and our PCS staff. It is assumed that faculty will be familiar with our self-study, completed last spring. Interestingly, it is actually the university, not the music school, which will be accredited by this process. Approval of MSM's application can come in three ways: full approval, approval with review, or deferral. The latter is very common, perhaps in 85% of cases, and allows for the school to make necessary improvements before receiving full approval.

Jeffrey Sposato reported on a **Faculty Senate retreat** he attended last month on the **subject of lobbying**. He pointed out that many of our state and local representatives have never been spoken to by faculty members about UH and what we do here. The message is to talk to local government officials and get them excited about our work with the goal of inspiring them to pull for increased funding of our programs. While this is not a universally accepted practice for faculty, MSM has the opportunity to showcase our students in public performance.

With mention of the tonight's final orchestra concert of the semester, featuring **Kyung Sun Lee** as soloist, as well as the upcoming holiday choral and wind ensemble concerts, Dr. White adjourned the meeting at 2:04 and invited faculty to a reception in the Green Room.

Respectfully submitted,

Katherine Ciesinski
Faculty Secretary