



Music Program Portfolio

Description of Program

2006-08 catalogue: The Bachelor of Music degree will provide a comprehensive program to prepare students for the many diverse and evolving careers in music and music-related fields. The program emphasizes (1) the acquisition of performance skills and supportive competencies in analysis, composition, music history and literature, and technology and (2) the acquisition of pedagogical skills. The degree will foster an understanding and appreciation of the multi-faceted role music plays in our own society and in societies throughout the world.

2008 self-study: The goals of the music program include the following:

- To prepare students in the new Bachelor of Music degree program for success in some field of musical endeavor, or entry into graduate programs in music, by offering them a comprehensive background in performance and performance practice, music theory and musicianship, history and literature, and music pedagogy. These students must be prepared for a 21st-century, multicultural world, with its increasing variety of musical cultures (ex. World Music and jazz as well as the European classical tradition) and constantly changing technology. For those students who ultimately may aspire to careers in music education, their background must be sufficiently comprehensive to prepare them for a variety of situations—including that of teaching music in a smaller school district, where one music specialist may be expected to do all (not only all grades, but also both choral and instrumental music). We aim to prepare students to fulfill the requirements for teacher licensure, meaning they must be prepared as early as the senior year to apply to a master's program in education and take the Praxis II music exam.
- To offer instruction in music to minors and non-music majors at EOU.
- To offer community members the opportunity to participate in college/community ensembles such as the Grande Ronde Symphony Orchestra, the African Drumming Ensemble, and the Community Choir.
- To enhance the cultural life of La Grande and Northeast Oregon by offering concerts on campus and throughout the region.

A description of the program is recorded in the catalog. Ideally, it should, within a short 2-3 paragraphs provide the general description of the degree or minor. Only majors and those minors that do not have a parent major should complete this process. An optional iconic photo that can capture the spirit of the major helps bring attention to the section break and may be an affective way to display the interests of the discipline.

How Program serves the Mission of the University and needs of region

The Music program provides preparation for careers in solo performance or music pedagogy, providing musicians and music educators throughout EOU's service region. Some students also pursue advanced degrees in Music for which the major in Music

prepares them. The music program serves a cultural function for the community and the region as well, through college-community choir, band, orchestra, faculty recital, and musical theater performance venues. These venues increase visibility for EOU programs and for student talent at the University and in the region, encouraging scholarship donations and other gift giving that support EOU students and programs.

EOU Mission (proposed) n: EOU is an exemplary student-centered institution serving rural Oregonians. As an educational, cultural and scholarly center, we are dedicated to serving rural Oregon and beyond through intellectually challenging and flexible programs of instruction, faculty and student research, and engaged service (civic engagement). We have a special commitment to the educational, social, cultural, and economic needs (and benefits) of eastern Oregon.

Program Objectives/Outcomes

1. To develop solo artistic performance skills. We will assess these objectives through private lessons, solo recitals, jury performances, 300 level auditions, and final capstone recital/performance.
2. Understand and use musical notation, by stylistic recognition, and in musical composition and arranging applications. We assess and measure these objectives as a step by step process.
Step 1 is the instruction and experience in Theory I and Musicianship I.
Step 2 includes the electronic music course which emphasizes the use of computerized notation. Upon request we can provide some examples of final electronic music projects.
Step 3 is stylistic recognition which takes place in Theory II and Music History courses that help the students learn about Western notation styles, and in contrast learn non-Western notations in World Music.
Step 4 is the final project for composition class, MUS 430.
3. Demonstrate an understanding of pedagogical principles and “best practices” in music, In a K-12 classroom or rehearsal (or private music studio lesson setting). When available we can include music Praxis exam scores. We are also requesting practicum teacher feedback and feedback from administrators of former students who are either student teachers or are in the job field. The goal is to attest to how adequately our students are prepared coming out of the EOU Music program when entering the job field. We can do this with the new employee and/or employer interviews.

A questionnaire, which could be administered via the web or email,

(For the new employees):

1. How would you rate EOU's Bachelor of Music degree program in terms of how it prepared you for teaching in the music classroom (and/or private studio)? Rate the level of preparation on a scale of 1 to 5 (5 being the highest) in the following areas (possibly has a N/A column as well)
Then break it down into whatever areas are needed--conducting and rehearsal techniques; instrumental and vocal techniques; classroom management (if applicable); music pedagogy (how to order and sequence concepts, plan a curriculum, and develop lesson plans, etc.).

Or, rate the following areas in terms of your preparedness when you first began your teaching assignment (1 to 5), and break it down into a number of areas (conducting, instrumental/vocal technique, rehearsal and lesson planning, knowledge of repertoire for choir/band/jazz band/orchestra, etc.)

2. Verbal comment: What were the strengths and weaknesses of the degree? Program in terms of preparing you for the music teaching profession? Were there any subjects, techniques, etc. in which you felt Under-prepared when you began teaching? Would you recommend changing the Degree program, and if so--how?

Employer interviews:

MUSIC 209- 409 Practicum Student Evaluation

Please rate the student on the following criteria. Use a scale of 1-4 and N/A.

(N/A=Not applicable 1= Poor 2= average 3= good 4=excellent)

General Professional Conduct

- Is Dependable
N/A 1 2 3 4
- Is punctual
N/A 1 2 3 4
- Dresses appropriately
N/A 1 2 3 4
- Acts in accordance with school policies and procedures
N/A 1 2 3 4
- Interacts appropriately with students and staff
N/A 1 2 3 4

Microteaching (if appropriate)

- Ability to communicate concepts and information
N/A 1 2 3 4
- Knowledge of subject matter taught
N/A 1 2 3 4
- Organization of lesson/activity
N/A 1 2 3 4

Comments: Please comment on areas of student strengths and weaknesses.

Supervising Teacher: _____

School and District: _____

Grade level: _____ Curricular Area: _____

Supervising Teacher's Signature: _____ Date: _____

Your comments will be confidential and should be sent to Michael Frasier at the EOU School of Arts and Letters in the enclosed envelope. Should you have any questions please call me at 541.962.3463 or email me at mfrasier@eou.edu

ASSESSMENT:

MEANS OF ASSESSMENT

Learning outcomes are periodically reviewed within the College of Arts and Sciences. Learning outcomes are also included in all course syllabi in the form of goals and objectives. Music learning is assessed in a variety of modes, such as written and practical examinations, rubric-based assessments of performances, journals, presentations, group projects, teaching episodes, performance juries, video-taped performance evaluations, peer, self and instructor-based assessments, papers, presentations, poster and research project presentations, group presentations, peer teaching sessions, capstones, practica, graduate entrance examinations, Praxis and other standardized examinations. Nearly all of these assessment methods are components of each of the courses taught.

Cycle of Assessment:

Private lesson/performance.

1. Student Recitals – During the first and second year of taking private lessons, students perform in a student recital setting each term. While the performances are not always evaluated, public performance experience is gained.
2. Juries – At the end of every term, students perform in an evaluated jury setting. Multiple faculty review the performance and give the student written feedback on the performance. This tool is also helpful to see how each student is progressing from term to term.
3. 300 level entrance jury – Late in their junior year or early in their senior year, a 300 level jury is performed. 3 faculty members evaluate this and the student must pass this jury in order to register for 300 level lessons.

4. Senior Recital Hearing – Two weeks prior to the student’s senior recital, a recital hearing is required. At that time, the student performs the complete recital for 3 faculty members. A combination of verbal and written feedback is given to the student and the student either passes or fails the recital hearing.
5. Senior recital – The senior recital can be 25 or 50 minutes of music. Complete details are in the course catalog. This is the student’s final capstone music experience.

Assessment can be documented by video taped performances. We can provide examples upon request. The written portion of the assessment is as follows:

Adjudicated written Jury forms. See exhibit “A” for examples of jury forms. Link to a blank jury adjudication form:

<http://www.eou.edu/music/documents/EasternOregonUniversityJurySheet.pdf>

Recital rubric:

We have also included a written rubric for 300 level auditions and recitals. This form is our evaluation method for recitals and 300 level juries.

A	B	C	D	F
Technically accurate, excellent intonation, tone quality, and articulation/diction/bowing; final product is seamless; minor technical flaws or memory slips, where they occur, do not detract from performance	Accurate with respect to notes and rhythms; good tone quality generally; occasional lapses do not significantly detract from performance	Moderate inaccuracies in notes or rhythms, memory slips, or overlooked articulations or phrase markings detract somewhat from performance	Significant memory slips, wrong notes or rhythms, intonation problems, or other technical issues detract repeatedly from the performance	The performance is inadequately prepared, with significant wrong notes and rhythms, repeated memory slips, poor tone or intonation
Interpretations synthesize sophisticated awareness of historical styles with highly personal expression	Interpretations show a range of dynamics and tone, and follow appropriate performance practices for	Interpretations are limited in dynamic range; tempos may be too slow or too fast; interpretations	Interpretations have very little dynamic range; articulations, phrasing, or timing are inappropriate	Interpretation shows no dynamic variety, ignores the composer's phrase or tempo

	the musical styles, but may lack personal expression	generally follow the composer's markings but fail to sound convincing or stylistically accurate	for the musical styles being performed	markings, or is consistently inaccurate or inappropriate with regard to style or performance practice
Presentation is at or near professional standards with regard to stage demeanor, appropriateness of dress, entrances and exits of all performers; printed program is both accurate and esthetically presented	Presentation follows conventions of concert etiquette, though stage presence may occasionally be awkward or lacking in confidence; recital program is accurate	Performers follow most conventions of concert etiquette; recital program is largely accurate with regard to spellings of foreign names, movement Titles, etc.	Performers ignore many aspects of decorum onstage; recital program is lacking in some basic information (i.e., composers, movement titles)	Little or nothing for a printed program; concert etiquette is largely absent; performer's stage presence is a constant distraction or annoyance

Included is what each person needs to perform for 300 level auditions:

- A. All music majors must pass a 300 level audition before graduation. This is to be treated as a performance, with appropriate dress and a printed program for each member of the faculty jury.
- B. The program for vocal students will include:
 - 1. An aria from an oratorio or opera sung in the original language;
 - 2. Three art songs: one in Italian, one in German, and one in French;
 - 3. One song from the twentieth-century literature, either American or English. Please note: memorization is required except for oratorio arias and English translations must be given to the jury at the audition.
- C. The program for instrumental students will include:
 - 1. At least one work from memory. For pianists, all music performed for the audition must be memorized;
 - 2. Three works, or movements of works, from three different style periods, including 20th century;
 - 3. One of three works should be a movement from a sonata or concerto;

4. For pianists, one work in a contrapuntal style, and one romantic work.
5. Scales and arpeggios, or etudes, as stipulated by the instructor or jury.

The following is the piano proficiency form, which all music majors must pass before graduation.

PIANO PROFICIENCY EXAM

I. Technique:

- A. scales of one and two octaves (2 notes =mm. 80), hands separately: all Majors and harmonic minors, with standardized fingerings
- b. Major and minor pentachords (five-finger patterns), hands together or with I-V6/5-I in left hand; all keys; 2 notes=mm. 80
- c. Broken chord patterns: major and minor triads, to the fifth and to the octave (1-3-5-3-1 and 1-3-5-8-5-3-1), in all keys, hands together

II. Chord progressions and harmonization

- a. The chord progression I-IV6/4-I-V6-V6/5-I, hands separately, in all major and minor keys
- B. harmonization of simple melody at sight, to include I, IV, V, and V7 chords in major and minor keys, utilizing a simple accompaniment pattern in the left hand (i.e. waltz bass, broken chords, etc.)

III. Sight playing and score reading

- a. sight-reading of a simple hymn or four-part song, or a simple piece in a homophonic texture, Level 2* or above
- b. single-line score reading: one line from the Fugue from the Mozart *Requiem* or "For Unto Us a Child is Born" from Handel's *Messiah* (may be Prepared ahead of time)
- C. double-line score reading: be able to play any two lines from the Palestrina *Sicut cervis* (may be prepared ahead of time)

IV. Repertoire

- a. a solo piece from "Easy Classics to Moderns, Vol. 17" or an approved piece of comparable difficulty (i.e., not a piece from a method book). Suggested level: Level 4*

□ Note: Levels refer to those used in *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath (Alfred, 1995).

If you were asked what three or four things a student would take away from the University after having graduated in the major, what key things would these be? Outcomes are traits that the student carries with them as a result of their education—knowledge, skills, attitudes, proclivities, abilities, conceptual understandings, etc. The challenge is to limit these major outcomes into a simple handful, to a long laundry list of what every student should know. Anything that is listed as an outcome should be able to be assessed in some way, so the fewer things that are on the list, the fewer things will need to be tracked.

Optional picture of students engaged in the discipline breaks up the text here and provides a visual example of students doing something in the discipline.

Recent Programmatic Changes

In 2004, the music program received approval from the Oregon University System to offer a new Bachelor of Music degree program. This is a major step forward for EOU, as it replaces the former BS and BA degrees with a more complete, comprehensive, and viable degree in this field. The design and implementation of this degree took several years of intensive research and planning and was motivated by the need to train future music educators to fill positions opening throughout the Northwest. There is a particularly acute need in rural areas for qualified music specialists; since many small school districts in our region must fill music positions with whoever is available, and many students are interested in becoming music teachers, the new degree fills a need in the Inland Northwest. The new degree program—the first bachelor’s degree offered at EOU outside the traditional BS or BA—offers a higher concentration of coursework in music. 120 credits are required; formerly a maximum of 90 credits in music could be counted toward the BS or BA. The degree is designed to prepare students for student teaching placements by preparing them to pass the Praxis II exam in music; it is also sufficiently comprehensive to prepare them for entry into any graduate program in music, including performance, theory, composition, or music education.

In recent years, the music faculty has offered every required music course (as well as Elements of Music) at least once per year, eliminating the need for alternate-year courses. This has required careful planning of faculty schedules, and in some cases reassignment of courses but allows students (who plan carefully and are advised properly) to graduate in four years.

New courses adopted since 2004 include: E.O.U. Wind Ensemble, which is a student only wind symphony band. Previously our students participated in the community band only. E. O. U. Percussion Ensemble, this ensemble provides percussionists with a chamber music experience. Women’s Choir, for the female singers who want an alternative to Chamber Choir and where all majors and ages are welcome.

Accreditation agencies are interested in how you have addressed former recommendation or how you have altered programs for other reasons. A synopsis of program changes, /additions or staffing changes is helpful in setting the context for other assessments.

Key Programmatic Curricular Assessment Features

2006-08 Catalog: Learning outcomes are periodically reviewed within the College of Arts and Sciences. Learning outcomes are also included in all course syllabi in the form of goals and objectives. Music learning is assessed in a variety of modes, such as written and practical examinations, rubric-based assessments of performances, journals, presentations, group projects, teaching episodes, performance juries, video-taped performance evaluations, peer-, self- and instructor-based assessments, papers, presentations, poster and research project presentations, group presentations, peer teaching sessions, capstones, practica, graduate entrance examinations, Praxis and other standardized examinations. Nearly all of these assessment methods are components of each of the courses taught.

2005 Course Assessment Framing Statement: Assessment in the music program is ongoing throughout the student’s career, in the form of regular performance juries and recitals which take place every term on the student’s principal instrument or voice classification. Students also must

pass a 300-level jury in this same area as well. This 300-level jury normally takes place during the junior or senior year. Before performing a senior recital, students must pass a recital hearing. These various performance juries assess Program Outcome 2: “Through applied study, ensemble participation, and solo and ensemble performance, demonstrates the ability to perform a wide range of music, in a variety of styles and genres, with a superior level of artistry.”

A committee of several music faculty, including the student’s principal teacher but also including teachers of other performance areas and composition as well, administers each of these evaluations. Faculty is encouraged to give students letter grades at their regular performance juries; the rubric for these letter grades is enclosed (see “Jury Grading Sheet”). The 300-level jury and the Recital Hearing are strictly pass/fail, with ample time for both written and verbal feedback from the faculty committee.

Students are also required to pass a Piano Proficiency exam before graduation; this exam is administered by the piano faculty member on a pass/fail basis. This exam assesses part of Program Outcome 3: “Through the completion of a series of music methods courses, demonstrate proficiency on the musical instruments associated with school music programs.” The students are encouraged to take classes or lessons in piano to prepare for this exam, as needed. The rubric for this exam is in some cases clear (see items “a” and “b” on the Piano Proficiency Checklist), in some cases still somewhat subjective. This exam—both in its outcomes and its means of assessment—is the topic of some discussion within the department and will be undergoing major revision by fall of 2005.

In terms of assessment within the “textbook” or academic music classes, we have chosen to track MUS 111, Music Theory (part of the first-year sequence of music theory) and MUS 361, Music History (part of the third-year sequence of music history). Both courses are required for majors; the theory class is required for minors, and minors must also take one term of the Music History sequence. The Music Theory course also qualifies for General Education credit under “Communication and Critical Thinking.” Both Music Theory and Music History are aligned with Program Outcome 1: “Through analysis of representative examples of Western and non-Western music, demonstrate a practical understanding of music theory, music literature, music history, and performance practice.” In addition, Music History is aligned with Program Outcome 6: “Through study of the history and literature of Western and non-Western music, demonstrate an understanding of music from aesthetic, cultural, historical, and performance perspectives.”

In **MUS 111: Music Theory**, students analyze representative examples of Western music from the “common practice” period (approximately 1600-1900) and demonstrate practical understanding of theoretical concepts such as intervals, rhythm and meter, scales, chords, and chord progressions.

Although the Music Theory course outcomes are mostly relevant to the music discipline, students outside the discipline will benefit (as stated in the General Education outcomes) by learning to “demonstrate various strategies for problem solving and synthesizing material” and “demonstrate systematic thinking” within the guidelines of this discipline. The capacity for problem-solving and learning to think systematically within a given discipline is useful in any field, and would be an asset to any employer; and for those students who go on to seek employment in music-related fields, an understanding of the practical elements of music theory is absolutely vital.

Students are evaluated by written homework assignments, mostly drawn from the workbook accompanying the text (*Tonal Music* by Kostka and Payne), and two written tests. Midterm and final evaluations may include timed oral recitation drills as well as written questions. The written work is mostly in the form of music notation, with only occasional short answer or multiple-choice

questions. The course outcomes are clearly stated in the course syllabus, and tests (see work samples) are structured to specifically measure these outcomes. The course outcomes are aligned with the self-tests and workbook assignments from Kostka and Payne. All course outcomes fall under the general program outcome of “demonstrate a practical understanding of music theory.” Based on our analysis of work samples and reflection on this program assessment, the midterm and final exams seem to be quite successful at measuring student achievement in terms of the stated learning outcomes.

Each major and selected minor will need to identify the key features that will be used to determine if students are attaining the goals of the program and, more importantly, in how successful the program is in imparting these goals. Course grades are not a sufficient measure of student achievement because they offer no insight on the success of a program. If all students received A's or C's or whatever grade, for that matter, what does it say about the efficacy of the program. Course grades may be used to determine the amount of knowledge or skills a student may have obtained, but they provide no reference to how well the program facilitates the learning outcomes. Significant projects, capstones, summative tests, senior projects, presentations, or key assessments in particular courses are better ways of determining the summative outcome of the program.

The assessment plan offered here is a summary of what the major will do to determine program efficacy. A complete plan includes the specific assessments, the benchmarks or expectations concerning the level of achievement expected, the cycle for how often these assessments will be applied, collected and stored, and finally, the process by which the faculty will take to determine the import of these data on curriculum modification or teaching adjustments required.

Current Programmatic Assessment Reflections/Recommendations of Curriculum and Instruction

In 2004, the music program received approval from the Oregon University System to offer a new Bachelor of Music degree program. This is a major step forward for EOU, as it replaces the former BS and BA degrees with a more complete, comprehensive, and viable degree in this field. The design and implementation of this degree took several years of intensive research and planning and was motivated by the need to train future music educators to fill positions opening throughout the Northwest. There is a particularly acute need in rural areas for qualified music specialists; since many small school districts in our region must fill music positions with whoever is available, and many students are interested in becoming music teachers, the new degree fills a need in the Inland Northwest. The new degree program—the first bachelor's degree offered at EOU outside the traditional BS or BA—offers a higher concentration of coursework in music. 120 credits are required; formerly a maximum of 90 credits in music could be counted toward the BS or BA. The degree is designed to prepare students for student teaching placements by preparing them to pass the Praxis II exam in music; it is also sufficiently comprehensive to prepare them for entry into any graduate program in music, including performance, theory, composition, or music education.

In recent years, the music faculty has offered every required music course (as well as Elements of Music) at least once per year, eliminating the need for alternate-year courses. This has required careful planning of faculty schedules, and in some cases reassignment of courses but allows students (who plan carefully and are advised properly) to graduate in four years.

The most important feature of programmatic assessment is the faculty's reflection on the data. By monitoring student success at a summative point one can reflect on any deficits or weaknesses that may have resulted in a weakness of the program itself. Faculty must be able to ultimately ask the question about their curriculum and practice: "What can we learn from looking at our graduates achievements and how can we adjust the program to better serve students? This is the, so called, "closing the loop" of the assessment cycle. If we do not get to this stage in our development with our regional body, then we will be required to revisit this area until we do.

Student Accomplishments

We believe the following students to have graduated from Eastern's music program within the last five years.

Recent EOU music graduates who have gone on to the MTE program at EOU:

Eric Schwartz—completed the MTE at Eastern, taught public school general music (band and choir) for several years in Union, OR.

Stephanie Sasser—completed MTE at Eastern; now teaching middle school strings in Anchorage, Alaska.

Harold Poeling—completed MTE program at Eastern; now teaching music in the Boardman, OR school district.

Tasha Schacher—completing her MTE at Eastern (expected summer, 2008); recently accepted a general music (band and choir) position in Wrangell, Alaska.

Janna Walker—completing her MTE at Eastern (expected summer, 2008).

DeeAnn Sands—M.S. in Teaching at EOU, Choral director for Baker, OR School District

EOU Graduates who have attended graduate programs in music elsewhere:

Jesse Jones—earned hi M.M. in composition at the University of Oregon (2007) and, was accepted into several doctoral programs in Music Composition, including University of Pennsylvania (also offered a fellowship) and University of Colorado; he will enter the Ph.D. program in Composition at Cornell University this fall. He was one of only two applicants to be accepted, out of a field of 300 applicants.

Adelquis Solomon—is pursuing an M.M. at Brooklyn College, and is a freelance jazz trumpeter in New York City who has taken several private lessons with Wynton Marsalis. He has also worked as a trumpeter and arranger for Bigfork summer Theatre in Montana.

Chiharu Iwasaki—completed his M.M. in jazz studies at the University of Oregon; currently a freelance jazz keyboardist in Tokyo, Japan.

Swanee Herrmann completed the M.M. degree in Violin Performance, with teaching certification at Washington State University; currently teaches elementary and high school strings in Lacey, Washington.

Emily Callender – completed her M.M. in Vocal Performance at Eastern Washington University; now earning her teaching certification at Montana State University and performing as a freelance string chamber musician.

Catherine Olson—pursuing her M.M. in Vocal Performance at the University of Oregon.

Iris Hinz—earned her MTE in Elementary Education Marylhurst College.

Jeannette Smith—earned her M.A.T. at Oregon State University, and has worked as a

public school music teacher at La Grande Middle School.

Other EOU music graduates who are engaged in the music or music teaching professions:

David Mather--Technical Director and actor at the Music Theater of Idaho in Nampa, Idaho.

David Sintay--Choir director at Nyssa (Union) High School.

Todd Tschida--professional musical theatre actor in Portland, including roles with Stumptown Theater and favorable reviews from *Portland Tribune* and Followspot (theatre blog).

Dan White--youngest member of the Mormon Tabernacle Choir.

Adam Tracy--member of the Portland Opera Chorus.

Music Discipline Accomplishments

Staffing:

Matt Cooper (Piano, Class Piano, Freshman Music Theory, And Jazz Combo) is a jazz and classical pianist with a special interest in music by American composers (Copland, Gershwin, Barber, Ellington, etc.) and music with jazz influences or improvisatory elements. He is also trained in the Dorothy Taubman technique, which has been designed to treat and prevent performance injuries, having studied with several faculty of the Edna Golandsky Institute. Recent examples of his work include a solo recital based on “The Idea of Improvisation” (including pieces influenced by Hungarian folk song, boogie woogie, ragtime, and tango); travel to Buenos Aires, Argentina to complete an intensive seminar in Argentine tango music at the Academia Nacional del Tango; and three concert tours to the Russian Far East, with recitals of works by American classical composers, solo jazz piano recitals (including transcribed jazz improvisations as well as actual improvisation), and combined jazz and classical piano recitals.

Leandro Espinosa (Orchestra, Music History, Second-Year Musicianship, Elements of Music, Cello and String Bass) brings a long and rich background as a composer, conductor, and orchestral cellist to his current position, with many commissioned works, recordings, and performances in Spain, France, Belgium, the United States (New York, Los Angeles, San Antonio) and throughout Mexico. In the winter of 2007, he presented a public policy paper on “Approaching a Possible Redefinition of the Arts and Sciences: With a Special Emphasis on the Discipline of Music” at the Oxford Round Table in England, and in the fall of the same year, conducted the premiere of his Piece for Strings with the Oregon East Symphony in Pendleton. He also conducted the premiere of his Concerto for Oboe with the Grande Ronde Symphony, and has performed as a cellist on Faculty Chamber Recitals, on the Grande Ronde Symphony Chamber Series, and on the Lanetta Paul and Friends chamber concerts. The symphony has also performed significant works of orchestral repertoire and invited several notable guest artists in recent years, including Esther Wang (faculty, Gustavus Adolphus College) performing Tchaikovsky’s Piano Concerto No. 1, and a guest artist from Eugene Oregon performing Rachmaninoff’s massive Third Piano Concerto. Leandro is conductor and music director of the Grande

Ronde Symphony Youth Orchestra, which recently performed in the lobby of the Arlene Schnitzer Performing Arts Center before a concert of the Oregon Symphony.

Teun Fetz (Percussion and Percussion Methods, Music Education, Musicianship, Elements of Music, Conducting, Percussion Ensemble, African Drumming Ensemble, Wind Ensemble, Music Appreciation) is an active percussionist who performs regularly as Principal Timpanist/Percussionist with the Oregon East Symphony (Pendleton). He has also served as Principal Percussionist for the Grande Ronde Symphony, and recently presented a full-length, solo Faculty Percussion Recital—the first in EOU's history. He has recently performed as timpanist with The Rose City Chamber Orchestra in Portland, and was a guest percussionist for a CD recording of "Exploration and Discovery...From Lewis and Clark to the 1904 World's Fair and Beyond..." by the United States Air Force Band of Mid-America. Based on nomination by EOU music alumni, he was named to "Who's Who Among American Teachers 2005-2006." He is founder and conductor of both the EOU Percussion Ensemble, and the EOU Wind Ensemble--now in its third season--and has been instrumental in building the percussion studio at Eastern, including recruitment of percussion students and planning the purchase of four new tympani, mallet percussion instruments, and other equipment.

John McKinnon (Second-Year Theory, Composition and Arranging, Brass Performance and Methods, African Drumming Ensemble, World Music and Ethnomusicology, Electronic Music):

Since coming to Eastern Oregon University, McKinnon has received several important commissions and his compositions for chamber ensembles, wind ensemble and orchestra have been performed throughout the Pacific Northwest. His organ fantasia on Bach's "Ich Ruf Zu Dir" was performed by Lanetta Paul and the chamber orchestra "Gloria" in Khabarovsk, Russia. His composition "The Seven Sisters of Sleep" was performed at the 2004 Oregon Bach Festival by members of Third Angle and he was selected as the Oregon Music Teachers Association's composer of the Year in 2005, which included a commission for a set of songs for voice and piano with texts by Oregon poets which was performed at the OMTA State Conference. He has written works for Sound Moves, Matt Cooper, and the DeRosa Ensemble, and the Grande Ronde Symphony performed his multi-media collaboration dealing with contemporary interpretations of the Twelve Labors of Herakles. McKinnon has written electronic music compositions for the theater, and is director of the Electronic Music Lab at EOU. His research interests include the musical traditions of Thailand, and the introduction of "world music" in traditional first and second Year theory sequences. He has been a professor in the Waseda (Japan)/Oregon Exchange Program. He is also an active performer on the horn. McKinnon also co-directs the African Drumming Ensemble, a group that he founded in 2000.

Peter Wordelman (Chamber Choir, Community Choir, Musicianship, Conducting, and Voice) is a very active adjudicator and guest conductor who is frequently invited to adjudicate festivals in Washington, Idaho, and Oregon. He has been instrumental in building the EOU Chamber Choir into one of the premiere college choirs of the state and the Northwest, including inviting guest artists (Portland Opera Now, Derrick McDuffey and Chosen Generation) for repeated visits to enrich the vocal and choral program; performing numerous and frequent tours throughout the Northwest and even internationally (including a 2007 tour of China); and initiating a Friends of the Chamber Choir endowment. He is the editor of a multicultural choral series published by earthsongs titled

"Canciones del mundo," and has been dynamic in performing, promoting and even commissioning new multicultural choral works in a variety of styles and languages. Under his leadership, the Chamber Choir just completed videos featuring their 2008 performance with Chosen Generation, and a sign language instructional video for the piece "Ain't No Grave Can Hold My Body Down" which will be published by earthsongs music company. They are also in the process of finishing a movement instructional video for the piece "Naye-e-sin" (Navajo War Song) which was written by EOU music graduate Jesse Jones and will be published by earthsongs in the next few months. As a singer, Peter performs frequently on the EOU Faculty Recital series and Grande Ronde Symphony Chamber series, and Friends of Lanetta Paul concerts. He also conducts the Children's Choir.

Music Discipline Accomplishments

EOU Chamber Choir Tour to China. March 22 – April 3, 2007. The EOU Choir performed in Beijing, Shanghai, Lijiang and Guilin.

Faculty Accomplishments within the last five years:

Leandro Espinosa presented public policy paper on "Approaching a Possible Redefinition of the Arts and Sciences: With a Special Emphasis on the Discipline of Music" at the Oxford Round Table in England (winter 2007).

Michael Frasier served as President of the Northwest American Choral Directors Association.

John McKinnon served as the Oregon Music Teachers Association "Composer of the Year."

Teun Fetz, was a guest percussionist for a CD recording of "Exploration and Discovery...From Lewis and Clark to the 1904 World's Fair and Beyond..." Recorded by the United States Air Force Band of Mid-America. Was guest percussionist for the Northwest American Choral Directors Association Northwest Conference. Named to "Who's Who Among American Teachers 2005-2006," based on a nomination by EOU music alumnus.

Lisa Robertson, violinist, hosted an international chamber music festival at Wallowa Lake until 2005 and is a frequent concertmaster for area orchestras.

Student Accomplishments

Jesse Jones was awarded an Honorable Mention in the Morton Gould Young Composer Competition.

Catherine Olson and Brandi Brown won the Concerto Competition with the Oregon East Symphony Orchestra in Pendleton, OR.

EOU music graduates continue to stay and teach in the eastern Oregon region. Placement of new music teachers in eastern Oregon has increased every year since the beginning of our new bachelor of music degree program in 2004.

Connected to the outcomes listed above, key samples of student work are important artifacts. A summary of student projects, papers, research, etc should be discussed here with a flag to an appendix with sample work.

Programmatic Assessment: Synthesis and Recommendations

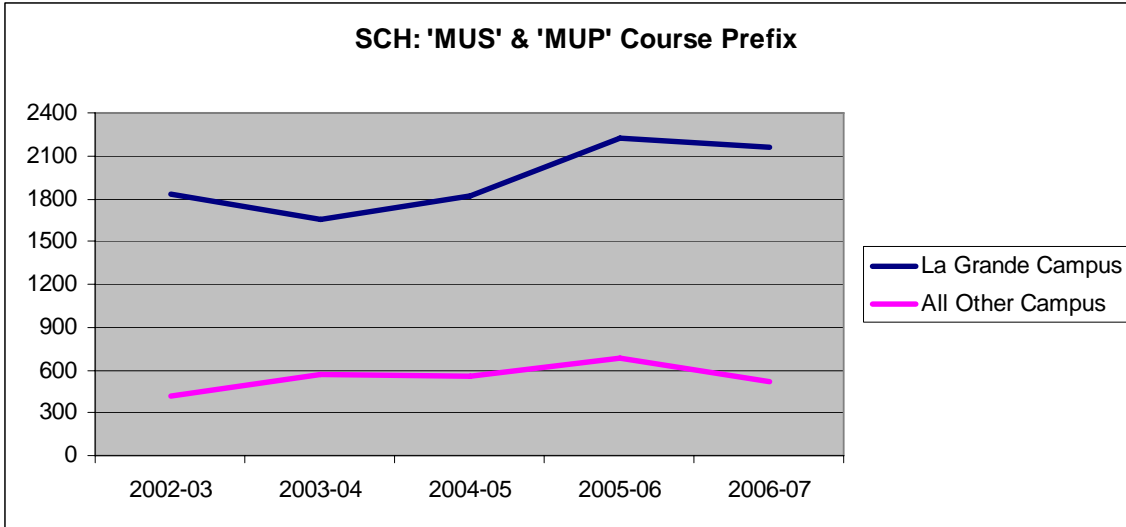
As a result of the changes in the music program—particularly the new Bachelor of Music degree, enhanced recruiting efforts, and possibly due to better equipment including practice pianos—the program is vital and healthy. Although a few students have left, many of the large freshman class recruited in 2005 has stayed on, boosting the cohort that will hopefully result in a large graduating class in 2009. The choral program in particular continues to be exemplary; the Chamber Choir, an audition-only ensemble, has been forced to turn away many of those who audition, since it can only accommodate slightly more than 40 singers. Due to the large number of female singers who cannot be accommodated in Chamber Choir, a Women’s Choir was formed in 2005-06 and has grown to 20 students enrolled. The Chamber Choir just completed a very successful tour of China, performing five formal concerts and numerous other informal performances in a two-week span. This kind of trip, undertaken every three years by the Choir, provides an international experience for students, one that is an extremely important part of their college education. On a much more modest note, the Jazz Combo and Wind Ensemble did their first-ever tour together to nearby Wallowa County. The Grande Ronde Symphony was recently invited to tour Austria, and the conductor will be developing a proposal to raise funds for that—possibly following a similar model to the tour the Community Choir did in Europe a few years ago.

Ongoing informal self-assessment continues at weekly department meetings, which are regularly attended by most of the music faculty, including several of the adjuncts. Topics such as recruitment efforts, student attitudes and progress in lessons and classes, ideas for curriculum development, and ideas for future ensemble performances and tours are discussed frequently. At a meeting this fall, a heated debate occurred over which students should perform juries and how they should be assessed. (By letter grade? Using a rubric? Comments only?) However informal, these regular meetings engender dialogue—sometimes quite passionate—which eventually results in many ambitious activities taking place and which contributes to the vibrant, active quality of our small music program.

Based on the program assessments, the data collected, and the analysis of student performance, what recommendations for change are made by the faculty? A bulleted action list may suffice here.

Enrollment Program Performance

5 Year Student Credit Hours Generated by ‘MUS’ & ‘MUP’ Course Prefix

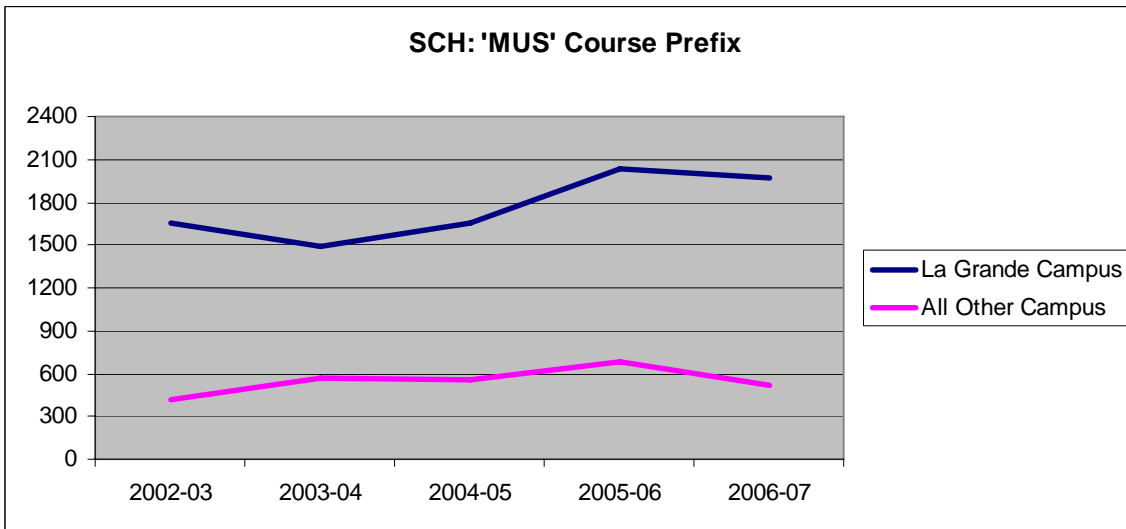


	2002-03	2003-04	2004-05	2005-06	2006-07
La Grande Campus	1829	1654	1816	2223	2161
All Other Campus	421	574	550	680	520

Total	2250	2228	2366	2903	2681
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*SCH includes all terms effective end of term

5-Year Student Credit Hours Generated by 'MUS' Course Prefix

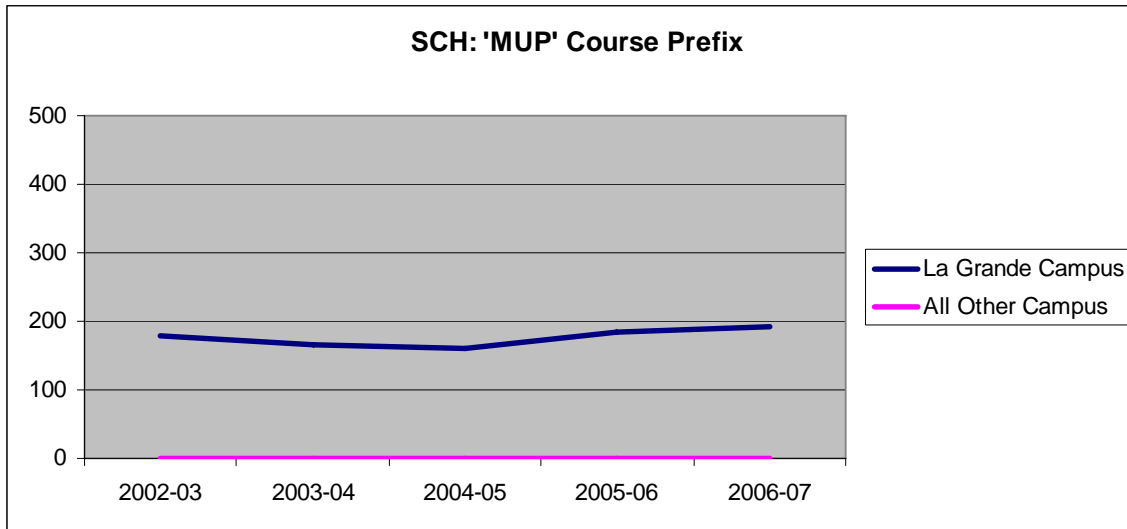


	2002-03	2003-04	2004-05	2005-06	2006-07
La Grande Campus	1650	1489	1656	2040	1968
All Other Campus	421	574	550	680	520

Total	2071	2063	2206	2720	2488
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*SCH includes all terms effective end of term

5-Year Student Credit Hours Generated by 'MUP' Course Prefix



	2002-03	2003-04	2004-05	2005-06	2006-07
La Grande Campus	179	165	160	183	193
All Other Campus	0	0	0	0	0

Total	179	165	160	183	193
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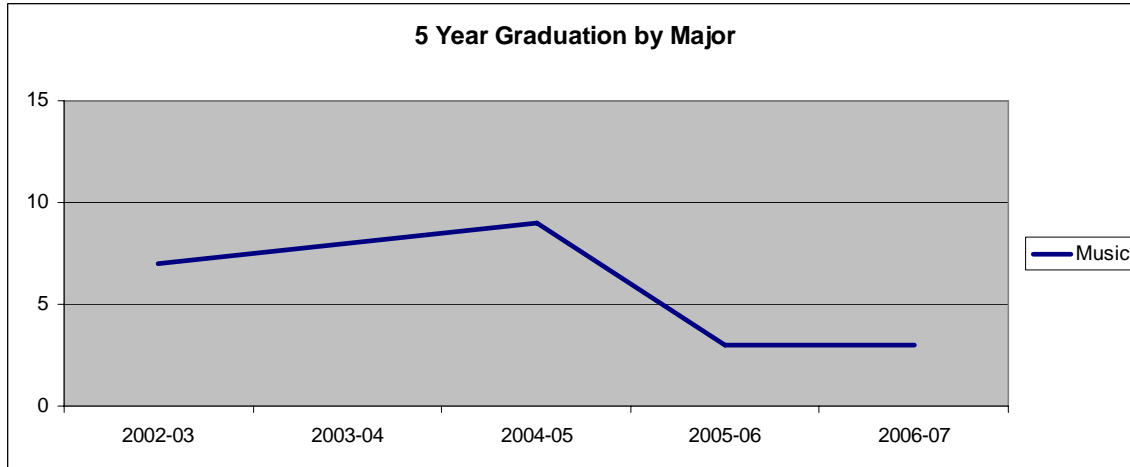
*SCH includes all terms effective end of term

The numbers of program majors fluctuated between 30 in 2001 and 44 in 2006, between five to ten. At least half of the students are vocal majors, slightly less than half instrumental majors.

The music department also serves numerous non-majors as well as community members. Elements of Music (Music 101) is offered once per term and is regularly filled to capacity (32 students per section). The orchestra, community choir, and African Drumming are offered two to three terms per year (orchestra is offered all three terms), and all three attract a large number of community players and singers.

The data are provided by the Provost's Office. These data are Banner polled based on prefix for SCH and by major for graduates if the data seems in error in anyway, then each program must provide notes.

Commentary on Enrollment and Graduate Trends 5-Year Graduation by Major



	2002-03	2003-04	2004-05	2005-06	2006-07
Music	7	8	9	3	3

The program faculty is welcome to summarize or note these data giving any conditions of considerations in their interpretation.

Program and Course Scheduling Requirements

Each program shall determine the minimum model necessary to support the success of students in completing the major and in support the needs of general education and service courses for other majors. Careful consideration must be given to smaller section sizes. If small (less than 15) then examine the possibilities of collapsing sections in such a way as they are offered once every two years.

Provided below is the “baseline courses” the music department offers. Copies of the Music Major Degree checklist and Music Minor Degree Checklist will be provided in the supplementary papers.

Baseline Courses

1) This is a listing of all the courses that are necessary to deliver the Bachelor of Music Degree requirements. Each course is necessary to be offered each year, as opposed to a two-year sequence, in order to allow our students to graduate on time with their degrees. With the degree requiring 120 music credits and 180 credits overall, we must maintain these courses on a yearly basis. In some courses, such as the methods courses and electronic music, only a certain number of students are allowed to enroll due to equipment and practicality considerations. There is some potential flexibility regarding how many and which specific ensembles are offered and how often.

- * = Course required for both Music Majors and Minors.
- # = Required for Music Majors only
 - A minimum of 21 credits of MUS 195/196/395/396 is required for majors
 - A minimum of 6 credits of MUS 195/196 is required for minors
 - Minors must choose 1 of 3: MUS 361, or 362, or 363.
 - A minimum of 9 MUP 100/200 & 4 MUP 300 is required for majors.
 - A minimum of 3 MUP 100/200 level is required for minors

Course #	Title	Credits	# of times offered per year
MUS 111	Music Theory*	3-Gen. Ed.	1
MUS 112	Musicianship 1*	2	1
MUS 113	Music Theory*	3-Gen. Ed.	1
MUS 114	Musicianship 1*	2	1
MUS 115	Music Theory*	3-Gen. Ed.	1
MUS 116	Musicianship 1*	2	1
MUS 140	Electronic Music*	2-Gen. Ed.	2
MUS 192	Class Piano#	1	1
MUS 193	Class Piano#	1	1
MUS 194	Class Piano#	1	1
MUS 195	Women's Choir	1-Gen. Ed.	3
MUS 195	Orchestra	1-Gen. Ed.	3
MUS 195	Community Chorus	1-Gen. Ed.	2
MUS 195	EOU Wind Ensemble	1-Gen.Ed.	2
MUS 196	African Hand Drumming	1-Gen. Ed.	3
MUS 196	Chamber Choir	1-Gen. Ed.	3
MUS 196	Jazz Combo	1-Gen. Ed.	3 (1 term intact)
MUS 196	String Ensemble	1-Gen. Ed.	2
MUS 196	Chamber Choir Sectionals	1-Gen. Ed.	3
MUS 196	EOU Percussion Ensemble	1-Gen. Ed.	1
MUS 196	Fiddle Ensemble	1-Gen. Ed.	2
MUS 196	Brass Ensemble	1-Gen. Ed.	1
MUS 196	Woodwind Chamber Ens.	1-Gen. Ed.	1
MUS 201	Language and Literature#	3-Gen. Ed.	4 (1 @EOU& 3 DDE)
MUS 202	World Music#	3-Gen. Ed.	1
MUS 203	Jazz: American Music#	3-Gen. Ed.	1

<u>Course #</u>	<u>Title of Course</u>	<u>Credits</u>	<u># of Times Offered</u>
MUS 209	Music Practicum#	1-3	3
MUS 225	Basic Conducting*	2	1
MUS 230	Intro. To Music Ed. #	2	1
MUS 311	Advanced Theory#	3	1
MUS 312	Musicianship II#	2	1
MUS 313	Advanced Theory#	3	1
MUS 314	Musicianship II#	2	1
MUS 315	Advanced Theory#	3	1
MUS 316	Musicianship II#	2	1
MUS 330	Brass Methods#	2	1
MUS 331	Percussion Methods#	2	1
MUS 332	String Methods#	2	1
MUS 333	Vocal Methods#	2	1
MUS 334	Woodwind Methods#	2	1
MUS 361	Music History I# (*)	3	1
MUS 362	Music History II# (*)	3	1
MUS 363	Music History III# (*)	3	1
MUS 395	Women's Choir	1-Gen. Ed.	3
MUS 395	Orchestra	1-Gen. Ed.	3
MUS 395	Community Chorus	1-Gen. Ed.	2
MUS 395	E.O.U. Wind Ensemble	1-Gen. Ed.	2
MUS 396	African Drum Group	1-Gen. Ed.	3
MUS 396	Chamber Choir	1-Gen. Ed.	3
MUS 396	Jazz Combo	1-Gen. Ed.	3 (1 intact)
MUS 396	Fiddle Ensemble	1-Gen. Ed.	2
MUS 396	String Ensemble	1-Gen. Ed.	2
MUS 396	Chamber Choir Sectionals	1-Gen. Ed.	3
MUS 396	E.O.U Percussion Ens.	1-Gen. Ed.	1
MUS 406	Senior Project#	1-3	3
MUS 409	Practicum#	1-3	3
MUS 421	Studies in Ethnomusicology#	2	1
MUS 430	Arranging & Composition#	3	1
MUS 440	Choral Music Methods#	3	1
MUS 445	General Music Methods#	3	1
MUS 450	Instrumental Methods#	3	1
MUP 171	Piano Performance	1-Gen. Ed.	3
MUP 173	Organ Performance	1-Gen. Ed.	3
MUP 174	Voice Performance	1-Gen. Ed.	3
MUP 175	Violin/Viola Performance	1-Gen. Ed.	3
MUP 175	Cello/Bass Performance	1-Gen. Ed.	3
MUP 180	Guitar Performance	1-Gen. Ed.	3
MUP 181	Flute/Clarinet/Sax. Perf.	1-Gen. Ed.	3
MUP 181	Oboe/Bassoon Performance	1-Gen. Ed.	3
MUP 186	Brass Performance	1-Gen. Ed.	3
MUP 191	Percussion Performance	1-Gen. Ed.	3

Course #	Course Title	Credits	# of times offered
MUP 271	Piano Performance	1-2-Gen. Ed.	3
MUP 273	Organ Performance	1-2-Gen. Ed.	3
MUP 274	Voice Performance	1-2-Gen. Ed.	3
MUP 275	Violin/Viola Performance	1-2-Gen. Ed.	3
MUP 275	Cello/Bass Performance	1-2-Gen. Ed.	3
MUP 280	Guitar Performance	1-2-Gen. Ed.	3
MUP 281	Flute/Clarinet/Sax. Perf.	1-2-Gen. Ed.	3
MUP 281	Oboe/Bassoon Performance	1-2-Gen. Ed.	3
MUP 286	Brass Performance	1-2-Gen Ed.	3
MUP 291	Percussion Performance	1-2-Gen. Ed.	3
MUP 371	Piano Performance	1-2-Gen. Ed.	3
MUP 373	Organ Performance	1-2-Gen. Ed.	3
MUP 374	Voice Performance	1-2-Gen. Ed.	3
MUP 375	Violin/Viola Performance	1-2-Gen. Ed.	3
MUP 375	Cello/Bass Performance	1-2-Gen. Ed.	3
MUP 381	Flute/Clarinet/Sax. Perf.	1-2-Gen. Ed.	3
MUP 381	Oboe/Bassoon Performance	1-2-Gen. Ed.	3
MUP 386	Brass Performance	1-2-Gen. Ed.	3
MUP 391	Percussion Performance	1-2-Gen. Ed.	3

- 2) The following is a listing of other music course offerings that are not required for our Bachelor of Music Degree. These courses normally have regular attendance. These courses are taught each year. The number of times a year a course is offered for a class with multiple offerings, or the mode of how the course is delivered (on campus vs. DDE) is potentially flexible.

Course #	Course Title	Credits	# of Times Offered Per Yr.
MUS 101	Elements of Music	3-Gen. Ed.	6 (3 on campus & 3 DDE)
MUS 107	Listen in Music	2-Gen. Ed.	3 (all DDE)
MUS 192	Class Guitar	1	3
MUS 192	Class Banjo	1	1
MUS 192	Class Voice	1	1
MUS 193	Class Guitar	1	3
MUS 193	Class Banjo	1	1
MUS 193	Class Voice	1	1
MUS 194	Class Guitar	1	3
MUS 194	Class Banjo	1	1
MUS 194	Class Voice	1	1
MUS 292	Class Guitar	1	1
MUS 293	Class Guitar	1	1
MUS 294	Class Guitar	1	1
MUS 304	Down in the Boondocks	2-Gen. Ed.	1 (DDE Only)
MUS 305	from Hymn to Carnegie Hall	2-Gen. Ed.	1 (DDE Only)
MUS 310	Keyboard Skills	1	1
MUS 350	Accompanying	1	3
MUS 435	Applied Composition	1	3

General Education and Service Course Schedule

FALL YEAR 1

Ensembles	2-5		
	Load	Mean	
Course	Hours	Enroll	
101	3		
201	3		
111	3		

WINTER YEAR 1

Ensembles	2-5		
	Load	Mean	
Course	Hours	Enroll	
101	3		
202		3	
113	3		

SPRING YEAR 1

Ensembles	2-5		
	Load	Mean	
Course	Hours	Enroll	
101	3		
140		2	
203	3		
115	3		
TOTAL			

FALL YEAR 2

Ensembles	2-5		
	Load	Mean	
Course	Hours	Enroll	
101	3		
201		3	
111	3		

WINTER YEAR 2

Ensembles	2-5		
	Load	Mean	
Course	Hours	Enroll	
101	3		
202		3	
113	3		

SPRING YEAR 2

Ensembles	2-5		
	Load	Mean	
Course	Hours	Enroll	
101	3		
140		2	
203	3		
115	3		
TOTAL			

Major Course Requirements

FALL YEAR 1

	Load	Mean
Course	Hours	Enroll
111	3	
112	2	
140	2	
311	3	
430	3	
312	2	
192	1	
230	2	
209	1-3	

FALL YEAR 2

	Load	Mean
Course	Hours	Enroll
311	3	
312	2	
140	2	
111	3	
112	2	
430	3	
192	1	
230	2	
209	1-3	

332 2
 333 2
 445 3

WINTER YEAR
 1

332 2
 333 2
 445 3

WINTER YEAR 2

Course	Load Hours	Mean Enroll
113	3	
114	2	
313	3	
314	2	
193	1	
225	2	
209	1-3	
334	2	
440	3	
202	3	

SPRING YEAR 1

Course	Load Hours	Mean Enroll
115	3	
116	2	
140	2	
315	3	
316	2	
194	1	
209	1-3	
330	2	
331	2	
450	3	
203	3	

Course	Load Hours	Mean Enroll
313	3	
314	2	
113	3	
114	2	
193	1	
225	2	
209	1-3	
334	2	
440	3	
202	3	

SPRING YEAR 2

Course	Load Hours	Mean Enroll
315	3	
316	2	
140	2	
115	3	
116	2	
194	1	
209	1-3	
330	2	
331	2	
450	3	
203	3	

More courses.....but not enough boxes to list them all.

Compute the total SCH required per academic year (General Education and service courses and major courses)

Staffing

The following full-time, tenure-track professors, staffs the music program:

Matt Cooper: Piano performance, music theory, jazz ensemble, class piano, and jazz history.

Leandro Espinosa: orchestra, elements of music, musicianship II, low string performance, and music history.

Teun Fetz (Coordinator for Music Education); Musicianship I, Conducting, Intro. To Music Ed., percussion methods, Instrumental methods, Language and Literature of Music,

percussion ensemble, African drumming ensemble, Wind ensemble, percussion performance.

John McKinnon horn performance, composition/arranging, theory II, Musicianship, Electronic music, African drumming, brass methods, world music, ethnomusicology.
Peter Wordelman: Choir, Vocal performance, conducting, musicianship I.

Adjunct faculty includes

Duane Boyer: guitar/banjo, fiddle ensemble.

Katherine Fetz: woodwind performance, elementary music methods, woodwind methods, and woodwind ensemble.

Michael Frasier: women's choir, practicum, vocal methods, and choral methods.

Jamie Jacobson: vocal performance, class voice.

Lanett Paul: organ/flute.

Lisa Robertson: violin/viola performance, string methods, fiddle ensemble

The faculty list should include those individual supporting the residential program. A separate list should be made for those who are teaching exclusively online or onsite. A group photo of the faculty is optional here.

Cost Ratios

Load/Faculty on Campus

The Provosts Office will help make these calculations for each major/minor. We will provide the raw data and computations for these areas. Prepares should make notes or –provide clarifications if the data are inadequate to communicate the entire truth.

Due to the differing number of applied MUP lessons each professor has each term, with differing number of load credits, it is not possible to use the formula in the portfolio to calculate the minimum number of faculty we need to teach our courses.

The applied lesson load credit formula is:

One half hour per week lesson = .33 load credits

One 50 minute per week lesson = .66 load credits

Students have the option of taking half hour or hour lesson.

Based on the 2006/7 SCH, the ratio of SCH to faculty in ----- prefix courses is ---
- Student load hours/---- FTE = ----- load hours per faculty member.

Total SCH is -----

ON Campus SCH -----

ONLINE SCH -----

ON SITE SCH -----

SCH/Faculty ratios:

On campus (-----SCH/----- FTE) ----- SCH per faculty member

Summary Recommendations/Observations

Since the new B.M. program was added in 2004, we are approaching the time of being able to look back and to assess the program as a whole. Our student numbers have increased and that has been one of the major benefits. That being said, we will also have large graduation classes during the next two years, and will need to spend a lot of time recruiting new students to the program. This will have to include both new freshman and transfer students. It would be helpful if we could find an optimum number of music students for EOU. Meaning how many vocal students, piano students, brass players, string players etc. We could use some assistance in this area as the number of private lessons each faculty members gives, directly effects the number of courses each faculty member can teach. Music is unlike any other discipline in this manner, so some long range planning would be very helpful.

Our goal still remains of helping our students get prepared for graduate school and public teaching certification. We have done a better job in this area and currently have more EOU graduates teaching music in the area than ever before. We have to continue on this path and make the transition form the EOU undergraduate program to the MTE or other certification programs more successful. Long range planning with the school of Education would be very helpful for the music department and would help us reach our long range goals of having certified music teachers in all schools in the eastern Oregon region.

This is an opportunity to discuss the short and long term aspirations of the program based on programmatic assessment, SCH and grad data, and any other information necessary.

Administrative Review of Program

Based on all of these data, the Dean and Provost will provide some direction for each program.