Dear Ms. Myers,

Please accept this letter as part of my application for the position of Dean of University College and Vice Provost for Undergraduate Education. Throughout my ten years at Ohio University, I have had the opportunity to engage with several aspects of undergraduate education at the department, college, and university level.

At the department level, I have been involved with undergraduate curricular reform at my previous institution and at Ohio University, focusing on the core two-year music theory and aural skills curriculum that all music majors are required to take. The core poses a challenge for student retention in the music major. With the help of an 1804 grant, co-investigator Allyn Reilly and I analyzed data from our placement exam, examined the correlation between the exam and first semester grades, created a summer online music fundamentals class for incoming music majors, and instituted a free tutoring program for core courses. Those who took the summer online fundamentals course had a higher pass rate in first-term theory. The project has since evolved into two separate theory fundamentals and aural skills fundamentals courses (recently approved) that will be offered during the academic year along with the core courses.

In addition to serving on the curriculum committees of the College of Fine Arts and the Honors Tutorial College, I developed the proposal for the B.A. in Music degree when the degree moved from the College of Arts and Science to the College of Fine Arts. I also developed the HTC degree in music, and served as its first director of studies.

At the university level, I have been involved with large curricular projects ranging from chairing the University Curriculum Council during the last year of the Q2S transition to serving on the 1804 General Education Task Force. As chair of Faculty Senate, I worked with the Educational Policy and Student Affairs committee to pass resolutions changing student academic policies, such as extending excused absences for student military members participating in military reserve training days (as requested by Student Senate members), and requiring that information about accommodations for students with disabilities be included in course syllabi.

Especially as chair of UCC and chair of Faculty Senate, I have worked effectively and collegially with a broad range of faculty, staff, students, administrators, and Board of Trustees members. Instituting a pathway to promotion for Group II faculty meant reaching...
out to tenure-track and non-tenure-track faculty on both the Athens and regional campuses, as well as to chairs and directors, deans, and the Provost's office. An ad hoc committee to begin revamping the program review process included representatives from the deans, institutional research, UCC, and the Provost's office. As chair of UCC, I worked with programmers, the Registrar's office, Q2S coordinator Jeff Giesey, and UCC members to quickly update OCEAN to make the newly-approved JE courses available to students as soon as possible. The comprehensive faculty and staff survey recently completed was a collaboration between the chairs of the faculty, classified, and administrative senates working with Institutional Research, and with the support of the Provost's and President's offices. In addition to presenting updates to the Board of Trustees on program review, academic quality, and faculty issues, I served as a faculty representative to the Board and worked to improve relations between Board members and faculty.

I have supervised one administrative associate as chair of Faculty Senate, and have supervised numerous graduate teaching associates. My experience as chair of the music theory area in the School of Music has most developed my managing skills, even though I am not supervising staff per se. As theory area chair, I supervise seven Group I, Group II, and Group IV faculty who teach in the music theory core. Most are not trained as music theorists, but are primarily performers with only part of their load in core theory courses. I hold regular theory area meetings where we discuss concerns about student success. We have been able to move to common syllabi and exams for the core courses. We have developed a collegial process by which we make changes to the common syllabi, and choose texts and other course materials. Some instructors are better at teaching aural skills, while others are better at teaching written theory, so I have changed the traditional schedule of core classes to allow instructors to teach multiple sections of either aural skills or theory, so that each instructor can be as successful as possible. As the composition of our student body changes (our music therapy program is growing quickly, but students in music therapy tend to have less preparation than other incoming music majors), we are working together as a group to develop ways to best help our students succeed, such as instituting theory and aural skills fundamentals classes, and by preparing to change our pedagogical model to include some aspects of the "flipped" classroom. Some faculty are starting to take advantage of the professional development opportunities provided by academic technologies to further improve their core teaching, which is a new development for our area.

The portion of the Vision statement and Four Fundamentals that is most central to my current activities is the focus on the personal and intellectual development of students through transformative education and integrated co-curricular activities. This focus is especially apparent in Ohio University's twin commitment to both academic excellence and access. As an example of individual student development, I supervised an independent study student who wanted to research the economic and gender issues surrounding the work of Charles Ives. The student was a violin performance major, but she planned to go to graduate school in musicology and wanted experience in musicological research. She became so interested that her research extended throughout the year. Her paper ended up winning the Honors Tutorial College's Herbert L. Baer Prize in 2011, and earned her a graduate assistant position with the Charles Ives Society. More broadly, one of my
research areas is pedagogy, and my focus has been on access for both low-income students and students who live in areas where music is not well supported in the K-12 schools. I have programmed and authored a Music Fundamentals interactive e-text that covers all of the music fundamentals and core theory ideas that students need to know to succeed in the theory core, but the e-text is available for less than half the cost of a traditional fundamentals textbook. Because my research indicated that high-speed internet access was still a challenge for the students I most wanted to reach, the e-text does not require internet access; students can carry the text on a flash drive to the library, school, or wherever a simple Windows or Mac computer is available. I am currently working on a large project with colleagues at Texas State University and Capital University to develop an open source repository of aural skills materials that will be both peer-reviewed and free to students. The goal is ultimately to replace traditional (and expensive) aural skills textbooks and anthologies. As the incoming editor of the Journal of Music Theory Pedagogy, I continue to research trends in pedagogy. For example, in addition to the open source project, I have participated in the flipped classroom workshop offered by Academic Technologies and I am working on incorporating those ideas into the core theory classes. I also took a MOOC on computer programming in Python so that I could understand what that experience was like (though not all MOOCs are the same). As part of the Ohio Leadership Academy (OLA), I worked with administrators one day per week for a year at Wright State University, which has open admission and was working on addressing the intensified challenges that come with open access. My research project for OLA focused on the history and best practices of successful learning communities (which as we have seen at Ohio University are an important component of our retention strategies).

University College has in many ways served as an incubator for pedagogical and student support innovations at Ohio University. I would welcome the opportunity to apply my problem-solving, organizational, and communication skills to continue that tradition, both as part of University College and the Provost’s office. Thank you for your consideration.

Sincerely,

[Signature]

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Education  
Ph.D. in Music Theory, The Ohio State University  
Dissertation: “Approaches to Wolf: Schenker, Transformation, Function”  
Advisor: Lora Gingerich Dobos  
1997  
M.A. in Music Theory, Eastman School of Music  
1992  
B.A. in Music, Wellesley College  
Phi Beta Kappa, summa cum laude, The Katharine Malone Scholar  
Honors thesis: “The Evolution of Mendelssohn’s Lieder ohne worte”  
1990  

Teaching  
Associate Professor of Music Theory, Ohio University  
2008--  
Assistant Professor of Music Theory  
2004–2008  
Courses taught:  
• first- and second-year core theory, including HTC tutorials  
• first- and second-year core aural skills  
  - supervision of one graduate teaching associate  
• upper-level/graduate 19th-century theory and analysis  
• graduate-level tonal analysis, theory pedagogy, Schenkerian theory, post-tonal theory, special topics seminars  
Music Theory Area Coordinator  
2006–2007, 2012--  
Advise undergraduate theory major and MM theses  
Developed Honors Tutorial Degree and BA in music  
Developed online fundamentals course for incoming majors  

Assistant Professor of Music Theory, University of Saskatchewan  
2001–2004  
Courses taught:  
• first- and second-year core theory  
• first-year core aural skills  
• music fundamentals (online)  
• 16th- and 18th-century counterpoint  
• graduate/upper-level Schenkerian theory  
• graduate-level theory pedagogy, post-tonal theory  
Revision of undergraduate theory curriculum  
Revision and re-introduction of MA program in theory
Lecturer, The Ohio State University 1999–2001
Courses taught:
- introduction to music technology
  - supervision of two graduate teaching associates
- undergraduate form and analysis
- upper/graduate level 20th-century theory and analysis, 19th-century theory and analysis, 17th and 18th-century theory and analysis
- doctoral seminar on metaphor and cognitive linguistics
- graduate theory review
Course coordinated:
- upper-level keyboard harmony/score reading sequence
  - supervision of one graduate teaching associate

Lilly Postdoctoral Fellow in the Humanities and the Arts, Honors College, Valparaiso University 1998–1999
Courses taught:
- first- and second-year core theory
- 18th-century counterpoint/intro to form and analysis
- 16th-century counterpoint
- independent studies
Participation and presentations in weekly interdisciplinary colloquium

Lecturer, University of California, Santa Barbara 1997–1998
Director, computer-assisted music lab
Courses coordinated:
- first- and second-year core aural training
  - supervision of three graduate teaching assistants
- graduate musicology/music theory colloquium
Courses taught:
- first-year core theory (first quarter)
  - supervision of three graduate teaching assistants
- graduate review musicianship
- upper-level post-tonal theory, special topics course on Romantic harmony
- tutorials in counterpoint and figured bass

Graduate Teaching Associate, Ohio State University 1994–1996
Courses taught:
- first- and second-year core theory
- first- and second-year core aural training

Undergraduate Teaching Assistant, Wellesley College 1990
Music history for non-majors
Honors and Awards

Distinguished Teaching Award, Ohio University School of Music 2007
Dwaine Nelson Award for Excellence in Teaching, University of Saskatchewan 2004
A. Peter Costanza Distinguished Dissertation Award, Ohio State University 1998
Pi Kappa Lambda, Ohio State University 1998
Graduate Outstanding Achievement Award, Ohio State University 1996
The Katharine Malone Scholar, Wellesley College 1990–1995
The Billings Prize in Music, Wellesley College 1990
Durant Scholar-summa cum laude, Wellesley College 1990
Phi Beta Kappa, Wellesley College 1989

Fellowships

Presidential Dissertation Fellowship, Ohio State University 1996–1997
Graduate Council University Fellowship, Ohio State University 1992–1996
Sproull University Fellowship, Eastman School of Music 1990–1992
Beinecke Brothers Memorial Scholarship, The Sperry Fund 1989–1992
Harriet A. Shaw Fellowship, Wellesley College 1990

Articles and Publications


This single-authored article/anthology/repository is part of a large open-source project in collaboration with Cynthia Gonzales (Texas State University) and Thomas Ryan (Capital University). My part of the project includes an article that argues for the importance of singing bass lines (not just melodies in the bass clef) to help students develop global listening skills for cadences, phrases analysis, and form, as well as to ease the transition to harmonic dictation. It includes a free anthology of over 150 bass lines to supplement the standard sight singing melodies in existing anthologies. Each example in the anthology is also available as a digital, assessment-enabled file as part of an open source repository of college-level aural skills materials to be used with Smart Music. The goal is to ultimately replace traditional sight-singing textbooks with peer-reviewed crowd-sourced materials. (Collaborators are working on open-source melodic material and call-and-response-style Smart Music exercises.)


MFun is a multimedia e-text that includes over 500 "pages" (screens) of text, hundreds of audio clips, 15 interactive self-tests, almost 100 interactive drills and quizzes (an instructor can modify these as well as track a student's progress), a virtual piano keyboard, animations, and over 100 printable worksheets for class work or written homework. I wrote and programmed the entire e-text (using Flash and Director).
Articles and Publications, continued


"Narrative, Metaphor, and Conceptual Blending in ‘The Hanging Tree.’" Music Theory Online 9/1 (March 2003). [~13,300 words including footnotes]

"‘Teachable Moments’ and Identity Formation." Network Communiqué (Spring 1999): 17–19.


Conferences, Symposia, and Workshops
"SmartMusic for the College-Level Aural Skills Curriculum." With Cynthia Gonzales (Texas State University) and Thomas Ryan (Capital University), paper presented at the joint national conference of the College Music Society and the Association for Technology in Music Instruction (ATMI session), San Diego, California, November 16, 2012.

"Learning Communities at the Crossroads." Paper presented at the Ohio Leadership Academy, April 29, 2011, Columbus, OH.

Experimental Methods in Cognitive Linguistics 5
Accepted as one of 41 international workshop participants to work intensively with a well-known researcher to develop and present an experiment related to cognitive linguistics. March 6–11, 2011, University of Freiburg, Germany.

Conferences, Symposia, and Workshops, continued

The Ninth Annual Mannes Institute For Advanced Studies In Music Theory: Music and the Mind. Accepted as one of forty-five participants for summer 2009.

Experimental Methods in Cognitive Linguistics 3: Developing an Experiment from Conception to Implementation. Accepted as one of twenty international workshop participants to work intensively with a well-known researcher to develop and present an experiment related to cognitive linguistics. October 17–18, 2006, University of Murcia, Spain.


"Orchestrating Wolf: Stravinsky's Reinterpretation of 'Herr, was trägt der Boden hier' and 'Wunden trägst du.'" Paper presented at the Hugo Wolf Symposium, University of Saskatchewan, October 31–November 2, 2003.


Conferences, Symposia, and Workshops, continued

"The Origin and Mission of the SMT Committee on the Status of Women." Panel presentation at the special session "A Look Back at the 20th Century: Gender and Identities," jointly sponsored by the Committees on the Status of Women (or similarly-named committees) of the AMS, CMS, MLA, SAM, SEM, and SMT; American Musicological Society (Musical Intersections), Toronto, November 2000.


Grants

Ohio University Research Council Grant, Ohio University 2007–2008
"Frame-shifting in Music"
• Grant funded for $5,346 to purchase two E-Prime stations for experiments related to cognitive linguistics and music

1804 Grant, Ohio University 2006–2008
• Grant funded for $15,000 over two years to address preparation and retention in the core written theory courses; includes revision of the theory placement exam and an online music fundamentals course.

College of Fine Arts Creative Research Award 2005–2006
• $2270 for "Frame-shifting as a General Process in Tonal Music."

Ohio University Start-up Grant 2004–2006
• ~$18,000 for equipment, materials, travel, etc.
Grants, continued
TEL Grant, University of Saskatchewan 2004–2005
• $62,000 (CAD) for release time, technology development support, and student work support to complete development of comprehensive online music fundamentals course

Dean's Research Grant, University of Saskatchewan 2002–2005
• $12,000 (CAD) for research expenses and release time

TEL Grant, University of Saskatchewan 2002–2003
• $100,000 (CAD) grant included release time, technology development support, and student work support to develop an online music fundamentals course

University of Saskatchewan Start-up Grant 2002–2004
• $5,000 (CAD) for student research assistant support and travel
• $12,000 (CAD) for capital expenses

Computer-Assisted Music Lab Grant, UC, Santa Barbara 1998
• $7500 to add multimedia equipment (author)

Student Travel Grants (2), Ohio State University 1996, 1997

pARTners for the Arts travel grant, Ohio State University 1996

The Ford Foundation, granted through Wellesley College 1990
• to teach undergraduate music history for non-majors

Dana Grant, granted through Wellesley College 1989
• to teach adult basic literacy and English as a second language in inner city Milwaukee

Professional Activities and Service

Professional Activities

Scheduled to become sole Editor starting fall 2014
Member of the Editorial Board 2009–

by Evan Jones, Matthew R. Shaftel, and Juan Chattah

Session Chair, Educating Music Teachers: "Welcome to the Future: Educating Educators about Today’s Technology" and "Technology in Music Teacher Education: A National Survey," CMS/ATMI national conference (ATMI session), San Diego, November 16th, 2012.
Professional Activities, continued

CV Review Session, Society for Music Theory national meeting, 2012
New Orleans, November 2nd; invited reviewer for a CV review session by SMT's Committee on Professional Development.

Guest Editorial Reviewer for Language and Cognition 2011
Ed. Seana Coulson, for article on music and cognitive linguistics

Session Chair, Creative Use of Applications: "Best Practices for Incorporating 2011

Association for Technology in Music Instruction Program Committee 2010–2011

Session Chair, "Workshops in Creative Pedagogies and Technical 2010

Reviewer for a special issue of the Journal of Film Music 2008–2009
Ed. Timothy Koozin, issue devoted to the film music of Toru Takemitsu

Pre-revision textbook reviews (2) 2008

Music Theory Midwest Program Committee 2007–2008

Session Chair, "Discourses of Performance, 1800–1865" 2007

Pre-publication reviewer, Prentice Hall 2007

External Referee for Promotion (Eastman School of Music) 2007

Chair, SMT Committee on the Status of Women 1999–2001


• Session Chair, “Music, subjectivity, and ‘the symbolic order of the mother’: challenges from the Italian feminist theory of Diotima.” SMT CSW Special Session, Society for Music Theory Annual Meeting, Atlanta, November 1999.
Professional Activities, continued

SMT Membership Committee 2000–2001
Music Theory Midwest Program Committee 1999–2000
  • Chair, Arthur Komar Award Committee 2000
Publisher’s Textbook Reviews 1999, 2000
Graduate Student Member, SMT Committee on the Status of Women 1994–1998

School of Music Service
Chair, Music Theory Area 2006–2007, 2012–
Chair, Curriculum Committee 2012–
  Member 2006–2010
Chair, Theory Search Committee 2013
Jazz/Theory Search Committee Member 2013
Chair, Theory Search Committees (2) 2012
Chair, School of Music Futures Committee 2010–2011
Technology Committee 2004–2012
  Chair, Technology Committee 2009–2010
Quarters-to-Semesters (Q2S) Committee 2008–2012
Music Theory/Oboe Search Committee 2008–2009
Chair, Bachelor of Arts Committee (new degree) 2007–2009
Music Theory/Bassoon Search Committee 2007–2008
Director’s Advisory Committee 2006–2008
Director Search Committee, School of Music 2006–2007
MM Thesis Advisor (theory) 2006–
Graduate Oral Exam Committees 2005–
MA Thesis Advisor, University of Saskatchewan (theory) 2001–2003
MM Exam Committee Member, Ohio State (performance) 1999–2000
MM Thesis Committee Member, Ohio State (theory) 2000
College Service
College of Fine Arts Curriculum Committee 2012–
College of Fine Arts Dean Search Committee 2012
COFA Strategic Planning Committee 2010–2011
Honors Tutorial College, Director of Studies (new program in Music) 2009–2010
Honors Tutorial College, Curriculum/Q2S Committee 2009–2010
College of Fine Arts Technology Committee 2009–2010
Dean's Advisory Committee, University of Saskatchewan 2002–2005

University Service
Faculty Senate, elected member 2008–2014
• Chair, Executive Committee (elected position) 2012–2014
• Vice Chair, Executive Committee (elected position) 2011–2012
• Secretary, Executive Committee (elected position) 2009–2011
• Faculty Senate Promotion and Tenure Committee 2008–2009

Faculty Representative to the Board of Trustees (Academics Committee) 2011–2012
• Faculty member, panel on academic quality, Board of Trustees retreat September 2011
• Board Presentation on Program Review, April 2012
• Faculty Representative to Resources Committee, June 2012

Copyright Task Force 2013–2014
Semester Feedback Initiative 2013–2014
Presidential University Risk Council 2012–2014
Facilities Planning Advisory Committee 2012–2014
Grad Research Series Committee 2012–2014
Quarters-to-Semesters Transition Team/Friday Group 2011–2014
Budget Planning Council 2011–2014
OCEAN committee 2011–2013
Executive Director of Academic Technologies Search Committee 2013
Focus Groups with Huron Consultants 2013
Board of Trustees Secretary Search Committee 2012
Chair, University Curriculum Committee 2011–2012
General Education Task Force 2010–2012
VP for University Advancement Search Committee 2010–2011
University Service, continued

Co-chair, Early Retirement and Faculty Fellowship Committee 2009–2010
Sustainable Enrollment Committee 2009–2010
University Technology Committee, University of Saskatchewan 2002–2005

State Service

Ohio Faculty Council (Ohio Board of Regents) 2012–2014
Ohio University Participant, Ohio Leadership Academy 2010–2011
TAGS music panel representative, University System of Ohio 2009–

Technology Experience

- Programming and authoring experience in Pascal, Flash, Director, and HTML/HTML 5, and JavaScript; and online learning systems (e.g. WebCT and Blackboard)
  - Development of focused online drills for core theory and aural skills courses,
    - theory preparation web sites, and conversion of theory entrance exam to a
      computer-based test.
- Development of a multimedia music fundamentals textbook
  See MFUn under "Publications"
- Development of online music fundamentals courses
  See the 1804 grant at Ohio University and TEL grants at the University of
  Saskatchewan
- CAI in core courses (MacGAMUT, Finale, Digital Performer)
  Includes development of custom libraries for MacGAMUT
- Director, Computer Assisted Music Lab, University of California
  Software installation and hardware repair and maintenance
  Generated university billing for technology fees
  Grant writing (see Grants)
  Maintained server (WebSTAR) and lab network

Major Teachers

Counterpoint: Robert Gauldin, Burdette Green
History of Theory: Burdette Green
Post-tonal theory: Robert Morris, Lora Gingerich Dobos
Schenkerian theory: David Beach
Theory Pedagogy: Robert Gauldin, Marie Rolf, Ann Blombach
Oboe: Richard Killmer, Robert Sorton