



Proposal for a New Academic Program

Institution: University of Oregon

College/School: School of Music and Dance (SOMD)

Department/Program Name: Music

Degree and Program Title: BA/BS in Popular Music

1. Program Description

a. Proposed Classification of Instructional Programs (CIP) number.

50.0999 Music, Other

b. Brief overview (1-2 paragraphs) of the proposed program, including its disciplinary foundations and connections; program objectives; programmatic focus; degree, certificate, minor, and concentrations offered.

This proposal converts the UO's BA/BS Music—Popular Music Studies concentration into a dedicated BA/BS Popular Music degree.

The Popular Music Studies program is being expanded to include a new, focused concentration in Music Production; focused concentrations in other sub-disciplines of the broader popular music discipline are expected to follow in the future. Based on consultation with SOMD leadership, the Office of the Provost, and the Office of the Registrar, we have determined that, rather than add these new concentrations under the existing BA/BS Music degree, a superior curricular structure is to add them under a dedicated BA/BS Popular Music degree, one which will also house the current curriculum (with some minor updates).

The program is designed to facilitate an understanding of the key areas of study within the genre of popular music. Because of the curriculum's inherent flexibility, students are able to select collections of course offerings that allow for a greater focus on one or more aspects of the music, such as performance, composition, or production, should they choose to do so. (This is to be formalized with one or more concentrations later, as stated above.) As such, some students who pursue the concentration seek specialized work in the music industry after graduating, while others are primarily interested in a college degree in music for the purposes of a liberal education but not a career in the field.

c. **Course of study – proposed curriculum, including course numbers, titles, and credit hours.**

Code	Title	Credits
Theory and Musicianship		
MUS 131	Music Theory I	2
MUS 134	Aural Skills I	2
MUS 249	Popular Music Analysis	3
Select courses from the following to reach at least 6 credits:		6-8
MUS 132	Music Theory II	
MUS 133	Music Theory III	
MUS 135	Aural Skills II	
MUS 136	Aural Skills III	
MUS 141	Popular Piano and Musicianship I	
MUS 142	Popular Piano and Musicianship II	
MUS 143	Popular Piano and Musicianship III	
MUJ 180	Jazz Performance Laboratory	
MUJ 181	Jazz Performance Laboratory	
MUJ 182	Jazz Performance Laboratory	
History and Culture		
MUS 263	US Popular Music 1800 to 1930	4
MUS 358	Music in World Cultures	4
Select one course from the following:		3-4
MUS 227	Elements of Electronic Music	
MUS 264	US Popular Music 1930 to 1965	
MUS 265	US Popular Music 1965 to 2000	
MUS 360	Hip-Hop Music: History, Culture, Aesthetics	
MUS 363	The Beatles and Their Times	
MUS 382	American Musical Theater	
MUS 428	Cultures of Musical Celebrity	
MUS 462	Popular Musics in the African Diaspora	
MUS 463	Popular Music Studies	

Code	Title	Credits
MUS 487	Music and Emotion	
	Songwriting and Music Production	
MUS 151	Popular Songwriting	4
	Select two courses from the following:	6
MUS 476	Digital Audio Workstation Techniques I	
MUS 477	Digital Audio Workstation Techniques II	
MUS 478	Digital Audio Workstation Techniques III	
MUS 480	Audio Recording Techniques I	
MUS 481	Audio Recording Techniques II	
	Music Industry	
MUS 346	Music, Money, and the Law	4
	Select one course from the following:	4
CINE 230	Remix Cultures	
J 340	Principles of Advertising	
LAW 101	Introduction to American Law	
LAW 104	Introduction to Business Law	
LAW 305	Contracts in Society	
MGMT 225	Introduction to Entrepreneurship	
MGMT 335	Launching New Ventures	
	Music Performance	6
	Three MUP courses on one or more instruments ¹	
	Music Ensembles	3-6
	Select three ensembles courses, including at least one of the following: ²	
MUS 394	Chamber Ensemble: [Topic] ((Hip Hop Ensemble))	
MUS 397	Chorus: [Topic] ((Gospel Singers, University Gospel Choir, University Gospel Ensemble))	
	Additional Music Coursework	9
	Select at least 9 credits of additional MUJ, MUP, and/or MUS credits from the categories above and/or from the following list, including any upper division credits necessary to reach 24 total upper division credits in music:	
MUJ 270	Jazz Theory	

Code	Title	Credits
MUJ 273	Jazz Improvisation I	
MUJ 274	Jazz Improvisation II	
MUJ 275	Jazz Composition 1	
MUJ 276	Jazz Composition II	
MUS 432	Tonal Analysis: Analysis of Popular Music	
MUS 447	Digital Audio and Sound Design	
MUS 499	Senior Project	
Total Credits		60-66

- d. Manner in which the program will be delivered, including program location (if offered outside of the main campus), course scheduling, and the use of technology (for both on-campus and off-campus delivery).**

The program will be delivered primarily in-person at the UO main campus in Eugene, OR.

- e. Adequacy and quality of faculty delivering the program and f. Adequacy of faculty resources – full-time, part-time, adjunct.**

The program is currently being delivered by the 3 tenure-track faculty, 3 career nontenure track faculty, and select adjunct faculty as needed to round out the curriculum.

- f. Other staff.**

As the program is essentially continuing unchanged, no additional staff are needed. The program is sufficiently supported by existing administrative and advising support staff.

- g. Adequacy of facilities, library, and other resources.**

The program is sufficiently supported by existing facilities in the School of Music and Dance and through the libraries.

- h. Anticipated start date.**

Fall 2023

2. Relationship to Mission and Goals

- a. Manner in which the proposed program supports the institution’s mission, signature areas of focus, and strategic priorities.**

The proposed degree is essentially the same program as the existing BA/BS Music — Popular Music Studies concentration. Therefore, to understand how the degree connects to the UO’s mission, signature strengths, and strategic priorities, it is useful to examine some details about the concentration.

The Popular Music Studies concentration, launched in Fall 2016, has established the SOMD as a destination for students who wish to study this genre of music, a genre that is in the present age being embraced in American music higher education for the first time. The

concentration represents the first popular music program at an AAU-member institution accredited by NASM (the National Association of Schools of Music). This has established a leadership position for the SOMD and for UO. Noteworthy is that, since the program started, a number of other music schools have followed suit with similar programs.

The program has led to a growth of the SOMD's undergraduate population, and has become the school's largest major program by enrollment. It attracts many high school seniors who apply specifically for it and who choose to attend UO on that basis. Since the launch of the program, there have been an average of 85 applicants per year, 54% of which were students new to UO.

b. Manner in which the proposed program contributes to institutional and statewide goals for student access and diversity, quality learning, research, knowledge creation and innovation, and economic and cultural support of Oregon and its communities.

The popularity of the existing Popular Music Studies program is unsurprising when one considers the impact of popular music as a genre, as judged by the size of its consumption. The 2021 MRC Data / Billboard Year-End Report lists total music sales volume as follows:

R&B / Hip-Hop 27.7%
Rock 20.0%
Pop 13.0%
Country 8.1%
Latin 5.4%
Dance / Electronic 3.3%
Christian / Gospel 1.8%
World 1.9%
Children 1.2%
Jazz 1.1%
Classical 1.0%

The sub-genres highest on this list (R&B / Hip-Hop, Rock, Pop, Country, Latin, Dance / Electronic), accounting for the vast majority of music sales in the aggregate, are forms of popular music. This speaks to substantial economic contributions associated with the genre.

Popular music represents the diversity of American life, including on its roster of leading figures much representation from artists who are Black, Latinx, Asian, and gender diverse. In line with general trends of globalization and American demographics, it is, now more than ever, a global genre, with artists from outside the US not infrequently dominating the charts (e.g., Bad Bunny [Puerto Rico], BTS [South Korea], etc.). The very music itself often expresses personal and cultural identity. These features are unique to popular music among musical genres; no other kind of music can boast such a diverse profile.

From the beginning, the mission of the Popular Music Studies program has been one of inclusivity: students who were formerly excluded from the SOMD — e.g., those who did not have access to childhood private music study or well-funded music programs in their school districts, both of which tend to be almost exclusively in classical music or jazz — now have a place in the SOMD. The Popular Music program was conceived as a part of how the SOMD would implement its Diversity Plan, specifically Goal/Tactic 2.5: “Develop new curricula that serves a broader population (Certificate/Diploma programs, e.g.)”

Regarding innovation, popular music is a rapidly evolving genre of the present day, with new ideas and trends being contributed by artists at a dizzying rate. The SOMD connecting to this vital music helps to bring this creativity and innovation to the UO, and to Oregon.

- c. **Manner in which the program meets regional or statewide needs and enhances the state’s capacity to:**
 - i. **improve educational attainment in the region and state;**
 - ii. **respond effectively to social, economic, and environmental challenges and opportunities; and**
 - iii. **address civic and cultural demands of citizenship.**

The program supports educational attainment by providing a pathway for students interested in learning about the popular music genre with a viable means of doing so in Oregon higher education. It responds effectively to social and economic challenges and opportunities as popular music is the most societally impactful and commercially viable genre of music, as judged by the size of its consumption. It addresses the civic and cultural demands of citizenship as it is often the musical language of civic and cultural engagement, with artists routinely addressing the most pressing matters confronted by society in the music as they happen. This is especially true for young people, as popular music is a — or rather, the — youth genre.

3. Accreditation

- a. **Accrediting body or professional society that has established standards in the area in which the program lies, if applicable.**

National Associate of Schools of Music (NASM)

- b. **Ability of the program to meet professional accreditation standards. If the program does not or cannot meet those standards, the proposal should identify the area(s) in which it is deficient and indicate steps needed to qualify the program for accreditation and date by which it would be expected to be fully accredited.**

The program, in it’s current form of the Popular Music Studies concentration under the Bachelor of Music degree is accredited by NASM.

- c. **If the proposed program is a graduate program in which the institution offers an undergraduate program, proposal should identify whether or not the undergraduate program is accredited and, if not, what would be required to qualify it for accreditation.**

NA

- d. **If accreditation is a goal, the proposal should identify the steps being taken to achieve accreditation. If the program is not seeking accreditation, the proposal should indicate why it is not.**

The new degree will be proposed for accreditation to NASM once approved.

4. Need

- a. **Anticipated fall term headcount and FTE enrollment over each of the next five years.**

Year 1	Year 2	Year 3	Year 4	Year 5
100	100	100	100	100

b. Expected degrees/certificates produced over the next five years.

Year 1	Year 2	Year 3	Year 4	Year 5
25	25	25	25	25

c. Characteristics of students to be served (resident/nonresident/international; traditional/ nontraditional; full-time/part-time, etc.).

The SOMD is familiar with the characteristics of this student body from the Popular Music Studies concentration. Here are the most recent available data (from Fall 2021) on their residency status:

Resident: 62.6%

Nonresident: 37.4%

Popular Music Studies students tend to represent a mix of traditional and nontraditional music backgrounds. Traditional in this case means that they may have had private piano or violin study as children, for example, or may have played in band or orchestra, or sung in choir, in middle or high school. Nontraditional means that they may not have done these things, and instead perhaps came to music later, possibly having learned to play guitar, sing, or produce music in an autodidactic fashion.

Some students seek careers in music, performing, songwriting, producing, and working in the music industry in business-oriented roles of various kinds. Others seek a liberal education, and do not necessarily intend to make music a career.

d. Evidence of market demand.

Enrollment in the Popular Music Studies concentration grew quickly after it launched in Fall 2016, but has now mostly leveled off at approximately 100 students. The historic enrollment figures for Fall of each year since launch of the concentration are indicative of demand for the new degree.

2016: 1 student

2017: 8 students

2018: 54 students

2019: 95 students

2020: 95 students

2021: 99 students

e. If the program's location is shared with another similar Oregon public university program, the proposal should provide externally validated evidence of need (e.g., surveys, focus groups, documented requests, occupational/employment statistics and forecasts)

NA

f. Estimate the prospects for success of program graduates (employment or graduate school) and consideration of licensure, if appropriate. What are the expected career paths for students in this program?

Post-graduation opportunities in the field of popular music include performing, songwriting, producing, and working in the music industry in business-oriented roles of various kinds. Generally, many music school alumni are, to at least some extent, entrepreneurial freelancers after graduation; Popular Music Studies graduates are no exception. There are few graduate programs in popular music, because of the innovative nature of this field of study within academia, therefore this is a less likely path, unless it is to study another subject. Some students pursue careers in other fields, utilizing the Popular Music Studies program as a major within the broader context of a liberal education.

Specific examples of alumni post-graduation activities have included:

- playing drums in a charting alternative rock band
- working as a hip hop producer
- recording and performing as a hip hop emcee
- playing keyboards in a touring band that works with a famous producer
- teaching music at Lane Community College
- teaching music at the University of Oregon
- working as Technical Director/Master Control Operator at KEZI 9 News
- attending the MBA program at UO

5. Outcomes and Quality Assessment

a. **Expected learning outcomes of the program.**

b. **Methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.**

Principle Learning Outcome (Concept or Skill)	Part of curriculum where this learning outcome introduced	Part of curriculum where this learning outcome developed	How student learning for this outcome will be assessed
An understanding of, and skill with, musicianship, defined as the fundamental comprehension of and ability to work with the elements of music	The courses in the Theory and Musicianship category introduce this material.	The courses in the Theory and Musicianship category develop this material in two ways: 1) a student takes sequential musicianship courses, to learn more advanced concepts or skills within a particular focus, such as traditional music theory; 2) a student takes a number of courses that examine musicianship from multiple vantage points, such as a combination of traditional music theory, popular music theory, and jazz theory, to gain a broad-based understanding of theory and musicianship.	All courses in the Theory and Musicianship category have assessment procedures where students are evaluated through written examinations, musical dictation assignments, keyboard realization assignments, and a wide variety of other means.
Knowledge of the history	The courses in the	The courses in the History	All courses in the

Principle Learning Outcome (Concept or Skill)	Part of curriculum where this learning outcome introduced	Part of curriculum where this learning outcome developed	How student learning for this outcome will be assessed
of popular music and an understanding of the historical function of the music in relation to culture	History and Culture category introduce this material.	and Culture category develop this material through the accumulation of a diversity of perspectives on popular music history and culture through multiple classes that examine different aspects of this. Both historical depth (a sufficiently long timeframe) and geographic breadth (the study of music from different parts of the world) are included.	History and Culture category have assessment procedures where students are evaluated through examinations, written assignments, projects, and a variety of other means.
An ability to compose and produce popular music	The courses in the Songwriting and Music Production category introduce this material.	The courses in the Songwriting and Music Production category develop this material in two ways: 1) a student takes sequential courses, to learn more advanced concepts or skills within a particular focus, such as audio recording techniques; 2) a student takes multiple courses that examine different aspects of these topics, such as a combination of audio recording techniques and digital audio workstation techniques, to gain a more broad-based understanding of them.	All courses in the Songwriting and Music Production category have assessment procedures where students are evaluated through projects, tests, group activities involving discussion or collaboration, and a variety of other means.
An understanding of the financial and legal practices of the music industry	The courses in the Music Industry category introduce this material.	The courses in the Music Industry category develop this material through the accumulation of multiple perspectives on the music industry and related topics, with both a general music industry overview and a related interdisciplinary course.	Students are assessed through projects, tests, and the many other standard ways that faculty evaluate learning in departments across UO.

Principle Learning Outcome (Concept or Skill)	Part of curriculum where this learning outcome introduced	Part of curriculum where this learning outcome developed	How student learning for this outcome will be assessed
An ability to perform music with an instrument and/or voice	The courses in the Music Performance category introduce this material.	The Music Performance category is where this skill is developed, as students must take three different music performance courses, ensuring that they either gain performance depth by progressing to more advanced levels on a specific instrument or voice and/or performance breadth by learning multiple instruments or voice.	All SOMD performance courses require regular performance assignments, typically weekly, which are assessed and graded by faculty, and many require end-of-term performance juries before a faculty panel.
An ability to perform popular music in an ensemble with a group of people	The courses in the Music Ensembles category introduce this material.	The Music Ensembles category is where this skill is developed, as students must take multiple terms of ensembles, ensuring an accumulation of performance experiences resulting in increasing ability levels.	Students in music ensembles are assessed based on their performance in rehearsals, which reflect both skill and preparedness, and in their musical execution in regular performances before audiences.

c. Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.

Program faculty are expected to undertake scholarship and/or creative work, appropriate to their rank and appointment, in the popular music genre and/or related musical disciplines prominent in academia, including but not limited to: jazz studies, musicology, music pedagogy, music technology, and music theory. The standard scholarship and creative work modalities of the broader discipline of music apply, including performance, composition, production, publication, and presentation.

6. Program Integration and Collaboration

a. Closely related programs in this or other Oregon colleges and universities.

NA

b. Ways in which the program complements other similar programs in other Oregon institutions and other related programs at this institution. Proposal should identify the potential for collaboration.

NA

- c. If applicable, proposal should state why this program may not be collaborating with existing similar programs.

NA

- d. Potential impacts on other programs.

NA

7. External Review

If the proposed program is a graduate level program, follow the guidelines provided in *External Review of New Graduate Level Academic Programs* in addition to completing all of the above information.

NA



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Program Approval Format for HECC Docket Submission

Consent Agenda Sentence

The University of Oregon seeks the Oregon Higher Education Coordinating Commission approval to offer an instructional program leading to a Bachelor of Arts and a Bachelor of Science in Popular Music.

Program Description and Justification

1. Identify the institution, degree, and title of the program.

University of Oregon

Bachelor of Arts and a Bachelor of Science in Popular Music

2. Describe the purpose and relationship of the proposed program to the institution's mission and strategic plan.

This proposal converts the UO's BA/BS Music—Popular Music Studies concentration into a dedicated BA/BS Popular Music degree.

The Popular Music Studies program is being expanded to include a new, focused concentration in Music Production; focused concentrations in other sub-disciplines of the broader popular music discipline are expected to follow in the future. Based on consultation with SOMD leadership, the Office of the Provost, and the Office of the Registrar, we have determined that, rather than add these new concentrations under the existing BA/BS Music degree, a superior curricular structure is to add them under a dedicated BA/BS Popular Music degree, one which will also house the current curriculum (with some minor updates).

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3. What evidence of need does the institution have for the program?

Enrollment in the Popular Music Studies concentration grew quickly after it launched in Fall 2016 but has now mostly leveled off at approximately 100 students. The historic enrollment figures for Fall of each year since launch of the concentration are indicative of demand for the

new degree.

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4. Are there similar programs in the state? If so, how does the proposed program supplement, complement, or collaborate with those programs?

There are no truly similar programs in Oregon. Oregon State University has recently launched a BA/BS in Contemporary Music Industry, but it is an online program only and it has a distinctly different focus.

In a separate paragraph, include the following sentence:

All appropriate University committees and the Statewide Provosts Council have approved the proposed program. The [University of Oregon](#) Board of Trustees approved the program on [March 13, 2023](#).

Recommendation to the Commission

The Statewide Provosts Council recommends that the Oregon Higher Education Coordinating Commission authorize [the University of Oregon](#) to establish an instructional program leading to a [Bachelor of Arts](#) and a [Bachelor of Science in Popular Music](#), effective [Fall 2023](#).

Note: A signature page showing how the provosts voted on the program will need to be submitted along with this write-up.

Institution: University of Oregon
Program: BA/BS in Popular Music

Action: At the **April 12, 2023**, meeting, the Statewide Provosts Council approved a new program for **University of Oregon, BA/BS in Popular Music** to move forward to the Oregon Higher Education Coordinating Commission for its review and approval. The **University of Oregon** Board of Trustees approved the **BA/BS in Popular Music** program at its **March 13, 2023**, meeting.

Eastern Oregon University

Dr. Matt Seimears, Interim Provost

Approved
 Opposed
 Abstained



Oregon State University

Ed Feser, Provost

Approved
 Opposed
 Abstained



Portland State University

Susan Jeffords, Provost

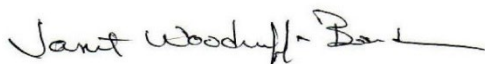
Approved
 Opposed
 Abstained



University of Oregon

Janet Woodruff-Borden, Acting Provost

Approved
 Opposed
 Abstained



Oregon Health & Science University

Marie Chisholm-Burns, Provost

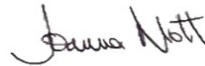
Approved
 Opposed
 Abstained



Oregon Tech

Joanna Mott, Provost

Approved
 Opposed
 Abstained



Southern Oregon University

Susan Walsh, Provost

Approved
 Opposed
 Abstained



Western Oregon University

Rob Winningham, Provost

Approved
 Opposed
 Abstained

