

Notices of Motion for March 9, 2016, Music Faculty Meeting

Notices of Motion: From the Graduate Committee

Motion G1. Proposal to remove MUS 611 Research Methods from Ph.D. Musicology and Music Education Checklists

Proposal: The Graduate Committee proposes to remove MUS 611 Research Methods from Ph.D. Musicology and Music Education Checklists

Rationale: Discipline specific research methods are covered in MUS 614 (Intro to Musicology) and MUS 551 (Intro to Ethnomusicology), as well as other research-based seminars in Musicology and Ethnomusicology, and in MUE 613 (Music Education).

Motion G2. Proposal to change doctoral performance admission requirement

Proposal: The Graduate Committee proposes to discontinue the GRE requirement for admission to doctoral music performance degree programs.

Rationale: (from Jeff Stolet) While the use of the GRE as an admission instrument may have at one time been valuable, currently faculty have an excellent array of other documents and methods to assess applications that include live auditions, live streaming interviews (via Skype and other protocols), audio and video recordings, transcripts, writing samples, and other text documents. The GRE represents an extraneous required document that is not used by faculty to make admission decisions and is, unfortunately, quite costly to our students.

Notices of Motion: From the Undergraduate Committee

Motion U1: Revise the current BA/BS General Music major (see 2 attached checklists)

Rationale: Currently, the School of Music and Dance offers four different undergraduate degrees: BM, BMME, BA, and BS. Despite some differences in requirements and coursework, the core courses, which currently add up to 52 units, are identical for all four degrees. Following NASM guidelines, this revision of the BA and BS degree requirements seeks to distinguish our liberal arts degrees from the professional music degrees more clearly and to create the kind of flexibility in our major degree programs needed to serve a broader and more diverse range of students. These changes seek to enable the recruitment of new students into the school, including classical and jazz performers who want to be involved in music lessons and ensembles but who do not wish to pursue the BM. The SOMD currently has over 220 music minors, and we believe a significant number of them would be interested in pursuing the revised BA or BS degree. At the same time, over the last three years, admitted music majors have a 20% attrition rate. Nearly 40% of these students report leaving the major for “major change” or “major exploration.” We believe a more flexible curriculum will allow us to retain more of these students.

The revision will reduce the number of required credits for graduation, bringing the BA and BS degrees into alignment with other UO degrees in the humanities and allowing more students to double-major in music and another degree. The revised music core will allow students to choose

from a menu of options, giving them greater freedom to design a course of study that meets their needs, and it will leverage our extensive catalogue of history and ethnomusicology courses, small and/or non-traditional ensembles, and encourage innovation and new teaching opportunities in theory and musicianship. By reducing prescribed requirements, the revised BA and BS will encourage different areas in the school to flexibly craft their own degree concentrations, some featuring rigor in traditional courses of study such as performance, others serving students previously excluded from the school such as those oriented towards popular music. We believe these changes will stimulate innovation, allowing us to meet twenty-first century challenges and foster a more inclusive environment in the SOMD.

Motion U2: Establish a BA/BS Popular Music Studies area of Concentration (see 2 attached checklists)

Rationale: As a variant of the proposed BA and BS General Music revision, this degree concentration targets students who wish to focus on popular music studies. Following NASM standards for BA and BS degrees (which NASM refers to as “liberal arts degrees in music”), the concentration provides students with a broad, multifaceted exposure to popular music through standard SOMD learning modalities, including the study of composition, performance, theory, and history.

The Musicianship menu of the music core ensures that students learn to write popular music through a prescribed course, Popular Songwriting, and allows students to earn the remainder of the required credits through either traditional or alternative theory classes. The History and Culture menu features numerous popular music offerings, including a required seminar, Popular Music Studies, newly designed specifically for this degree concentration. This new course exposes students to the interdisciplinary field of popular music studies and provides them with a solid grounding in the foundational questions, concerns, and concepts of this established and growing area of musicological specialization.

The ensemble requirement allows students who may not be primarily oriented towards music performance – those focused on the academic and cultural study of popular music, or aspiring music producers, for example – as well as seasoned performers to participate in a wide variety of appropriate ensembles. The concentration includes both music electives and select interdisciplinary electives offered by other UO schools and colleges that enhance and complement students’ understanding of popular music.

While this concentration is likely to be a destination for some students pursuing careers in popular music composition, production, and performance (students who, in the past, have often chosen non-music majors at UO), it carefully follows NASM guidelines for BA and BS programs and, as such, primarily functions as a liberal arts degree – a non-professional major intended to provide students with a high quality liberal education. Given the flexibility of the degree program, which includes numerous general electives, students wishing to pursue additional professional music training in the form of elective SOMD coursework beyond the requirements of the major will be able to do so.

Motion U3: New Course Proposal MUS 463/563 Popular Music Studies (4 credits)

Terms offered: Spring (beginning in 2017)

Taught by: Dr. Loren Kajikawa

Course Description: This seminar explores recent research and foundational texts in the interdisciplinary field of popular music studies. Although casual observers sometimes express surprise that the work of rap artists, heavy metal guitarists, or pop singers is now subject to scholarly inquiry, popular music studies has been an established academic field for over three decades. Each year, articles in

peer-reviewed journals, such as *Popular Music*, *Journal of Popular Music Studies*, and *Popular Music and Society*, along with dozens of newly published monographs on pop-related topics, testify to the vitality of the field.

Recognizing music as a site of debate, students will be charged with examining the dynamic nature of popular music both within and beyond the borders of the United States. Considering a wide array of genres—including R&B, jazz, musical theater, country, rock, salsa, hip hop, and others—this course challenges students to understand and analyze how scholars study popular music and explain how it expresses culture, history, identity, and politics. The rubric of popular music studies offers a wide-ranging and contested array of perspectives on race, nationality, gender, sexuality, and other facets of the human experience.

Rationale: This proposed course is a seminar on Popular Music Studies, one of the fastest growing fields in musicology and ethnomusicology. Although the UO currently offers a wide variety of popular music surveys ranging from the history of rock to the history of hip hop, from the American musical to the music of the Woodstock generation, we currently lack a course that systematically analyzes the methods and ideologies driving research in the field. Rather than focus on a single genre, period, or style, this course examines scholarship on a wide variety of popular music styles and periods in order to call attention to how scholars have studied popular music as history, culture, politics, identity, and, of course, music. Most of the courses currently offered on popular music topics tend to be large, lecture format classes. The proposed course would offer a seminar-style, discussion-based course to balance how we engage students about popular music. By bringing sustained attention to how we study popular music, the course will provide a strong foundation for students in the Popular Music Studies BA concentration as well as for those seeking to work on popular music-related research.

Motion U4: New Course Proposal MUS 347 Music, Gender, Sexuality (4 credits)

Terms offered: Summer 2016, Spring 2017 (every other year after)

Instructors: Loren Kajikawa (Associate Professor, Musicology), Lori Kruckenberg (Associate Professor, Musicology), GTFs in Musicology

Course Description: MUS 347 is a multidisciplinary course that draws primarily from the humanities. This course satisfies an arts and letters group requirement (>1) and the UO's Identity, Pluralism, and Tolerance multicultural study requirement (IP). Music, Gender, Sexuality focuses on the intersections of gender, sexuality, race, and identity in popular music and the Western "classical" canon. By engaging with critical gender theory, this course will encourage students to develop new critical approaches for listening to, making, and writing about music. Over the course of the term, we will try to develop a vocabulary that lets us talk about the complexities of musical practice/transmission, the nuances of gender, and the way music and gender intersect with other social identities. This course will challenge students to identify, analyze, and compare the ways that music and gender are co-productive and co-dependent. We will discuss music's relationship to histories of social inequality. Students will learn about the experiences and challenges faced by the LGBTQ community, as well as various ethnic and racial groups.

This course focuses both on the popular music of the present and recent past, as well as the Western 'classical' canon. By engaging with a variety of music alongside important concepts and texts within critical feminist, queer, and gender theory, students will develop a critical lens through which to perceive music, art, literature, and politics. Classroom activities will alternate between lecture, discussion activities, and in-class writing.

There are no prerequisites for this course, and students should keep in mind that this course is interdisciplinary by nature so I encourage you to bring your own backgrounds and expertise to the class.

Knowledge of music theory/the ability to read music is NOT required. A background in gender or race theory, cultural criticism, or music history will be useful but not required.

Rationale: The proposed course is an upper-division undergraduate course entitled Music, Gender, Sexuality. Although we already have a course entitled “Music and Gender” (MUS 462/562) on the books, creating a 300-level course on a similar topic will allow greater distinction between undergraduate and graduate-level studies in this important area of musicological and ethnomusicological inquiry. MUS 347 is intended to be a survey course introducing students to the interdisciplinary field of gender and sexuality studies in music; offering this course at the 300-level will allow MUS 460/560 to be reserved for research-based seminars. In the past, non-traditional topics (gender, race, world music, etc.) have been put on the books at the 400/500 level, allowing us to simultaneously diversify both undergrad and grad curriculums. However, as the number of faculty and students in musicology and ethnomusicology interested in gender and sexuality studies have swelled, there is a growing need to distinguish more clearly between introductory and research-oriented courses on these topics.

Motion U5: New Course Proposal MUS 367 Survey of African Music (4 credits)

Terms offered: TBD

Taught by: Dr. Habib Iddrisu

Course Description: This survey course is designed to cover a wide variety of musical expression, including the traditional, neo-traditional, and contemporary mass mediated popular music (Afro-Pop). The course investigates, the social context of the music process, music and historical narratives, music and religious ritual, court music traditions, contemporary issues in Afro-Pop, and various aspects of performance practices. Following the introductory week, the course is divided into regional studies. When possible, guest speakers and artists will visit to share their knowledge with the class.

Rationale: This proposal is for an upper-division undergraduate course entitled Survey of African Music. Although we already have courses entitled “African Music” (MUS 459/559) and “Popular Music of the African Diaspora” (462/562) on the books, creating a 300-level course on similar topics will allow greater distinction between undergraduate and graduate-level studies in this important area of musicological and ethnomusicological inquiry. MUS 367 is intended to provide students with a survey of music-dance cultures and practices in both Africa and the African Diaspora, and offering this course at the 300-level will allow MUS 459/559 and MUS 462/562 to be reserved for higher level research-based seminars. In the past, non-traditional topics (gender, race, world music, etc.) have been put on the books at the 400/500 level, allowing us to simultaneously diversify both undergrad and grad curriculums. However, as the number of faculty and students interested in ethnomusicology studies have swelled, there is a growing need to distinguish more clearly between introductory and research-oriented courses on these topics.