

## SOMD Dean's Office

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**Subject:** February SOMD meeting cancellation & NOM ballots

**Date:** Wednesday, January 25, 2023 at 10:25:16 AM Eastern Standard Time

**From:** SOMD Dean's Office

Dear faculty and staff,

The February 8<sup>th</sup> SOMD meeting has been cancelled.

**Notice of Motion:** see below and attached for the February motions. Please submit your online ballot by 5:00 p.m. on Wednesday, February 8<sup>th</sup> and results will be shared out via email the following day.

**1. Motion from the Dean's Office**

Approval of the January meeting minutes

**2. Motion from the Undergraduate Committee**

The Undergraduate Committee, with this motion, notifies the faculty of a proposal by the Keyboard Area to consider and approve a new concentration: BA/BS Music Applied (Piano). The Undergraduate Committee supports this motion.

**3. Motion from the Graduate Committee**

The Graduate Committee proposes adoption of a new graduate specialization in Ethnomusicology, which was proposed by Ed Wolf. The specialization has been reviewed and approved by the Graduate Committee.

As a reminder, visit the [Dean's Office blog](#) for archives of minutes and agenda, meeting schedule, and other great resources!

All the best,  
Tiffany

**Tiffany Benefiel**

Executive Assistant to the Dean

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**The SOMD Undergraduate Committee, with this motion, notifies the faculty of a proposal by the Keyboard Area to consider and approve a new concentration: BA/BS Music Applied (Piano). The Undergraduate Committee supports this motion.**

**Motion:**

The Keyboard Area of the School of Music and Dance is proposing the addition of an **Applied Piano** concentration for the Bachelor of Arts and Bachelor of Science music degrees, which will be modeled after the newly created Applied Voice concentration. Just as the Applied Voice BA/BS concentration allows undergraduate students to benefit from a **core menu-based curriculum** alongside **performance-focused coursework**, the Applied Piano concentration will mirror the same requirements in piano studies with **nine terms of MUP 365, nine terms of ensemble** (including a minimum of **three consecutive terms of MUS 394 Top Accompanying**), and **two terms of piano pedagogy**.

The capstone will be a **45-minute degree recital** consisting of a combination of solo and collaborative repertoire.

Also like the Applied Voice concentration, the Applied Piano concentration will require an **auditioned program**.

The audition guidelines will be slightly different from what is required for admission into the BM Piano Performance program. BA/BS Applied Piano students will still be required to perform three contrasting solo works selected from the Baroque, Classic, Romantic, or 20th/21st Century. However, the requirement for a virtuosic work will not be enforced, and only two out of three pieces must be performed by memory.

**Rationale:**

Like the Applied Voice concentration, the Applied Piano concentration will fill a void that exists between the current BA/BS degree track and the BM Piano Performance music degree. It will provide a lower course-load option for gifted pianists who want specialized training as well as the academic credibility that a dedicated concentration confers. It also allows more flexibility for students who wish to double-major with a non-music degree program.

There are many talented piano students in the state of Oregon who begin at a young age and continue through high school. Often, they want to continue their studies at the university level, but the BM Piano Performance track is too intense for them. Having the option of a BA/BS concentration gives these prospective students the chance to pursue piano studies at a serious level but with a lower course requirement load, which allows them to broaden their curricular choices.

1/25/23



**Complete Requirement Checklist**  
DRAFT - 1/22/2023

Name: \_\_\_\_\_ Student ID: \_\_\_\_\_  
First Last

**I. Music Core Requirements** At least 36 total credits in combined **Musicianship, History and Culture, and Applied Area** categories. All courses applied to the major must be graded (C- or better) or P\* (pass/no pass only), and no more than 16 non-UG credits may be applied toward major requirements overall.

**Musicianship:** Music Theory I, II, III, IV; Aural Skills I, II; Keyboard Skills III, IV; and at least 6 additional credits of the following:

Course	Credits	Term	Grade	Course	Credits	Term	Grade
<b>MUS 131 – Music Theory I</b>	<b>2</b>			MUS 232 – Music Theory V	2		
<b>MUS 132 – Music Theory II</b>	<b>2</b>			MUS 233 – Music Theory VI	2		
<b>MUS 133 – Music Theory III</b>	<b>2</b>			MUS 234 – Aural Skills IV	2		
<b>MUS 134 – Aural Skills I</b>	<b>2</b>			MUS 235 – Aural Skills V	2		
<b>MUS 135 – Aural Skills II</b>	<b>2</b>			MUS 447 – Digital Audio and Sound	4		
MUS 136 – Aural Skills III	2			MUJ 180 – Jazz Performance Lab I	2		
MUS 137 – Keyboard Skills I	1			MUS 181 – Jazz Performance Lab II	2		
<b>MUS 138 – Keyboard Skills II</b>	<b>1</b>			MUS 182 – Jazz Performance Lab III	2		
<b>MUS 139 – Keyboard Skills III</b>	<b>1</b>			MUJ 270 – Jazz Theory ◊	2		
MUS 141 – Pop Pno/Musicianship I (US)	4			MUJ 271 – Functional Jazz Pno I ◊	2		
MUS 142 – Pop Pno/Musicianship II	4			MUJ 272 – Functional Jazz Pno II	2		
MUS 143 – Pop Pno/Musicianship III	4			MUJ 273 – Jazz Improvisation I ◊	2		
MUS 151 – Popular Songwriting >1 (US)	4			MUJ 274 – Jazz Improvisation II	2		
<b>MUS 231 – Music Theory IV</b>	<b>2</b>			<i>Prerequisites: ◊ MUS 132, ◊ MUJ 270, or instructor consent required.</i>			

**History and Culture:** MUS 268 and MUS 269 and at least 8 additional credits of the following:

Course	Cr	Term	Grade	Course	Cr	Term	Grade
MUS 267 – Survey Music History >1	4			MUS 358 – Mus in Wrld Cultures >1 (GP)	4		
<b>MUS 268 – Survey Music History &gt;1</b>	<b>4</b>			MUS 359 – Music of the Americas >1 (US)	4		
<b>MUS 269 – Survey Music History &gt;1</b>	<b>4</b>			MUS 360 – Hip-Hop: Hst, Ctr, Aes >1 (US)	4		
MUS 125 – Understanding Music >1	4			MUS 363 – Beatles and Their Times >1	4		
MUS 227 – Elem Electronic Music >1	4			MUS 365 – Regional Ethnomusicology (GP)	4		
MUS 250 – Pop Music Global Ctxt (IP)	4			MUS 367 – Survey African Music	4		
MUS 263 – Pop Mus 1800-1930 >1 (US)	4			MUS 380 – Film: Drama/Photo/Music	4		
MUS 264 – Pop Mus 1930-65 >1 (US)	4			MUS 382 – American Musical Theater >1	4		
MUS 265 – Pop Mus 1965-2000 >1 (US)	4			MUS 451 – Intro to Ethnomusicology (GP)	4		
MUS 270 – History of the Blues >1 (US)	4			MUS 452 – Musical Instruments World (GP)	4		
MUS 281 – Music Woodstock Gen (US)	4			MUS 459 – African Music (GP)	4		
MUS 345 – Music, Politics, Race >2 (US)	4			MUS 460 – Music and Gender (GP)	4		
MUS 346 – Music, Money & the Law	4			MUS 462 – Pop Mus Afr Diaspora (GP)	4		
MUS 349 – American Protest Music (US)	4			MUS 463 – Popular Music Studies	4		
MUS 351 – Bach and Handel >1	4			MUS 470 – History of Electroacoustic	3		
MUS 356 – Innovative Jazz Music (US)	4			MUJ 350 – Hist of Jazz 1900-1950 >1 (US)	4		
				MUJ 351 – Hist of Jazz 1940-Pres >1 (US)	4		

*Annotations > and ( ) indicate Area of Inquiry and Core Education attributes.*

**Applied Area:** The following requirements are specific to the Applied Music Concentration: Piano track

Course	Credits	Term	Grade	Course	Credits	Term	Grade
MUE 471 Piano Pedagogy 1: Teaching Beginners	3			MUE 473 Piano Pedagogy 3: Teaching Intermediate	2		

*It is imperative that students be knowledgeable of curriculum and University requirements. Although professional advisors are available for academic advisement, students must assume personal responsibility for academic progress and completion of program.*

## II. UO Core Education

All Bachelor of Arts students must complete two writing courses and a Cultural Literacy requirement comprised of one course from Global Perspectives (GP) and one course from US: Difference, Inequality, Agency (US). They must also complete fifteen credits in each of three Areas of Inquiry: Arts and Letters, Science, and Social Science. For a list of approved courses, visit [classes.uoregon.edu](http://classes.uoregon.edu). **Each Area of Inquiry must have at least one course in a different subject code. You may only use three courses total in the same subject code across all three Areas of Inquiry.**

<b>WRITING</b>	Credits/Term/Grade	<b>SCIENCE</b> (15 credits)	Credits/Term/Grade
WR 121	4 _____	_____	4 _____
WR 122 or 123	4 _____	_____	4 _____
<b>CULTURAL LITERACY</b> (may double as Area of Inquiry-satisfying)		_____	4 _____
GP: MUS 358 – Music in World Cultures	4 _____	_____	4 _____
US:	4 _____	<i>Recommended: PHYS 152 – Physics of Sound &amp; Music, PSY 348 – Music &amp; the Brain, DAN 260 – Anatomy of Human Movement</i>	
<b>ARTS &amp; LETTERS</b> (15 credits)	Credits/Term/Grade	<b>SOCIAL SCIENCE</b> (15 credits)	Credits/Term/Grade
MUS 358 – Music in World Cultures	4 _____	_____	4 _____
MUS 26_ – Survey Music History	4 _____	_____	4 _____
_____	4 _____	_____	4 _____
_____	4 _____	_____	4 _____

### **Foreign Language Requirement:**

The B.A. Foreign Language requirement may be met by satisfactory completion (C-/P or better) of at least the third term, second year of a foreign language course taught in the language; **OR** an examination administered by the appropriate department, showing language competence equivalent to that attained at the end of two years of college study. *Courses applied toward the B.A. Foreign Language requirement will not also count toward Areas of Inquiry requirements.*

*For students whose native language is not English:* This requirement may be met by satisfactory completion of WR 121 and either WR 122 or 123. Students must provide an official high school or college transcript as evidence of previous formal education in a foreign language. See the Registrar's Office for clearance.

## III. Specific Major Requirements

**Formal Admission:** Admission to the BA Applied Music Piano program is determined by audition for the Piano faculty.

- Performance Studies:** At least nine terms of MUP 365.
- Recital:** One half-recital given concurrent with MUP 365 enrollment.
- Ensembles:** Nine terms of ensemble. At least three (consecutive) terms must be MUS 384 Top Accompanying.

## IV. Graduation Requirements

- A minimum of 180 total credits earned.
- A minimum of 62 total upper division credits earned, 24 of which are in music.
- A minimum of 168 graded credits earned.
- A minimum of 45 of last 60 credits earned at University of Oregon.
- Meet with SOMD Academic Advisor for graduation check (3 terms prior to graduation term).
- Apply for graduation via DuckWeb one term prior to graduation date (check for deadline).

*It is imperative that students be knowledgeable of curriculum and University requirements. Although professional advisors are available for academic advisement, students must assume personal responsibility for academic progress and completion of program.*

# University of Oregon Graduate School

## Proposal for a New Graduate Specialization

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**Proposed name of graduate specialization:** Ethnomusicology

**Proposed name of graduate specialization as it will be reported on the transcript:** Ethnomusicology

**Sponsoring Department(s)/Program(s):** School of Music and Dance, Musicology/Ethnomusicology area, College of Arts and Sciences, Folklore Program

1. Provide a brief overview of the proposed graduate specialization, including its disciplinary foundations and connections, program goals and objectives, and anticipated start date. Indicate whether the specialization is open only to students in specific graduate degree programs, or if it is open to students from any graduate program. Also indicate the type of degree that the specialization may accompany (Ph.D., MA, D.Ed., etc.)

**As a formal academic discipline, ethnomusicology emerged in the 1950s, out of a combination of the fields of comparative musicology and ethnology. It generally emphasizes the study of music in and as culture, historically using ethnographic fieldwork methods to focus on music and dance performance in a variety of cultural contexts, typically those outside the Western classical tradition. This history means that many schools and departments of music depend upon instructors with a background in ethnomusicology to teach classes that diversify their Eurocentric curriculum, e.g., Music in World Cultures. Note that the methods and insights of ethnomusicology are generally applicable to all types of music, including classical and popular.**

**This specialization is open to all graduate students and designed to give them a basic foundation in the theory and methods used in ethnomusicology. For music graduate students, it will provide them a credential to be able to teach the introductory courses in ethnomusicology that many music departments require. The specialization will also interest graduate students in other disciplines like Folklore, Anthropology, and area studies, who would like to add a focus on music or dance to the topic they are studying within their discipline or geographic region of interest.**

2. Describe the course of study – proposed curriculum, including course numbers, titles, and credit hours. *(At a minimum, students are required to complete a master's or doctoral degree and complete 16 credits of specialization related curriculum.)* If applicable, also include other requirements, such as research requirements or other non-classroom-based requirements.

Required Courses:

MUS 551 Introduction to Ethnomusicology (4 credits)

FLR 595 Folklore Fieldwork (4 credits)

MUS 671 Ethnomusicology Seminar (4 credits)

(total 12 credits)

Two credits in ethnomusicology-related ensembles such as:

MUS 536 World Music Performance Ensemble

DAN 536 DEMA (African music-dance ensemble; undergoing approval)

(total 2 credits)

Choose one additional 4-credit ethnomusicology-related class (from the following list or other possible with faculty approval):

MUS 552 Musical Instruments of the World

MUS 557 Native American Music

MUS 562 Popular Musics of the African Diaspora

MUS 671 Ethnomusicology Seminar (different topic)

FLR 550 Folklore in the Public Sector

Total credits: 18

3. Describe the admissions and advising procedures of students in the specialization.

Students may declare this specialization at any time during their period of graduate study at the UO. They will need to alert the School of Music and Dance graduate office and the ethnomusicology faculty of their declaration.

Advising will be done by School of Music and Dance graduate advisor in conjunction with ethnomusicology faculty.

4. If there are guidelines or accreditations for such programs, include them and describe how the proposed graduate specialization will meet the established standards.

N/A

5. Describe the role of the faculty in the conduct of the specialization. What participation will be required in terms of faculty from other programs? (Provide letters documenting willingness to participate.)

Most courses are offered by Drs. Habib Iddrisu and Juan Eduardo Wolf in the School of Music and Dance. The Folklore Program has enthusiastically agreed to provide the training needed in ethnographic methods as well as leading public organizations. I have attached emails from the Folklore Program's director, Dr. Martha Bayless, as well as Dr. Leah Lowthrop, who is teaching the ethnographic methods class. Both Drs. Iddrisu and Wolf are core faculty in the Folklore Program.

6. Describe the steps that have been taken to ensure that the proposed specialization does not overlap other existing specializations. (Provide documentation that relevant departments or areas have been informed of the proposal).

There are currently no specializations at the School of Music and Dance that overlap with the specialization in ethnomusicology. While there are graduate degrees offered in Folklore, these are complementary, rather than competing programs. Having the specialization in ethnomusicology will allow students within the Folklore Program to highlight their focus on music in a way that is not obvious within a Folklore degree. For students within the School of Music and Dance, the program illustrates students' engagement with issues and areas of music beyond the cosmopolitan classical and jazz canons. For students in other fields like Latin American Studies, Anthropology, and Sociology, the specialization will again highlight their specific engagement with issues and tools as related to music. In each of these cases, the specialization should help students access more opportunities for employment in the public cultural sector.

7. Describe the resources that will be necessary to make this program viable (e.g., library holdings, space requirements, special equipment or renovations, etc.). Are these resources now available and, if not, how can they be obtained?

No additional resources are required. The music librarian already serves academic music disciplines and regularly procures resources for all types of music study. Drs. Iddrisu and Wolf have already procured a number of instruments required for the performance ensembles, and spaces like Gerlinger 119 and dance halls in the Annex are available for rehearsal. The offerings in the Folklore Program are already part of their regular offerings for Folklore students.

8. Describe the interactions that will take place with other departments, units, and programs, including potential impacts on other programs in the areas of budget, enrollment, faculty workload, and facilities use. Also describe the arrangement for revenue allocation in light of the current budget model, if the proposed specialization is sponsored by units in multiple colleges or schools.

As mentioned above, the specialization makes use of existing, regularly offered programs within the Folklore Program. The revenue allocation will follow standard practice for courses in the School of Music and Dance as well as the Folklore Program. The courses that Drs. Iddrisu and Wolf teach are already listed as part of offerings in the Folklore Program.

9. Department head(s) approval: The department(s) listed below agrees to sponsor the proposed Graduate Specialization. By sponsoring the proposed Graduate Specialization, the department(s) is making a commitment to provide sufficient resources for that Graduate Specialization to thrive.

Department 1: Jack Boss  11/7/2022  
 Department Head name Signature Date

Department 2: Martha Bayless  12/1/2022  
 Department Head name Signature Date

Department 3: \_\_\_\_\_  
 Department Head name Signature Date

10. The dean(s) of the sponsoring school(s)/college(s) listed below agree(s) that resources are available for the proposed Graduate Specialization.

School/College 1: \_\_\_\_\_  
 Dean name Signature Date

School/College 2: \_\_\_\_\_  
 Dean name Signature Date

School/College 3: \_\_\_\_\_  
 Dean name Signature Date