

New Program Proposal

BA/BS in Popular Music

General Information

Give a brief (1-2 paragraphs) overview of the proposed credential, including its disciplinary foundations and connections, its focus and learning objectives for students, and the specific degree (e.g. bachelors, masters, doctorate) and/or credentials (e.g. major, certificate, minor, concentrations) to be offered. This should be based largely on your descriptions in the following sections but it should be shorter than their combined length. Moreover, it should use language that is capable of communicating your ideas to audiences increasingly distant from your academic field as your proposal moves through the review process.

This proposal would convert the SOMD'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.

Primary Proposer

Toby Koenigsberg

Home department

Music

College

Music and Dance, School of

Additional Department Affiliations

Level

Undergraduate

Program Type

Bachelor's Degree

Primary Location

UO main campus

Program Delivery Format

Traditional classroom/lab

What's your desired effective term?

Fall 2023

Fall term is the default term unless an alternative is specifically requested and approved.

Relationship to Institutional Mission and Statewide Goals

How is the program connected with the UO's mission, signature strengths 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.

How will the proposal contribute to meeting UO 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.

How will the proposal meet regional or statewide needs and enhance the state' capacity to:

- **improve educational attainment in the region;**
- **respond effectively to social, economic and environmental challenges and opportunities;**

and

- **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.

Program Description

Is there a core set of required courses?

Yes

What is the core set of required courses and what is the rationale for giving these courses this prominent role? What are the central concepts and/or skills you expect students to take from the core?

The program is divided into sub-disciplinary categories of courses: Theory and Musicianship, History and Culture, Songwriting and Music Production, Music Industry, Music Performance, Music Ensembles, and Additional Music Coursework. Most of these categories have 1-2 required courses (among a menu of other, elective courses) as follows.

Theory and Musicianship required courses: Music Theory I, Aural Skills I, Popular Music Analysis

History and Culture required courses: US Popular Music 1800-1930, Music in World Cultures

Songwriting and Music Production require course: Popular Songwriting

Music Industry required course: Music, Money, and the Law

The required courses represent essential knowledge needed in each of these categories for a comprehensive understanding of the genre. Several were included in consultation with the SOMD's accreditor, NASM, in advance of the association's successful review of the program, and the broader SOMD, in 2021.

What is the relationship between upper-division courses and the lower-division curriculum? For example, are fundamental principles introduced in the lower division and then applied to increasingly complex problems at the upper-division? This vertical architecture is common in the sciences, but is by no means universal. In the humanities, a more horizontal structure is often appropriate. For example, students might read and analyze literature at each level (100-400), but do so with increasing sophistication and the capacity to draw on a widening array of literary forms and ideas.

Generally speaking, the lower-division courses in the curriculum represent foundational and introductory topics, and the upper-division courses delve deeper into them. This can be seen in the following ways:

Courses in the Theory and Musicianship category are generally understood to be foundational in the understanding of music. Most music programs have a lower-division music core for this purpose. These courses are lower-division.

Courses in the History and Culture category generally involve writing, and benefit from, or require, the student to complete UO core requirements in Writing before taking them. These courses are upper-division.

In the Songwriting and Music Production menu, Popular Songwriting is an introductory and foundational course in these topics, therefore it is lower-division, whereas other courses in the menu involve more advanced work, and are upper-division.

In the Music Ensembles category, all courses are upper-division. This is with the understanding, per accreditation with NASM, that ensemble performance is by its nature a more advanced activity as it represents the culmination and application of one's musical abilities.

Are there specific course-to-course prerequisites that help students extend or link ideas or are the intellectual connections among courses in your major more general?

Prerequisites for Popular Music Analysis are Music Theory I and Aural Skills I, since they lay a foundation for understanding that course's content. Additionally, the sequences in the Theory and Musicianship category and in the Songwriting and Music Production category involve prerequisites, as subsequent terms build on prior terms in the manner typical of course sequences.

Are there tracks or concentrations within the credential? If so, do these start from a common core or are they differentiated from the beginning?

There are not now concentrations within the degree program, but, as mentioned previously, there likely will be. One — the concentration in Music Production — has already been passed by the SOMD, and will be entered into the campus-wide committee process later. The degree will begin with a common core, and then, after taking a specific set of courses, students can apply for Music Production, or for any other specific concentrations.

Course of Study

Programs are required to display their curriculum in grid format to meet degree guide specifications. Proposed curriculum should include course numbers, titles, and credit hours.

Course of Study

		Course List	
Code	Title		Credits
Theory and Musicianship			
<u>MUS 131</u>	Music Theory I		2
<u>MUS 134</u>	Aural Skills I		2
<u>MUS 249</u>	Popular Music Analysis		3
Select courses from the following to reach at least 6 credits:			6-8
<u>MUS 132</u>	Music Theory II		
<u>MUS 133</u>	Music Theory III		
<u>MUS 135</u>	Aural Skills II		
<u>MUS 136</u>	Aural Skills III		
<u>MUS 141</u>	Popular Piano and Musicianship I		
<u>MUS 142</u>	Popular Piano and Musicianship II		
<u>MUS 143</u>	Popular Piano and Musicianship III		
<u>MUJ 180</u>	Jazz Performance Laboratory		
<u>MUJ 181</u>	Jazz Performance Laboratory		
<u>MUJ 182</u>	Jazz Performance Laboratory		
History and Culture			
<u>MUS 263</u>	US Popular Music 1800 to 1930		4
<u>MUS 358</u>	Music in World Cultures		4
Select one course from the following:			3-4
<u>MUS 227</u>	Elements of Electronic Music		
<u>MUS 264</u>	US Popular Music 1930 to 1965		
<u>MUS 265</u>	US Popular Music 1965 to 2000		
<u>MUS 360</u>	Hip-Hop Music: History, Culture, Aesthetics		
<u>MUS 363</u>	The Beatles and Their Times		
<u>MUS 382</u>	American Musical Theater		
<u>MUS 428</u>	Cultures of Musical Celebrity		
<u>MUS 462</u>	Popular Musics in the African Diaspora		
<u>MUS 463</u>	Popular Music Studies		
<u>MUS 487</u>	Music and Emotion		
Songwriting and Music Production			
<u>MUS 151</u>	Popular Songwriting		4
Select two courses from the following:			6
<u>MUS 476</u>	Digital Audio Workstation Techniques I		
<u>MUS 477</u>	Digital Audio Workstation Techniques II		
<u>MUS 478</u>	Digital Audio Workstation Techniques III		
<u>MUS 480</u>	Audio Recording Techniques I		

Course List		Credits
Code	Title	
<u>MUS 481</u>	Audio Recording Techniques II	
Music Industry		
<u>MUS 346</u>	Music, Money, and the Law	4
Select one course from the following:		4
<u>CINE 230</u>	Remix Cultures	
<u>J 340</u>	Principles of Advertising	
<u>LAW 101</u>	Introduction to American Law	
<u>LAW 104</u>	Introduction to Business Law	
<u>LAW 305</u>	Contracts in Society	
<u>MGMT 225</u>	Introduction to Entrepreneurship	
<u>MGMT 335</u>	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		
<u>MUS 394</u>	Chamber Ensemble: [Topic] ((Hip Hop Ensemble))	
<u>MUS 397</u>	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:		
<u>MUJ 270</u>	Jazz Theory	
<u>MUJ 273</u>	Jazz Improvisation I	
<u>MUJ 274</u>	Jazz Improvisation II	
<u>MUJ 275</u>	Jazz Composition 1	
<u>MUJ 276</u>	Jazz Composition II	
<u>MUS 432</u>	Tonal Analysis: Analysis of Popular Music	
<u>MUS 447</u>	Digital Audio and Sound Design	
<u>MUS 499</u>	Senior Project	
Total Credits		60-66

¹ See also, General Limitations in the Registration and Academic Policies (http://catalog.uoregon.edu/admissiontograduation/registration_policies/) section of this catalog.

² Ensemble Courses: Collegium Musicum ([MUS 391](#)), Oregon Electronic Device Orchestra ([MUS 393](#)), Chamber Ensemble: [Topic] ([MUS 394](#)), Band: [Topic] ([MUS 395](#)), Orchestra: [Topic] ([MUS 396](#)), Chorus: [Topic] ([MUS 397](#)), Opera Workshop ([MUS 398](#)), Jazz Laboratory

Band III ([MUJ 390](#)), Jazz Laboratory Band II ([MUJ 391](#)), Oregon Jazz Ensemble ([MUJ 392](#)), Small Jazz Ensemble: [Topic] ([MUJ 395](#))

Expected Learning Outcomes for Students and Means of Assessment

Only one learning outcome should be listed per row. Additional fields are added once a row has been filled.

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 of popular music and an understanding of the historical function of the music in relation to culture	The courses in the History and Culture category introduce this material.	The courses in the History and Culture category develop this material through the accumulation of a diversity of perspectives on	All courses in the History and Culture category have assessment procedures where students are evaluated through examinations, written

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 compose and produce popular music	The courses in the Songwriting and Music Production category introduce this material.	<p>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.</p> <p>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.</p>	<p>assignments, projects, and a variety of other means.</p> <p>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.</p>
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	Students are assessed through projects, tests, and the many other standard ways that faculty evaluate

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.	<p>multiple perspectives on the music industry and related topics, with UO. both a general music industry overview and a related interdisciplinary course.</p> <p>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.</p>	<p>learning in departments across and related topics, with UO.</p> <p>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.</p>
An ability to perform popular music in an ensemble with a group of people	The courses in the Music Ensembles category introduce this material.	<p>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.</p>	<p>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.</p>

Expected Learning Outcomes (Will Appear in Catalog)

- An understanding of, and skill with, musicianship, defined as the fundamental comprehension of and ability to work with the elements of music
- Knowledge of the history of popular music and an understanding of the historical function of the music in relation to culture
- An ability to compose and produce popular music
- An understanding of the financial and legal practices of the music industry
- An ability to perform music with an instrument and/or voice
- An ability to perform popular music in an ensemble with a group of people

Accreditation

Is or will the program be accredited?

Yes

Name the accrediting body or professional society that has established standards in the area in which the program lies:

National Association of Schools of Music (NASM)

If accreditation is a goal, identify the steps being taken to achieve accreditation:

The program, in the form of the Popular Music Studies concentration, has already been accredited by NASM.

If the program does not or cannot meet those standards, the proposal should identify the areas in which it is deficient and indicate steps needed to qualify the program for accreditation and date by which it would be expected to fully accredited.

N/A

Need for this Credential

What is the anticipated fall term headcount over each of the next five years?

Fall Term Headcount = number of students enrolled in the program as of Fall term.

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

What are the expected degrees/certificates over the next five years.

Number of Degrees:

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

How did you arrive at the above estimates? Please provide evidence. (e.g. surveys, focus groups, documented requests, occupational/ employment statistics and forecasts, etc.)

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. Here are enrollment figures for Fall of each year since then:

2016: 1 student
2017: 8 students
2018: 54 students
2019: 95 students
2020: 95 students
2021: 99 students

(2022 enrollment data is unavailable at the time this proposal is being submitted.)

What are the characteristics of students you expect this program to attract (e.g., resident/out-of-state/international; traditional/nontraditional; full-time/part-time)? Will it appeal to students from particular backgrounds or with specific careers in mind?

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.

What are possible career paths for students who earn this credential? Describe and provide evidence (e.g. surveys, focus groups, documented requests, occupational/employment statistics and forecasts, etc.) for the prospects for success of graduates in terms of employment, graduate work, licensure, or other professional attainments, as appropriate.

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

Describe the steps that have been taken to ensure that the proposed program(s) does not overlap other existing UO program(s) or compete for the same population of students. [Provide documentation that relevant departments or areas have been informed of the proposal and have voiced no objections.]

The only existing UO program that would compete for this same population of students is the current Popular Music Studies concentration. That concentration will be removed from the catalog when the Popular Music degree is entered into it.

Attach your communications showing due diligence in consulting with other UO departments or areas.

List any existing program(s) that are complemented or enhanced by the new major.

Program Integration And Collaboration

Are there closely-related programs in other Oregon public or private universities?

No

If applicable, explain why collaborating with institutions with existing similar programs would not take place.

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.

Moreover, music institutions tend to have a standardized set of programs, and inter-institutional collaboration does not typically occur.

Describe the potential for impact on other institution’s programs.

Because the Popular Music Studies program already exists, converting it from a concentration to a degree is essentially a continuation of what is already happening and thus would not have any new impacts on other institutions.

Document your due diligence in consulting with other Oregon institutions.

Please contact the Office of the Provost for instructions prior to contacting another institution about this program proposal.

If the program's location is shared with another similar Oregon public university program, provide externally validated evidence of need.

N/A

Attach Corroborating Documentation

Resources Required to Offer the Program or Move to New Location

List any faculty who will have a role in this this program, indicating those who have leadership and/or coordinating roles. For each individual, indicate status with respect to tenure track (TT or NTT), rank, and full-time or part-time.

Faculty Name	Faculty Classification and Rank	FTE	Role
Jon Bellona	Career NTT, Instructional, Sr. Instructor 1	1.000	Faculty
Andiel Brown	Career NTT, Instructional, Sr. Instructor 1	1.000	Faculty
Toby Koenigsberg	TT – Associate	1.000	Director
Lance Miller	Officer of Administration (OA)	1.000	Faculty
Drew Nobile	TT – Associate	1.000	Faculty
Sean Peterson	NTT Protem	0.512	Faculty
Avery Scanlon	NTT Protem	0.857	Faculty
Zach Wallmark	TT – Associate	1.000	Faculty
Larry Wayte	Career NTT, Instructional, Sr. Instructor 1	0.834	Faculty

Please describe the adequacy and quality of the faculty delivering the program, including how the mix of tenure-track, career and pro tem faculty are strategically used to ensure effective delivery of the curriculum.

The program is currently being delivered by the faculty listed above, demonstrating their adequacy and quality. Tenure-track faculty bring research and creativity expertise to the

program. Career and proteem faculty support innovative topics of study that are traditionally less developed in academia and may not yet require, or be best served by, tenure-track faculty.

What is the nature and level of research and/or scholarly work expected of program faculty that will be 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.

Describe how students will be advised in the new program.

The SOMD has full-time advising staff who advise Popular Music Studies students. This will continue.

Describe the staff support for the proposed program, including existing staff and any additional staff support that will be needed.

The SOMD has a robust staff that supports its programs, including Popular Music Studies, in various ways. As the program will be essentially continuing, no additional staff are needed.

Are special facilities, equipment, or other resources required as a result of this proposal (e.g., unusual library resources, digital media support,

The SOMD is presently supporting the Popular Music Studies program with its facilities, equipment, and other resources. This will continue.

Attach your communication(s) showing due diligence in consulting with your department's discipline-specific library liaison and any other resource area affected by this proposal.

Other Program Characteristics

Must courses be taken for a letter grade and/or passed with a minimum grade to count toward the proposed program? If so, please list the courses and the requirements of each. Note: Although there is variation in detail, UO undergraduate majors typically require that most of the courses be taken for a letter grade (not "pass/no pass") and that the grade be C- or better.

All courses must have C- or better or P* grade.

Master's programs require at least 24 credits to be taken for a letter grade, but individual programs may require a higher number. There are no specific graded credit policies for doctoral and certificate programs; each program should determine what is appropriate within their discipline.

How much course overlap will be allowed to count toward both this programs and some other credential a student might be earning (a minor, certificate, or another program)? If there are specific credentials with overlap limits, please list those and the limits. For Accelerated Master's Program proposals, include in this section the proposed credit allocation structure for graduate credits taken as an undergraduate, i.e., how many graduate credits may count only toward the master's degree and how many may be used to clear requirements for both the bachelor's and the master's.

Concurrent pursuit of the Popular Music major and any of the following other music programs will not be allowed:

- Minor in Music
- Bachelor of Arts in Music
- Bachelor of Science in Music
- Bachelor of Music
- Bachelor of Music in Music Education

Does your proposal call for new courses, or conversion of experimental courses into permanent courses? If so, please list courses in the text box below and indicate when they will be submitted to UOCC for approval:

N/A

Will admission to the program be limited?

No

Will students be required to apply for entry to this program?

Yes

What are the conditions for admission?

Students who are eligible for admission to the university may apply to the School of Music and Dance as music majors. In order to formally matriculate into the Popular Music major, a student must pass Popular Songwriting and any one course in the Theory and Musicianship category.

Please describe admission procedures (Will Appear in Catalog)

Refer to musicanddance.uoregon.edu for admission procedures.

Residency Requirements (Will Appear in Catalog)

There are no program-specific residency requirements.