TO BE ADOPTED:

The Riverside Division of the Academic Senate approves the proposal for a Ph.D. degree in Music as described in the attached documents received in the Graduate Division in April 2006.

JUSTIFICATION (adapted from program proposal)

The Ph.D. program in Music will be administered by faculty from the Department of Music within the College of Humanities, Arts and Social Sciences.

The principal objective of this proposal is to allow students the opportunity to pursue advanced studies and research in the Department’s areas of strength. The proposers plan to initiate a doctoral program with concentrations in three areas: musicology, ethnomusicology, and composition with a special emphasis in technological studies.

In musicology, a major focus of the program is on the musical heritage of Iberia and Latin America. No other campus in the UC system places an emphasis on Hispanic musicology, and there are only a few programs in the country that do so. This doctoral program will make UCR fully competitive with these programs and provide students from throughout the Americas and elsewhere with a viable and distinctive alternative to them. There is already considerable interest in Mexico in the possibility of such a program at UCR, given the reputation of the UC system, the close proximity of Southern California to Mexico, and the nonexistence of doctoral programs in musicology at Mexican and other Latin American universities. The department proposes to make this doctoral program a leading destination for talented Latin American graduate students wanting to write dissertations on their own musical heritage.

Ethnomusicology is a core strength of the UCR Music Department and features a theoretical orientation emphasizing new approaches to ethnographic research with a focus on cultural theory/cultural studies. The faculty are committed to training a new generation of music scholars to bring the insights of cutting-edge cultural theory to original research based on solidly grounded, finely detailed ethnographic fieldwork. Beyond area-studies strengths in Latin America and Asia, the faculty are known for their engagement with theoretical concerns at the forefront of contemporary research in their field, including music’s relationship with popular culture, race and ethnicity, gender and sexuality, technology, politics, memory, and globalization. Though it is anticipated that the program will appeal particularly to graduate students who have wide-ranging curiosity about music and cultural meaning, drawing on fields ranging from anthropology
to cultural studies and literary criticism, the faculty will also prepare students for the kinds of far-ranging interdisciplinary conversations that are a hallmark of the field of ethnomusicology today.

The objectives in composition include giving students a thorough grounding in historical and contemporary compositional practice along with a strong emphasis in digital technologies for creation (sound design, computer composition, digital interactivity, new hybrid media), documentation (recording, digital editing, etc.), and production (sequencing, acoustic-digital hybrid works, interactive digital performance and installation). The program will encourage multiple modes of musical practice and scholarly inquiry in cultural, media, and technocultural studies. It will also prepare students, through coursework and internships, for positions in industry, creative careers, and the academy.

The proposal has been examined by the following committees of the Academic Senate: Graduate Council, Planning and Budget, Educational Policy, and Library. The proposal has the approval of the Dean of the College of Humanities, Arts, and Social Sciences.

R. Robert Russell, Chair
Graduate Council

Enclosures: Program Proposal (including memos of support)
Memos from the above mentioned Academic Senate committees
A Proposal for a Program of Graduate Studies in Music for the Doctor of Philosophy Degree

Department of Music
University of California
Riverside, CA 92521-0325

October 20, 2006

Including:
Proposal (hardcopy)
CD (Appendix C: Job Listings, AY 2003-04; Appendix E: Advisory Exam)
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SECTION 1. INTRODUCTION

A. Aims, objectives, and distinctive features of the program

With this document, we propose to initiate a doctoral program in music with concentrations in three areas: musicology, ethnomusicology, and composition with a special emphasis in technological studies. We make this proposal now in recognition of unique departmental strengths at UC Riverside that complement those of existing programs elsewhere in the UC system, particularly as a result of several recent hires. There is, in short, a need for doctoral programs in the areas where we are, in fact, already playing a leading role.

- We have had a strong area focus on composition for many years, with a reputation for pushing the boundaries. With four ladder-rank composers in our Department, all with substantively different styles and pedagogies, we offer a remarkably broad approach to writing music that is deeply informed by current critical debates. Our composers create music with different aesthetics, from postmodern to free improvisation, from concert music and opera to sound design and installation, and they have consistently attracted students who are willing to expand their horizons. One of the main focuses of our Ph.D. program is electro-acoustic and digital composition. We explore the domains of music and sound art that emerge in the realm of electronic media, digitalization, and telematics communication, as well as the connection between music and other artistic and scientific fields such as visual arts, theater, dance, engineering and computer science. However, our interdisciplinary approach to composition is not abstract but rather emphasizes the social and cultural contexts of the musical experience, reflecting on notions such as subjectivity, identity, diversity, and gender.

- In musicology, we have developed a major focus on the musical heritage of Iberia and Latin America. No other campus in the UC system places an emphasis on Hispanic musicology, and in fact there are only a few programs in the country now that could compete with ours currently, e.g., the University of Texas, Austin, Florida State University, and Indiana University. Our doctoral program will make us fully competitive with these long-established programs and provide students from throughout the Americas and elsewhere with a viable and distinctive alternative to them. There is already considerable interest in Mexico in the possibility of such a program at UCR, given the reputation of the UC system, the close proximity of Southern California to Mexico, the presence on our faculty of one of the foremost Mexican musicologists, Leonora Saavedra, and the nonexistence of doctoral programs in musicology at Mexican and other Latin American universities. We intend to make our doctoral program a leading destination for talented Latin American graduate students wanting to write dissertations on their own musical heritage.

- Ethnomusicology is a core strength of the UCR Music Department and features a theoretical orientation emphasizing new approaches to ethnographic research with a focus on cultural theory/cultural studies. Faculty members' specialties include area-studies emphases in Southeast Asia, Asian America, and Latin America. It is unusual for any Department of Music to have three ladder-rank ethnomusicologists. Put together with the more than a dozen affiliated faculty in other departments, five world-music performance ensembles, and a new undergraduate major in Music and Culture, we are already on par with—or substantially larger than—other programs in the U.S. that already offer a Ph.D. in ethnomusicology. A program featuring this
A doctoral program thus marks a logical next step in the evolution of our department, one that will help realize the full potential of existing programs, solidify our growing profile as a leading institution in the field, and greatly increase our ability to attract top graduate students.

Our principal objective is to allow students the opportunity to pursue advanced studies and research with internationally renowned scholars in our areas of strength.

Chief among these areas in musicology is the Iberian and Latin American heritage. Of special interest to our scholars is the intersection of music, politics, and culture in the formation of national identity in the 20th century. We seek to promote this research through a variety of means: the annual Encuentros/Encounters event featuring concerts and a conference focusing on a particular aspect of Iberian and Latin American music; the establishment of a Center for Iberian and Latin American Music (CILAM); the creation of a website for CILAM that will become a major educational resource and database (www.cilam.ucr.edu); and the development of an online journal, Diagonal, featuring original research on Iberian and Latin American music, and related topics (www.cilam.ucr.edu/diagonal). This ambitious agenda, already well underway, requires the participation of equally ambitious and engaged graduate students at both the master’s and doctoral levels. These initiatives will also enhance our program and increase its scope, outreach, profile, and viability.

In ethnomusicology, we are committed to training a new generation of music scholars to bring the insights of cutting-edge cultural theory to original research based on solidly grounded, finely detailed ethnographic fieldwork. Beyond area-studies strengths in Latin America and Asia, our ethnomusicology faculty are known for their engagement with theoretical concerns at the forefront of contemporary research in their field, including music’s relationship with popular culture, race and ethnicity, gender and sexuality, technology, politics, memory, and globalization. Though we anticipate that our program will appeal particularly to graduate students who have wide-ranging curiosity about music and cultural meaning, drawing on fields ranging from anthropology to cultural studies and literary criticism, we will also prepare students for the kinds of far-ranging interdisciplinary conversations that are a hallmark of the field of ethnomusicology today.

The objectives in composition include giving students a thorough grounding in historical and contemporary compositional practice along with a strong emphasis in digital technologies for creation (sound design, computer composition, digital interactivity, new hybrid media), documentation (recording, digital editing, etc.), and production (sequencing, acoustic-digital hybrid works, interactive digital performance and installation). The program will encourage multiple modes of musical practice, encouraging participation in ensembles, working both in, say, both traditional composition and sound design, pursuing scholarly inquiry in cultural, media, and technocultural studies. It will also prepare students, through coursework and internships, for positions in industry, creative careers, and the academy.
B. Historical development

Musicological research in the Iberian and Latin American areas

Study of Iberian and Latin American music has generally lagged behind research in other areas, particularly German and Italian music but also French and Russian. Like British or Scandinavian music, it has been at best an area of secondary interest for most scholars and remains absent from most music-historical curricula at the undergraduate and graduate levels, in survey and lecture courses as well as seminars. The reasons for this are many. One is that only recently has it been possible to get a doctorate in musicology in Iberian universities, and there are still few institutions in Latin America offering doctorates in musicology. As a result, the discipline has suffered from a certain weakness in the countries that should serve as the major conservators and promoters of their musical heritage. A second, more subtle, reason has to do with an enduring prejudice against Hispanic subject areas, a prejudice rooted in a historical bias in northern Europe and, by extension, the U.S. against Spain in particular (the Leyenda negra, or “Black Legend,” of the sixteenth and seventeenth centuries) and its former colonies in general. The third is a certain lack of awareness of Iberian and Latin American music due to its aforementioned absence from music-history curricula. A vicious cycle persists in which ignorance perpetuates neglect, further reinforcing ignorance.

Of course, despite these obstacles, considerable work has been done in Hispanic musicology, by both European and American scholars, and the field is, in fact, in a phase of expansive growth. This is due in large part to changing demographics in the U.S. In view of the status of Hispanics as the largest minority group in this country, it is simply no longer possible to ignore or even marginalize this rich tradition. Especially in the areas of the U.S. witnessing a rapid increase in their population with Hispanic ancestry, Southern California in particular, there is increasing demand for college curricula that respond across the board to the need for greater emphasis on the study of Iberian and Latin American history and culture. Music forms a crucial part of this study because of its centrality to such diverse areas as mass-mediated entertainment, religion, politics, race relations, national identity, and globalization.

Ethnomusicology

The field of ethnomusicology today has entered a period of tremendous growth and intellectual diversification. Signs of this growth are marked perhaps most clearly in the number and popularity of new and expanded ethnomusicology courses and programs at American universities, and in the proliferation and specialization of new journals, academic book series, and other publishing outlets focused on the intersections of music and culture. Several factors have contributed to this disciplinary growth, including the new centrality of multicultural education, the rising profile of “world music” as a commercially viable form of popular music with a broad international market, and the relevance of cross-cultural work in a post-9/11 world order.

Though rooted by tradition and practice in the study of non-Western musics, and still often defined as such (i.e., “the study of world music”), ethnomusicology today is also a remarkably diverse field in ways that go well beyond area studies or geographic specializations. Contemporary ethnomusicologists draw upon and contribute to theoretical work in cultural studies, anthropology, performance studies, sociology, literary criticism, ethnic studies, philosophy, musicology, social history, and other fields, while researching topics that range,
for example, from the role of technology in popular music production to the place of ritual music in situations of extreme political violence. The study of popular music, both American and “global” pop, has been a particular area of growth since the 1980s, approached, it should be noted, from a variety of complementary textual, musical, social and theoretical angles. Within this polyglot scholarship, however, ethnomusicologists have retained an emphasis on participatory fieldwork as a core research methodology, and ethnography as their primary mode of publication and analysis—both key strengths, it should be noted, of the current UCR ethnomusicology faculty.

The proposed Ph.D. program in ethnomusicology at UCR will occupy a unique and valued niche in this moment of disciplinary expansion and diversification. With faculty expertise in particular area studies currently under-represented in the UC system, including Southeast Asia, Asian America, and Latin America, as well as a commitment to the integration of cultural theory in the curriculum, the UCR Music Department is poised to become a leading doctoral program in the field.

Composition

“Musical composition” embraces a variety of activities: dramatic and lyric writing, sound design, improvisation, sound installation, computer music, recording, arranging, editing and producing music. In the world of today’s composer, the traditional activity of writing vocal and instrumental music for chamber ensembles and orchestras is just one of multiple possibilities. The impact of media in cultural life has changed the role of the composer in significant ways, opening new dimensions of creation, such as electro-acoustic music, sound art, sound design, sound installation, and interactive music. The digital fusion of music with visual arts has created hybrid forms and new domains of visual and auditory culture.

This development, which increases and differentiates the modes of production and distribution of music in society, has to be considered in any program of music education. Music pedagogy is still dominated by Western classical music, which, as we acknowledge, offers historical context and models for interpretation. Classical-music training provides the skills—such as harmony, counterpoint and ear training—that are still indispensable for the new generation of musicians, including those who are mainly concerned with engineering and technology. However, in order to address the needs of future composers, it is necessary to extend the realm of classical-music pedagogy by including basic knowledge of fields such as recording technology, computer music, design (sound, instrument, environment), improvisation, web distribution, and interactivity. Composition has to be integrated into the world of emerging media, languages, and interfaces.

There is a concomitant reinterpretation of classical-music culture in the university. With a rise in more egalitarian modes of production and distribution, the development and documentation of an increasingly vast musical world has affected the presumed middle-class enculturation towards European music, thus diminishing the effectiveness of purely classical music programs. Classical-music pedagogy, of course, is not bankrupt. As stated above, study of classical music composition offers a valuable source of historical perspective, and unique models for interpretive depth of performance. Furthermore, some skills that (for lack of better terminology) have been considered of a “basic musical” quality (such as harmony, counterpoint (which can produce profound cognitive and organizational benefits for committed students), will remain a crucial part of the curriculum. The extension of a classical
music pedagogy, however, does not itself address the future composers’ need to understand knowledge bases, recording technology, computer music, instrument design, improvisation, web distribution, real-time electronics, and the integration of music composition into an emerging media world containing a language of interfaces: not just disciplines.

The role of the contemporary composer has been expanded far beyond the production of scores for vocal and instrumental concert music. Today, a composer may be called upon to compose for film, video, installation, dance or theatrical performance, web-based or other digital media. To survive in today’s competitive marketplace, a composer needs definable skills for the tasks required to work in the culture industry, performing arts, and also the academy. It is no longer appropriate to expect graduates with doctoral degrees to find immediate, ladder-ranked faculty positions; thus, an academic program cultivating the critical, creative, and practical skills necessary to work in a variety of new genres and creative media ensures wider opportunities for our graduates. A UCR Ph.D. program in composition will benefit advanced composers with a desire to explore creative context and will be unique in offering perspectives that do not unify along the lines of classical music, thus allowing students to examine not only technical and geographic distinctions but also generic compositional distinctions (see faculty strengths below). These factors, reinforced both by the broad cultural opportunities represented by Riverside, and the proximity to Los Angeles for field work and internships, will make the UCR Music Department composition Ph.D. unique.

History of faculty strengths

Our ladder-rank music faculty by areas:

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<tr>
<th></th>
<th>Musicology</th>
<th>Ethnomusicology</th>
<th>Composition</th>
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<tr>
<td>Byron Adams</td>
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<tr>
<td>Walter Clark</td>
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<tr>
<td>Renée Coulombe</td>
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<tr>
<td>Frederick Gable</td>
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<tr>
<td>Tim Labor</td>
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<td>X</td>
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<tr>
<td>Paulo Chagas</td>
<td>X</td>
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<tr>
<td>René T.A. Lysloff</td>
<td>X</td>
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<tr>
<td>Jonathan Ritter</td>
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<tr>
<td>Leonora Saavedra</td>
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<td>X</td>
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<tr>
<td>Deborah Wong</td>
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Since the founding of UC Riverside, musicology has been a major focus of the music department’s mission. Former faculty have included Edward Clinkscale, who made editions of Renaissance music; Edwin J. Simon, an authority on the classical concerto; and William Reynolds, whose specialty was modern Danish composers. Recent and current faculty include English musicologist Philip Brett, a prominent figure in the study of Elizabethan music, the operas of Benjamin Britten, and a prime mover in developing the new area of gay and lesbian musicology; Byron Adams, a leading expert on nineteenth- and twentieth-century British music; and Frederick Gable, a specialist in German Baroque music (now emeritus; his replacement will also be an early-music specialist). However, with the departure and untimely passing of Philip Brett, the musicology track lacked the kind of profile that would boost its national standing and make best use of limited resources. Under the leadership of Adams, as chair, and then-Dean Patricia O’Brien, a decision was made in 2002 to develop an emphasis on Hispanic musicology, an area in which few other universities (and none in
the UC system) would be serious competitors, one for which there was increasing demand, and one that seemed eminently appropriate, even necessary, given the demographics of the Inland Empire. (In fact, the idea of a Hispanic emphasis had been considered earlier, in the 1990s.)

To this end, a search was launched for a musicologist with a research specialization in Latin American music. This resulted in the hiring (in 2003) of Walter A. Clark, the author of several books and articles on Latin American and Spanish music and a tenured professor at the University of Kansas with ten years of experience. A subsequent hire reinforced this growing emphasis: Leonora Saavedra, associate professor of musicology, a native Mexican who is one of the foremost authorities on twentieth-century Mexican music.

Our musicology faculty (which includes Byron Adams, who identifies equally as both a composer and a musicologist) has strengths in musical nationalism, the 20th and 21st centuries, and European musics. It is marked by the best scholarship in both traditional and cutting-edge critical methodologies.

Our department now has a remarkable strength in the area of Spanish and Latin American music. Our profile is doubly unique in its cross-disciplinary shape within music scholarship. Jonathan Ritter, assistant professor of ethnomusicology, is an expert in the area of music and politics among Indigenous populations in the Peruvian Andes, and Paulo Chagas, assistant professor of composition, is a Brazilian composer with a doctorate in musicology who has composed over a hundred works and published research on Brazilian music. With two musicologists, one ethnomusicologist, and a composer, our department has the highest concentration of area specialists outside Latin America or Spain.

This constellation of scholars and research interests has given UC Riverside the potential to become a leading graduate program in Hispanic music studies in the world. A doctoral program is now not only possible but also necessary.

In 1996, Philip Brett, then chair of the music department, along with then-Dean Carlos Vélez-Ibáñez, spearheaded an effort to create a new track in ethnomusicology at UCR that brought professors Deborah Wong and René T.A. Lysloff to the faculty. Prof. Wong’s specialization in Thai court music and Prof. Lysloff’s research and performance on the Javanese gamelan created an immediate identity and reputation for the new track as a center for scholarship on Southeast Asian music, a reputation that has since been expanded both geographically and theoretically by the emergent Program in Southeast Asian Studies at UCR led by Prof. Wong and Lysloff. Prof. Wong’s subsequent research and influential publications on Asian American music and performance, as well as Prof. Lysloff’s pioneering work on “technoculture,” exploring the intersections between musical practices, culture, and technology, have given the ethnomusicology track a reputation for engagement with issues of political economy and cultural difference. A new M.A. track in ethnomusicology was launched by Professors Wong and Lysloff in 1997, whose success thus far may be gauged by the list of prestigious universities to which its graduates have been accepted for Ph.D study, including UC Berkeley, New York University, Columbia University, the University of Michigan, and the University of Wisconsin. A pioneering Music and Culture undergraduate major was also added in 2001, one of only a handful of undergraduate programs of study in ethnomusicology in the U.S. As of fall 2006, the department also boasts the presence of five world-music performance ensembles: Javanese gamelan, Japanese taiko, Philippine rondalla, Andean, and Mexican.
In 2004, a third ethnomusicologist, Jonathan Ritter, was added to the faculty, specializing in indigenous and Afro-Hispanic music of the Andean region. Already known for his work on violence, cultural trauma, and music, Ritter’s profile (e.g., as co-editor of a book in progress on musics addressing 9/11) has solidified the ethnomusicology track’s focus on the cultural production of difference.

The UC system has been a pioneer in the development and growth of ethnomusicology in the United States, beginning with the founding of the first American graduate program in ethnomusicology at UCLA in the 1950s. The proposed Ph.D. at UCR will carry forward that mark of distinction by offering a unique track emphasizing critical studies with strong area studies concentrations.

The UC system has been a pioneer in the development and growth of ethnomusicology in the United States, beginning with the founding of the first American graduate program in ethnomusicology at UCLA in the 1950s. The proposed Ph.D. at UCR will carry forward that mark of distinction by offering a unique track emphasizing critical studies with strong area studies concentrations.

The music-composition track at UCR has always provided intensely directed musical study, firmly grounded in Western classical practice. With several recent hires, the base of the track has broadened significantly into new media, genres, and practice. Byron Adams, senior faculty member in the composition track, brings a distinguished record of varied and sophisticated concert music, and an international reputation as a leading scholar in British music. Theorist and composer Renée Coulombe’s compositions range from traditional instrumental pieces to works with audio, video and live electronics. She also creates large-scale digital performance pieces and installations and leads a new digital performance collective in Los Angeles. She directs the UCR Free Improvisation Ensemble. Tim Labor composes extensively for theater, film and video games industries in Los Angeles. He has invaluable professional experience working in the very entertainment industries our students look to for future professional opportunities. Paulo Chagas is an internationally noted multimedia artist and composer, who specializes in digital composition. His extensive scholarship in Latin American music models the multiple modes of musical engagement we will cultivate in our doctoral students.

The University of California has always exhibited a dual role in the development of artistic research: that of content provider, and also incubator of new technology. The composition faculty at UCR, representing a broad knowledge base of musical distribution, are potentially a powerful resource for graduate composers from a variety of backgrounds. UCR also offers special benefits to those students interested in non-Western music from the associated faculty in ethnomusicology. In addition, a commitment to digital teaching begun with the installation of a large-scale teaching lab in 2001, and augmented with subsequent upgrades to recording and computer facilities now make high-level technological graduate music education possible. The unique association of a broad spectrum of faculty distribution models with equally broad models for content provision guarantee that graduates from the UCR Ph.D. in composition will receive opportunities at the highest level both in terms of artistic breadth and the development of associated technologies. The close relationship and proximity of the departments of theater, dance, and visual arts to music in the ARTS building facilitates a degree of interdisciplinarity not frequently found on UC campuses.

The aim of the proposed Ph.D. program in composition is to encourage a broad engagement with new digital technologies, with a thorough grounding in historical and contemporary composition practice, as well as to facilitate interdisciplinary approaches (visual media, dance, technology studies) in composition. It will also enable career-specific customization of degrees, as preparation for a variety of professional opportunities in industry, new performance genres, and the academy. The program will capitalize on the new digital initiative on campus, as well as new digital hires in dance, visual arts, computer science, literature, and film and visual culture departments, to adapt quickly to new hybrid genres and
practices. It will also benefit from the strong presence of musicology and ethnomusicology in the department, creating a new generation of composer-scholars.

C. Timetable for Development of the Program

Our department has offered a terminal M.A. for over forty years. With the introduction of our Ph.D., we foresee three kinds of graduate students in our program:

1. those leaving with a terminal M.A;
2. those arriving with an M.A;
3. those arriving with a B.A.

Group #1 will be our lowest priority and will become a smaller and smaller group over time.

If approved by spring 2007, we plan to enroll our first cohort of students for the 2007-08 academic year. (This initial cohort would be drawn from select M.A. students already in our department, i.e., we would not depend on outside recruitment but would rather advance/convert appropriate M.A. students into the new Ph.D. program.)

With the limits given below, two factors will determine both the ultimate size and the rate of implementation of the Ph.D. program in music: (1) The actual numbers of applicants each year considered by the faculty to be qualified to complete the Ph.D. at a level of distinction likely to result in professional placement, and (2) TA and fellowship support for graduate students in music at UCR.

The disparity between undergraduate and graduate enrollments at UCR is acute, and the university has set a high priority on increasing the enrollment in and scope of graduate programs across the curriculum. Our M.A. enrollments have been steady over the past several years, with 11 graduate students enrolled in the fall of 2004. Our plan in implementing the Ph.D. program is gradually to increase this to an average of approximately 25-30 graduate students enrolled at any one time, the doctoral students accounting for the increase while the number of master’s students declines.

These are numbers we believe we can sustain while maintaining a very selective admissions policy. Moreover, we believe that we can support these numbers with existing and anticipated resources in fellowships, TAships, and other financial assistance, as well as space, equipment, and curricula.

The following table assumes that both M.A. and Ph.D. students graduate at the end of the normative time for completion of their degrees: 2 years for M.A. students, 3-4 years for Ph.D. students entering with a master’s degree from another institution, and 5-6 years for Ph.D. students entering with the bachelor’s degree. The table assumes that the majority of students admitted to the Ph.D. program enter with a master’s degree from another institution. Because M.A.-level students would enter the Ph.D. curriculum in approximately the second year of the doctoral program, they are shown as entering in year 2. For simplicity’s sake, the table assumes graduation in year 5 for this group, because some doctoral students in ethnomusicology may require an additional year of fieldwork in order to complete their dissertation research.
The implementation of the Ph.D. program shown below increases our 2004-05 level of 11 graduate students to 16, with a gradual yet marked increase in the proportion of doctoral students to master’s over time. The overall increase in graduate enrollment will result in increased stature of the program and still allow us to continue to give each student a high degree of individual attention. We intend to guard our ability to educate and support our students at a level of excellence. Should sufficient resources become available at some point for our graduate program to expand yet further, we would certainly consider that possibility seriously in light of the best interests of our program and students. In short, this plan reflects what we could do with our **anticipated** level of fellowship support, and we have every hope of expanding carefully and gradually.

<table>
<thead>
<tr>
<th>Year</th>
<th>New M.A.s</th>
<th>New Ph.D. students Entering…</th>
<th>Total M.A.s</th>
<th>Total Ph.D.’s Per Year</th>
<th>Total Graduate Students</th>
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<td>12-13</td>
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<td>10</td>
<td>2 5 4 3 3</td>
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<td>13-14</td>
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<td>09</td>
<td>2 5 6 4 3</td>
<td>29</td>
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</table>

While the chart above may be overly optimistic about the time to completion of the Ph.D. program, it is also optimistic about the attrition rate (i.e., the chart assumes that 100% of the students admitted to the Ph.D. program graduate). In any case, if the Music Department were unable to support students beyond a five-year period, the five years of full support offered by our program would nonetheless be comparable to that offered by other UC music departments.

- **Availability of space/facilities needed for program**: Already available
- **Program Approval**: AY 2006-07
- **Recruitment for entering class**: AY 2006-07
- **Preparation/availability of catalog copy**: Fall/Winter 2006-07
- **Final new course approvals**: Spring 2007
- **First availability of offerings**: Fall 2007
- **Year of admission for first cohort of doctoral students**: Fall 2007
- **Anticipated year of awarding first degree**: Spring 2012

Consistency of enrollment projections with the campus enrollment plan. UC Riverside is slated to grow rapidly over the next several years, reaching a maximum of some 21,000 students by 2010. The UCR administration has placed the growth of graduate programs and the enhancement of graduate-program quality at the highest priority in their planning. The realization of this doctoral program in music is clearly in keeping with those goals.

**D. Relationship to existing programs on campus and to the campus academic plan**

UCR’s College of the Humanities, Arts, and Social Sciences is known for its strong, successful emphasis on interdisciplinarity, and our proposed degree is designed to bolster a number of College-wide initiatives already in place. **Bridging** the three disciplinary areas of
our department, we have strengths in three spheres: (a) critical theory, (b) technology
studies, and (c) Asian and Latin American studies. Each of these strengths has faculty from
more than one track within the department. Each links up with interdisciplinary efforts
already well-established in CHASS:

- issues in critical theory arc across the humanities and social sciences;
- the Digital Arts initiative links Dance, Music, Theater, Studio Art, the California
  Museum of Photography, and the College of Engineering;
- interdepartmental area studies, including the programs in Asian Studies, Latin
  American Studies, and Southeast Asian Text, Ritual, and Performance.

Music faculty members are already deeply involved with all these interdisciplinary,
interdepartmental efforts. Our Ph.D. program will both benefit from these links and will
contribute to strengths that already characterize CHASS.

Our doctoral students will have the twofold opportunity to work with outstanding faculty within
their chosen track (ethnomusicology, musicology, or composition) and to pursue issue-driven
work across tracks—both within the department, and beyond it. We argue that our program
has achieved distinction by attending to the foundations of each kind of music study (that is,
we will produce strong “musicologists,” “ethnomusicologists,” and “composers”) but our
students will also have the training to interact in an informed and productive manner with
other scholars in the humanities and social sciences and in the public sphere:

- Our faculty’s research interests exhibit an impressive confluence around critical
  theory. By this we mean the lively area of cultural studies, as pursued through both
  the humanities and the social sciences, and represented by strong attention to
  political economy, difference, and power. Cultural studies has been disappointingly
  slow to arrive in music studies. Indeed, scholars working in literature are more apt to
  address music via cultural studies than are music scholars themselves. Our faculty is
  exceptionally strong in this area—stronger than virtually any other department of
  music in the U.S. We address gender and sexuality, race and ethnicity, violence and
  trauma, critical pedagogy, popular culture, the media, representational systems, and
  more.

- Further, our faculty is deeply engaged with technology studies, with the distinctive
  and shared aim to blur the distinctions between critical and applied issues. We
  explore new interfaces between the body and technology in culture generally and
  through performance specifically. The boundaries between noise and music,
  academe and industry, are deeply implicated in our work. Our emphasis is on
  technoculture (a critical orientation) rather than “music technology,” and we focus on
  technology-as-culture, thus moving away from technology as something separate
  from, or added to, music and culture.

- Finally, our critical mass in Asian and Latin American studies is no reassertion of Cold
  War conceptions of area studies. We treat these geocultural “areas” as porous
  spaces marked by movement, and with specific attention to Southern California as an
  Asian/Asian American/Latin/American “space.” We reinvigorate the study of
  “western” art music by insisting on the presence of Latin America in the “West,” and
  we problematize Southeast Asia as a region defined by far more than colonial or
  American interests. Our explicit aim is to attract doctoral students who not only have
a deep interest in these places and cultures but a willingness to conceive of them in new ways.

Music faculty interests in these areas are distributed as follows:

<table>
<thead>
<tr>
<th></th>
<th>Critical Studies</th>
<th>Technology studies</th>
<th>Asia or Latin America</th>
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<tbody>
<tr>
<td>Byron Adams</td>
<td>X</td>
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<td>Walter Clark</td>
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<tr>
<td>Renée Coulombe</td>
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<tr>
<td>Tim Labor</td>
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<tr>
<td>Paulo Chagas</td>
<td>X</td>
<td>X</td>
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<tr>
<td>René T.A. Lysloff</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Jonathan Ritter</td>
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<tr>
<td>Leonora Saavedra</td>
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<tr>
<td>Deborah Wong</td>
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</tbody>
</table>

With the establishment of a doctoral program in music, existing interdisciplinary associations will be strengthened and new collaborations will be forged. Latin American Studies at UCR has traditionally maintained a low profile, even in California, although the Department of Anthropology has a national reputation in Mayan and Central American studies. Yet, there were many fine scholars working in Latin American areas of research who together constituted the potential foundation for a vigorous and prominent track. Under the current leadership of Steven Helfand, professor of economics, Latin American Studies is in a period of rapid growth at UCR, with increasing contact and collaboration between various academic units. The numerous initiatives being undertaken by the newly formed UCR Center for Iberian and Latin American Music will reinforce and enhance Latin American Studies at UCR in general through its journal, website, and annual *Encuentros* (see above). The same could be said of the relationship between CILAM and the Department of Hispanic Studies at UCR. Given the presence of Prof. Ritter, there is also the potential for collaboration between anthropology and musicology; the Film and Visual Culture program also has a strong Latin American component that provides an attractive avenue for collaboration.

The increasing prominence of Latin American and Hispanic studies at UCR is an outgrowth of a larger, campus-wide movement to emphasize Latin America throughout the university’s curriculum. This is a high priority of UCR, one reflected in the musicology hires mentioned above, as well as the appointment of Frances Córdova as chancellor in 2003. This is only natural given the local and regional resources UCR enjoys, including the cultural riches of the Los Angeles area and Southern California in general, and our close proximity to Mexico. In addition, UCR is the home campus for UCMEXUS, an invaluable resource.

The ethnomusicology track at UC Riverside has a well-established record of interdepartmental collaboration with related disciplines in the humanities and social sciences. More than a dozen professors from the departments of ethnic studies, anthropology, dance, history, and English are currently affiliated faculty in the music department for purposes of the undergraduate Music and Culture major, while members of the ethnomusicology faculty itself frequently serve on the master’s and doctoral committees of students in these and other departments. Establishing a Ph.D. track in ethnomusicology can only strengthen these ties
and create new opportunities for inter-departmental collaboration and conversation. For instance, our proposed requirement to have doctoral students in ethnomusicology take at least one graduate seminar in anthropology builds on the close historical relationship between our two fields and opens the doors to new areas of interdisciplinary cross-fertilization in the work of our students.

Ethnomusicology also forms a natural partner in the current growth and development of area studies programs at UCR. In addition to the previously discussed program in Latin American Studies, current ethnomusicology faculty have been instrumental in the development of Riverside’s new graduate program in Southeast Asian Studies. The Center for the Study of Southeast Asian Texts, Ritual, and Performance (SEATriP) emerged from the critical mass of Profs. Lysloff and Wong with anthropologist Prof. Sally Ness, and it has a distinctive mission to interrelate critical multiculturalism with global and transnational studies. The expansion of our graduate course offerings in these two areas will go hand in hand with these programs.

A Ph.D. track in music composition is consistent with the university’s immediate academic goals and will also benefit longer-term interdisciplinary associations. Within the collective arts component at UCR (Art, Art History, Music, Theatre, and Dance), all have graduate programs, but only one so far (Dance) has a Ph.D. program (dance history and theory), though this is one of the most innovative and distinguished in the nation. In this regard a Ph.D. program in artistic synthesis (music composition) at UCR will be unique. The potential for collaboration between music and dance is particularly attractive, given that some composers will be interested in writing for dance and some musicology students will be interested in historic or folkloric dance.

Related graduate programs at UCR, however, already contain some of the efficiencies planned for the distinctive composition Ph.D. The faculties of Film and Visual Culture, Dance, Computer Science, and English already provide alternate critical and technical resources for theoretically interested composers, and a track involving collaboration would not be unlike the UCR Theatre Department’s joint M.F.A. with the Department of Creative Writing. The development of long-term instructional initiatives based on contemporary musical situations including video, gaming, multimedia and the development of new interfaces, performance modes, and manners of manipulating musical material are crucial to this distinctiveness.

The variety of digital and performance models available to composers is considerable, and the exploration of this breadth itself is perhaps even more important as the number of instruments available to the composer increases. The UCR composition Ph.D. is an ambitious track directed towards the whole creative artist, containing a broad range of potentialities for intra-campus support and collaboration. As such, it features some similarities with other interdisciplinary degree programs at UCR but will still retain a strong basis in the Music department. This is due not only to the utility of a disciplinary degree, but also to the necessity of consolidating technical resources for composing and integrating these into the campus technological plan.

E. Interrelationship of the program with other University of California programs or regional institutions

One of the most exciting aspects of this proposal is the potential for meaningful and productive collaboration with other programs in the UC system that may have significant complementary resources to ours but lack our strengths. Quite a few of our faculty are
already serving as outside members on doctoral committees at other campuses, and those campuses are sending to us talented master’s students wanting to work in the areas of Latin American musics, Asian musics, technology studies, etc. The collaborations summarized above within UCR itself extend, in fact, throughout the entire system. For example, UC MEXUS is a logical collaborator with and beneficiary of the program this proposal seeks to create.

Musicology. In California, UCLA, UC San Diego, UC Santa Barbara, UC Berkeley, UC Davis, Claremont Graduate School, USC, and Stanford all offer the Ph.D. in musicology. Only one of these programs has had a faculty member with an emphasis in Hispanic studies. For decades, UCLA’s Robert M. Stevenson, the preeminent scholar of Iberian and Latin American musicology, attracted talented graduate students from around the U.S. and throughout Latin America, and under his direction, they produced an impressive number of theses and dissertations. He is now retired, however, and no one has taken his place. Some fine graduate research in this area has also emanated from the other campuses mentioned above. But none of them has even a single historical musicologist whose specialty is either Iberia or Latin America. Students pursuing advanced degrees in musicology at those schools do not have the benefit of working with a bona fide Hispanist, though they certainly get excellent guidance from professors of distinction who work in other areas. This is a conspicuous gap in the graduate education in music that this state offers, one that the proposal under consideration will bridge.

Ethnomusicology. There are currently four ethnomusicology Ph.D. programs in the UC system, at UCLA, Berkeley, Santa Barbara, and Davis, and in fact, the critical mass that the UC system as a whole has achieved in this field is without peer in the United States. Despite this strength, given the broad interests of ethnomusicology as a field, gaps remain in what the UC system currently offers to potential doctoral students. Berkeley and UCD each have a single Southeast Asian specialist; UCLA has two Latin American specialists, while UCD has one. However, UCR faculty research and teaching interests in the interface of music and cultural studies are unique within the UC system. No other UC campus duplicates our strengths in particular area studies, in theoretical focus, or in the substantial and innovative interdisciplinary possibilities. As a result, UCR faculty members have been invited to teach seminars in this area in recent years at other UC campuses (UCLA), and are frequently asked to serve on the thesis and dissertation committees of students at these other institutions (UCSD, UCLA, Berkeley, etc.). Given the relative proximity of large ethnomusicology graduate programs at UCLA and Santa Barbara, a Ph.D. program at Riverside will increase the opportunities for this sort of inter-campus collaboration, and give a destination to those graduate students currently wanting to work with UCR faculty on a full-time basis and unable to do so.

Finally, given our ethnographic emphasis and belief in participatory fieldwork as a core research methodology, our doctoral program will create new and meaningful ties to local communities through graduate research, particularly among the substantial Latin American and Asian/Asian American communities near the Riverside campus.

Composition. In the UC System, Ph.D.’s in musical composition exist at UCLA, UCSB, UCSD, and UCB. A master’s program exists at UCI, a DMA at UCSC, and related graduate degrees are also offered in Media Arts and Technology (also at UCSB). All of these programs offer significant opportunities for collaboration, but few offer the opportunity to capitalize on new technology in the context of a Ph.D., and of those that do, the relationship UCR offers is more complementary than competitive.
The DMA at UCSC, focused on world music and algorithmic composition, contains analogous focuses to the department at UCR, but does not offer a program sufficiently lengthy to capitalize both on independent research and field work/internships. The master’s program at UCI is an MFA only.

UCLA, UCSD, UCSB, and UCB all offer the Ph.D. UCLA offers a classically oriented degree with a powerful outside emphasis on media music (particularly film composition) and some relationship to the departments of musicology and ethnomusicology (especially jazz studies). As such, UCLA is the epitome of the UC music-Ph.D. system, and it caters to large-scale collaborative production based on traditional music models. A similar situation exists at UCSD and UCB, although with more technological integration.

The newly approved Ph.D. offered by UCSB in Media Arts and Technology is the closest competition this Ph.D. seems to have in the UC system. However, the UCR Ph.D. will emphasize the social implications of technology rather than the technology itself. It is hoped that UCR will join with other UC campuses (particularly San Diego, Santa Barbara, and Irvine) to create situations of greater curricular and disciplinary permeability consistent with future UC plans for extremely high-speed digital connectivity between campuses. This could have far reaching implications as UCR becomes increasingly involved both in developing its intercampus relations and those with the City Council of Riverside, whose plans for capital improvement involve substantial commitments to the arts.¹

Outside of the UC System, many choices for graduate study exist, but many teach classical music almost exclusively. Niche schools such as Cal Arts (experimental performance), Full Sail (multimedia production), Boston’s Berklee School of Music (commercial music production), Stanford (research psychoacoustics), and many others cater to the development of highly idiosyncratic skill sets with unpredictable results. The UCR Ph.D. will both provide an alternative for less experienced composers desiring a broadening of context, and for mature students whose critical, social, or political message is more highly developed than that of an abstract relationship with music theory or digital audio research.

¹ The Barbara & Art Culver Center of the Arts is an interactive arts center that will take over the historic Rouse building, strategically located between Riverside City Hall and the UCR/California Museum of Photography. The Culver Center will support a variety of cultural events open to the public as well as classes for UCR students. The Center will cost approximately $16 million, funded with a combination of state money, local support and private resources, including a $5 million gift from Anthony Culver, who asked that the center be named for his parents. Plans for the project include a performance space, an atrium, a film/video viewing room, a media computer studio, dance studios, art studios and seismically safe storage space for some of the most vulnerable collections of glass-plate negatives held by the UCR/CMP. The emphasis of the Center will be on digital arts and innovative uses for technology, and will enhance the presence of UCR in downtown Riverside, as well as increase the visibility of the arts in the community with art openings, dance programs, film screenings, poetry readings, theatre productions, digital music productions for students of UC Riverside and the public at large. The program in digital arts is a particularly noteworthy aspect of the Center’s program. The Culver Center will also be a resource for a proposed downtown “School for the Arts,” a targeted arts program for the Inland Empire’s most gifted arts students that will include two years of high school, two years of Riverside Community College, and two years at UCR.
F. Department or group that will administer the program.

The program will be administered by the Music Department.

G. Plan for evaluation of the program within the offering department(s) and campus-wide.

The Music Department carefully monitors the progress of its graduate students, through assessment and comprehensive exams and regular meetings with the Graduate Advisor. Moreover, curriculum review and revision are a central and ongoing part of the department’s administrative process. Evaluation, review, and revision will continue to play a central role in developing and maintaining the doctoral program.

With the inception of the Ph.D. program, particular attention will continue to be paid to the quality of the students admitted to the program, the effectiveness of the new curriculum in developing the abilities of these students, and the nature of the professional placements garnered by graduates of the program.

As a unit in the College of Humanities, Arts, and Social Sciences, the Music Department’s policies, procedures, and curricula must be examined and approved by the Executive Committee of the College as well as the Academic Senate and upper administration of the university. We suggest an internal review of the Ph.D. program by the Graduate Council in AY 2010-2011 (after three full years of operation) and external reviews at regular intervals, beginning after five full years of operation.
SECTION 2. PROGRAM

A. Undergraduate preparation for admission.

Applications to the Ph.D. program will be considered for entrance in the fall quarter only and must include transcripts from all undergraduate and any prior graduate programs attended, three letters of recommendation, and general GRE scores. Applicants whose first language is not English must submit a valid TOEFL score demonstrating English proficiency. For students needing additional and/or remedial work in either music or the social sciences, courses in these areas are available on the UCR campus and may be taken during the course of graduate study.

Students seeking admission to the musicology track must possess a bachelor’s degree in music or the equivalent thereof. Those seeking admission to the Ph.D. in musicology will be evaluated on their potential for development as scholars and teachers in this field. Students must demonstrate a(n):

- potential for development into a first-rate professional musicologist with command of a broad range of historical subjects and methodological issues;
- ability to verbalize and to write about music in a way that promises the development of strong teaching skills and the potential for getting published;
- interest and accomplishment in an area of specialization that corresponds with the particular strengths of the UCR musicology faculty.

Students seeking admission to the ethnomusicology track will be expected to hold a bachelor’s or equivalent degree in music, the humanities, or the social sciences. Those seeking admission to the Ph.D. in ethnomusicology will be evaluated on their potential for development as scholars and teachers in this field. Students must demonstrate a(n):

- interest and some record of accomplishment in the study of music and culture, through coursework in ethnomusicology and/or anthropology or other relevant experience;
- ability to communicate effectively in both writing and speaking in a way that promises the development of strong teaching skills and the potential for getting published;
- reasonably focused research interest or set of interests within ethnomusicology appropriate for the beginning stages of graduate study.

Students seeking admission to the composition track must possess a bachelor’s degree in music or the equivalent thereof. Those seeking admission to the Ph.D. in composition will be evaluated on their potential for development as composers, theoreticians, and teachers in this field. Students must demonstrate a(n):

- potential as a musical composer;
- basis in both a notational and production music technology (either of which can be based in new media);
- portfolio of not fewer than 3 compositions;
- verbal and writing abilities;
- acceptable skill level on a primary instrument at an entrance audition.
All of the factors listed above will be evaluated at the time of application by means of a written statement of purpose and a sample research paper, presumably taken from the student’s course work as an undergraduate.

**Preparation for admission with a master’s degree in musicology, ethnomusicology, composition.** A student with a master’s degree in any of the three areas earned at another institution must submit materials similar to those required of a student with a bachelor’s degree but pertaining to their graduate work, including a master’s thesis. Such students may also submit additional materials to apply for exemption from certain requirements. Exemption from one or more courses is possible only for students holding master’s degrees, but exemption is by no means automatic. Exemption for each course must be individually established by the submission of original research papers, analytic essays, and/or musical compositions reflecting a command of the materials in the course.

Applications for exemption from one or more of the above-listed courses will be evaluated by the Graduate Advisor in consultation with the Graduate Division. These requests will be considered during the first week of the student’s enrollment.

**Graduate diagnostic examination.** All applicants to the Ph.D. track in musicology and theory/composition will be required to take the Graduate Advisory Exam during their first week of the fall quarter of their first year. This examination tests their knowledge of music history and theory (a copy of this exam is included as Appendix E).

**Relationship of master’s and doctoral programs.** Students applying to the current M.A. program in any area will have the option to apply to the Ph.D. program in that same area simultaneously, although admission to the latter program will not be automatic.

**B. Foreign Language requirement**

All Ph.D. students will be required to demonstrate proficiency in at least two foreign languages in addition to their native tongue. It is strongly recommended that one of these be a standard academic reference language (e.g., French, German, or Spanish), with the second chosen for its relevance to the student’s proposed area of study. UCR offers courses in several languages to build reading proficiency, and these can be taken to assist with this requirement. Non-native speakers of English may count their native language as one of the two. Proficiency will be evaluated via either (a) a written exam including translation exercises given by a faculty member or other approved examiner, or (b) successful completion of at least five quarters of academic study of the language, or their equivalent.

**C. Program of Study**

The primary goal of our Ph.D. program will be to train articulate, well-informed, and productive scholars with both a broad range of knowledge and a deep understanding, garnered through original research and creative work.

Credit requirements for students entering with the bachelor’s degree or a master’s degree from another institution. All students must be in residence for a minimum of six quarters. Students must enroll in a minimum of twelve credits each quarter until they advance to candidacy. Note: 100-level courses are standard in music Ph.D. programs, as at the University of Michigan, on which our curriculum is modeled.
Required and recommended courses (unless otherwise noted, all of these courses are approved and listed in the UCR catalog)

Core Course
MUS 200: Introduction to Music Studies

Focus Courses
MUS 115: Renaissance and Baroque Music of Latin Europe and Latin America
MUS 116: Music of J. S. Bach
MUS 118: Music, Politics and Social Movements
MUS 120: Contemporary Native American Music
MUS 122: Music and Performance in the Andes
MUS 123: Southeast Asian Performance
MUS 124: Music of Asian America
MUS 126: Gender, Sexuality, and Music in Cross-Cultural Perspectives
MUS 127: Music Cultures of Southeast Asia
MUS 128: Performing Arts of Asia
MUS 129: Music Cultures of Africa
MUS 140: American Musical Subcultures: A Genealogy of Rock
MUS 153: Homosexuality and Music
MUS 154 (E-Z): Critical Approaches to the Western Canon
MUS 168: Javanese Gamelan Ensemble
MUS 169: Taiko Ensemble
MUS 170: Rondalla Ensemble
MUS 174: Latin American Music Ensemble
MUS 201: Proseminar in the Analysis of Western Music
MUS 206: Proseminar in Musicology
MUS 207A/B: Proseminar in Ethnomusicology (A: history and foundations; B: current theoretical directions)
MUS 250 (E-Z): Seminar in Music Theory
MUS 251: Music in Computer Gaming
MUS 253: Set Theory for Analysis and Composition
MUS 254: Seminar in Music and Technology
MUS 255: Field Methods in Ethnomusicology
MUS 256: Computer Music Composition
MUS 258: Seminar in Free Composition
MUS 259: Musical Semiotics: Approaches to Meaning and Form
MUS 261: Seminar in Performance Practice
MUS 262 (E-Z): Seminar in Western Music History
MUS 263 (E-Z): Seminar in Special Topics in Musicology
MUS 270: Special Topics in Ethnomusicology
MUS 271: Area Studies Research in Music
MUS 290: Directed Studies
MUS 291: Individual Studies in Coordinated Areas
MUS 292: Concurrent Analytical Studies
MUS 297: Directed Research
MUS 299: Research for Thesis or Dissertation
MUS 301: Directed Studies in Teaching (to be offered upon implementation)
MUS 302: Teaching Practicum (to be offered upon implementation)
Electives (1)

One course outside the department relevant to the student’s interests, or MUS 290: Directed Studies

*Introduction to Music Studies* (MUS 200) and the three proseminars (MUS 201, 206 & 207A/B) are required of all M.A. and Ph.D. students. (Students entering the Ph.D. with a master’s degree from another institution may be exempted from one or more of these course requirements by submitting work that demonstrates the relevant skills.) A minimum GPA of 3.0 is required to remain in good standing.

Ph.D. students are also required to serve as Teaching Assistants for at least three quarters during their residency.

In general, Ph.D. students’ areas of emphasis will bear a close relationship to our areas of faculty strength.

**D. Pre-qualifying reviews**

Course check. The musicology doctoral student will meet with his/her advisor to determine that all course requirements have been met satisfactorily before being allowed to take the Qualifying Examination.

Formation of Qualifying Examination Committee. In consultation with the student’s faculty adviser, the student will propose a Qualifying Examination Committee during the spring of the student’s second complete year of study; this Committee is appointed by the Graduate Dean. The Qualifying Examination Committee consists of five members:

- the Chair of the Qualifying Examination Committee will be an Academic Senate faculty member in the UCR Music Department;
- one member of the committee will not be a member of the UCR Music Department faculty. This “outside member” will be an Academic Senate member from another department;
- the remaining three members of the committee will be members of the UCR Music Department.

**E. Qualifying Examination**

Advancement to candidacy at UCR is contingent upon the passing of a written examination and an oral examination normally administered at the end of year three for students entering with a bachelor’s degree, and year one or two for students entering with a master’s degree from another institution. For the written portion of the examination, the Qualifying Examination Committee will provide questions on the three topics assigned as areas of emphasis. The student will normally have a year to prepare for the examination.

The student will have ten days in which to complete the written portion, at the end of which an oral examination will be convened. The oral examination will be administered by the student’s Qualifying Examination Committee and will concern any aspect of the assigned topics with an emphasis on those issues addressed in the written portion of the examination. The Committee will decide whether the student has passed the written and oral portions of the exam, and may decline to hold the oral portion until the written portion has been deemed adequate.
Advancement to candidacy will be granted upon notice that the student has passed the written and oral examinations.

F. Dissertation

Ph.D. students in musicology and ethnomusicology must complete a dissertation that represents original research in an area that corresponds to one of the department’s strengths. The dissertation will provide the basis for further research and should be publishable in whole or in part, as a book or one or more articles. Two to three years of work beyond the qualifying examinations should be sufficient for the completion of the dissertation, except in cases where extended fieldwork is required. Ph.D. candidates in composition must complete: a) a major composition project and b) a document containing extensive stylistic, historical, aesthetic and/or analytical discussion of a relevant topic chosen in consultation with the candidates, committee. One year of work beyond the qualifying examinations should be sufficient for the completion of both. The composition project should demonstrate technical mastery, a capacity for independent research, and sustained creative invention.

G. Final examination

The final examination will be a public oral defense of the dissertation. After an oral presentation by the candidate, the candidate will be questioned by the Dissertation Committee. Although appointed by the Graduate Dean, the Dissertation Committee is nominated by the student's primary adviser and approved by the Graduate Advisor. It will consist of the primary advisor and two other Academic Senate faculty members (typically drawn from the members of the Qualifying Examination Committee).

H. Explanation of special requirements

None.

I. Relationship of M.A. and Ph.D. programs

The doctorate is considered the terminal degree for students in composition, musicology, and ethnomusicology seeking placement in professional positions. For students with extremely strong skills and accomplishments in the field, the master’s in composition can sometimes provide sufficient basis for professional placement, but more often it is preparatory to the doctorate, or it provides a basis for employment in semi-professional positions in music or in a related field. The doctorate is indispensable for musicologists, theorists, and ethnomusicologists seeking full-time, tenure-track positions in academia.

Students seeking admission to the Ph.D. program in music must clearly demonstrate strong potential both as scholars or composers and as teachers. Just as importantly, the projected subspecialties of these students must be strongly represented on the UCR music faculty so that the students can expect the highest level of instruction and the most effective mentoring as they approach the job market. Applicants who do not meet all of these criteria will either be directed to our M.A. program (if their skills are sufficiently strong) or denied admission.

The M.A. program will continue to prepare some students for entry to doctoral programs in subspecialties outside the purview of the UCR music faculty. Other graduates of our M.A. program will seek semi-professional placement in music or will proceed to studies and jobs in
tangentially related fields. In rare circumstances, a Ph.D. applicant who was redirected to the M.A. program at admission will develop rapidly as a scholar, composer, or teacher, or will develop skills and accomplishments in a new subspecialty such that admission to the Ph.D. program is warranted after completion of the first year or more of M.A. study.

J. Special preparation for careers in teaching

Students intending to pursue teaching careers will not be required to meet additional requirements at the time of admission. All Ph.D. students, however, will undergo training as Teaching Assistants and will be required to serve as such in undergraduate music courses for at least three quarters.

Ph.D. students entering with the bachelor’s degree will be trained initially in the same manner as our M.A. students. The supervising faculty member in a course meets with the Teaching Assistants before classes begin to discuss the fulfillment of the written list of duties to which each TA is assigned. Supervising faculty are asked to attend the student’s initial labs or sections to give the TA feedback.

K. Student sample programs for each year

Sample program for matriculant with a bachelor’s degree emphasizing musicology or performance and intending to study musicology:

<table>
<thead>
<tr>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 200 Intro to Music Studies</td>
<td>MUS 206 Proseminar in Musicology</td>
<td>MUS 207A or B Proseminar in Ethnomusicology</td>
</tr>
<tr>
<td>MUS 201 Proseminar in Analysis</td>
<td>MUS 261 Seminar in Performance Practice</td>
<td>MUS 262 Seminar In Western Music History</td>
</tr>
<tr>
<td>Elective</td>
<td>Elective</td>
<td>MUS 292 Concurrent Analytical Studies (w/upper-div. course)</td>
</tr>
<tr>
<td><strong>Second Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 301 Teach. Studies</td>
<td>MUS 302 Teaching Practicum</td>
<td>Elective</td>
</tr>
<tr>
<td>MUS 263 Special Topics in Musicology</td>
<td>Elective or 8 units of MUS 291</td>
<td>Elective</td>
</tr>
<tr>
<td>Elective</td>
<td>Elective</td>
<td>Elective</td>
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<tr>
<td><strong>Third Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
</tr>
<tr>
<td><strong>Fourth Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
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</tbody>
</table>
Sample program for matriculant with a bachelor’s degree emphasizing music or anthropology and intending to study ethnomusicology:

<table>
<thead>
<tr>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
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</thead>
<tbody>
<tr>
<td><strong>First Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 200 Intro to Music Studies</td>
<td>MUS 207A or B Proseminar in Ethnomusicology</td>
<td>MUS 252 Music Trans., Analysis, and Representation</td>
</tr>
<tr>
<td>MUS 168-70, 174 Performance ensemble</td>
<td>MUS 168-70, 174 Performance ensemble</td>
<td>MUS 140/HISA 139 Genealogy of Rock</td>
</tr>
<tr>
<td>Elective</td>
<td>MUS 126-29</td>
<td>MUS 206 Proseminar in Musicology</td>
</tr>
<tr>
<td><strong>Second Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 301 Teach. Studies</td>
<td>MUS 302 Teaching Practicum</td>
<td>Elective or 8 units or MUS 291</td>
</tr>
<tr>
<td>MUS 255 Field Methods</td>
<td>MUS 270 Special Topics in Ethnomusicology</td>
<td>Elective</td>
</tr>
<tr>
<td>Elective</td>
<td>Elective</td>
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</tr>
<tr>
<td><strong>Third Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
</tr>
<tr>
<td><strong>Fourth Year</strong></td>
<td></td>
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</tr>
<tr>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
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</table>

Sample program for matriculant with a bachelor’s degree emphasizing composition or performance and intending to study composition:

<table>
<thead>
<tr>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 200 Intro to Music Studies</td>
<td>MUS 206 Proseminar in Musicology</td>
<td>MUS 207A or B Proseminar in Ethnomusicology</td>
</tr>
<tr>
<td>MUS 201 Proseminar in Analysis</td>
<td>MUS 250 Seminar in Music Theory</td>
<td>MUS 262 Seminar in Western Music History</td>
</tr>
<tr>
<td>Elective</td>
<td>Elective</td>
<td>Elective</td>
</tr>
<tr>
<td><strong>Second Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 301 Teach. Studies</td>
<td>MUS 302 Teaching Practicum</td>
<td>Elective</td>
</tr>
<tr>
<td>MUS 257 Seminar in Free Composition</td>
<td>MUS 258 Seminar in Free Composition</td>
<td>Elective</td>
</tr>
<tr>
<td>Elective</td>
<td>Elective</td>
<td>Elective</td>
</tr>
<tr>
<td><strong>Third Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
</tr>
<tr>
<td><strong>Fourth Year</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
</tr>
</tbody>
</table>
Sample program for matriculant with a master’s degree emphasizing musicology:

<table>
<thead>
<tr>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>First Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 200 Intro to Music Studies</td>
<td>MUS 206 Proseminar in Musicology</td>
<td>MUS 207A or B Proseminar in Ethnomusicology</td>
</tr>
<tr>
<td>MUS 201 Proseminar in Analysis</td>
<td>MUS 292 Concurrent Analytical Studies</td>
<td>MUS 262 Seminar in Western Music History</td>
</tr>
<tr>
<td>Elective</td>
<td>MUS 263 Special Topics in Musicology</td>
<td>MUS 291 Qualifying Exam Preparation</td>
</tr>
<tr>
<td></td>
<td><strong>Second Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 301 Teach. Studies</td>
<td>MUS 302 Teaching Practicum</td>
<td></td>
</tr>
<tr>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
</tr>
<tr>
<td></td>
<td><strong>Third Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
</tr>
</tbody>
</table>

Sample program for matriculant with a master’s degree emphasizing ethnomusicology:

<table>
<thead>
<tr>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>First Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 200 Intro to Music Studies</td>
<td>MUS 207A or B Proseminar in Ethnomusicology</td>
<td>MUS 206 Proseminar in Musicology</td>
</tr>
<tr>
<td>MUS 252 Music Trans., Analysis, and Represent.</td>
<td>MUS 255 Field Methods</td>
<td>MUS 270 Special Topics in Ethnomusicology</td>
</tr>
<tr>
<td>MUS 168-70, 174 Performance ensemble</td>
<td>MUS 168-70, 174 Performance ensemble</td>
<td>MUS 290 Directed Studies</td>
</tr>
<tr>
<td></td>
<td><strong>Second Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 301 Teach. Studies</td>
<td>MUS 302 Teaching Practicum</td>
<td></td>
</tr>
<tr>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
<td>MUS 291 Qualifying Exam preparation</td>
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<tr>
<td></td>
<td><strong>Third Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
<td>MUS 299 Dissertation</td>
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</tbody>
</table>

Sample program for matriculant with a master’s degree emphasizing composition:

<table>
<thead>
<tr>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>First Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 200 Intro to Music Studies</td>
<td>MUS 206 Proseminar in Musicology</td>
<td>MUS 207A or B Proseminar in Ethnomusicology</td>
</tr>
<tr>
<td>MUS 201 Proseminar in Analysis</td>
<td>MUS 250 Seminar in Music Theory</td>
<td>MUS 292 Concurrent Analytical Studies (w/upper-div. course)</td>
</tr>
<tr>
<td>MUS 257 Seminar in Linear Composition</td>
<td>MUS 258 Seminar in Free Composition</td>
<td>MUS 290 Directed Studies</td>
</tr>
<tr>
<td></td>
<td><strong>Second Year</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 301 Teach. Studies</td>
<td>MUS 302 Teaching Practicum</td>
<td></td>
</tr>
<tr>
<td>MUS 291 Qualifying</td>
<td>MUS 291 Qualifying</td>
<td>MUS 291 Qualifying</td>
</tr>
</tbody>
</table>

Exam preparation  Exam preparation  Exam preparation

<table>
<thead>
<tr>
<th>Third Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 299 Dissertation  MUS 299 Dissertation  MUS 299 Dissertation</td>
</tr>
</tbody>
</table>

*Courses listed as “electives” are selected by the student in consultation with the student’s adviser. In the case of a student with deficiencies to be corrected, one or more of these electives would be taken up by remedial courses assigned at the time of admission by the Admissions Committee.

L. Normative periods of time for pre-candidacy and candidacy.

For students entering with the bachelor’s degree, five years will be the normative time to earn the Ph.D. (consistent with most other doctoral programs on campus). Ethnomusicology students will typically spend a year doing fieldwork and will thus complete the track in six years. For students entering with the master’s degree from another institution, three years will be the normative time, although some will require four years to complete the Ph.D. While the normative times allow for a variety of circumstances, we expect that most students entering with the bachelor’s degree will advance to candidacy at the end of their third year of study, and that most students entering with the master’s degree from another institution will advance to candidacy at the end of their second year at UCR. In unusual cases, the dissertation research and creative work may be completed in one year, allowing certain students to graduate one year earlier than in the above projections.
SECTION 3. PROJECTED NEED

A. Student demand for the program

Three to five years of enrollment and admissions statistics from this or other institutions to document that demand exists for such a program. We consulted the graduate coordinators at five California universities that offer the doctorate in musicology, ethnomusicology, and composition. Most report very strong interest in their programs with application/admission ratios that allow them to be extremely selective. The statistics summarized below were provided by Graduate Coordinators at the indicated universities in response to our request for data covering the past five years.

Applicants and Acceptances Per Year (five-year average) in musicology/ethnomusicology/composition

<table>
<thead>
<tr>
<th></th>
<th>Applicants per year</th>
<th>Admits/Acceptances per year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MUSICOLGY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UCB</td>
<td>73</td>
<td>6/4</td>
</tr>
<tr>
<td>UCLA</td>
<td>60</td>
<td>8/5</td>
</tr>
<tr>
<td>UCSB</td>
<td>10</td>
<td>5/2</td>
</tr>
<tr>
<td>UC Davis</td>
<td>9</td>
<td>3/1</td>
</tr>
<tr>
<td><strong>ETHNOMUSICOLGY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UCB</td>
<td>60</td>
<td>3/1</td>
</tr>
<tr>
<td>UCLA</td>
<td>72</td>
<td>21/13</td>
</tr>
<tr>
<td>UCSB</td>
<td>10</td>
<td>4/3</td>
</tr>
<tr>
<td>UC Davis</td>
<td>3</td>
<td>1/1</td>
</tr>
<tr>
<td><strong>COMPOSITION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UCB</td>
<td>70</td>
<td>4/3</td>
</tr>
<tr>
<td>UCLA</td>
<td>9</td>
<td>2/1</td>
</tr>
<tr>
<td>UCSB</td>
<td>15</td>
<td>6/3</td>
</tr>
<tr>
<td>UC Davis</td>
<td>13</td>
<td>4/2</td>
</tr>
<tr>
<td>UCSD (includes critical studies)</td>
<td>140</td>
<td>28/20</td>
</tr>
</tbody>
</table>

Since the inception of the UCR M.A. program, the pool of qualified applicants has expanded over time. While the size of each class admitted has varied from year to year, applicants and admissions have generally increased (using the past six years as a sample period):

<table>
<thead>
<tr>
<th>Year</th>
<th>Applications</th>
<th>Admissions</th>
<th>Acceptances</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>7</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>2001</td>
<td>7</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>2002</td>
<td>12</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>2003</td>
<td>16</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>2004</td>
<td>12</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>2005</td>
<td>12</td>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>
Total graduate enrollments, 1988-2005:

|------|---------|----------|--------|--------|---------|--------|

Many potential applicants who currently inquire as to the possibility of doctoral study with our composition/historical/ethnomusicology faculty have been reluctant to apply to our program when they learn that the highest degree we offer is the M.A. We offer our top M.A. applicants generous fellowship packages only to lose them to universities with highly ranked Ph.D. programs. We will have a much better chance of recruiting those students when the doctoral program is in place.

With an increasing number of applicants and a total graduate population projected to stabilize at approximately fifteen to twenty students, we will be able to exercise considerable selectivity in our admissions process.

**B. Opportunities for Placement of Graduates.**

Our assessment of professional opportunities for our graduates is made on the basis of reports from other doctoral degree programs in musicology, ethnomusicology, and composition in California, current job listings from the College Music Society, and trends in employment described below.

We have been careful to design a program that will qualify our graduates to fill most musicology, ethnomusicology, and composition positions at the university level. We believe, however, that students emphasizing the sub-specialties in Spanish and Latin American musicology, critical theory in ethnomusicology, and composition with a technological emphasis, will find their skills to be particularly suited to the changing job market in both academic and professional technological fields.

There is an increasing demand for scholars in both musicology and ethnomusicology with expertise in music of the Iberian and Latin American realms. Two positions at the University of Texas, Austin, came open for Latin American specialists in 2004-05, as did one at Miami University in Ohio and another recently at the University of Pittsburgh. UCR itself advertised for a Latin Americanist two years ago, and hired both Walter Clark and Leonora Saavedra. A subsequent search brought Jonathan Ritter here. There is increasing recognition that, with the changing demographics in this country, courses on Latin American culture in particular will be in demand, and that there will have to be scholars who can teach them. However, our strengths are not limited to Latin America. In Byron Adams and Fred Gable, we have specialists who will attract students with interests in English music and early music, particularly of the German Baroque. Our musicology faculty’s expertise in such overarching issues as nationalism and identity, along with an interest in critical theory and cultural studies, gives our program a broad base.

Since the early 1990s, positions in ethnomusicology have proliferated in response to the new centrality of multiculturalism in higher education. Most music departments now offer courses in world music and an increasing number have redefined their faculty in order to hire at least one ethnomusicologist. Some anthropology departments define positions for expressive culture, which can target ethnomusicologists. The public sector—museums, state and local folklore organizations, etc.—is another niche for professional ethnomusicologists.
Programs in digital audio, MIDI composition, computer music (including programming and tools development) have been adopted by most Western graduate composition programs; however, the ability to integrate these resources into disciplinary music study has been hampered by the notion that digital technology is a separate discipline. The composers and sound artists at UCR represent modes of teaching technology that combine these considerations in a manner more consistent with the way technology has been introduced into students' lives—as an everyday occurrence. From instrumental selection and creation to postproduction, an astylistic method-based program in digital composition featuring an approach that integrates technology with live performance (both Western and non-Western) will enable students to deal with true issues of composition in tandem with those of technology.

C. Importance to the discipline

As suggested throughout this proposal, rapid developments in digital technology and the emergence in the popular imagination of non-Western cultures are among the most powerful forces shaping cultural changes in general, and musicology and composition in particular. With the increasing cultural diversification of our campuses and the growing technical diversification of the venues for the presentation of music, music programs ignore these trends at their peril.

Our program focuses explicitly on these emerging areas of importance in musicology, ethnomusicology, and composition. The range of expertise represented by our faculty is fully equal to the task of establishing truly innovative programs in all three areas.

D. Ways in which the program will meet the needs of society

There is some evidence that the proposed degree programs would meet a genuine need at UCR and for the State of California. Between 2005 and 2010, undergraduate enrollments at the University of California will increase dramatically, by over 20%, for a total enrollment of 211,000 students. Growth in UC’s arts programs, including music, have already far outpaced overall institutional growth. In the four years from 1995 to 1999, UC undergraduate arts programs grew by 38%, more than triple the overall undergraduate enrollment growth of 10%.

There has been a disproportionately strong increase in undergraduate music enrollments at UC Riverside. The number of music majors has increased by over 50% in the five years from 2000 to 2005, as compared to a 15% growth in UCR’s total undergraduate population. If these increasing numbers of students graduating with bachelor’s degrees in music continue to apply for graduate study at current rates, graduate programs must expand significantly in order to accommodate them.

Our department is especially motivated to work with graduate students from minority communities of every kind. UCR is well known as the most diverse UC campus, and we would like to see our graduate program reflect that reality. It is important to point out that UCR has a non-white student body of 70%. The students we serve rarely come from affluent backgrounds, and we are proud to provide an excellent education at a reasonable cost. We seek to prepare our students for careers in music by imparting to them the analytical skills and cultural awareness they will need to examine and determine trends, create new opportunities or technologies, and to think critically about their work and how it might adapt to ever-changing circumstances in the world of art and commerce. Our ties to Asia and Latin
America will also result in international students, as is only fitting given the Pacific Rim location of Southern California.

E. Relationship of the program to research and/or professional interests of the faculty

Our Ph.D. program will further the professional lives of our faculty in many ways. Some of us are already exploring collaborative models for research and artistic production (e.g., Prof. Coulombe’s work in free improvisation). Those of us working in area studies are strongly directed toward recruiting, training, and mentoring the best graduate students from Asia and Latin America; we envision a two-way intellectual and scholarly exchange through research and teaching. Indeed, we already receive inquiries every year from graduate students in Indonesia, Thailand, the Philippines, Mexico, Peru, etc., who want to work with specific faculty members but are then disappointed when they discover we don’t offer a Ph.D.

Our faculty members are working in areas that are still relatively undeveloped, and the opportunity to advance our interests and our commitment to these areas through our doctoral students is tremendously exciting. Scholarship on the popular, art, and indigenous musics of Latin American is still very limited, so our faculty is in a position to chart a trajectory for this field through, and with, our doctoral students. Work on the racialization and indigenization of music has hardly emerged, and we have several faculty members ready to open up these areas with graduate students. Critical and applied technology studies is still developing and our faculty provides models for ways to blur these distinctions that is already attracting sharp, creative students.

Finally, though we are deeply committed to creating the next generation of educators, we are not solely dedicated to replicating ourselves within academia. We are equally dedicated to creating new public intellectuals (in Asia, Latin America, and in the U.S.), public sector workers, and industry mavericks. By virtue of our location near the heart of the entertainment and information industries, on the edge of the Pacific Rim, we aim to produce critical thinkers and cultural workers who will impact both the public sphere and the world of education.

F. Program differentiation

We will offer a distinctively different profile from the Ph.D. programs in music offered by UCLA, UCSB, UCSD, Berkeley, and Davis. Rather than offer a point-by-point comparison with graduate programs in music at other UC campuses, we note that the Department of Musicology and the Department of Ethnomusicology at UCLA annually attract an excess of applicants, suggesting that, at the very least, there is a supply and demand issue in graduate music studies. We aim to emulate Berkeley by maintaining a small, select cohort of graduate students whose research interests are closely linked to faculty members’ strengths, even as we tip our hats to UCSD’s Critical Studies/Experimental Practices and its bold outline for blurred boundaries between theory, practice, and product. We are similar in size to UCSB’s doctoral program but with a substantively different research agenda in all areas.
SECTION 4. FACULTY

A. List of instructors.

Musicology Faculty

Professor Byron Adams
British music, critical theory
Professor Walter Clark
Spain, Latin America
Professor Frederick Gable
German baroque, early music, performance practice
Associate Professor Leonora Saavedra
Mexico, Latin America, nationalism, modernism

Ethnomusicology Faculty

Associate Professor René T.A. Lysloff
Indonesia, gamelan, technoculture
Assistant Professor Jonathan Ritter
Latin America, Native America
Professor Deborah Wong
Southeast Asia, Asian America, race and ethnicity

Composition/Theory Faculty

Professor Byron Adams
Composition, theory, form & analysis, counterpoint
Assistant Professor Paulo Chagas
Composition, theory, digital & computer technology
Assistant Professor Renée Coulombe
Theory, composition, improvisation
Assistant Professor Tim Labor
Composition, sound design, film and game music

Byron Adams earned a Bachelor of Music degree, magna cum laude, from Jacksonville University, studying piano with Mary Lou Wesley Krohnick and composition with Gurney Kennedy. He received a Master of Music degree from the University of Southern California, where his teachers included Halsey Stevens, Robert Linn and Morten Lauridsen. He received his doctoral degree from Cornell University, studying composition with Karel Husa and musicology with William W. Austin. Byron Adams’s scholarly work was recognized when he was awarded the first Ralph Vaughan Williams Research Fellowship in 1985. He has published widely on the subject of twentieth-century English music, giving lectures and interviews on this topic over the BBC, at the 1995 and 2003 National Meetings of the American Musicological Society and at Oxford University. He was co-editor of Vaughan Williams Essays, a volume published by Ashgate Press. Articles and reviews by Prof. Adams have appeared in 19th Century Music, American Music, Music and Letters, MLA Notes, Current Musicology, and The Musical Quarterly. Essays by Prof. Adams have been published in the volumes Vaughan Williams Studies, Walt Whitman and Modern Music and Queer Episodes in Music and Modern Identity. Prof. Adams has contributed four entries to the revised edition of the New Grove Dictionary of Music and Musicians, including those on

**Walter Clark** specializes in the music of Spain and Latin American, 1800-present. He has a particular interest in Spanish nationalism, flamenco, as well as Latin American popular music, especially in regard to issues of identity and representation. He is the author of several books, including two seminal biographies of Spanish nationalist composers, both published by Oxford University Press: *Isaac Albéniz: Portrait of a Romantic* (1999/2002) and *Enrique Granados: Poet of the Piano* (2005). The Albéniz biography has been translated into Spanish and met with critical acclaim in Spain. He edited an important collection of essays on Latin American popular music for Routledge, *From Tejano to Tango: Latin American Popular Music* (2002). He is currently working on a textbook on Latin American music for W. W. Norton. He has developed an undergraduate course on Latin American folk/popular music and one on the classical heritage. He has also introduced Hispanic music into the graduate curriculum. He is an accomplished classical and flamenco guitarist who continues to perform. He plays in both the rondalla and Latin American music ensembles at UCR. He is also the founder/director of the UCR Center for Iberian and Latin American Music.

**Frederick K. Gable** (now emeritus; to be replaced by another early-music scholar) teaches Music History Survey to 1900, Seminar in Baroque Music, Performance Practices of Early Music, Music of J. S. Bach, Construction of Early Instruments, and History of the Sonata. Much of his time since coming to UCR in 1968 has been spent directing the Collegium Musicum, a student ensemble performing Renaissance and Baroque music on instruments of the period. With the Collegium Musicum he has given over 100 performances in Southern California and he has taught viols and recorders at many early music workshops in California. Prof. Gable received his PhD degree from the University of Iowa with a dissertation on “The Polychoral Motets of Hieronymus Praetorius (1560-1629).” He continues to edit and publish the vocal works of Praetorius in modern editions and is now embarking on a five-volume complete edition to be published by the American Institute of Musicology. Music edited by Prof. Gable has been performed frequently in northern Europe and has been issued on commercial CD recordings in Germany and Sweden. Prof. Gable received the AMS Noah Greenberg Award in 1994 for his edition of the Hamburg Gertrudenmusik of 1607, a complete reconstruction of a North German festival church service. Other service reconstructions have been presented at the Jacobikirche in Hamburg, Germany, and at the summer Organ Academies sponsored by the University of Göteborg, Sweden. Publications by Prof. Gable have appeared in *Early Music, Performance Practice Review*, *A Performer’s Guide to Renaissance Music*, *The New Grove Dictionary of Music and Musicians*, *The American Recorder*, *The Journal of the Viola da Gamba Society*, *Proceedings of the Göteborg International Organ Academy*, and elsewhere. His current work investigates the liturgical and musical relationships between the vocal and organ music of early 17th-century Germany. He has given papers on these topics at international conferences in England, Germany, Sweden, The Netherlands, and the US. Prof. Gable is an active member of the American Musicological Society, American Musical Instrument Society, Society for 17th-century Music, Early Music America, and Viola da Gamba Society of America.

**Leonora Saavedra** came to UCR from the University of Pittsburgh and the National Center for Music Research (CENIDIM) in Mexico City. Her recent research centers upon the changing constructions of self and other in the Mexican musical imaginary, and upon the role
of historiography in transmitting and sustaining such constructions. Her work embraces all living musical traditions of Mexico and their histories. She is particularly interested in the ways in which nations negotiate internal and external relations of power through the representation of the national in music. She is also interested in the relations between music, social class and the state. Her work draws on Marxism, and post-colonial and subaltern studies. Before moving to the US, Professor Saavedra was active in Mexico where artists and intellectuals play public roles that aim at impacting society at large as a researcher and performer of new Mexican music, and as a cultural administrator.

René T.A. Lysloff specializes in Indonesian music with twin foci on both the classical heritage of gamelan and popular culture and postmodernism. In his work on Javanese music, Lysloff has published articles in *Ethnomusicology* (Journal of the Society for Ethnomusicology), *Asian Theatre*, and other journals and collections (including the *Garland Encyclopedia of Music*). Presently, he is finishing a book on shadow theater and music in rural Central Java based on past fieldwork in Java (1979-80, 1986-87, and 1994), to be published through KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies). When he returned to Java in 1998, specifically the region of Banyumas (western Central Java), he pursued his research on rural performing arts and Indonesian modernization. His most recently completed project is translating a contemporary Indonesian novel (in three volumes) by Ahmad Tohari entitled *Ronggeng Dukuh Paruk* [A Dancer of Paruk Village]. The novel explores the lives of a rural dancing girl and her childhood sweetheart as they experience the tumultuous changes in Indonesia from 1946 to 1971. The English translation, titled *The Dancer*, is published as a single volume through the Lontar Foundation (Jakarta) and distributed worldwide. Lysloff has studied and performed music of the Javanese gamelan (gong-chime ensemble) for approximately twenty years. He has taught gamelan for almost fifteen years at many different colleges and universities throughout the U.S. He also teaches both gamelan and a Javanese rural musical tradition known as *calung*, an ensemble made up primarily of bamboo xylophones.

Jonathan Ritter’s research focuses on indigenous and Afro-Hispanic musical cultures of Andean South America, with a particular emphasis on the intersections of music, politics, violence, and memory. His most recent work explores the ways that musical performance in highland Peru in the wake of the Shining Path guerrilla insurrection constitutes a form of social memory and public remembrance, thus generating a social space for political sentiment and action. Ritter is the recipient of numerous grants and awards, including research funding from Fulbright IIE and the Wenner-Gren Foundation for Anthropological Research; a portion of his dissertation research was also awarded the Charles Seeger Prize in 2002 from the Society for Ethnomusicology. He has published articles and reviews on Native American, Afro-Ecuadorian and Andean musics in the *British Journal of Ethnomusicology, World of Music, Selected Reports in Ethnomusicology, Pacific Review of Ethnomusicology, Bulletin of the Society for American Music*, and *Percussive Notes*, as well as several entries on Peruvian music in the forthcoming *Encyclopedia of Popular Music of the World*. He is the author of a short monograph, *A Work in Progress: Autonomy on Nicaragua’s Atlantic Coast*, published by the Institute for International Cooperation and Development in 1995, and is currently working on two book manuscripts: *A River of Blood: Music, Violence, and Memory in Ayacucho, Peru*, based on his dissertation research, and *Music in the Post-9/11 World*, an edited collection bringing together works by ethnomusicologists and other music scholars that discuss musical responses to the 2001 terrorist attacks and their aftermath from around the globe. Prior to his appointment at UCR, Ritter taught courses in ethnomusicology at Soka University of America and Chapman
College, and from 2002-2004 was the founding director of a multidisciplinary performance series at the UCLA Fowler Museum of Cultural History.

Deborah Wong is an ethnomusicologist, specializing in the musics of Thailand and Asian America. Her first book, *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual* (Chicago University Press, 2001), addresses ritual performance about performance and its implications for the cultural politics of Thai court music and dance in late twentieth-century Bangkok. *Speak It Louder: Asian Americans Making Music* (Routledge, 2004), focuses on music, race, and identity work in a series of case studies (Southeast Asian immigrant musics, Chinese American and Japanese American jazz in the Bay Area, and Asian American hip-hop). She has taught at UCR since fall 1996 and is Professor of Music. Wong has taught as Assistant Professor of Music at Pomona College (1991-93) and at the University of Pennsylvania (1993-96); she has also been a visiting professor at Princeton University and the University of Chicago. She has served three terms on the Board of Directors of the Society for Ethnomusicology. Asian American issues and activities are a priority for Wong. She has served on numerous committees addressing issues in Asian American studies curriculum as well as Asian American student needs. She has studied Japanese American drumming (taiko) since 1997 and is a member of Satori Daiko, the performing group of the Taiko Center of Los Angeles. A fellowship at the National Humanities Center during 2005-06 will support work on her next book, on taiko in California.

Byron Adams [see above under Musicology Faculty for more information] has had performances of his music in Europe, such as at the 26th “Warsaw Autumn” International Festival of Contemporary Music in Poland, the Leith Hill Festival in England, the Conservatoire Américain in Fontainebleau, France, and the Armenian Philharmonic Orchestra. His music has been performed in America by such institutions as the Syracuse Symphony Orchestra, the new music ensemble Xtet, Chamber Music Palisades Cantori New York and at the Biennial National Convention of the American Guild of Organists in 2004. He was appointed Composer in Residence of the Colonial Symphony during the 1990-91 and 1991-92 seasons; during the summer of 1992, Prof. Adams taught solfège, composition and conducted the chorale at the Conservatoire Américain in Fontainebleau, France. Editions BIM, E.C. Schirmer, Southern Music Co., Earthsongs, Encore Music and Yelton Rhodes all publish music by Byron Adams. Recorded performances of his music are available on the Orion Master Recordings, Skylark, and Mark record labels.

Paulo Chagas was born in Salvador, Bahia, Brazil, and is a composer, theoretician and researcher in music technology. Professor Chagas has composed more than 100 pieces for ballet, operas, musical theatre, multimedia, orchestra, instrumental and vocal ensembles, electronic, and computer music. His works have been performed in Europe, Russia, the USA and Latin America to both public and critical acclaim. His theoretical work focuses on subjects like musical semiotics, medieval and renaissance polyphony, new media, music technology, aesthetics and philosophy (Wittgenstein). Chagas is currently conducting research on gesture and interactivity, involving the use of sensors and the relationship between sound, image, and movement. His research also includes sound and music cognition based on the theory of autopoiesis. He worked for ten years (1990-99) as Sound Director of the Studio for Electronic Music of the WDR (West German Radio and Television Broadcasting), conducting extensive research into electronic and computer music, algorithmic composition, interactivity, multimedia, and sound spatialization. Taught as a visiting lecturer at the Conservatory of Music and at the University of Liège and at the Robert Schumann Music Academy, Düsseldorf. Since 1996, on the Board of Directors of the CRFMW (Musical Research Center of Wallonie, Liège).
Renée Coulombe is a musician of considerable breadth, working as composer, performer, improviser and scholar. Her works bring together diverse influences and genres, challenging the borders of traditional composition. They range from traditional instrumental and vocal writing to large-scale structured improvisations, multimedia performance art, and interactive/improvisative works utilizing digital technologies. She has received performances and commissions from such notable ensembles as Southwest Chamber Music (in Los Angeles) and Ensemble Sospeso (in New York), and her works have been performed across the United States, Europe, Asia and Oceania, and have been broadcast nationally on NPR and internationally on Concert FM 92.5. She has been a featured composer at Festivals in the United States and Europe, from Frau Musica (nova) Komponieren heute in Cologne, Germany to the Technika Radica radical technology arts Festival in La Jolla, California. Her work has received support from the Ford Foundation, New York State Council on the Arts, the Andrew W. Mellon Foundation and UC Intercampus Research in the Arts. Her works are available through Nena Dreams Music in both printed and recorded form, and on the Open Space Label. As scholar, she has presented and published numerous articles employing critical and musical theories to examine topics from feminist critiques of recent punk and blues to postcolonial analyses of recent Anglo-Indian Drum-and-Bass, gender and sexuality in Opera to cultural analysis of the Second Viennese School. She is a Contributing Editor to Open Space Magazine and became an Associate Editor of Perspectives of New Music in 2001. Her essays have appeared in Audible Traces: Gender, Identity and Music, Postmodern Music/Postmodern Thought, and Open Space Magazine.

Tim Labor is a composer and sound designer specializing in music composition and sound design for theater and film. His principal teachers included Istvan Anhalt, Bruce Pennycook, and Clifford Crawley at Queens University in Toronto, and Roger Reynolds, F. Richard Moore, Rand Steiger, Brian Ferneyhough, and Joji Yuasa at the University of California, San Diego. Tim’s awards include the Maurice Dubin Award in Composition (1987); the Queen’s Medal in Music (1987), a PROcan Award (1989); the Rodolphe Mathieu Award (CAPAC, 1990), a SOCAN Award (1995) and grants from the Canada Council. As a film and media composer, Labor has collaborated in composition or sound design for a variety of projects, including computer games (“Everquest”, “Re-Elect JFK”), video, dance, and theatre. Recent projects include sound design for “Abingdon Square,” and “Birdbath” at the Open Fist Theatre Company (http://www.openfist.org/), “The Andrea and Hep Show 2: More Faster More Furiouser” at the Open Fist and Second City, the Circle-X production of “Henry IV-part 1” (2004 L.A. Shakespeare Festival), sound design for “Laramie Project” at Mira Costa High School, and original music composition and sound design for the world premiere productions of Paul Mullin’s “American Book of the Dead: The Game Show” and Tom Jacobson’s “Sperm” (both Circle-X). Upcoming productions include “Chicago” at Mira Costa, “Papa” at the Open Fist Theatre, and several film/video projects.

B. Statement on present faculty, immediately pending appointments, and projected future hires at this time.

Present faculty are listed above. Our immediate projected future hire is in historical musicology. Otherwise, we require no additional FTE to launch the Ph.D. program at this time. Since 1996, we have hired eight new faculty members, so the department has a new vitality and our aim is to simply strengthen these areas as they stand. In short, we are strongly motivated to consolidate and extend our current strengths, without additional initiatives. However, it is crucial that we retain all the lines we currently have in order for the program to be viable.
C. List of faculty members, their ranks, their highest degrees, other professional qualifications, and abbreviated Curriculum Vitae (with no more than five recent publications).

See Appendix F.

D. Comments from chairs of departments with programs and/or faculty closely related to or affected by the proposed program.

See Appendix B
SECTION 5. COURSES

A. List of present and proposed courses.

The courses listed below are divided into three categories: core courses and focus courses. New courses, marked by an asterisk, will become available in 2007-08.

List of present and proposed courses in musicology
Students in the musicology Ph.D. are required to take three quarters of MUS 261; MUS 262 (E-Z), which treats issues in the history of music in the context of social, political, religious and intellectual culture of the West during different periods; and MUS 263 (E-Z), which covers such topics as Music and Culture, Music and Poetry, Nationalism, Gender and Sexuality in Music, Individual Genres and Composers. They must also take an elective outside the department or MUS 290.

Core Courses (** = Required of all graduate students at UC Riverside)
**MUS 200: Introduction to Music Studies
MUS 201: Proseminar in Analysis
MUS 206: Proseminar in Musicology

Focus Courses
MUS 113: Renaissance and Baroque Music of Latin Europe and Latin America
MUS 118: Music, Politics and Social Movements
MUS 153: Homosexuality and Music
MUS 154 (E-Z): Critical Approaches to the Western Canon
MUS 261: Seminar in Performance Practice
MUS 262 (E-Z): Seminar in Western Music History
MUS 263 (E-Z): Seminar in Special Topics in Musicology
MUS 290: Directed Studies
MUS 291: Individual Studies in Coordinated Areas
MUS 299: Thesis Research

List of present and proposed courses in ethnomusicology
Students in the ethnomusicology Ph.D. are required to take two quarters from MUS 120-29 and MUS 140, in addition to no more than four units of performance ensemble MUS 168-70. They must take a course in theory, musicology, or composition as well as two courses outside the department.

Core Courses
**MUS 200: Intro to Music Studies
MUS 207A/B: Proseminar in Ethnomusicology
MUS 255: Field Methods in Ethnomusicology

Focus Courses
MUS 118: Music, Politics and Social Movements
MUS 120: Contemporary Native American Music
MUS 121: Ethnomusicological Approaches to Music
MUS 122: Music and Performance in the Andes
MUS 123: Southeast Asian Performance
MUS 124: Music of Asian America
MUS 126: Gender, Sexuality, and Music in Cross-Cultural Perspectives
MUS 127: Music Cultures of Southeast Asia
MUS 128: Performing Arts of Asia
MUS 140: American Musical Subcultures: A Genealogy of Rock
MUS 168: Javanese Gamelan Ensemble
MUS 169: Taiko Ensemble
MUS 170: Rondalla Ensemble
MUS 174: Latin American Music Ensemble
MUS 207A/B: Proseminar in Ethnomusicology (A: history and foundations; B: current theoretical directions)
MUS 255: Field Methods in Ethnomusicology
MUS 270: Special Topics in Ethnomusicology
MUS 271: Area Studies Research in Music
MUS 290: Directed Studies
MUS 291: Individual Studies in Coordinated Areas
MUS 299: Thesis Research

List of present and proposed courses in composition
Students in the Ph.D. program in composition are required to take MUS 250 (E-Z), which covers the historical study of the theory of western music: F. History of Theory; G. Neo-Classicism; H. Twentieth-century Theorists. I-Z: topics to be announced. They are also required to take a course in musicology or ethnomusicology in addition to MUS 206 or 207A/B.

Core Courses
**MUS 200: Intro to Music Studies
MUS 201: Proseminar in the Analysis of Western Music
MUS 206 or 207A/B: Proseminar in Musicology or Ethnomusicology

Focus Courses
MUS 250 (E-Z): Seminar in Music Theory
MUS 251: Music in Computer Gaming
MUS 253: Set Theory for Analysis and Composition
MUS 254: Seminar in Music and Technology
MUS 256: Computer Music Composition
MUS 258: Seminar in Free Composition
MUS 259: Musical Semiotics: Approaches to Meaning and Form
MUS 290: Directed Studies
MUS 291: Individual Studies in Coordinated Areas
MUS 297: Directed Research (not related to thesis or dissertation)
MUS 299: Thesis Research

B. Course offerings in other fields.

Ph.D. students may take some courses offered by other departments to satisfy elective requirements. For example, students may pursue corollary studies in computer science, linguistics, anthropology, dance, or other relevant disciplines. These courses will be selected by the student in consultation with the student's primary adviser.

C. Catalog description of all required and recommended courses.

See Appendix E.
D. Relationship of these courses to specific fields of emphasis and future plans.

These courses fulfill a student’s need for a solid grounding in each of the disciplines of musicology, ethnomusicology, and composition, providing the skills, knowledge base, and methodological acumen necessary to conduct original research and to compose original works. This solid foundation does not preclude future curricular development.

E. Distribution of course load among existing faculty and future hires.

The core courses (MUS 200, 201, 206, 207, 252, 255) will continue to be taught by members of the ladder-track faculty in musicology, ethnomusicology, and theory/composition. These faculty will also undertake new responsibilities both as the primary advisers for the Ph.D. students and as the instructors in the new courses.

We do not anticipate the hiring of additional FTE in the Music Department and have made all allocations and predictions on the basis of existing personnel. Ph.D. students will be strongly encouraged to take a class, at least once in their career at UCR, with most or all members of the ladder-track faculty. Composition students will be further encouraged to work individually with each member of the composition faculty at least once during their tenure at the university. Ph.D. advisees in each area will be distributed among the composition faculty as evenly as possible, taking into account student specialties and interests and faculty capacity.

F. Schedule on which required and elective courses will be offered.

**Required Courses**
- MUS 200 is offered every year in the fall quarter
- MUS 201 is offered every year (variable quarters)
- MUS 206 is offered every year (variable quarters)
- MUS 207a and 207b are offered alternate years (variable quarters)
- MUS 252 is offered every year (variable quarters)
- MUS 255 is offered every year (variable quarters)

**Elective Courses**
- MUS 250 (E-Z) is offered every year (variable quarters)
- MUS 262 (E-Z) is offered every year (variable quarters)
- MUS 263 (E-Z) is offered every year (variable quarters)
SECTION 6. RESOURCE REQUIREMENTS

A. Estimate of the additional yearly cost for the first five years of the program.

Because of the small numbers of students in the program, its implementation will not be overly taxing on the faculty. On average, each member of the faculty will be teaching no more than three to four 4-credit 299s each year, the equivalent of slightly more than one student throughout the entire year. The faculty have carefully considered the impact of these 299s, and unanimously agreed to accept the additional Ph.D. students.

In sum, the implementation of the Ph.D. program as described above will require new workload courses in the form of doctoral advising, but not beyond the means of the current faculty to handle them.

B. Library acquisitions.

Introduction. The University Libraries works directly and consistently with the faculty of the Music Department to identify and acquire resources to support excellence in both instruction and research. A bibliographer and subject specialist are assigned to the Department to collaborate and consult with faculty on program priorities, new directions, and other factors pertaining to sustaining library resources in support of academic program quality and strategic directions. Several approval programs based upon the Department’s research and academic profile are maintained by the Libraries with major vendors which deliver on a weekly basis newly published American, British, European, Asian and Latin American monographs, scores, etc. The subject specialist/bibliographer supplements these approval plans by reviewing bibliographies, publishers’ and vendors’ catalogs and book reviews to identify additional relevant materials in all formats. Faculty and students are also encouraged to recommend titles suitable for library purchase.

The Ph.D. program being considered by the Department of Music will concentrate primarily in the following three areas: Musicology, Ethnomusicology, and Music Composition. The Libraries’ holdings supporting the Department of Music programs are reasonably strong. Housed in both the Rivera and the Music Library, the collections directly supporting music currently comprise 25,983 titles (29,529 volumes) in the Library of Congress M, ML, and MT classification and 118 active print serials titles (Rivera Library). The Music collections housed in the Music Library include 27,391 scores (by title, each of which usually comprises a number of scores); 4,004 CDs; 10,000 LPs; 446 microfilms; and, 385 items in other formats for a total of 62,071 titles. The Libraries currently subscribes to a significant number of full-text and bibliographic data bases supporting campus-wide access to music and humanities resources as indicated in section 2C below. The Libraries adds annually to music holdings more than 400 music scores and 180 sound recordings; and maintains subscriptions to approximately 104 standing orders. Currently, the Libraries’ total annual investment for direct support of the Music Department’s programs is approximately $43,564.

The analysis below indicates our preliminary assessment of the strengths and weaknesses of library holdings and the current capacity of the UCR Libraries to support the proposed Ph.D. program in Music. In particular, the Department of Music will want to expand in a systematic fashion our library resources on Spanish and Latin American music, areas that have traditionally been marginalized in musicology.
Support for Monographic Holdings. In terms of monetary support for monographic holdings, the Libraries has within recent years allocated and spent approximately 3.6% of its total annual monographic budget ($1,037,680) on materials acquired to directly support Music. A breakdown of these expenditures is listed below:

Monographic purchases from the Music fund FY2003-2005:

- **2003-2004 Expenditure:** $22,840
  - No. of Titles Purchased: 565 at $40.42 each

- **2004-2005 Allocation:** $22,360
  - Projected No. of Titles: 579 at approx. $38.54 each

This annual expenditure amount has more than adequately supported undergraduate coursework, a Master's Degree program and faculty research in Music for a number of years. However, when compared with the total number of academic annual publications in the field (1,600 academic titles), the UCR Libraries would need to acquire additional materials to support the Music program at the Ph.D. degree level. During the 2003-2004 fiscal year, for example, according to the Libraries' primary book vendor, Yankee Book Peddler, YBP handled 885 North American books in Music and another 253 music titles published from the U.K, totaling 1,138 titles. The UCR Libraries acquired only 255 of these newly published titles from YBP, or 22%. The low ratio of this percentage is even more significant if we consider materials published by publishers not covered by Yankee, and materials published in other languages. Clearly, a larger budgetary investment in monographic publications and multi-media resources will be needed to support a graduate program in Music offering the doctoral degree.

Serials. Currently the University Libraries subscribes to some 44 print serial titles specifically coded to funds supporting Music. This is not an insignificant number of serials; and these serial print titles are further enriched and supplemented through the Libraries’ co-investments in 141 e-journal resources of the California Digital Library (CDL). The current annual cost to the Libraries for Music serial subscriptions is $3,536. The music faculty estimate that the number of serials needed for the doctoral program will rise to approximately 60, with a commensurate increase in annual subscription costs to roughly $5,000.

Electronic Resources and Other Material Formats. Not all library resources relevant to the proposed program are in print format. The Libraries currently subscribes to a number of key indexes and abstracts, full-text, and bibliographic electronic resources that will serve the new graduate program extremely well. These include: *New Grove Dictionary of Music and Musicians; New Grove Dictionary of Opera; The Arts and Humanities Citation Index; International Index to Music Periodicals (IIMP); International Index to Performing Arts (IIPA); Music Index; Repertoire Internationale de la Litterature Musicale (RILM); Repertoire Internationale de la Presse Musicale (RIPM). Access to The Web of Science in the Humanities and the Arts was recently acquired by the Libraries through its CDL co-
investments. Other significant Music research materials held by the Libraries are available in micro format.

**Archives and Special Research Collections.** This is also an area of potential significant strength. The Libraries’ Special Collections Department already maintains excellent collections of archives and other primary resources of potential value to the program. Prime examples include: the Joaquín Nin-Culmell Collection (the composer’s entire archive of manuscripts, correspondence, and other documents); the Heinrich Schenker Collection (papers from music theoretician Schenker’s personal collection - includes scores, published writings, correspondence, diaries); the Oswald Jonas Collection (Jonas was Schenker’s student - includes papers, books, slides, articles, and the papers of Moriz Violin); the Marcella Craft Collection (songbooks, scores and books; Craft was a local opera singer who performed in Munich and Vienna); and the Niels Gade Collection (Gade was a Danish composer; collection consists of papers, books, correspondence, arrangements, etc.).

**Analysis**

**Peer and UC Comparisons.** For fiscal year 2004-2005, the UCR Libraries' allocation for Music was approximately **$44,564**:

<table>
<thead>
<tr>
<th>Category</th>
<th>Allocation ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monographs etc. purchased with the music fund</td>
<td>$22,360</td>
</tr>
<tr>
<td>Scores, etc. purchased as standing orders</td>
<td>$13,704</td>
</tr>
<tr>
<td>Serials</td>
<td>$3,536</td>
</tr>
<tr>
<td>Databases, etc.</td>
<td>$2,964</td>
</tr>
<tr>
<td>Sound recordings</td>
<td>$2,000</td>
</tr>
</tbody>
</table>

A comparative analysis of annual UCR expenditure levels for all formats of library materials with those of other UC campuses awarding the Ph.D. in Music is as follows: Berkeley ($202,956), Davis ($70,000), UCLA ($173,000), San Diego ($85,000), and Santa Barbara ($60,500). In consultation with the Music Department, we have determined that UCR’s external peer institutions with Ph.D. programs in Music include the following: University of Illinois, University of Iowa, University of Maryland (College Park), University of Minnesota, University of North Texas, University of Washington, Florida State University and Rutgers. Based on these data, **UCR ranks at the bottom** in its annual expenditures specifically allocated for Music as follows:

<table>
<thead>
<tr>
<th>Institution</th>
<th>Allocation ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berkeley</td>
<td>$202,956</td>
</tr>
<tr>
<td>University of North Texas</td>
<td>$175,000</td>
</tr>
<tr>
<td>*UCLA</td>
<td>$173,000</td>
</tr>
<tr>
<td>University of Illinois</td>
<td>$166,000</td>
</tr>
<tr>
<td>University of Iowa</td>
<td>$129,000</td>
</tr>
<tr>
<td>University of Washington</td>
<td>$128,463</td>
</tr>
<tr>
<td>University of Maryland, College Park</td>
<td>No Response</td>
</tr>
<tr>
<td>University of Minnesota</td>
<td>No Response</td>
</tr>
<tr>
<td>Rutgers</td>
<td>$110,000</td>
</tr>
<tr>
<td>*UC San Diego</td>
<td>$ 85,000</td>
</tr>
<tr>
<td>*UC Davis</td>
<td>$ 70,000</td>
</tr>
<tr>
<td>*UC Santa Barbara</td>
<td>$ 60,500</td>
</tr>
<tr>
<td>Florida State University</td>
<td>No Response</td>
</tr>
<tr>
<td>*UCR Total Allocation</td>
<td>$ 43,564</td>
</tr>
</tbody>
</table>
Our recommendation is that UCR should aim to

- **minimally reach or slightly exceed the expenditure level of peer UC’s at Santa Barbara, Davis, or San Diego** over a 3-5 year incremental period as the program grows and matures. This will require new investments to the Libraries’ base budget of a total of $30,000-40,000 (including inflation) over the next several years to reach an expenditure level of $65,000-80,000 annually.

- **eventually hire a full-time Music Librarian** with graduate degrees in music + library science and/or information technology, to replace (upon retirement) or complement our current Library Assistant V. This expense is not included in the above budget.

The source of these new funds will need to be identified collaboratively by CHASS and the University administration.

**Foreign Language Materials.** It is also worth mentioning that, while the Latin American Bibliographer and various subject specialists do select and acquire a select number of relevant music titles, the Libraries’ current investment in strengthening Music resources is concentrated primarily on the English language and western history and culture. Gaining access to academic Spanish and Latin American ethnomusicology publications (focusing on publications relating to Spain, Brazil, Mexico, Peru, and the Caribbean region) would cost approximately $10,000 annually. Expenditures for French and German publications would cost approximately $8,000 annually. In order to support a Ph.D. program in Music, a need clearly exists to acquire a higher percentage of foreign language publications. The Luce Foundation grant submitted jointly by CHASS and the University Libraries, in the amount of $150,000 over a three-year period, will further strengthen Southeast Asian research resources, which may be important to the music doctoral program in the future.

**Gift Program Opportunities.** Finally, each year, the Libraries receives more than 22,000 book donations from individuals and organizations. Many of these donations include scores, books on Music, and, often, these are out-of-print and valuable. This gift program offers significant opportunities for further strengthening the research and retrospective collections supporting Music. During the past two years, the Libraries have added more than 50 gift scores and monographs and 836 gift sound recordings and CDs to the collections. A clearly defined and active collaborative gift solicitation/acquisition/endowment program between the Music Department and the Libraries will further strengthen and broaden unique research collections.

**C. Computing costs.**

Ph.D. students not owning their own computers will have access to the computers in a planned electronic-music studio.

**D. Equipment.**

No additional equipment will be required. See following section for equipment inventory.

**E. Space and other capital.**

The proposed addition of approximately four to five Ph.D. students will not require space additional to what is already available or currently planned. However, this is dependent on completion of the CHASS Instruction and Research facility, into which two of our faculty plan to move, freeing up space for the TA offices we will need.
The ARTS building (which opened during the 2000-01 academic year) has a 140-seat performance lab, 106-seat rehearsal space, ear-training laboratory, 19 practice rooms, various teaching studios, faculty and administrative offices, and the music library. The world music room, where a brand-new Javanese gamelan is kept and where rehearsals take place, is located nearby in the PE building. In addition to the gamelan, our collection of non-Western instruments includes an additional gamelan, one Banyumas calung, a set of Korean drums, a set of Philippine rondalla instruments, several Indian tablas, a set of mariachi instruments (guitarrónes, vihuelas, and guitarras de golpe), and a set of Japanese American taiko drums. The department has also begun acquiring a collection of Andean folk and traditional music instruments. Currently these include a *tropa* (full set) of Peruvian *sikus*, several charangos, drums, as well as two Afro-Ecuadorian marimbas. Instruments for the study of historic keyboard literature include a 48-bell carillon, several baby-grand pianos (Steinway and Yamaha), 3 seven-foot grand pianos, an Italian virginal, 2 harpsichords (French and Italian), a tracker organ, and a carillon practice keyboard. The department also owns an assortment of historic instruments, including lutes, viols, records, krummhorns, a dulcian, sackbuts, a cornetto, shawms, a cittern, a bandora, flutes, and a Baroque violin. Electronic facilities include two recording studios and a studio devoted to digital and computer music.

F. Technical and administrative staff.

See Appendix G. Current staffing levels are not fully adequate for the clerical, administrative, and technical support necessary for the program. We will need additional staff support in order to manage a Ph.D. program successfully. Kathy DeAtley, in charge of publicity, must return to 100% time in order to be fully effective. We also need a budget assistant to help with the ever-increasing accounting responsibilities involved in administering three departments. Of urgent necessity is a technical support position to assist with music-technology issues, particularly recording.

G. Other operating and administrative costs (e.g., supplies, maintenance of labs and other facilities).

The computational and electronic music facilities currently available in the Music Department are barely adequate to accommodate the proposed addition of Ph.D. students in composition with special emphasis in technological studies. Development of a Laboratory for Experimental Acoustic Research is essential, in addition to upgrading facilities in software writing (Storylab), computer music, and recording. The upgrades will cost $50-100,000. We envision minimal costs associated with office supplies/publications.

H. Teaching Assistants.

[See Section 7 for more detail.] Teaching Assistants are required to implement this program. We plan to add more discussion sections to undergraduate courses in order to accommodate the growing undergraduate population and to supply doctoral students with TAships.

I. Intended funding sources for new costs.

[See Section 7 for more detail.] The Music Department fellowship and TA allocations will increase with the implementation of the Ph.D. program. This increased funding would support Ph.D. students in their final two years of study.
SECTION 7. GRADUATE STUDENT SUPPORT

A. Strategy for meeting support needs.

Overview: The Music Department will provide a maximum of five years of support to students who enter the Ph.D. program following the bachelor’s degree, and a maximum of three years to those enter the Ph.D. program following the completion of the M.A. degree.

Until a graduate student is advanced to candidacy, support will generally be in the form of central fellowship funding and appointments as a Teaching Assistant (with Partial Fee Remission and Graduate Student Health Insurance Program Grants, in addition to salary). The department currently awards TA positions at 50% FTE (i.e., at the level considered to be full support) to most M.A. students. For the one to two years required to complete the dissertation following advancement to candidacy, Ph.D. students will receive a combination of fellowships (e.g., Gluck) and/or appointments as Teaching Assistants.

Additional resources available specifically to UCR doctoral students will be awarded on a competitive basis, including targeted fellowships from the Graduate Division, the Dean, and the Chancellor.

B. Teaching Assistantships.

The Department will appoint qualified graduate students who have completed their M.A. as Teachings Assistants in courses in musical rudiments (MUS 1 and 31). These appointments will be a way of preparing the Department’s graduate students for a career in teaching and a means of financial support for students in the program.

Our lower-division non-major courses are remarkably popular and successful. MUS 1, 2, 6, 7, 8, 14, 15, and 16 are offered every year (some of them 3x/year) and are virtually always full, resulting in a total headcount of 1000+ enrollments every year. The size of our doctoral program is tied directly to the question of fellowship and TA support, and we are eager to use the strength and popularity of our undergraduate non-major curriculum to drive our graduate support. Indeed, our department has gradually moved toward a model in which we provide a strong, competitive B.A. for music majors, but we also take seriously our impact on non-majors. Our commitment to teaching excellence in these courses is evidenced by the fact that ladder-rank faculty teaches MUS 6, 7, 8, 14, 15, and 16.

We will need more TA support. In 2004-05, the Music Department was allocated 14 TAships at 50% (i.e., TA courses, not students). This means that the department only has the capacity to appoint, for instance, 7 graduate students to 2 quarters of teaching per year. In light of the proposed enrollments in this program, this will clearly not be enough to cover all our courses and provide support and training to our graduate students.

The fellowship allocation for the Music Department for 2005-06 was $70,000, based on an incoming cohort of 7 students. UCR Graduate Division fellowship allocation policies may change, but a reasonable working assumption can be made that Ph.D. graduate students will receive a fair apportionment of campus fellowship funds targeted to doctoral programs, and any increased campus fellowship funds will be used for Ph.D. support.

The Music Department currently supports an enrollment of eleven to fifteen graduate students. The implementation of the Ph.D. program will eventually expand this overall total
to between twenty-five and thirty. We hope that the combination of existing and anticipated resources available to us will be sufficient to support our Ph.D. students at levels reasonably competitive with many (though not all) other doctoral programs. Given the resources at the disposal of some public and most private universities, however, this will be a serious and ongoing challenge.

C. Extramural resources for possible graduate student support.

The Gluck Fellows Program of the Arts has provided generous student fellowships since 1996. Graduate students receive $5,000 fellowships to offer educational programs in the public school system and to perform in the community. This program has been renewed three times and is currently scheduled to extend through 2006. For the AY 2004-06 grant cycle, the Program received $500,000, and 9 graduate fellowships ($45,000 total) were allocated to the Department of Music. We have every expectation that this will continue to serve as a major, competitive source of extramural graduate support in our department.

The Department will develop a database of extramural grant and fellowship opportunities to which our advanced candidates will be encouraged to apply. Doctoral students will be trained to apply for dissertation research fellowships from Fulbright IIE, Fulbright-Hays, the Social Science Research Council, Wenner-Gren, ACLS, Jacob K. Javits, American Association of University Women, Woodrow Wilson, etc.

D. Campus fund-raising initiatives that will contribute to support of graduate students.

The Chair and MSO of the Music Department are committed to increasing extramural funding for the Music Department, building on several existing funds and endowments that may potentially provide increased support for graduate students.

E. Graduate student support table listing maximum number of students projected and sources of support for the first six years of the program.

The following table estimates per capita support for M.A. and Ph.D. students for the first six years of the Ph.D. program:

<table>
<thead>
<tr>
<th>Year</th>
<th>M.A. students</th>
<th>Ph.D. students</th>
<th>Fellowship $</th>
<th>TA $ (includes fee remission &amp; GSHIP)</th>
<th>GSR $ (includes payment of tuition &amp; fees)</th>
<th>Other $</th>
<th>Total $</th>
<th>Total support per student</th>
</tr>
</thead>
<tbody>
<tr>
<td>07-08</td>
<td>16</td>
<td></td>
<td>80,000</td>
<td>240,000</td>
<td>15,000</td>
<td>4,000</td>
<td>339,000</td>
<td>21,188</td>
</tr>
<tr>
<td>08-09</td>
<td>1</td>
<td>1</td>
<td>10,000</td>
<td>15,000</td>
<td>1,000</td>
<td>26,000</td>
<td>26,000</td>
<td></td>
</tr>
<tr>
<td>09-10</td>
<td>15</td>
<td>2</td>
<td>75,000</td>
<td>225,000</td>
<td>15,000</td>
<td>3,500</td>
<td>318,500</td>
<td>21,233</td>
</tr>
<tr>
<td>10-11</td>
<td>14</td>
<td>3</td>
<td>70,000</td>
<td>210,000</td>
<td>15,000</td>
<td>3,000</td>
<td>308,000</td>
<td>22,000</td>
</tr>
<tr>
<td>11-12</td>
<td>14</td>
<td>4</td>
<td>70,000</td>
<td>210,000</td>
<td>15,000</td>
<td>3,000</td>
<td>298,000</td>
<td>21,286</td>
</tr>
<tr>
<td>12-13</td>
<td>14</td>
<td>4</td>
<td>70,000</td>
<td>210,000</td>
<td>15,000</td>
<td>3,000</td>
<td>298,000</td>
<td>21,286</td>
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<tr>
<td>13-14</td>
<td>14</td>
<td>4</td>
<td>70,000</td>
<td>210,000</td>
<td>15,000</td>
<td>4,000</td>
<td>104,000</td>
<td>26,000</td>
</tr>
</tbody>
</table>
These estimates are substantially above the average per capita support of $4,461 for Fine Arts master’s students, and $8,764 for Fine Arts doctoral students, reported in the Student Financial Support Graduate Student Support Tables 1999-2000 Systemwide UC report at <http://www.ucop.edu/sas/sfs/data/support/support9900.htm>. Foreign and out-of-state students will require greater support until there is a change in NRT regulations.
SECTION 8. CHANGES IN SENATE REGULATIONS

No changes in senate regulations at either the divisional level or in the academic assembly will be required.
SECTION 9. PROGRAM ADMINISTRATION

A. Department or faculty group which will administer the program.

The Graduate Advisor is appointed by the Graduate Division on an annual basis; our departmental practice is a three-year term. The Music Graduate Committee, appointed by the Department Chair, will act as primary governing body for the M.A. and Ph.D. programs. It will be chaired by the Graduate Advisor and will be composed of three ladder faculty members. Each of the three areas of musicology, ethnomusicology, and composition will have a representative on the committee. The committee as a whole will be charged with making recommendations for action by the larger music faculty on the following: (1) admission or denial of applicants to the Department’s graduate programs; (2) devising and proposing new graduate requirements; (3) allocations of fellowship support to admitted applicants, incoming students, and continuing students; and (4) changes to graduate curriculum, administrative procedures, and policies governing the graduate programs. The committee will also work closely with the graduate Student Affairs Officer to coordinate and oversee faculty advising of graduate students.

B. Administrative home for purposes of student major advising, etc.

Like the current M.A., the Ph.D. will be administered by the Music Department.

C. Specific provision for the succession of the chair and leadership responsibilities.

The Department Chair is appointed by the CHASS Dean and has a three-year term. Our faculty is committed to the ongoing strength and success of the Ph.D. program, as has been consistently reaffirmed in department votes and reflected in departmental planning documents over the past several years.
SECTION 10. WASC APPROVAL

Not applicable.

SECTION 11. CPEC SUMMARY

See Appendix I.
APPENDICES

Appendix A: External letters of support for the Ph.D. program
Appendix B: Internal letters of support for the Ph.D. program
Appendix C: Job listings for Ph.D. graduates in the three areas
Appendix D: Courses for the Ph.D. program
Appendix E: UCR Music Graduate Advisory Examination
Appendix F: Music Department professorial faculty
Appendix G: List of current Music Department staff and appointment levels
Appendix H: Subsequent professional activities of Music M.A. program students
Appendix I: CPEC Summary
Appendix A: External letters of support for the Ph.D. program

Gage Averill, Professor of Ethnomusicology and Dean of the Faculty of Music, University of Toronto (3/3/06)

Michael Beckerman, Professor of Musicology and Chair of the Music Department, New York University (3/5/06)

David Rakowski, Walter W. Naumburg Professor of Composition, Brandeis University (1/15/06)

Bonnie C. Wade, Professor of Ethnomusicology and Richard and Rhoda Goldman Chair in Interdisciplinary Studies, University of California, Berkeley (1/4/06)
Appendix B: Internal letters of support for the Ph.D. program

Hendrik M. J. Maier, Luce Professor of Southeast Asian Studies, Director of SEATRiP (Southeast Asian Studies Program) (1/06)

Sally Ann Ness, Professor of Anthropology (1/12/06)

Linda J. Tomko, Associate Professor of Dance, Past President of The Society of Dance History Scholars (1/27/06)

Raymond Williams, Professor of Latin American Literature and Interim Dean, Anderson Graduate School of Management (2/26/06)
Appendix C: Job listings for Ph.D. graduates in all tracks

The complete list (58 pages long) is on the enclosed CD. Sample postings only are included below.

This list is from the College Music Society's “Music Vacancy List” (i.e., the authoritative location for job postings in all music disciplines).

Two hiring trends are worth noting. Western music history and ethnomusicology positions are sometimes combined, as is music composition and music theory. In other words, specialists in each of these four areas are still desirable, but some schools (especially those with a limited number of faculty members or a strong liberal arts orientation) view applicants with combined strengths as advantageous. We believe that our doctoral students would be trained to excel in either kind of environment.

MUSIC HISTORY/MUSICOLOGY/ETHNOMUSICOLOGY

COLORADO COLLEGE -- The Music Department announces a tenure-track position in popular musics. The new faculty member will be expected to teach a variety of courses on popular musics; some of these courses may be global in scope, but some must focus on popular musical traditions in the United States. Examples of the types of courses the Music Department anticipates offering include Popular Music and Culture, American Music, Women in Music / Gender Theory, History of Rock, African American Music, Music and Politics, American Musical Theater, and area courses in world musics. It is understood that no single candidate will be equally qualified in all these areas; the Music Department is open to a variety of potential interests and strengths in the applicant pool. Candidates must have a doctorate degree in music and demonstrate interdisciplinary training in a cognate field such as sociology, cultural studies or anthropology. The doctorate must be completed by the starting date of the appointment. Start Date: September, 2004.

Application deadline: December 01, 2003. Along with an introductory letter of application, candidates should submit a curriculum vitae, a statement of teaching and research interests, transcripts from undergraduate and graduate programs, and three letters of recommendation to: Chair, Popular Musics Search Committee, Colorado College Music Department, 14 E. Cache La Poudre St., Colorado Springs, CO 80903

Commitment to undergraduate teaching and an active interest in ongoing scholarship will be primary factors in identifying the successful candidate. The Music Department is also committed to increasing the diversity of the College community and curriculum; candidates who can contribute to that goal are particularly encouraged to apply and to explain how they will help us in our mission. Equal Opportunity Employer - Colorado College welcomes members of all groups and reaffirms its commitment not to discriminate on the basis of race, color, age, religion, sex, national origin, disability or sexual orientation in its educational programs activities, and employment practices.

LEWIS AND CLARK COLLEGE -- Tenure-track, assistant professorship in Ethnomusicology. The department seeks a candidate to teach World Music classes and oversee the college's World Music Program. The candidate should also demonstrate a strong interest and training in Western Music and be capable of teaching courses in Western Music. Teaching in the College's general education program is expected. The successful candidate's research should approach the study of World Music from a cultural and historical perspective. Lewis and Clark College houses a Javanese Gamelan and offers instruction in Ghanaian Dance and African Marimba. Qualifications include Ph.D.
completed before 2004, and a strong commitment to teaching and research. Rank: Asst. Professor. Application deadline: October 31, 2003 or until filled. Send letter of application, c.v., a statement of teaching philosophy and three letters of recommendation to: Prof. Nora Beck, Chair, Music Department, Lewis and Clark College, 0615 SW Palatine Hill Road, Portland, OR 97219 Lewis and Clark College is an Equal Opportunity Employer and encourages women and minority candidates to apply.

UNIVERSITY OF CALIFORNIA, LOS ANGELES -- Musicology. Open to any specialization that will complement existing faculty interests and enhance the department's distinctive strengths. Completed or nearly completed Ph.D. and evidence of success in teaching and innovative scholarship required Rank: Asst. Professor. Application deadline: October 15, 2003 or until filled. Send letter of application, curriculum vitae, and 3 letters of recommendation to: Robert Walser, Chair, Musicology Department, 2445 Schoenberg Hall, UCLA, Los Angeles, CA 90095-1623 Position begins 7/1/04, pending budgetary approval. UCLA is an Affirmative Action/Equal Opportunity Employer. Women and minorities are encouraged to apply.

UNIVERSITY OF RICHMOND -- The Department of Music invites applications for a tenure-track position in Musicology. Teaching responsibilities include undergraduate instruction for both music majors and general students, including, but not limited to, music history and music appreciation. The successful candidate will have the Ph. D., outstanding scholarly potential with the promise of establishing an international reputation, and a strong desire to teach music in an undergraduate liberal arts setting. Rank: Asst. Professor. Start Date: August 2004. Application deadline: December 01, 2003 or until filled. Applicants should submit a letter of application, a curriculum vitae, up to three recent publications and/or presentations, three letters of reference, and separate statements of (1) teaching philosophy and experience and (2) research interests and plans to: Gene Anderson, Department of Music, University of Richmond, VA 23173 The University of Richmond is committed to increasing the diversity of its faculty. Applications from women and minorities are strongly encouraged.

WESLEYAN UNIVERSITY -- The Wesleyan University Music Department seeks a highly qualified scholar with a specialty in the music of 18th and 19th century Europe. Teaching includes courses in both music history and theory. Interests that cross disciplinary boundaries are welcome as are additional fields of expertise. This is a full-time, tenure track position at the Assistant Professor rank, beginning in the academic year 2004-05. Duties: Teaching introductory and advanced undergraduate music history and theory courses, special topics courses and graduate seminars. Advising undergraduate honors, M.A., and Ph.D. theses and undergraduate majors and non-majors. The teaching load is two courses per semester. Courses given by the Music department range from introduction to music through graduate seminars, in a program that offers a strong undergraduate music major program, the M.A. in music, and the Ph.D. in ethnomusicology, all with a long-standing interest in performance and cultural studies. Qualifications: Ph.D. completed or very near completion by July 1, 2004, and experience teaching in a college or university environment. Salary: Commensurate with qualifications and experience. Application deadline: October 31, 2003. Please submit a letter of application, curriculum vitae, and three letters of recommendation to: Eric Charry, Chair, Search Committee, Music Department, Wesleyan University, Middletown, CT 06459 Early applications are encouraged as we plan to interview at AMS in Houston. Wesleyan University values diversity and is an equal opportunity employer.
CLEVELAND STATE UNIVERSITY -- Position: Music History/Musicology, tenure track. Field of Study: Open. Responsibilities may include teaching the following: undergraduate music history survey courses, graduate music history course(s)/seminar(s), undergraduate course on writing about music, music appreciation, and other assignments commensurate with interest and departmental needs, including master's thesis supervision when appropriate. Minimum qualifications are a Ph.D. in music history/musicology, completed by August 15, 2004, and evidence of success in undergraduate teaching. Preferred qualifications include successful experience in the following: teaching and designing a broad-based music history curriculum for undergraduates and specialized classes covering a variety of topics or repertoires at the graduate level, an active program of research in music history, a record of scholarly publication in the field of music history/musicology, a record of master's thesis supervision, and active participation in scholarly/professional organizations. Rank: Asst. Professor. Start Date: August 23, 2004. Application deadline: October 14, 2003 or until filled. Applicants should submit a letter of application, curriculum vitae, three current letters of recommendation which include comments on teaching competency, scholarship and collegiality to: Betsy Burleigh, Search Committee Chair, Department of Music, Cleveland State University, 2121 Euclid Ave., Cleveland, OH 44115 Email: b.burleigh@csuohio.edu. Please do not include articles, abstracts or teaching evaluations at this time. Cleveland State University is an AA/EOE committed to nondiscrimination. M/F/D/V encouraged.

FRANKLIN & MARSHALL COLLEGE -- Tenure-track position to teach courses in world music, introduction to Western art music, and courses in the College's interdisciplinary "Foundations" curriculum. There is some flexibility in the choice of related courses to be taught. Qualifications: Ph.D. in ethnomusicology or historical musicology, teaching experience at the college level, and demonstrated potential that the candidate's scholarly work will make a significant and ongoing contribution to the candidate's field. Rank: Asst. Professor. Start Date: Fall, 2004. Application deadline: November 01, 2003. Application: Send a vita, three letters of recommendation and graduate transcripts (no supplemental materials such as sample work at this time) to: Professor Bruce Gustafson, Chairperson, Department of Music, Franklin & Marshall College, Box 3003, Lancaster, PA 17604-3003 Franklin & Marshall College is committed to cultural pluralism through the hiring of minorities and women (AA/EOE).

COLUMBIA UNIVERSITY -- Faculty position in ethnomusicology; Open Rank - Junior or Senior Level. The position is open in rank; applications are encouraged at both the junior and senior level. We seek a colleague who will be involved in a dynamic graduate program that balances the humanistic and social-scientific aspects of ethnomusicology, and in developing and participating in offerings at the undergraduate level, including Columbia's Core Curriculum. Although we have curricular needs in Asian musical cultures, we welcome applications in all areas. All continuing nontenured appointments begin with a one-year contract, for which renewal is normally anticipated. Start Date: July 1, 2004. Application deadline: December 01, 2003 or until filled. Send letter of application, c.v., and three letters of recommendation to: Chair, Ethnomusicology Search Committee, Department of Music, Columbia University, MC 1813, 2960 Broadway, New York, NY 10027 Women and minority candidates are especially encouraged to apply. Columbia University is an Affirmative Action/Equal Opportunity Employer.
CITY COLLEGE/CUNY -- Music History (Tenure Track). The successful candidate will be expected to teach an undergraduate four-semester sequence, graduate courses in history, the required introductory survey, and courses in world musics. He or she will also teach musicianship and ear-training courses, maintain an active creative agenda including the publication and/or presentation of scholarly papers, and serve on departmental and college committees. Applicants must have a Ph.D. in Music History and a minimum of five years of college/university teaching. We are looking for a scholar in nineteenth/twentieth century music with a proven track record of presentations and publications who also has a secondary specialization in world musics/ethnomusicology. Piano facility a must. Rank: Assoc. Professor. Salary: Commensurate with qualifications and experience. Start Date: September 2004. Application deadline: November 25, 2003. To apply, send nomination or letter of application, professional vitae, and three (3) letters of recommendation postmarked by 11/25/03, to: Professor Alison Deane, Search Committee Chair (PVN#: FY 8599), Music Department - Shepard Hall 72, The City College/CUNY, Convent Avenue at 138th St., NY, NY 10031 The City College is an AA/EO employer M/F/D/V. Women and minority candidates are strongly encouraged to apply.

MUSIC THEORY/COMPOSITION

LAWRENCE UNIVERSITY -- Music Theory; Tenure-track position. Teach first-year and second-year music theory and aural skills, and upper-level theory electives. Contribute to the coordination and advancement of the core theory curriculum. Demonstrated excellence in both theory and aural skills instruction. Record of, or potential for, significant scholarly contributions in the field of music theory. Appropriate terminal degree. Rank: Commensurate with education and experience. Start Date: September 2004. Application deadline: November 01, 2003 or until filled. Send letter of application, curriculum vitae, academic transcripts, and three letters of recommendation to: Chair, Music Theory Search Committee, Conservatory of Music, Lawrence University, 420 East College Avenue, Appleton, WI 54911 AA/EEO Employer.

UNIVERSITY OF CHICAGO -- The Department of Music invites applications from candidates of exceptional potential for a faculty, tenured-track position in music composition. Teaching of graduate and undergraduate composition will be supplemented by courses that contribute to curricula in one or more of the following areas: theory and analysis, ethnomusicology, and historical musicology. Appointments will be at the level of Assistant Professor, for a four-year term, renewable. A candidate who has not yet completed a Ph. D (or equivalent) would be appointed at the level of Instructor for a one-year term, renewable. Start Date: September 2004. Application deadline: October 20, 2003. Applications for position must by done on-line at the University of Chicago web site: https://jobopportunities.uchicago.edu - Requisition NO. 065685. In addition to the on-line application, please send letters of recommendation (no scores or papers at this time) to: Thomas Christensen, Chair, Department of Music, The University of Chicago, 1010 East 59th St. GoH, Chicago, IL 60637 The University of Chicago is an Affirmative Action/Equal Opportunity Employer.

UNIVERSITY OF MIAMI -- Music Theory and Composition. Full-time, nine-month, tenure-track position effective 8/15/04. Teach primarily undergraduate and some graduate courses in music theory and composition. Develop and teach advanced courses in music technology. Coordinate and supervise existing music theory instruction laboratory. Pursue active involvement in research and professional service. Doctorate required. Successful
collegiate-level teaching in music theory with strong background in technology appropriate to developing and administering computer-assisted instruction programs in music theory. Rank: Asst. Professor. Application deadline: Until filled. Paul Wilson, School of Music, University of Miami, PO Box 248165, Coral Gables, FL 33124-7610

WASHINGTON UNIVERSITY IN ST. LOUIS -- Music Theory; tenure-track position. The successful candidate will be expected to combine an active research career with a dedication to teaching music in a liberal arts environment. We are looking for a scholar with broad interests and a primary focus in music theory. The appointee will be expected to teach undergraduate and graduate courses in tonal and 20th-century theory and analysis, as well as graduate seminars in areas of expertise; pursue research and publication; supervise independent projects, theses, and dissertations; and participate on departmental and university committees. Candidates must have completed a Ph.D. in music theory by the beginning of the appointment and have demonstrated excellence in teaching. Application deadline: November 15, 2003 or until filled. Applications, including a cover letter, curriculum vitae and three letters of recommendation, should be sent to: Professor Robert Snarrenberg, Chair, Theory Search Committee, Department of Music, Campus Box 1032, Washington University, One Brookings Drive, St. Louis, MO 63130-4899

Washington University is an Affirmative Action, Equal Opportunity Employer which encourages applications by qualified women and minority candidates.

IDAHO STATE UNIVERSITY -- Music Theory position. Rank/Salary: Visiting Assistant Professor. Sabbatical replacement position for Spring 2004 semester only. Effective Date: January 5, 2004. Classes begin on January 12, 2004. Duties: 1. Teach Music Theory IV (primarily 20th century), Aural Skills IV and Elements of Music. 2. Teach Music Technology class (MIDI). 3. Teach general education music appreciation course. 4. Other duties include student advising and committee service. Qualifications: 1. Masters degree minimum, doctorate in composition or music theory preferred. 2. Evidence of ability and experience to teach core music theory and aural skills courses. Requisite keyboard skills expected. 3. Evidence of ability and experience to teach music technology class. 4. Preference given to candidate with teaching qualifications for general education music appreciation course. Application deadline: October 01, 2003 or until filled. Candidates are requested to submit the following: Letter of application & curriculum vitae; Unofficial transcripts of all degree work (official transcripts will be required of the successful candidate); Three current letters of recommendation (a credentials file may be sent if letters are current), and a short list of additional references who may be contacted. Contact: Randy Earles, Chair, Idaho State University, Department of Music, Campus Box 8099, Pocatello, ID 83209-8099 Email: earrand@isu.edu. Idaho State University is an AA/EO employer and actively fosters a diverse work force.

PEABODY CONSERVATORY OF MUSIC -- Peabody Conservatory of Music is accepting applications and nominations for a full-time teacher of ear-training. The person chosen for this entry-level position will be responsible for instruction in ear-training, sightsinging, keyboard, and/or other areas of music theory, depending on qualifications. A master's degree in music plus classroom teaching experience is required. Background and skill in eurhythmics is preferred. Start Date: August 2004. Application deadline: October 31, 2003. Letters of application, accompanied by curriculum vitae and three letters of recommendation, should be submitted to: Wolfgang Justen, Dean, Peabody Conservatory of Music, One East Mt. Vernon Place, Baltimore, MD 21202.
Appendix D: Courses for the Ph.D. program

MUS 115. Renaissance and Baroque Music of Latin Europe and Latin America (4) Lecture, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 112A, MUS 112B, MUS 112C; or upper-division standing and consent of instructor. Study of the sacred and secular musics of Italy, France, the Iberian Peninsula, and Latin America, 1450-1750. Emphasis is on the repertoires, styles, and genres that are relevant to understanding the musical past of the Americas, from (Alta) California to South America.

MUS 116. Music of J. S. Bach (4) Lecture, 3 hours; individual study, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Critical and analytical exploration of selected works by J. S. Bach. Usually devoted to specific genres within his output viewed in their musical and cultural context.

MUS 118. Music, Politics, and Social Movements (4) Lecture, 3 hours; extra reading, 2 hours; assigned listening, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Examines the role of music in social and political movements. Emphasis is on understanding the textual and musical features of politically engaged music within its historical, social, and cultural context.

MUS 120. Contemporary Native American Music (4) Lecture, 3 hours; extra reading, 2 hours; listening to prepared audio examples of music, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Explores the music of Native American peoples today, the contexts and behaviors with which such music is associated, and the ways these elements are discussed within Native communities. Emphasis is on “Pan Indian” music, including music for pow wows and syncretic religious music, and Native popular music, including folk, country, rock, and hip-hop.

MUS 122. Music and Performance in the Andes (4) Lecture, 3 hours; extra reading, 2 hours; assigned listening, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Introduction to the musical practices of the central Andean countries, including indigenous, mestizo, Creole, and Afro-Andean traditions. Music is presented as part of a broader realm of performance in the Andes, incorporating dance, ritual, drama, and popular culture, and its relationship with notions of identity, nationalism, modernity, folklore, and politics.

MUS 123. Southeast Asian Performance (4) Lecture, 3 hours; screening, 2 hours; extra reading, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Introduction to the roles and genres of expressive culture in Southeast Asia, including dance, music, theater, film, and digital culture. Performance is discussed both as a time-honored and as a contemporary medium for cultural production, from the courts to everyday experience. Material will be drawn from the Philippines, Malaysia, Indonesia, Thailand, Laos, Cambodia, Vietnam, Burma, Singapore, and the Southeast Asian diaspora. Cross-listed with AST 123, ANTH 126, and DNCE 123.

MUS 124. Music of Asian America (4) Lecture, 3 hours; music listening, 1 hour; individual study, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Explores music as a window on the cultural politics of Asian America. Examines expressive culture as a constitutive site for ethnic identities and emergent political formations. Covers musics of
Asian immigrants and of subsequent generations, including Asian American jazz and hip-hop. Cross-listed with AST 124.

**MUS 126. Gender, Sexuality, and Music in Cross-Cultural Perspectives (4)** Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. An overview of gendered performance genres from a number of cultures. Seeks to familiarize the student with gender-specific music and notions of gender that are often constructed, maintained, transmitted, and transformed through music and performance. Designed for students interested in music, anthropology, and gender studies. Cross-listed with ANTH 177 and WMST 126.

**MUS 127. Music Cultures of Southeast Asia (4)** Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A survey of music, dance, theatre, and ritual in the Philippines, Indonesia, Malaysia, Thailand, Myanmar (Burma), Laos, Cambodia, and Vietnam. Designed for the student interested in the performing arts and cultures of mainland and insular Southeast Asia. No Western music background is required. Cross-listed with ANTH 176, AST 127, DNCE 127, and ETST 172.

**MUS 128. Performing Arts of Asia (4)** Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A survey of music, dance, theatre, and ritual in four major geocultural regions of Asia: Central, East, South, and Southeast. No Western music training is required. Course is repeatable to a maximum of 8 units. Cross-listed with ANTH 128, AST 128, DNCE 128, and THEA 176.

**MUS 129. Music Cultures of Africa (4)** Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. An overview of African performance, addressing the large culture areas of the continent. Emphasizes African aesthetics. Special attention is paid to contemporary popular music, its roots in older genres, and its ongoing role in postcolonial politics. Cross-listed with ETST 118.

**MUS 153. Homosexuality and Music (4)** Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Uses a topical rather than a chronological approach to investigate homosexuality on the part of composers, performers, critics, theorists, and historians and how this has shaped the history of music in the West.

**MUS 154 (E-Z). Critical Approaches to the Western Canon (4)** Lecture, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 112A, MUS 112B, MUS 112C; or upper-division standing and consent of instructor. Critical study of selected repertoires within Western music, and the multiple and potentially problematic aspects of their construction as iconic and paradigmatic. E. Beethoven: The Music and the Myth.

**MUS 168. Javanese Gamelan Ensemble: Beginning (2)** Studio, 6 hours. Prerequisite(s): upper-division standing and consent of instructor. Study and performance of the Central Javanese gamelan, consisting mainly of gongs and gong-chime instruments. Readings and discussions focus on Javanese culture. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with AST 168.

**MUS 169. Taiko Ensemble (1)** Studio, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of Japanese drumming. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade
on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with AST 169.

**MUS 170. Rondalla Ensemble (1-2)** Studio, 2-4 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of the Filipino rondalla, an ensemble consisting of various sizes of lute-like and guitar-like instruments. Discussions focus on Filipino culture. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with AST 170.

**MUS 174. Andean Music Ensemble (1-2)** Studio, 2-6 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of select Latin American folk music traditions, with special emphasis on music of the Andean region. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work. Course is repeatable.

**MUS 175. Mexican Music Ensemble (1-2)** Studio, 2-6 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of select Mexican folk music traditions, with special emphasis on mariachi. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work. Course is repeatable.

**MUS 180 (E-Z). Private Instruction: Voice, Keyboard, and Strings (2)** Studio, 1 hour; individual practice, 5-10 hours. Prerequisite(s): upper-division or graduate standing in Music. Offered as demand indicates. E. Voice; F. Classical Piano; G. Jazz Piano; I. Harpsichord; J. Carillon; K. Jazz Guitar; L. Electric Bass Guitar; M. Lute; N. Classical Guitar; O. Viola da gamba; P. Piano Proficiency; Q. Organ; R. Violin; S. Viola; T. Violoncello; U. Double Bass Viol. Undergraduate students receive letter grades only; graduate students receive Satisfactory (S) or No Credit (NC) grades only. Course is repeatable.

**MUS 200. Introduction to Music Studies (4)** Seminar, 3 hours; outside research, 1 hour. Fundamentals of music bibliography. Emphasis on reference materials and other standard bibliographical tools.

**MUS 201. Proseminar in the Analysis of Western Music (4)** Seminar, 3 hours; individual guided research, 3 hours. Prerequisite(s): graduate standing. Analysis of selected musical works from various periods exploring different music-theory models.

**MUS 206. Proseminar in Musicology (4)** Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 200. Study of significant issues and recent developments in musicology and criticism. Study and practice of expository writing about music.

**MUS 207. Proseminar in Ethnomusicology (4)** Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing. Explores ethnomusicology as a discipline, focusing on the relationships between ethnomusicology and musicology, and on ethnomusicology as an interdisciplinary field drawing on performance studies, ethnopoetics, postmodernism, translational theories, and postcolonialism.

**MUS 250 (E-Z). Seminar in Music Theory (4)** Seminar, 3 hours; research, 3 hours. Prerequisite(s): MUS 200 and MUS 201 or consent of instructor. Historical study of the
theory of western music. F. History of Theory; G. Neo-Classicism; H. Twentieth Century Theorists. I-Z: topics to be announced.

MUS 251. Music in Computer Gaming (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Introduces students to the history and theory of music use in computer games, including the development of classical commercial gaming and game design and the related use of dramatic music. Topics cover adventure game history, narrative underscoring, commercial computer game genres, and contemporary issues related to interactivity, performance, and reception.

MUS 252. Music Transcription, Analysis, and Representation (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): MUS 207, graduate standing; or consent of instructor. Comparison of different techniques, methodologies, and ideologies of music transcription, analysis, and representation. By viewing notation as a cultural artifact, students consider the implicit biases and cultural values that are perpetuated through music transcription. Weekly transcription assignments and a final project are required.

MUS 253. Set Theory for Analysis and Composition (4) Seminar, 3 hours; written work, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Presents a survey of serial techniques developed in the twentieth and twenty-first centuries for use both in the composition of new works and analysis of existing repertoire. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor.

MUS 254. Seminar in Music and Technology (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Explores the use of technology in real-time performance and in the making of electronic music, studio music, computer music, and performance art. Surveys musical technoculture and examines music technology from both creative and consumer points of view. Also investigates the students' interests in music technology.

MUS 255. Field Methods in Ethnomusicology (4) Seminar, 3 hours; outside research, 1 hour; field, 2 hours. Prerequisite(s): graduate standing. A theoretical and practical introduction to fieldwork in music and performance. Each student focuses on a different performance group and documents its activities. Covers interviewing, audiotaping, videotaping, transcribing music and dance, and describing performance events.

MUS 256. Computer Music Composition (4) Seminar, 3 hours; laboratory, 3 hours. Prerequisite(s): graduate standing or consent of instructor; MATH 003 is recommended. Students learn classic computer music techniques for sound processing in the context of the development of an original piece. Topics include computer music history, digital audio theory and processing, and electronic and computer music composition, including synthesis techniques and real-time instrument design.

MUS 258. Seminar in Free Composition (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Individual projects and issues in musical composition. Course is repeatable to a maximum of 12 units.

MUS 259. Musical Semiotics: Approaches to Meaning and Form (4) Seminar, 3 hours; extra reading, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Study of musical semiotics focusing on recent theories and related areas such as cybernetics, cognitive science, and theory of systems. Examines questions of meaning and form in the
domains of aesthetics, musical theory, analysis, composition, performance, and new approaches of digital media and music.

**MUS 261. Seminar in Performance Practice (4)** Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 200 and MUS 201, or consent of instructor. Investigations into the historically accurate performance styles of music based on information contemporary with the music. Topics and content will vary each quarter depending on student interest. May be repeated for up to 8 units.

**MUS 262 (E-Z). Seminar in Western Music History (4)** Seminar, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 206, graduate standing; or consent of instructor. Selected issues in the history of music in the context of social, political, religious and intellectual culture of the West during different periods.

**MUS 263 (E-Z). Seminar in Special Topics in Musicology (4)** Seminar, 3 hours; individual guided research, 3 hours. Prerequisite(s): MUS 206, graduate standing; or consent of instructor. Addresses such topics as Music and Culture, Music and Poetry, Nationalism, Gender and Sexuality in Music, Individual Genres and Composers. Course is repeatable.

**MUS 270. Special Topics in Ethnomusicology (4)** Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): MUS 207, graduate standing; or consent of instructor. Focuses on current scholarship in ethnomusicology and related fields. Theme varies, but emphasis is usually on theory and methodology or the study of particular regions or performance traditions. For further information, see Department. Course is repeatable to a maximum of 8 units.

**MUS 271. Area Studies Research in Music (4)** Seminar, 3 hours; extra reading, 2 hours; listening, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Focuses on historical and ethnographic literature of particular geographical areas. Discusses scholarly literature on music (and expressive culture generally, including dance, theater, and ritual) of a particular geocultural region. Course is repeatable as topics change to a maximum of 8 units.

**MUS 290. Directed Studies (1-6)** Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

**MUS 291. Individual Studies in Coordinated Areas (1-6)** Prerequisite(s): graduate standing; approval of instructor and graduate advisor. A program of study designed to advise and assist graduate candidates who are preparing for M.A. examinations. A student may take up to 12 units. Graded Satisfactory (S) or No Credit (NC). *Does not count toward the unit requirement for the M.A.*

**MUS 292. Concurrent Analytical Studies in Music (1-4)** Prerequisite(s): graduate standing; approval of instructor and graduate advisor. Each 292 course will be taken concurrently with some 100-series course but on an individual basis. It will be devoted to research, criticism, and written work of a graduate order commensurate with the number of units elected. Graded Satisfactory (S) or No Credit (NC). May be repeated for credit.

**MUS 297. Directed Research (1-6)** Prerequisite(s): graduate status and consent of instructor and graduate advisor. Individual graduate student research under the sponsorship of specific faculty members, on topics and selected problems in theoretical and historical
research in music not directly related to student’s thesis. Graded Satisfactory (S) or No Credit (NC).

**MUS 299. Research for Thesis or Dissertation (1-12)** Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

**MUS 301. Directed Studies in Teaching (4)** Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor. An assessment of the fields of musicology, ethnomusicology, and composition as preparation for organizing and teaching general education courses. Students create course syllabi and lesson plans and discuss a range of practical teaching issues. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 8 units.

**MUS 302. Teaching Practicum (1-4)** Lecture, 1-4 hours. Prerequisite(s): graduate standing. Supervised teaching in upper- and lower-division music courses. Must be taken at least once by all teaching assistants. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.
Appendix E: UCR Music Graduate Advisory Examination

The exam is on the enclosed CD
Appendix F. Music department professorial faculty

Byron Adams:
Professor of Composition
B.M., Jacksonville University
M.A., University of Southern California

Byron Adams (b. 1955) earned a Bachelor of Music degree, magna cum laude, from Jacksonville University, studying piano with Mary Lou Wesley Krosnick and composition with Gurney Kennedy. He received a Master of Music degree from the University of Southern California, where his teachers included Halsey Stevens, Robert Linn and Morten Lauridsen. He received his doctoral degree from Cornell University, studying composition with Karel Husa and musicology with William W. Austin. Byron Adams has had performances of his music in Europe, such as at the 26th “Warsaw Autumn” International Festival of Contemporary Music in Poland, the Leith Hill Festival in England, the Conservatoire Américain in Fontainebleau, France, and the Armenian Philharmonic Orchestra. His music has been performed in America by such institutions as the Syracuse Symphony Orchestra, the new music ensemble Xtet, Chamber Music Palisades, Cantori New York, and at the Biennial National Convention of the American Guild of Organists in 2004. Byron Adams’s scholarly work was recognized when he was awarded the first Ralph Vaughan Williams Research Fellowship in 1985. He has published widely on the subject of twentieth-century English music, giving lectures and interviews on this topic over the BBC, at the 1995 and 2003 National Meetings of the American Musicological Society and at Oxford University. He was co-editor of Vaughan Williams Essays, a volume published by Ashgate Press. Articles and reviews by Prof. Adams have appeared in 19th Century Music, American Music, Music and Letters, MLA Notes, Current Musicology, and The Musical Quarterly. Essays by Prof. Adams have been published in the volumes Vaughan Williams Studies, Walt Whitman and Modern Music and Queer Episodes in Music and Modern Identity. Prof. Adams has contributed four entries to the revised edition of the New Grove Dictionary of Music and Musicians, including those on Husa and Walton. An extended essay on Elgar’s later oratorios appeared in the Cambridge Companion to Elgar (2004). In 2000, the American Musicological Society bestowed the Philip Brett Award on Prof. Adams for two essays dealing with nationalism and homoeroticism in twentieth-century English music. Prof. Adams was Chair of the Department of Music at the University of California, Riverside, 2002-05. In the past Prof. Adams has held several other offices: He was appointed Composer in Residence of the Colonial Symphony during the 1990-91 and 1991-92 seasons; during the summer of 1992, Prof. Adams taught solfège, composition and conducted the chorale at the Conservatoire Américain in Fontainebleau, France. Editions BIM, E.C. Schirmer, Southern Music Co., Earthsongs, Encore Music and Yelton Rhodes all publish music by Byron Adams. Recorded performances of his music are available on the Orion Master Recordings, Skylark, and Mark record labels.

Selected Works and Publications

Musicology:

**Composition:**


**Paulo C. Chagas**  
Assistant Professor of Composition  
B.M., University of São Paulo, Brazil,  
M. A., Conservatorie Royal de Musique de Liège, Belgium  
Ph.D., University of Liège

Professor Chagas was born in Salvador, Bahia, Brazil, and is a composer, theoretician, and researcher in music technology. Professor Chagas has composed more than 100 pieces—ballet music, operas, musical theater works, multimedia works, pieces for orchestra, instrumental and vocal ensembles, electronic and computer music. His works have been performed in Europe, Russia, the USA, and Latin America to both public and critical acclaim.  
Chagas worked for ten years (1990-99) as Sound Director of the Studio for Electronic Music of the WDR (West German Radio and Television Broadcasting), where he conducted extensive research into electronic and computer music, algorithmic composition, interactivity, multimedia, and sound spatialization. He also wrote music software and special computer applications for musical analysis and composition. As a visiting lecturer, he taught at the Conservatory of Music and at the University of Liège. From 1996-2004 he belonged to the Board of Directors of the CRFMW (Musical Research Center of Wallonie, Liège).

Paulo C. Chagas has been invited to take part in international festivals in Europe and the USA. He has been a member of competition juries and selection committees and has given lectures and presented papers in conferences in several countries. In 1996, his work *Eshu: la porte des enfers (the Gates of Hell)* was performed by the American Composers Orchestra at Carnegie Hall in New York. In 1999, his Techno-opera *RAW* was premiered by the Opera Bonn. In the past few years, Chagas has been commissioned by festivals (Ars Musica, MusikTriennale, Witten, Moscow Autumn), theaters (Theaterhaus Stuttgart, National Theater Weimar, Oper Bonn), research institutions (BEC—Bonn Research Centre for Computer Media, CRFMW—Musical Research Center of Wallonie, Liège), ensembles, and musicians.

His theoretical work focuses on subjects such as musical semiotics, music and media philosophy (Wittgenstein), new media, and music technology. Chagas is presently working on research about gesture and interactivity, involving the use of sensors and the relationship between sound, image, and movement. He is also developing a topology of sound cognition based on the theory of autopoiesis.

**Selected Works:**
*Radiance* (2004) for orchestra  
Commissioned by the “São Paulo State Symphonic Orchestra”, São Paulo, Brazil  
First Performance: September 30, 2004, São Paulo, São Paulo State Symphonic Orchestra

*RAW* (1999), opera  
Commissioned by the Opera Bonn  
First Performance: May 30, 1999, Bonn, Opera Bonn
Migration (1995-97) for MIDI piano, ensemble and live electronics
Commissioned by WDR (West German Broadcasting Company), Cologne, Germany
First Performance: June 14, 1997, Cologne, Germany, Festival MusikTriennale.

Sodoma (1991), ballet for vocal quintet, string orchestra, percussion and electronic sounds.
Commissioned by the Theater Atelier Saint-Anne, Belgium.


Walter A. Clark
Professor of Musicology
B.M., North Carolina School of the Arts
M.A., University of California, San Diego
Ph.D., University of California, Los Angeles

Walter Clark specializes in the music of Spain and Latin American, 1800-present. He has a particular interest in Spanish nationalism and flamenco, as well as Latin American popular music, especially in regard to issues of identity and representation. He is the author of several books, including two seminal biographies of the Spanish nationalist composers Isaac Albéniz and Enrique Granados, both for Oxford University Press. He also edited an important collection of essays on Latin American popular music for Routledge. He is currently working on a textbook on Latin American music. He has developed an undergraduate course on Latin American folk/popular music and one on the classical heritage. He has also introduced Hispanic music into the graduate curriculum. He is an accomplished classical and flamenco guitarist who continues to perform. He plays in both the Philippine rondalla and Latin American music ensembles at UCR. He is also the founder/director of the UCR Center for Iberian and Latin American Music.

Selected Publications

Renée Coulombe
Assistant Professor Composition and Theory
B.S., Connecticut College
M.A., Columbia University
Ph.D., University of California, San Diego
Renée T. Coulombe is a musician of considerable breadth, working as composer, performer, improviser and scholar. Her works bring together diverse influences and genres, challenging the borders of traditional composition. They range from traditional instrumental and vocal writing to large-scale structured improvisations, multimedia performance art, and interactive/improvisative works utilizing digital technologies. She has received performances and commissions from such notable ensembles as Southwest Chamber Music (in Los Angeles) and Ensemble Sospeso (in New York), and her works have been performed across the United States, Europe, Asia and Oceania, and have been broadcast nationally on NPR and internationally on Concert FM 92.5. She has been a featured composer at Festivals in the United States and Europe, from Frau Musica (nova) Komponieren heute in Cologne, Germany to the Technika Radica radical technology arts Festival in La Jolla, California. Her work has received support from the Ford Foundation, New York State Council on the Arts, the Andrew W. Mellon Foundation and UC Intercampus Research in the Arts. Her works are available through Nena Dreams Music in both printed and recorded form, and on the Open Space Label. As scholar, she has presented and published numerous articles employing critical and musical theories to examine topics from feminist critiques of recent punk and blues to postcolonial analyses of recent Anglo-Indian Drum-and-Bass, gender and sexuality in Opera to cultural analysis of the Second Viennese School. She is a Contributing Editor to Open Space Magazine and became an Associate Editor of Perspectives of New Music in 2001. Her essays have appeared in Audible Traces: Gender, Identity and Music, Postmodern Music/Postmodern Thought, and Open Space Magazine.

Selected Performances, Commissions, Recordings


We Share Something, for 8-channel audio. With dancers at California Institute for the Arts, October 9, 2002 (part of New Media/New Work). As audio installation at Spectrum New Music Festival, First United Methodist Church, Santa Barbara, CA., May 24, 2003 and Third Annual “Women in New Music” Festival, California State University, Fullerton, Fullerton CA, March 13, 2004.


Frederick K. Gable (now emeritus; to be replaced by another early-music scholar)
Professor of Musicology  
B.M., Carthage College  
M.A., University of Iowa  
Ph.D., University of Iowa  

Frederick K. Gable teaches Music History Survey to 1900, Seminar in Baroque Music, Performance Practices of Early Music, Music of J. S. Bach, Construction of Early Instruments, and History of the Sonata. Much of his time since coming to UCR in 1968 has been spent directing the Collegium Musicum, a student ensemble performing Renaissance and Baroque music on instruments of the period. With the Collegium Musicum he has given over 100 performances in Southern California and he has taught viols and recorders at many early music workshops in California. Prof. Gable received his PhD degree from the University of Iowa with a dissertation on “The Polychoral Motets of Hieronymus Praetorius (1560-1629).” He continues to edit and publish the vocal works of Praetorius in modern editions and is now embarking on a five-volume complete edition to be published by the American Institute of Musicology. Music edited by Prof. Gable has been performed frequently in northern Europe and has been issued on commercial CD recordings in Germany and Sweden. Prof. Gable received the AMS Noah Greenberg Award in 1994 for his edition of the Hamburg Gertrudemusik of 1607, a complete reconstruction of a North German festival church service. Other service reconstructions have been presented at the Jacobikirche in Hamburg, Germany, and at the summer Organ Academies sponsored by the University of Göteborg, Sweden. Publications by Prof. Gable have appeared in Early Music, Performance Practice Review, A Performer’s Guide to Renaissance Music, The New Grove Dictionary of Music and Musicians, The American Recorder, The Journal of the Viola da Gamba Society, Proceedings of the Göteborg International Organ Academy, and elsewhere. His current work investigates the liturgical and musical relationships between the vocal and organ music of early 17th-century Germany. He has given papers on these topics at international conferences in England, Germany, Sweden, The Netherlands, and the US. Prof. Gable is an active member of the American Musicological Society, American Musical Instrument Society, Society for 17th-century Music, Early Music America, and Viola da Gamba Society of America.

Selected Publications


Tim Labor
Assistant Professor of Composition and Sound Design
BMus, Queens University
M.A., University of California, San Diego
Ph.D., University of California, San Diego

Tim Labor is a composer and sound designer specializing in music composition and sound design for theater and film. He holds a BMus from Queens University (1987), where his principal teachers included Istvan Anhalt, Bruce Pennycook, and Clifford Crawley, and graduate work at the University of California, San Diego, where his teachers included Roger Reynolds, F. Richard Moore, Rand Steiger, Brian Ferneyhough, and Joji Yuasa. Tim's awards include the Maurice Dubin Award in Composition (1987); the Queen's Medal in Music (1987), a PROcan Award (1989); the Rodolphe Mathieu Award (CAPAC, 1990), a SOCAN Award (1995) and grants from the Canada Council. As a film and media composer, Labor has collaborated in composition or sound design for a variety of projects, including computer games ("Everquest", "Re-Elect JFK"), video, dance, and theatre. Recent projects include sound design for "Abingdon Square," and "Birdbath" at the Open Fist Theatre Company (http://www.openfist.org/), "The Andrea and Hep Show 2: More Faster More Furiouslyer" at the Open Fist and Second City, the Circle-X production of "Henry IV-part 1" (2004 L.A. Shakespeare Festival), sound design for "Laramie Project" at Mira Costa High School, and original music composition and sound design for the world premiere productions of Paul Mullin's "American Book of the Dead: The Game Show" and Tom Jacobson's "Sperm" (both Circle-X). Upcoming productions include "Chicago" at Mira Costa, "Papa" at the Open Fist Theatre, and several film/video projects.

Recent film and media


René T.A. Lysloff
Associate Professor of Ethnomusicology
B.M., University of Wisconsin, Madison
M.A., University of Michigan
Ph.D., University of Michigan

René T.A. Lysloff specializes in Indonesian music with twin foci on both the classical heritage of gamelan and popular culture and postmodernism. In his work on Javanese music, Lysloff has published articles in Ethnomusicology (Journal of the Society for Ethnomusicology),
Asian Theatre, and other journals and collections (including the Garland Encyclopedia of Music). Presently, he is finishing a book on shadow theater and music in rural Central Java based on past fieldwork in Java (1979-80, 1986-87, and 1994), to be published through KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies). When he returned to Java in 1998, specifically the region of Banyumas (western Central Java), he pursued his research on rural performing arts and Indonesian modernization. His most recently completed project is translating a contemporary Indonesian novel (in three volumes) by Ahmad Tohari entitled Ronggeng Dukuh Paruk [A Dancer of Paruk Village]. The novel explores the lives of a rural dancing girl and her childhood sweetheart as they experience the tumultuous changes in Indonesia from 1946 to 1971. The English translation, titled The Dancer, is published as a single volume through the Lontar Foundation (Jakarta) and distributed worldwide. Lysloff has studied and performed music of the Javanese gamelan (gong-chime ensemble) for approximately twenty years. He has taught gamelan for almost fifteen years at many different colleges and universities throughout the U.S. He also teaches both gamelan and a Javanese rural musical tradition known as calung, an ensemble made up primarily of bamboo xylophones. His ensemble at UCR is one of only two active calung groups in the entire U.S.

Publications


Jonathan Ritter
Assistant Professor of Ethnomusicology
B.A. summa cum laude, University of Minnesota
M.A., University of California, Los Angeles
Ph.D. candidate, University of California, Los Angeles

Jonathan Ritter’s research focuses on indigenous and Afro-Hispanic musical cultures of Andean South America, with a particular emphasis on the intersections of music, politics, violence, and memory. His most recent work explores the ways that musical performance in highland Peru in the wake of the Shining Path guerrilla insurrection constitutes a form of social memory and public remembrance, thus generating a social space for political sentiment and action. Ritter is the recipient of numerous grants and awards, including research funding from Fulbright IIE and the Wenner-Gren Foundation for Anthropological Research; a portion of his dissertation research was also awarded the Charles Seeger Prize in 2002 from the Society for Ethnomusicology.

Ritter has published articles and reviews on Native American, Afro-Ecuadorian and Andean musics in the British Journal of Ethnomusicology, World of Music, Selected Reports in Ethnomusicology, Pacific Review of Ethnomusicology, Bulletin of the Society for American
Music, and Percussive Notes, as well as several entries on Peruvian music in the forthcoming Encyclopedia of Popular Music of the World. He is the author of a short monograph, A Work in Progress: Autonomy on Nicaragua's Atlantic Coast, published by the Institute for International Cooperation and Development in 1995, and is currently working on two book manuscripts: A River of Blood: Music, Violence, and Memory in Ayacucho, Peru, based on his dissertation research, and Music in the Post-9/11 World, an edited collection bringing together works by ethnomusicologists and other music scholars that discuss musical responses to the 2001 terrorist attacks and their aftermath from around the globe. Prior to his appointment at UCR, Ritter taught courses in ethnomusicology at Soka University of America and Chapman College, and from 2002-2004 was the founding director of a multidisciplinary performance series at the UCLA Fowler Museum of Cultural History.

Publications:

Leonora Saavedra
Associate Professor of Musicology
Studied oboe at Conservatorio Nacional de Música in Mexico City and Musikhochschule Köln
Maîtrise en Musicologie, Université de Paris IV-Sorbonne
Ph.D., University of Pittsburgh

Leonora Saavedra’s recent research centers upon the changing constructions of self and other in the Mexican musical imaginary, and upon the role of historiography in transmitting and sustaining such constructions. Her work embraces all living musical traditions of Mexico and their histories. She is particularly interested in the ways in which nations negotiate internal and external relations of power through the representation of the national in music. She is also interested in the relations between music, social class and the state. Her work draws on Marxism, and post-colonial and subaltern studies. Before moving to the US, Professor Saavedra was active in Mexico where artists and intellectuals play public roles that aim at impacting society at large”as a researcher and performer of new Mexican music, and as a cultural administrator.

Selected Publications
Deborah A. Wong
Professor of Ethnomusicology
B.A., cum laude, University of Pennsylvania
M.A., University of Michigan
Ph.D., University of Michigan

Deborah Wong specializes in the musics of Thailand and Asian America. Her first book, *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual* (Chicago University Press, 2001), addressed ritual performance about performance and its implications for the cultural politics of Thai court music and dance in late twentieth-century Bangkok. *Speak It Louder: Asian Americans Making Music* (Routledge, 2004), focused on music, race, and identity work in a series of case studies (Southeast Asian immigrant musics, Chinese American and Japanese American jazz in the Bay Area, and Asian American hip-hop). She has taught at UCR since fall 1996 and is Professor of Music. Wong has taught as Assistant Professor of Music at Pomona College (1991-93) and at the University of Pennsylvania (1993-96); she has also been a visiting professor at Princeton University and the University of Chicago. Asian American issues and activities are a priority for Wong. She has served on numerous committees addressing issues in Asian American studies curriculum as well as Asian American student needs. She has studied Japanese American drumming (taiko) since 1997 and is a member of Satori Daiko, the performing group of the Taiko Center of Los Angeles. Her next book will address the cultural politics of taiko in California.

Publications


# Appendix G: List of current Music Department staff and appointment levels

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<thead>
<tr>
<th>Technical Staff</th>
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<tbody>
<tr>
<td>Kathy DeAtley (Publicity)</td>
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<tr>
<td>Amanda Fiddyment (Gluck Program)</td>
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<tr>
<td>John Medina (Gluck Program)</td>
<td>1.0</td>
</tr>
<tr>
<td>Paul Richardson (Facilities)</td>
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<th>Administrative Staff</th>
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<tr>
<td>James Battiste (MSO)</td>
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<tr>
<td>Jamile Grandison (Academic Personnel)</td>
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</tr>
<tr>
<td>Maria Aldana (Budget)</td>
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<tr>
<td>Currently vacant (Budget Assistant)</td>
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<tr>
<td>Mary Longtin (Facilities)</td>
<td>1.0</td>
</tr>
<tr>
<td>Mike Atienza (Student Affairs Officer)</td>
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NB: The Music Department shares this staff with two other departments (Theatre and Dance) in the ARTS building.
Appendix H: Subsequent professional activities of Music M.A. program graduates

The Music Department attempts to track subsequent professional activities of graduates of its master’s program, in order to evaluate the success of its efforts to prepare students for employment or additional graduate-level study. Similar data will be gathered in the future for graduates of the doctoral program.

Here is a summary of available information for graduates over the last decade or so. (Some students are counted in multiple categories, and some of the listed appointments may have expired.)

Ten hold professorial appointments in music (UC Davis, University of North Texas, Case Western Reserve, Eastman, University of Wisconsin, Madison, University of Louisville, Rutgers, CSU Fullerton, Foothill Community College, Queensland Conservatorium Research Centre)

One holds a college-level lectureship in music (UCR)

Eight have full- or part-time careers in music-related fields other than performance (performance, freelance composer, editor, copyist, private teacher, recording industry, music software engineer, music librarian, arts law).

Two teach music in the primary/secondary school system.

Five have completed or are enrolled in additional graduate study in music (UCLA; Berkeley; Princeton; Eastman; NYU)

One has received a SSRC International Dissertation Research Fellowship for ethnomusicological research in Vienna.
Appendix I: CPEC Summary

Not yet available