



## NEW ACADEMIC PROGRAM –REQUEST FORM

### I. PROGRAM NAME, DESCRIPTION AND CIP CODE

Ph.D. Applied Ethnomusicology and Intercultural Arts Research

People-centered research concerning music and related arts in society, education, human health and well-being in global contexts.

30.9999 (Multi-Interdisciplinary Studies, Other)

### A. PROPOSER'S NAME, TITLE, EMAIL AND PHONE NUMBER

Janet Sturman, Associate Dean, Graduate College, [Sturman@email.arizona.edu](mailto:Sturman@email.arizona.edu)  
520-621-0420; 520-245-3362

### B. PROPOSED PROGRAM NAME AND DEGREE TO BE OFFERED – for PhD programs indicate whether a terminal Master's degree will also be offered. Indicate whether a minor will also be offered and provide the curriculum as an addendum to the proposal.

Ph.D. Applied Ethnomusicology and Intercultural Arts Research  
The MA will also be offered, for admission and as a terminal master's option.

### C. CIP CODE – go to the National Statistics for Education web site (<http://nces.ed.gov/ipeds/cipcode/browse.aspx?y=55>) to select an appropriate CIP Code or contact Martin Marquez ([martinmarquez@email.arizona.edu](mailto:martinmarquez@email.arizona.edu)) for assistance.

30.9999 (Multi-Interdisciplinary Studies, Other)

### D. DEPARTMENT/UNIT AND COLLEGE – indicate the managing dept/unit and college for multi- interdisciplinary programs with multiple participating units/colleges.

Ethnomusicology and Intercultural Arts Research Graduate Interdisciplinary Program (GIDP) in the Graduate College.

**Campus and Location Offering** – indicate by highlighting in yellow the campus(es) and location(s) where this program will be offered.

**UA South Campus**

Sierra Vista

Douglas

Mesa

Pima CC East

Pinal County

Santa Cruz

UA Science and Tech Park

**UA Main**

Tucson

UA Downtown

**Phoenix Biomedical Campus**

Phoenix

**UA Online**

Online

**Distance Campus**

Chandler

Paradise Valley

Yuma

- II. PURPOSE AND NATURE OF PROGRAM**—describe the purpose and nature of your proposed program. Compare and contrast the purpose and nature of your proposed program to similar programs at two peer institutions. Complete the appropriate [comparison chart](#) to assist you. List of UA peer institutions can be found [here](#). Comparison of additional relevant programs may be requested.

**Comparable Curricula at Peer Institutions  
for Graduate Curriculum Requests**

Please use this chart to provide comparison program data to support implementation requests for new graduate programs, degrees and certificates at the University of Arizona. Please attach as appendices detailed curricula (typically available from a peer university program's website).

Program Name/University	Proposed UA Program	Ph.D. Interdisciplinary Arts, Ohio University	Ph.D. in Cognitive and Systematic Musicology at Ohio State U	UCLA Ph.D. in Systematic <a href="https://www.ethnomusic.ucla.edu/graduate-program-ethnomusicology">https://www.ethnomusic.ucla.edu/graduate-program-ethnomusicology</a>
Currently enrolled students	N/A	27 (16 with GA support)	8	33 (Fall 2016)
Number of Faculty for program	14 – interdisciplinary core faculty	7	3	15
Focus	To equip scholars with the interdisciplinary training, skills, and research experience necessary to address contemporary concerns through understanding the arts in society, education, human health and well-being in global contexts. The interdisciplinary partnerships	Interdisciplinary Arts is a consortium of scholars and scholar-artists in the following areas: African Arts and Literatures, Art and Architectural History, Ethnomusicology/Musicology, Film Studies, Performance Studies, Philosophy of Art, and Theater. Each faculty member poses a distinct perspective	Comprehensive and thorough training in ethnomusicological theory, history, methods, and analytical skills through diverse courses, field and lab research projects, and performance. The program carries a special focus on current developments in ethnomusicology, emphasizing humanistic, social scientific, and cognitive approaches.	Instruction in ethnomusicology tries to achieve a balance between understanding the important intellectual issues in ethnomusicology and depth of specialization in one or more of the world's music-culture areas including Africa, Europe, the Americas, west, east, south, and southeast Asia. The sounds and structure of music and musical performance are central features of faculty research and teaching, along with interpretations of the complexities of musical sound in social and cultural terms. Underlying the curriculum is a commitment to the theoretical and analytical study of music as well as to the performance

	<p>facilitated by this degree include science, public health, cognition, social and behavioral sciences, humanities, and education, along multiple arts disciplines.</p> <p>The emphasis lies on uncovering the contributions of ethnomusicology to other disciplines.</p>	on the interrelationships, interdependencies and interactions among the arts, critical studies, and history.		<p>of the music and involvement in its cultural context. In systematic musicology, laboratory research in acoustics, psychoacoustics, and psychology of music has focused on musical communication and expression; music, film, and animation; natural and synthetic instrument timbres; gamelan acoustics and tuning; music perception and cognition; and computer applications in music research. Philosophical work in the program is applying the insights of continental philosophers such as Hans-Georg Gadamer, Martin Heidegger, and Paul Ricoeur to music and to concepts of musical culture and tradition.</p> <p>Further information:  <a href="https://ethnomusicology.site-ym.com/?GtP_UCLA">https://ethnomusicology.site-ym.com/?GtP_UCLA</a> </p>
<b>Starting framework</b>	The program builds on the interdisciplinary, intercultural legacy and promise of the discipline of ethnomusicology enhanced and strengthened by research and instructional collaborations supported by the UA's graduate interdisciplinary programs.	Strong education in a primary and secondary discipline. The centerpiece of the program is a series of interdisciplinary, team-taught seminars. Faculty and students come together to investigate intensively a selected topic and/or period from multiple perspectives and disciplines. Students take courses from faculty across the College of Fine Arts, as well as in disciplines outside the fine arts.	Through a significant ongoing university grant to the ethnomusicology program, funding is available to support student field research, offer graduate research associateships, maintain a state-of-the-art research laboratory; and support conferences and residencies of visiting artists and scholars.	The graduate program includes a specialization in systematic musicology, which is currently the only one of its kind in the United States. Since its inception under the leadership of Charles Seeger, systematic musicology has created a distinguished record of scholarship, noted for its scholastic depth and innovation.
<b>Methodological Approaches</b>	While students have the chance to pursue either philosophical or empirical lines of study, the program will emphasize the identification of ethnomusicology's ethnographic, inter-cultural, people-centered	Students in the ethnomusicology/musicology track have two options: Option 1 is to write a dissertation that explores music and its connections with one secondary area. There are five potential secondary areas:	Regular interdisciplinary study within the College of Arts and Sciences, with course offerings in anthropology, linguistics, psychology, music cognition, speech and hearing science, neuroscience, philosophy, comparative studies,	The specialization in Systematic Musicology has three goals: to provide students with a multidisciplinary curriculum that includes a cross-cultural perspective; to encourage critical awareness of current and historical approaches to the study of music; and to develop interdisciplinary research. The specialization offers the Master of Arts (M.A.) and Doctor of Philosophy (Ph.D.) degrees in ethnomusicology.

	<p>findings and perspectives towards advance research beyond the realm of music and particularly towards addressing current contemporary problems and concerns, in the domains of human rights, healthy human and natural environments, and the deepening understanding of the human mind and body.</p>	<p>African Arts and Literatures Art and Architectural History Film Studies Philosophy of Art Theater</p> <p>Option 2 is called the "scholar/artist track." Here, the student's secondary area is private study with one of the professors in the School of Music. Option 2 tends to appeal to students who are completing their MA degree in performance or composition but also have an interest in scholarship. The culminating component of the scholar/artist track is an integrated scholarly/creative dissertation.</p>	<p>theater, and dance studies. Of particular interest is the program's sub-specialization in Cognitive Ethnomusicology, unique in the nation. Cognitive ethnomusicology relates cultural and biological factors of music making and experience. It aims to understand how and to what extent cognitive processes in music production and perception are influenced by cultural factors. The program is oriented toward a broad and thorough training in theory and methods (field as well as laboratory) in cognitive ethnomusicology. Studies emphasize affective-emotional factors and the embodiment of musical knowledge, cognition, and experience. Research facilities include our own Ethnomusicology Laboratory, as well as other associated university labs (such as the music cognition lab and EEG lab).</p>	<p>Though the M.A. degree is offered, students with the desire and ability to attain the Ph.D. are sought. At UCLA, systematic musicology consists of two streams, one scientific and empirical, the other philosophical and critical. In a third stream, the specialization includes Adler's interest in comparative musicology through intimate contact with the Ethnomusicology specialization. The empirical stream, taught by Roger Kendall, concentrates on musical perception and cognition, instrument acoustics, tuning systems, analysis of timbre, and the relationship between music and other modalities, such as film and animation. Computer skills and statistics are crucial parts of this stream, and students and faculty are working on issues and techniques related to reporting their findings on the World Wide Web .</p>
<b>Exemplary Question(s)</b>	<p>What role might music play in sustaining the environment and natural resources?</p> <p>In developing therapies using music for aphasia, does it matter if the musical materials reflect the patient's native culture?</p>	<p>Do the existing historical and contemporary approaches to aesthetics do justice to the uniqueness and complexity of music-philosophical theorizing in the cultures of, for example, India, China, or Bali? What kind of an approach would</p>	<p>How does performance practice in various geographical areas, such as Eastern and Central Europe, Africa, North America, China, Southeast Asia, Australia, Madagascar, the Andes, and the Antilles, contribute to our understanding of devotion, colonialism, emotion, or human evolution?</p>	<p>How are gamelans tuned and what do those tunings reveal about human perception? How do various listeners perceive the Indian modes, or the acoustics of gamelan modes?</p> <p>The philosophical stream, taught by Roger Savage, concentrates on musical aesthetics, sociology of music, semiotics, hermeneutics, and critical theory. Reading in continental philosophy is particularly important for this stream. Students and faculty ask questions about the specific ways</p>

	<p>How can teachers use music to sustain or revitalize native languages?</p> <p>How may music be a tool for spreading awareness of and critical education in Ebola prevention and training?</p>	<p>allow us to avoid the pitfalls of comparativism, Orientalism, and distorting biases in general? What kind of a philosophical perspective can assure at once a meaningful multilateral dialogue among world musical cultures, and their resistance to the leveling effects of globalization?</p>		<p>that music serves social and cultural needs.</p>
<p><b>Sample Course(s) or attach detailed curricula, as above</b></p>	<p>See pp 9-19 of this proposal</p>	<p><a href="https://www.ohio.edu/finearts/interarts/academics/graduate-courses.cfm">https://www.ohio.edu/finearts/interarts/academics/graduate-courses.cfm</a></p> <p><a href="#">iART 5401 World Aesthetic Ideas</a></p> <p><a href="#">IART 7000 Research Skills</a></p>	<p><a href="https://music.osu.edu/sites/music.osu.edu/files/PhD%20with%20MA%20Semesters.pdf">https://music.osu.edu/sites/music.osu.edu/files/PhD%20with%20MA%20Semesters.pdf</a></p>	<p><a href="http://catalog.registrar.ucla.edu/ucla-catalog2017-444.html">http://catalog.registrar.ucla.edu/ucla-catalog2017-444.html</a></p> <p>The University does not specify course requirements for doctoral programs. Individual programs set their own requirements, which may include specific courses, and these must be completed before students take the University Oral Qualifying Examination. Students determine their course of study in consultation with a graduate adviser until the doctoral committee is appointed.</p>
<p><b>Target Careers</b></p>	<p>Educational settings (pre-college, public schools, community, universities) US Governmental Agencies; (Smithsonian Institution, Library of Congress, National Endowment for the Arts); Publishing; Recording Companies Folkways or Rounder Records Media providers such as Alexander Street Press Museums and resource centers</p>	<p>A variety of professional careers, especially college and university teaching. The program prepares students for scholarly research, while also valuing creative activity in the arts.</p>	<p>Careers related to ethnomusicology, emphasizing in humanistic, social scientific, and cognitive approaches.</p>	<p>University teaching careers, as well as careers in library science and archiving, the music industry, public service, and music technology.</p>

	Health Consultants (Music Therapy) Cultural Heritage Preservation Sound and media Archives Folklife Centers Film and stage production, (sound consultants; documentary and media production partners) Arts Management (festival organization and heritage production) Intellectual Property (international copyright consultants); Sound studies, including scientific research on sound and environmental change			
<b>Total Units Required</b>	66 units of credit, including the dissertation.	Master's degree. Units not specified. Requirements stated in courses, not units. The total is 14 courses: 2 Interdisciplinary Arts seminars. 4 seminars in primary area. 2 seminars in secondary area. 1 seminar in Philosophy of Art. 1 Critical Theory seminar. 1 Transnational and Global Theories seminar. 2 research/pedagogy courses 1 dissertation proposal course.	30 units in Master's degree 24 units in major area of concentration 16 units in supportive and related studies 10 units in dissertation	Master's degree (48 units) Students must take a minimum of 24 quarter units of graduate and upper division courses (normally six courses). A minimum of 12 units (normally three courses) must be in the department and a minimum of 16 units (normally four courses) must be graduate level seminars.
<b>Pre-Admissions expectations (i.e. academic training to be</b>	Earned bachelor's degree; musical training; statement of purpose	Diagnostic and qualifying examinations.	Preliminary Examination required.	Written and Oral Qualifying Examinations are required.

<b>Completed Prior to Admission)</b>				
<b>Research Methods, Data Analysis, and Methodology Requirements</b>	12 units of theory and method, including work in the ethnomusicology core, and from elective areas	The centerpiece of the program is a series of interdisciplinary, team-taught seminars. Faculty and students come together to investigate intensively a selected topic and/or period from multiple perspectives and disciplines. Students are also required to take courses from faculty across the College of Fine Arts, as well as in disciplines outside of the fine arts. The School emphasizes pedagogical training and thus plays a vital role in the university by engaging undergraduates in the interdisciplinary study of the arts through general education courses.	Training in ethnomusicological theory, history, methods, and analytical skills through diverse courses, field and lab research projects, and performance. Cognitive ethnomusicology is an important area of focus.	Course choices is determined by the student, who must demonstrate knowledge in the following areas in their written comprehensive exams: (1) History, theory, and method in systematic musicology; (2) One of the theoretical approaches to systematic musicology: psychology, sociology, organology, ethnomusicology, acoustics, or aesthetics; (3) General western music theory and history; (4) A topic outside of systematic musicology or another of the theoretical approaches to systematic musicology listed in (2) above.
<b>Internship, Practicum, Applied Course Requirements. (Yes/no. If yes, please describe.)</b>	Yes 3 units.	No	No	No
<b>Master Thesis or dissertation required (Yes/No)</b>	YES	Yes	Yes	Yes
<b>Additional Requirements (Please Describe.)</b>	Written and oral comprehensive examinations  Final Oral Examination (Defense of the Dissertation)  Demonstrated expertise in a language other	Comprehensive examination  Final Oral Examination (Defense of the Dissertation)  Reading of second language proficiency examination.	Candidacy Examination  Final Oral Examination (Defense of the Dissertation)	Final Oral Examination (Defense of the Dissertation)

	than English required as necessary for research specialization,			
<b># of Elective Units in the Major.</b>	18 units	All courses are chosen from several options depending on the primary and secondary areas of study	16 units	Six elective courses
<b>Minor options (as relevant)</b>	The minor area is critical to the development of a secondary area of expertise and in contributing to the research specialization. Options are open, some recommended options are: Library Science; Cognitive Science; Public Health; American Indian Studies; Environmental Studies; Cognitive Science	African Arts and Literatures Art and Architectural History Film Studies Philosophy of Art Theater	Program does not have required minors. However, it requires 16 units in supportive studies not included in the major area of concentration.	Program does not have required minors.

#### Sources

UCLA

<http://www.apb.ucla.edu/campus-statistics/enrollment>

<https://www.ethnomusic.ucla.edu/ethnomusicology>

<https://www.ethnomusic.ucla.edu/graduate-program-systematic-musicology-specialization-1>

<http://catalog.registrar.ucla.edu/ucla-catalog2017-441.html>

<https://grad.ucla.edu/programs/herb-alpert-school-of-music/ethnomusicology/>

OSU

<https://music.osu.edu/ethnomusicology>

[https://ethnomusicology.site-ym.com/?GtP\\_OSU](https://ethnomusicology.site-ym.com/?GtP_OSU)

<https://music.osu.edu/sites/music.osu.edu/files/PhD%20with%20MA%20Semesters.pdf>

[https://music.osu.edu/sites/music.osu.edu/files/Graduate\\_Handbook\\_2017-18%20%288-23-17%29.pdf](https://music.osu.edu/sites/music.osu.edu/files/Graduate_Handbook_2017-18%20%288-23-17%29.pdf)

Ohio University

<https://www.ohio.edu/finearts/interarts/academics/graduate-courses.cfm>

[http://www.catalogs.ohio.edu/preview\\_program.php?catoid=47&poid=12444&returnto=3309](http://www.catalogs.ohio.edu/preview_program.php?catoid=47&poid=12444&returnto=3309)

<https://www.ohio.edu/finearts/interarts/admission/index.cfm>

The purpose of the program and the Ph.D. is to equip scholars with the interdisciplinary training, skills, and research experience necessary to address contemporary concerns from an intercultural understanding of the arts in society, education, human health and well-being in global contexts.



The interdisciplinary partnerships facilitated by this degree will advance the discipline of ethnomusicology, connecting scholarship in the field to a range of disciplines and applications.

- III. PROGRAM REQUIREMENTS**—list the program requirements, including minimum number of credit hours, required core, electives, and any special requirements, including subspecializations, subplans, theses, internships, etc. on the appropriate [comparison chart](#). Use your completed comparison chart to explain how your requirements are: 1. similar and 2. unique from the compared public institutions.

**PROGRAM REQUIREMENTS** –  
69 graduate total credits, including 18 units of dissertation.

### **CURRICULUM OUTLINE**

**12 units of core ethnomusicology courses**  
**6 units of music or arts electives**  
**18 units in Major specialization, including:**  
    **3 units of internship, practicum or management experience**  
    **6 units of ethnological or cultural study**  
    **6 units of area study (defined by region, i.e. Mexico, or thematic topic, i.e. ecology, health)**  
    **3 units of research methodology, analytical theory or research design**  
**12-18 units in Minor Area**  
**18 units of dissertation**

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**66 minimum credits to earn the degree**

*Language Requirement: candidates will be required to demonstrate fluency in relevant research language.*

**Doctoral Minor in Ethnomusicology (15 units) will require:**

9 units of core ethnomusicology courses; 3 units of arts elective options; 3 units from cultural study, area study or research area elective options.

- A. CURRENT COURSES AND EXISTING PROGRAMS**—list current courses and existing university programs which will give strengths to the proposed program. If the courses listed belong to a department that is not a signed party to this implementation request, obtain the department head's permission to include the courses in the proposed program and information regarding accessibility to the course(s) for students in the proposed program. Include the course prefix, course number, number of units, title, and course description.

## Courses for Ph.D. in Ethnomusicology

*Asterisk\* indicates courses to be developed*

*Support letters will be supplied before forwarding to university committees.*

### CORE ETHNOMUSICOLOGY COURSES (12 units)

\*MUS 602 (3 units) — Research Methods in Ethnomusicology [this would be a new course]

MUS 696F (3 units) — Seminar in Ethnomusicology (Foundations, theory and method in ethnomusicology)

MUS 695B (6 units) — Special Topics in Ethnomusicology (Course exists; Theories of Performance; \*additional topics proposed: Social Change and Performance; Sound Studies; Music and Development; Children's Music Cultures; Music and Cognition; Music and Healing; Organology; Music and Tourism; Music, Gender, and Sexuality; various Regional Music Studies, such as Music of Ireland; Music of Zimbabwe; Music in the Celtic World)

### MUSIC OR FINE ARTS ELECTIVES (6 units required)

#### Music Theory

MUS 696C (3) Seminar in Music Theory

MUS 625A (3) Current Trends in Music Theory

MUS 625B (3) Specialized Trends in Music Theory

#### Music Education

MUS 654 (3) Psychology of Music

#### Performance Study— ensemble, class or individual study

MUSI 580 (2) Individual Study; also available as MUS 699

MUS 501 (1) Coached Ensemble (Options include: *Chipo Mbira* Ensemble; Purple Bamboo Chinese Traditional Silk and Bamboo Ensemble; *Tirolacadh* Irish Ensemble; Mariachi Arizona; Steel Drum Ensemble; other options may become available)

DNC 596E (3) Seminar in Music and Dance Collaboration

#### Art

ARE 631 (3) Arts-based Research

ARE 576 (3) Art and Cultural Criticism in Art Education

ARE 633 (3) Issues and Recent Research in Art and Visual Cultural Education

ARH 500 (3) Topics in Museum Studies

ARH 530 (3) Queer Cinema

ARH 581 (3) Contemporary Theory and Criticism

ARH 596I (3) Issues in Contemporary Theory and Criticism

ARH 596V (3) Issues in Native American Art

ART 587 (3) Global Trends in Visual Literature

ART 533A (3) Digital Arts in Context

ART 535A (3) Digital Arts Theory

ART 596F (3) Design, Art, and the Environment

#### Dance

DNC 500 (3) Dance and Culture

DNC 555 (3) Biomechanics for Dancers

#### Film, Theater, Television

FTV 504 (3) Topics in Film and TV Production

FTV 533 (3) Digital Media Today

FTV 554 (3) Representing Culture in the Media

FTV 696T (3) Seminar in Media History and Theory

TAR 524 (3) African American Drama and Performance

**MAJOR SPECIALIZATION ELECTIVES (18 units total, + modules)**

**+Internship, Practicum or Management Experience (3 units)**

*Internship Options include:*

AIS 693 (1-6) Internship  
FTV 593 (1) Internship  
FTV 694 (1-5) Practicum  
LAS 693 (1-6) Internship  
LAS 590B (3) El Independiente  
MUS 693 (1-6) Internship  
MUS 694 (1-6) Practicum  
PHPM 909 (1-12) Special Project (Public Health)  
SCT 520 (1) Practicum in Applied Theory

*Management Course options include:*

AIS 541A (3) Natural Resource Management in Native Communities  
ANTH 537 (3) Data Management and Analysis  
ANTH 540A (3) Cultural Resource Management  
DVP 630 (3) Essential Management Principles for Development  
LIS 530 (3) Cataloguing and Metadata Management  
LIS 608 (3) Managing the Information Organization  
LIS 673 (3) Managing the Digital Information Environment  
PHPM 574 (3) Public Health Policy and Management

**+Cultural Study (6 units) options include:**

AIS 503 (3) Globalization and Indigenous People  
AIS 504A (3) Fundamentals of American Indian Studies  
AIS 505 (3) Traditional Indian Medicine: Health, Healing, and Well Being  
AIS 515 (3) American Indians and the Urban Experience  
AIS/ANTH 549A (3) Folklore  
AIS 552A (3) Mixed Media Stories: Stories in Text and Film  
AIS 575 (3) Contemporary Federal Indian Policy  
AIS 581A (3) Issues in Native American Health  
AIS 590 (3) Indian Religions and Spirituality  
AIS 595 (3) American Indian Studies  
AIS 596M (3) Studies in the Oral Traditions  
AIS 596V (3) Issues in Native American Art  
AIS 631 (1-3) Law and Culture  
AIS 646 (3) Ancient and Contemporary Voices  
AIS 676 (3) Exploring Critical Issues in Native American Curricular Development  
AIS 697B (3) Globalization and Transformation of Culture

AFAS/TAR 524 (3) Art, Propaganda, Protest: African American Performance from the Nineteenth Century to the Present

ANTH 503 (3) Disease and Human Evolution  
ANTH 506 (3) Gender and Social Identity  
ANTH 507 (3) Intellectual Foundations of Applied Anthropology  
ANTH/LAS 508 (3) The Mexican-American: A Cultural Perspective  
ANTH 511 (3) Anthropology of Religion  
ANTH 515 (3) American Indians and the Urban Experience  
ANTH 516 (3) Contemporary Indian America  
ANTH 517A (3) North African Societies: History, Culture & Politics  
ANTH 524A (30) Political Ecology  
ANTH 528A (3) Globalization, the Environment, and Indigenous Religions

ANTH 531A (3) Traditional Ecological Knowledge  
 ANTH 545B (3) Embodying Inequality  
 ANTH 548 (3) Writing Culture  
 ANTH 573 (3) Semiotics and Language  
 ANTH 576 (3) Language in Culture  
 ANTH 582 (3) Hopi Language in Culture  
 ANTH 583 (3) Sociolinguistics  
 ANTH 586 (3) Transnational Feminisms  
 ANTH 595B (3) Special Topics in Cultural Anthropology  
 ANTH 595E (3) Anthropology and Education  
 ANTH 595F (3) Special Topics in Applied Anthropology  
 ANTH 595G (3) Special Topics in Biological Anthropology  
 ANTH 595I (3) The Anthropology of Law and Nation States  
 ANTH 595N (3) Environment and Conflict in Latin America  
 ANTH 595P (3) Anthropology Colloquium  
 ANTH 596N (3) Archaeology of Performance  
 ANTH 596P (3) Women's Life Writing  
 ANTH 596F (3) Technology and Social Theory  
 ANTH 597A (3) Global Change Workshop  
 ANTH 601 (3) Conservation and Community  
 ANTH 603J (3) Sustainability and Environmental Policy  
 ANTH 608A (3) History of Anthropological Theory  
 ANTH 608B (3) History of Anthropological Theory  
 ANTH 612 (3) Anthropology of Modernity  
 ANTH 613 (3) Culture and Power  
 ANTH/LAS 631 (3) Anthropology of Development  
 ANTH 638 (3) Culture Contact and Colonialism  
 ANTH 672 (3) Adolescence in a Global Context

ARL518 (3) Arid Lands and Society

DNC 500 (3) Dance and Culture

DVP 600 (1) Foundations of Development  
 DVP 602 (3) Role of Culture in Sustainable Development  
 DVP 611 (3) Global Health Case Studies and Community Responses

EAS 556 (3) Humanities and the Global Creative Economy

ENG/GWS 696J (3) Sexuality and Aesthetics

GEOG 696B (3) Cultural Geography  
 GEOG 696N (3) Geography and Social Theory  
 GEOG 696R (3) International Environmental Policy

HED 623 (3) Disability, Community, Culture and Identity  
 HED 628 (3) Theories of Inequality, Oppression, and Stratification

LRC 564 (3) Literacy and the Arts  
 LRC 581 (3) Multicultural Literature and the Arts  
 LRC 795A (3) Theory and Research in Language, Reading and Culture

MAS 570 (3) The Feminization of Migration: Global Perspectives  
 MAS 566 (3) Decolonial Chicana Theory

RUS 696A (3) Topics in Slavic Literature and Culture

**+Area Study (defined by region or theme; 6 units) *options include:***

AIS/ANTH 513 Ethnology of the Southwest  
AIS/MAS 523 Anthropology of Rural Mexico  
AIS 524 (3) Studies in Southwest Literature  
AIS 525 (3) Native Economic Development  
AIS 526A (3) Principles of Indigenous Economics  
AIS 527 (3) Introduction to Linguistics for Native Communities for Graduate Students  
AIS 531A (3) Traditional Ecological Knowledge  
AIS 535 (3) Mexican Traditional Medicine  
AIS 537A (3) National Building

ANTH 500 (3) Topics of Egyptology  
ANTH 508A (3) Islamic Movements in the Contemporary Muslim World  
ANTH 510A (3) Ethnic Diversity in China  
ANTH 501B (3) The Anthropology of Contemporary China  
ANTH/MENA 517A (3) North African Societies: History, Culture & Politics  
ANTH 518 (3) Southwest Land and Society  
ANTH 521 (3) Ethnology North America  
ANTH/LAS 523 (3) Anthropology of Rural Mexico

ANTH 525A (3) Anthropology of Japan: Images and Realities  
ANTH/EAS 536 (3) Japanese Sociolinguistics  
ANTH 551 (3) Gender and Violence in the Middle East  
ANTH/MENA 559A (3) Turkey: Culture, Power and History  
ANTH 575A (3) The Education of Latinas/Latinos  
ANTH 590 (3) Women in Middle Eastern Society  
ANTH/LAS 596B (3) Special Topics in Caribbean Studies  
ANTH 596M (3) Special Topics in Arabic Linguistics  
ANTH 596T (3) Queer, Lesbian, Gay, Bisexual, Transgender, Histories of North America  
ANTH 604 (3) Power and Violence in Central America

ANTH 611 (3) Ecological Anthropology

ANTH 536A (3) Medical Anthropology  
ANTH 536B (3) Ethnomedicine  
ANTH 538A (3) Women's Health in Global Perspective  
ANTH 571A (3) Applied Medical Anthropology in Western Contexts  
ANTH 673 (3) Stress, Development and Health  
ANTH 675A (3) Anthropology and Global Health

AFAS 543 (3) Francophone Literature and Cinema  
AFAS 563 (3) Doing Business in and with Africa  
AFAS 597P (3) Global Africana Studies Experience

ARE 576 (3) Art and Cultural Criticism in Art Education  
ARE 633 (3) Issues and Recent Research in Art and Visual Cultural Education

ARH 500 (3) Topics in Museum Studies

CHN 529 (3) Chinese Immigrant Literature and Film  
CHN 544 (3) Chinese Media and Culture

CHN 576 (3)	Modern China
EAS 522 (3)	Asian American Literature
EAS 566 (3)	Japanese and Chinese Nationalism
EAS 582 (3)	Tantric Buddhism
EAS 596A (3)	Topics in East Asian Buddhism
EAS 596C (3)	Special Topics in East Asian Studies
EAS 596J (3)	Second Language Acquisition Research
EAS596K (3)	Special Topics in Korea
EAS 695A (3)	Introduction to East Asian Studies
LAS 500 (3)	Introduction to Latin American Studies
LAS 518 (3)	Southwest Land and Society
LAS 524 (3)	Federalism, Democracy and Decentralization
LAS 535 (3)	Mexican Traditional Medicine: An Overview of Indigenous Curing Cultures
LAS 560 (3)	Women in Latin America: Through Novels and Film
LAS 562 (3)	Special Topics in Contemporary Latin America
LAS 563 (3)	Topics in Luso-Brazilian Literature
LAS 595D (3)	Latin American Studies Special Topics
LAS 595E (3)	Contemporary Latin American Exonymy
LAS 595F (3)	Colloquium in Latin American Studies
LAS 595N (3)	Environment and Conflict in Latin America
LAS/MAS 596N (3)	Hemispheric Indigenous Consciousness
LAS/MAS 604 (3)	Power and Violence in Central America and Mexico
LAS 659 (30)	International Human Rights
LAS 666 (3)	Regional Trade Agreements: NAFTA, Brexit and the Challenges of Further Trade Liberalization
LAS 670 (2-3)	Public International Law
LAS 696E (3)	Economic, Environmental, and Social Issues Along the Border
LAS 696J (3)	Latin America: Modern Period
LAS 696K (3)	Development and the Latin American Experience
LAS 696L (2-3)	International Trade Law
LING 500 (3)	Linguistics for Non-Majors
LING 521 (3)	Language Maintenance, Preservation, and Revitalizations
MAS 587 (3)	Chicana Gender Perspectives
MAS 695 (3)	Special Topics in Mexican American Studies
MAS 695A (3)	Mexican American Studies PhD Colloquium
MAS 696A (3)	Latina/o Literary and Cultural Studies
MENA 503 (3)	Art and Architecture of the Islamic World
MENA 508A (3)	Islamic Movements in the Contemporary Muslim World
MENA 509A (3)	Biblical Hebrew: Poetry
MENA 517A (3)	North African Societies
MENA 530A (3)	Language and Society in the Middle East
MENA 538 (3)	The Book of Psalms
MENA 544 (3)	Islamic Mysticism
MENA 551 (3)	Gender and Violence in the Middle East
MENA 552 (3)	Israeli Women
MENA 556 (3)	Jews of the Islamic World in the Modern Period

MENA 563 (3) Gender Issues and Women's Literature in the Middle East  
 MENA 566 (3) The Middle Eastern City and Islamic Urbanism  
 MENA 571 (3) Iranian Cinema, Gender Issues, and Social Change  
 MENA 573 (3) History of Modern India and Pakistan: 1750-present  
 MENA 585A (3) History of the Arab-Israeli Conflict, 1800-present  
 MENA 590 (3) Women in Middle Eastern Society  
 MENA 595E (3) Struggle and Survival: Modern Mid East and North Africa  
 MENA 596B (3) Special Topics in Middle Eastern and North African Studies  
 MENA 596C (3) The Literature of Identity in the Modern Middle East  
 MENA 596G (3) Islamic Law and Society  
 MENA 596S (3) Colonialism and the Critique of Modernity  
 MENA 695I (3) Special Topics: Advanced Islamic Studies  
 MENA 696Y (3) Nationalism and Islam  
 MENA 699 Independent Study

MUS/LAS/MAS 568 Studies in Latin American Music  
 MUS 595B (3) Art Music in the United States  
 MUS 568 (3) European Literary-Political Cabaret  
 MUS 699 (1-3) Independent Study

SPAN 521 (3) Topics in 18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup> & 21<sup>st</sup> Century Literature  
 SPAN 541 (3) Topics in Spanish-American Nineteenth, Twentieth & Twenty-first Century Literature  
 SPAN 551 (3) Topics in Mexican and Mexican-American Literature

**+Analytical Theory/Research Methodology, including Field Methods, Research Design (3 units)**

ANTH 620 (3) Linguistic Field Techniques  
 ENVS 595F (3) Conservation Biology: Field Studies in Developing Countries  
 \*MUS 698F (3) Field Methods in Ethnomusicology (new course)

AIS 548 (3) Research Design and Methodology  
 AIS 697C (3) Research Design for American Indian Communities

ANTH 588 (3) Linguistic Elicitation and Documentation  
 ANTH 597D (3) Experimental Methods in Biological Anthropology  
 ANTH 605 (3) Qualitative Research Methods and Proposal Writing  
 ANTH 609 (3) Mixed Methods in Applied Anthropology  
 ANTH 678 (3) Ethnographic Discourse Analysis

ARE 631 (3) Arts-based Research

DVP 631 (3) Methods II: Research and Data Analysis Tools & Applications for Development Practice  
 DVP 603 (3) Macro- and Micro-Economic Tools for Development Practice  
 DVP 640 (3) Methods in Development Practice

EAS 577 (3) Qualitative Research in Applied Linguistics: East Asia and Beyond

GEOG 567 (3) Geographic Analysis of Population

GWS 539A (3) Feminist Theories I  
 GWS 539B (3) Feminist Theories II  
 GWS 586 (3) Transnational Feminisms

LAS 550 (3)	Qualitative Research Methods and Methodology
JOUR 508 (3)	Journalism Theory and Practice
MAS 580A (3)	Advanced Research Methods
MAS 565 (3)	Critical Race Theories for Policy and Practice
MENA 696J (3)	Ethnography of the Middle East: Issues and Methods
MUS 551 (3)	Behavioral Research in the Arts
MUS 603 (3)	Qualitative Research in Music
MUS 604 (3)	Historical Research in Music
MUS 655 (3)	Quantitative Analysis in Music Education
SCT 500 (3)	Introduction to Social, Cultural, and Critical Theory
SCT 510 (3)	Problems in Social, Cultural, and Critical Theory



### **SAMPLE EXTERNAL MINOR AREA COURSES**

Below are some sample and recommended minors to complement the ethnomusicology major that the Executive Committee for the Applied Ethnomusicology and Intercultural Arts Research GIDP compiled for the purposes of clarifying degree options. While it may seem unnecessary to include details on potential minor areas of study, an important strength of the proposed Ph.D. is the integration of the chosen minor as a solid area of expertise, contributing to the viability of a graduate's interdisciplinary research profile and skill set.

All the sample minors, but Documentary – which is in development – are existing minors. Details are offered here to illustrate a few options and to point to the depth of training the minor might provide for the ethnomusicology Ph.D.

We are not asking approval for the curriculum of the minors, which are already established, just recognition of their potential role in the shaping of the plan of study for a student in the GIDP Ph.D. in Applied Ethnomusicology and Intercultural Arts Research.

#### **For a Minor in Library Science (18 units, will also earn grad certificate):**

LIS 504,(3) Foundations of Library & Info Services  
LIS 515 (3) Organization of Information  
LIS 520 (3) Ethics for Library and Information Professionals  
LIS 530 (3) Cataloguing and Metadata Management  
LIS 541 (3) Preservation

Plus one management course, selected from:

LIS 557 (3) Documenting Diverse Cultures and Communities  
LIS 608 (3) Managing the Information Organization  
LIS 673 (3) Managing the Digital Information Environment

or

LIS 540, (3) Introduction to Archives  
LIS 640, (3) Archival Appraisal & Description  
LIS 671, (3) Digital Curation and Preservation

#### **For Minor in Cognitive Science (12 units)**

COGS 517 (3) Introduction to Cognitive Science  
COGS 595 (1) Cognitive Science Colloquium (for three semesters, for a total of 3 credits)  
Plus two additional graduate level COGS courses.

#### **For Minor in Documentary (12 units)**

*FTV 537 (3)	Ethnographic Documentary
*FTV 510 (3)	Documentary Production Techniques
FTV 504 (3)	Topics in Film and TV Production
FTV 533 (3)	Digital Media Today
FTV 554 (3)	Representing Culture in the Media
FTV 696T (3)	Seminar in Media History and Theory

#### **For Minor in Journalism (12 units)**

JOUR 506 (3)	Introductory and Advanced Reporting
JOUR 560 (3)	International Media Systems
JOUR 509 (3)	International and U.S. Media

JOUR 507 (3)	Reporting with Multimedia
JOUR 511 (3)	Feature Writing

**For a Minor in Public Health (15 units)**

EPID 573A (3)	Basic Principles of Epidemiology
PHPM 574 (3)	Public Health Policy and Management
EHS 575 (3)	Environmental and Occupational Health
BIOS 576A (3)	Biostatistics for Public Health
HPS 577 (3)	Sociocultural and Behavioral Aspects of Public Health

Plus internship with prefix of HPS, EHS, EPID, BIO, PHP or PHPM

**For a Minor in American Indian Studies (12 units)**

AIS 631B (3)	Tribal Courts and Tribal Law;
AIS 631F (3)	Law and Culture, OR
AIS 696D (2-6)	Indigenous Peoples Law Clinic

Plus 3 additional AIS courses (see lists above for cultural and area studies)

**For Minor in Environmental Studies (12 units)**

ENVS 530L (1)	Environmental monitoring
ENVS 541A (3)	Natural Resource management in native communities
ENVS 596B (3)	Water Policy in Arizona and Semi-Arid Regions
ENVS 697S (1)	Economics Law and the Environment
ANTH 531A (3)	Traditional Ecological Knowledge
ENVS 595F (3-6)	Conservation Biology: Field Studies in Developing Countries
ART596F (3)	Design, Art and the Environment

**For Minor in Cognitive Science (12 units)**

COGS 517 (3)	Introduction to Cognitive Science
COGS 595 (3)	Cognitive Science Colloquium

An additional 6 units from:

COGS 541 (3)	Theory of Knowledge
COG 549A (3)	Biolinguistics
COG 550 (3)	Philosophy of Mind
COG 555 (3)	Philosophy and Artificial Intelligence
COG 583 (3)	Sociolinguistics
COG 696D (3)	Judgment and Decision Making
PSY 504A (3)	Human Brain-Behavior Relationships
PSY 524 (3)	Gerontology: A Multidisciplinary Perspective
PSY 528 (3)	Cognitive Neuroscience
PSY 536 (3)	Visual Cognition
PSY 596F (3)	Cognitive Psychology
SLHS 544 (3)	Adult Language Disorders: Aphasia and Right Hemisphere Disorders
SLHS 555 (3)	Developmental Language Disorders

- B. SPECIAL CONDITIONS FOR ADMISSION TO/DECLARATION OF THIS MAJOR**—explain, in detail, the criteria to join this major, including GPA requirements, completion of courses prior to declaration, application process, interviews, etc. These conditions must be approved by faculty governance to be enforced.

The standard requirements for admission to the Graduate College apply. The degree will require demonstrated training and expertise in music, and an earned bachelor's or master's degree, but not necessarily a bachelor's degree in the field of music.

- C. NEW COURSES NEEDED** – list any new courses which must be added to initiate the program; include a course prefix, course number, title, catalog description and number of units for each of these courses.

No new courses are required to launch the program. While the program can be initiated without new courses, we plan to add the following courses.

MUS 602 – Research methods in Ethnomusicology (3 units) (Dr. Jennifer Post, or new hire)  
Introduction to research methods in ethnomusicology, including field recording and documentation and interview strategies.

MUS 695B Music and Healing in Global Contexts.  
The study of healing rituals and practices using music in the world's cultures.

- D. REQUIREMENTS FOR ACCREDITATION** – describe the requirements for accreditation if the program will seek to become accredited. Assess the eligibility of the proposed program for accreditation.

The School of Music has an accrediting body (NASM), but our understanding is that that accreditation is not applicable here because this is not a stand-alone music degree and the GIDP is not limited to studies in music (other Fine arts can be studied too). Furthermore, accreditation is usually requested after a program has demonstrated outcomes.

#### **IV. STUDENT LEARNING OUTCOMES AND ASSESSMENT**

- A. STUDENT OUTCOMES** – describe what students should know, understand, and/or be able to do at the conclusion of this program of study. Note: student outcomes should be measurable.

1. Ability to identify relationships between musical practice with social, biological and environmental dynamics
2. Recognition of human diversity and universals through musical and related arts

3. Ability to document practice in various media: audio, visual, historical (oral history), digital
4. Facility with techniques of cultural promotion, preservation, curation
5. Knowledge of analytical modalities, research design, and techniques for qualitative and quantitative study
6. Readiness to act as leaders in academic or public-sector workplace

**B. STUDENT ASSESSMENT** – provide a plan for assessing intended student outcomes 1) while students are in the program and 2) after they have completed the degree.

Learning objectives will be evaluated by the Executive Committee of the GIDP and by their comprehensive exam and defense committees to ascertain the achievement of each of the above learning goals. This will be accomplished by (1) annual student evaluations conducted by the executive committee; (2) a survey of faculty after each student's oral comprehensive and again after the defense, with questions asking if the student has demonstrated mastery of the key outcomes as listed.

Learning Outcome	Curricular Component or Requirement	Measure
1. Ability to identify relationships between musical practice with social, biological and environmental dynamics	MUS 696F; MUS 695B; Area studies requirement; area study requirement; minor specialization	Rubrics for class projects, papers, discussions  Confirmed on comprehensives and dissertation
2. Recognition of human diversity and universals through musical and related arts	MUS 696F; MUS 695B; Music and fine arts electives; Cultural Study requirement; Area study requirement	Rubrics for class projects, papers, discussions  Confirmed on comprehensives and dissertation
3. Ability to document practice in various media: audio, visual, historical (oral history), digital	Research Methodology requirement; minor specialization; area study specialization	Demonstrated in class assignments, project design and realization, and dissertation
4. Facility with techniques of cultural promotion, preservation, curation	Internship, practicum, or management experience; Additional options in cultural study	Rubrics for class projects, papers, discussions  Confirmed on comprehensives
5. Knowledge of analytical modalities, research design, and	Core ethnomusicology courses; Research methodology, analytical	Demonstrated in class projects, papers, discussions

techniques for qualitative and quantitative study	theory or research design requirement	Confirmed on comprehensives and dissertation proposal and realization
6. Readiness to act as leaders in academic or public-sector workplace	Internship or management requirement; dissertation;	Demonstrated in practical settings or in class on projects  Confirmed in professional development activities (conference presentations, organizing activities, internships)

To a different end, to assess the value of the program, the program coordinator will administer exit interviews at the end of the student's career to gather information about the value of the program and help collect information to improve achievement of learning outcomes. Each year data from alumni will be collected to determine employment success and graduate application of the degree outcomes. Data will be used to further improve instruction, job placement, and gather longitudinal information.

## **V. STATE'S NEED FOR THE PROGRAM**

### **A. HOW DOES THIS PROGRAM FULFILL THE NEEDS OF THE STATE OF ARIZONA AND THE REGION? –INCLUDE AN EXPLANATION OF THE PROCESS OR SOURCE FOR ARRIVING AT ALL NUMBERS USED IN THIS SECTION**

There is always a need for the creation of knowledge that address the value of multicultural perspectives on human experience and on the role of the arts in transforming individual and social behavior. This doctorate will advance research in this domain and train graduates to connect this research to issues of critical concern – like migration, education, improving cognitive understanding and function, cultural equity and environmental sustainability, to name but a few -- in Arizona, the United States, and our shared world. Despite our government's withdrawal from UNESCO, the value of intercultural cooperation remains important to the security and well-being of our state and nation and musical practice is a proven tool for establishing recognition, exchange, and respect. Apart from the fundamental value of the knowledge produced by ethnomusicological research, there is a need to apply these perspectives for the general greater good in the state of Arizona and beyond.

There is no independent Ph.D. (distinct from a subplan) in Ethnomusicology in the state of Arizona. The proposed degree is distinguished by its focus on application—on building productive interdisciplinary partnerships that incorporate intercultural music scholarship to address on-going and current concerns regarding the arts in society, education, human health and well-being in global contexts. The impetus for this program grew from a desire to develop a

Ph.D. and MA in ethnomusicology and to build stronger interdisciplinary collaborations with other programs that employ ethnographic (people-centered) perspectives on the arts to advance the understanding of human beings and their behavior as individuals and in society.

While the UA has supported a master's program in ethnomusicology, it is a Master of Music degree (MM), available only to those applicants entering with a bachelor's degree in music, and focused more decisively on music studies rather than on interdisciplinary collaboration. The Ph.D. in Ethnomusicology does not exist as an independent option in the School of Music, and given the inherent interdisciplinary nature of the field, requires partnerships with other academic units on campus. If the program is to operate as a leader in the field, it cannot be supported only by a single academic unit. The GIDP in Ethnomusicology will open enrollment to qualified applicants with bachelor's or master's degrees from accredited universities and colleges in all fields, not just those with music degrees. The Ph.D. in Ethnomusicology will emphasize research and the application of intercultural arts scholarship toward problem solving in many disciplines beyond music. This proposed program therefore will not duplicate any existing programs; instead it will enhance and strengthen options for many existing programs available across the university.

There are few similar programs in the United States: a rather new Ph.D. in Interdisciplinary Arts at Ohio University and the program in Cognitive and Systematic Musicology at The Ohio State University which is supported by the Center for Cognitive and Brain Sciences. The largest program in ethnomusicology in the United States, and in the world, is that at UCLA. The comparison chart on p. 2 includes these programs. They all build on the foundational philosophies and legacies of the discipline ethnomusicology, as will the GIDP at the University of Arizona. However, the resources and tradition of support for broad interdisciplinary partnerships are stronger at the University of Arizona.

The University of Alberta hosts the Canadian Centre for Ethnomusicology with the self-described mission of promoting "musical sound for the public good" through five ethnomusicological activities: archiving, dissemination, research, teaching, and outreach. While the success of the center's research endeavors offers inspiring models for the GIDP in Ethnomusicology at the University of Arizona, the U. Alberta's degree program remains tied to the School of Music.

The lines of inquiry encouraged by the discipline of ethnomusicology demand the kind of truly interdisciplinary support best provided by the University of Arizona's Graduate Interdisciplinary Program structure.

The UA is particularly well suited to train scholars and assume national and international leadership for interdisciplinary partnership in several lines of research, combining the minor area of study with a research topic in areas such as:

- 1) Cognitive and Structural Analysis
- 2) Intercultural Understanding (Ethnographic Culture and Area Studies; Communication; Heritage and Place; Education)
- 3) Documentary Studies (including Audio, Film and Television)

- 4) Biomedical and Human Health (Healthy Human Environments)
- 5) Sustainability and Place (Institute for the Environment; Southwest Institute; Arid Lands)
- 6) Performance (Fine Arts; Critical and Sociocultural Studies)

While there are virtually no other fully-interdisciplinary programs like our new GIDP in Applied Ethnomusicology and Intercultural Arts Research, there is a long record of interdisciplinary scholarship in ethnomusicology, including examples of work accomplished on our campus. In 2013, Professor Andrew Lotto, formerly professor in Speech, Language and Hearing at the UA, collaborated with Dan Kruse, MM ethnomusicology, and Donald Traut, Associate Professor of Music, on the Ear Worm project, supported by a grant from the Confluence Center. In the past 20 years, ethnomusicologists have increasingly partnered with professionals in the health and environmental sciences. Some samples of research combining ethnomusicological and scientific research include: Elizabeth Tolbert “An ethnomusicological perspective on animal ‘music’ and human music: the paradox of ‘the paradox of rhythm’” in *Language and Music as Cognitive Systems*, Eds. Rebuschat, Rohrmeier, Hawkins and Cross (2012). *Music Language and the Brain*, by Aniruddh Patel (2008) on his investigation of linguistic and musical syntactic processing via the study of aphasia (research supported by the Neuroscience Research Foundation), as well as David Huron’s cognition studies *Sweet Anticipation: Music and the Psychology of Expectation* (2006, MIT Press) and *Voice Leading: The Science Behind a Musical Art* (2016). The *Oxford Handbook on Medical Ethnomusicology* (2004) provides broader overview, showing how ethnomusicologists have partnered with medical professionals, scientists and local health officials to develop therapeutic responses to dementia, improve HIV education in developing countries, advance community health protocols, and improve conditions for individuals and families held in refugee camps. Another recent publication, *Current Directions in Ecomusicology* edited by Aaron Allen and Kevin Dawe (2016) documents a new branch of the field exploring music’s role in sustaining the environment and natural resources.

The College of Humanities has been a supporter of ethnomusicology in the past.<sup>1</sup> Praise Zenenga advised Mackenzie Pickard, MM (now a professor at Iowa Western Community College), and is currently supporting Prof. Dawn Corso in coaching the *mbira* (African “thumb piano”) ensemble she offers in the School of Music. Prof. Irene D’Almeida collaborated with Janet Sturman to bring *kora* (African harp-lute) player Papa Susso to Tucson for a week of workshops, as did Prof. Melissa Fitch with tango workshops and lectures. Languages and area studies have always been critical to the culture studies at the heart of ethnomusicology, and humanities recognition of the importance of popular music and dance in defining identity and shaping practice is manifest in the hip-hop minor and well as many other programs in the College of Humanities. Prof. Bryan Carter’s research and teaching in digital humanities represents another mutually productive line of collaboration for the Ethnomusicology GIDP.

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<sup>1</sup> Alumni who have incorporated training in the discipline of ethnomusicology into their degree programs, either as their major or doctoral minor, include: Mike Silvers (MM, who went on to earn his PhD at UCLA and is now Assoc. Professor, U. Illinois), Andrea Shaheen, DMA currently Assoc. Professor, UTEP), Mike Vercelli, DMA, currently Assoc. Professor West Virginia U.), Jaime Bofill (Ph.D. Theory-with Ethnomusicology emphasis, currently Assistant Professor, Conservatory of Music, Puerto Rico).

The new Ph.D. in Applied Ethnomusicology will support and enrich research and instruction in global humanities, as well as public and applied humanities. Excellent examples of this kind of applied scholarship can be found in Ian Peddie, *Popular Music and Human Rights* (2011) and Jon Ritter and Martin Daughtry's *Music in the Post 9/11 World* (2007), and Michael Frishkopf's *Giving Voice to Hope: Music of Liberian Refugees* project (2009).

1. Is there sufficient demand for the program? Provide student data indicating demand.

While demand is not extensive, it is sufficient. Every year, the UA receives at least 4-5 inquiries regarding a Ph.D. in ethnomusicology. With promotion of the new degree, the applicant pool will increase. Every year there are 4-5 graduate students on campus who have chosen ethnomusicology as a doctoral minor; this number is likely to increase with the establishment of the Ph.D. This degree will enhance the options and visibility of the minor for those students.

2. What is the anticipated student enrollment for this program? Complete the following table. How did you arrive at these numbers?

5-YEAR PROJECTED ANNUAL ENROLLMENT					
	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
Number of Majors	3	6	8	9	9

While the UA guidelines for Academic Program Review state that Academic programs are expected to grant nine or more masters degrees and six or more doctoral degrees over a three-year period, it is our understanding that GIDPs are not held to this standard. That said, we expect to be able to meet or exceed the minimum productivity levels. We have 3 students waiting to apply right now, before the program has even been established or promoted, and regular inquiries are received in the Graduate College asking about a Ph.D. option in ethnomusicology.

3. What is the local, regional and national need for this program? Provide market analysis data or other tangible evidence of the need for and interest in the proposed program. This might include results from surveys of current students, alumni, and/or employers or reference to student enrollments in similar programs in the state or region. Include an assessment of the employment opportunities for graduates of the program during the next three years.

The most important career option for ethnomusicologists remains the academy, and for those jobs the Ph.D. is typically required. Ninety percent of ethnomusicologists are employed by universities and colleges, according to Society for Ethnomusicology's 2014 survey of members. Since September 2017 alone, the Society for Ethnomusicology job board has posted 18



announcements of job openings, with 10% of those in public sector positions. Public sector employment is growing and our graduates, with their truly interdisciplinary skills, should be stronger competitors for existing positions, and better able to create new options in the following areas:

- Educational settings (pre-college, public schools, community, universities)
- US Governmental Agencies (Smithsonian Institution, Library of Congress, National Endowment for the Arts)
- Publishing
- Recording Companies, especially those focusing on ethnographic recordings such as Smithsonian-Folkways or Rounder Records
- Media providers such as Alexander Street Press
- Museums and resource centers
- Health Consultants (Music Therapy)
- Hospitals and International Health Agencies
- Cultural Heritage Preservation
- Sound and media Archives
- Folklife Centers
- Film and stage production, (sound consultants; documentary and media production partners)
- Arts Management and Program Coordination (festival organization and heritage production)
- Intellectual Property (international copyright consultants)
- UNESCO Cultural Heritage
- Sound studies, including scientific research on sound and environmental change

Ethnomusicologists with relevant research experience and training may work in many other fields, such as public health, communication, and policy consultants. We expect this new interdisciplinary Ph.D. to help shape the job field by increasing awareness of the value of ethnomusicology in contemporary applications.

A 2016 survey conducted by the Society of Ethnomusicology (SEM) Graduate Students Organization reports that of the 130 students who responded, 34% felt their current education did not prepare them for jobs beyond academia and 63% wanted more education in multiple career paths. This is precisely the need our proposed Ph.D. in Applied Ethnomusicology and Intercultural Arts Research seeks to address.

Contributors to a special careers issue of the SEM student news wrote of his job as an ethnographer in a global design consultancy thinking agency, and argued that Ph.D. programs should provide education that prepares students for non-academic work, including education in management, archiving, recording technology, broadcasting, graphic design, and the practice of applying ethnographic skills to problem solving. In a report to the SEM in 2016, former Director of the National Endowment of the Arts, Folk Arts Agency, Terence Liu reminds us of the fundamental value of an intercultural understand of the arts: “Misunderstanding leading to fear and hatred today can only be placated by those who are able to mediate with clear understanding

of how emotions of all sides arise and are expressed. In all these matters, ethnomusicologists must be among the first responders on the scene.”

Recent University of Arizona graduates who pursued individualized minors or majors in ethnomusicology and earned graduate degrees are now working in secondary and higher education (20+, with 5 currently working in the state of Arizona, including at Pima Community College, Cochise College, in the TUSD School system, and one was responsible for establishing the sound recording program at Central Arizona College), as museum education directors (1), as audiologists (1), in radio broadcasting (2), and as in state department international service (1).

4. Beginning with the first year in which degrees **will be awarded**, what is the anticipated number of degrees that will be awarded each year for the first five years? Complete the following table. Explain anticipated attrition rates.

<b>PROJECTED DEGREES AWARDED ANNUALLY</b>					
	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	4 <sup>th</sup> Year	5 <sup>th</sup> Year
Number of Degrees	0	0	0	3	5

- VI. **APPROPRIATENESS FOR THE UNIVERSITY** – Explain how the proposed program is consistent with the UA mission and strategic direction. Why is the UA the most appropriate location within the Arizona University System for the proposed program? Explain how this proposed program is consistent with the College strategic plan. Refer to the website [here](#) regarding UA’s mission and strategic plan.

The UA’s demonstrated commitment to interdisciplinary collaboration in education and research makes it the most appropriate location for this degree. The aim of this degree to apply ethnomusicology scholarship to real world problems aligns with the UA’s priority to integration scholarship with real-world experience. Finally, ethnomusicology embodies the recognition of cultural diversity valued at the UA and so important for promoting human rights and developing peaceful and productive interactions in the world today.

## VII. EXISTING PROGRAMS WITHIN THE ARIZONA UNIVERSITY SYSTEM

- A. **ARIZONA UNIVERSITY SYSTEM** – list all similar programs at the same academic level (Bachelor's, Master's, Doctoral) currently offered in the Arizona University System. Use the table below. Additional rows may be added, as needed.

	<b>Program Name</b>	<b>Degree Type</b>	<b>Number of Students Enrolled</b>	<b>LOCATION University &amp; Site</b>	<b>PROGRAM ACCREDITATION? YES/NO</b>
<b>1</b>	Music	MM - Ethnomusicology	2*	UA	Yes
<b>2</b>	Music	MA - Ethnomusicology	2*	ASU	Yes

\*These numbers are small, in part because of the lack of the independent and well-defined Ph.D. program that this proposal seeks to remedy.

We anticipate that the honors program and other undergraduate programs at the UA, such as the BA in Human Rights, will produce graduates interested and well-educated to pursue the new Ph.D. in Applied Ethnomusicology and Intercultural Arts Research.

Curricular Affairs (and the Graduate College for graduate programs) will determine if you are required to complete additional comparison charts to discuss the ways in which the proposed program differs from University of Arizona programs.

## **VIII. EXPECTED FACULTY AND RESOURCE REQUIREMENTS**

### **A. FACULTY**

1. Current Faculty – list the name, rank, highest degree, primary department and estimation of the level of involvement of all current faculty members who will participate in the program. Attach a brief vita for each faculty member listed.

Core Faculty (GIDP Executive Board):

Kathryn Alexander, Ph.D. Ethnomusicology. Assistant Professor, Honors College.  
Katia Bezerra, Ph.D. (Spanish and Portuguese, College of Humanities)  
Janet Nicol, Ph.D. (Linguistics, Psychology, Cognitive Science; College of Science; College of Social and Behavioral Science)  
Jennifer Post, Ph.D. (Ethnomusicology, Music; College of Fine Arts)  
Dawn Corso, Ph.D. (Music Education, College of Fine Arts)  
Jay Rosenblatt, Ph.D. (Musicology, College of Fine Arts)  
Sarah Moore, Ph.D. (School of Art, College of Fine Arts, Institute of the Environment)  
Zack Guido, Ph.D. (Institute for the Environment)  
Beverly Seckinger, Ph.D. (Theatre, Film & Television; College of Fine Arts)  
Carla Stoffle, Ph.D. (School of Information, College of Social and Behavioral Science)  
Brad Story, Ph.D. (College of Science)

Douglas Taren, Ph.D. (Mel and Enid Zuckerman College of Public Health)  
Marcela Vazquez Leon, Ph.D. (Anthropology, Latin American Studies, College of Social and Behavioral Science)  
Praise Zenega, Ph.D. (Director, Africana Studies, College of Humanities)

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Additional Faculty/Anticipated members of the GIDP in Applied Ethnomusicology and Intercultural Arts Research

Maribel Alvarez, Ph.D., Associate Research Professor, Associate Research Social Scientist, Southwest Center; College of Social and Behavioral Sciences  
Kathryn Alexander, Ph.D., Assistant Professor, Honors College  
Diane Austin, Ph.D., Professor and Director, School of Anthropology; College of Social and Behavioral Sciences  
Jeff Banister, Ph.D., Assistant Research Social Scientist of Geography & Development; Social, Cultural & Critical Theory  
William Beezley, Ph.D., Professor, History, Mexican American Studies; College of Social and Behavioral Sciences  
Andrew Carnie, Ph.D., Professor, Linguistics; Dean Graduate College  
Guiseppe Cavatorta, Ph.D., Associate Professor, French and Italian, College of Humanities  
Jerome Dotson, Ph.D., Assistant Professor, Africana Studies, College of Humanities  
Katia Bezerra, Ph.D., Associate Professor of Spanish and Portuguese; Social, Cultural & Critical Theory  
Carol Brochin, Ph.D., Assistant Professor of Bilingual/Multicultural Education Teaching, Learning, & Sociocultural Studies  
Naomi Caffee, Ph.D., Visiting Associate Professor, Russian and Slavic Studies, College of Humanities  
Monica Casper, Ph.D., Professor, Gender and Women's Studies, Public Health; Associate Dean, College of Social and Behavioral Studies  
David Chisholm, Ph.D., Professor, German Studies (literary and political cabaret), College of Humanities  
Dawn Corso, Ph.D., Assistant Professor, Music Education and Ethnomusicology, Fred Fox School of Music  
Jennifer Croissant, Ph.D., Associate Professor of Gender and Women's Studies; Social, Cultural & Critical Theory  
Irene D'Almeida, Ph.D., Professor, Modern Languages  
Alain-Philippe Durand, Professor, Humanities (hip hop studies), Dean, College of Humanities  
John Ehiri, Ph.D., Public Health, Health Promotion Sciences  
Melissa Fitch, Ph.D., Associate Professor, Spanish and Portuguese; Social, Cultural, and Critical Theory  
Anna Garland Mahler, Ph.D., Assistant Professor of Spanish and Portuguese, College of Humanities  
Greg Garfin, Ph.D., Geography  
Perry Gilmore, Ph.D., Language, Learning and Culture, College of Education  
David Gramling, Ph.D., Assistant Professor, German Studies, College of Humanities  
Jeanette Hoit, Professor, Speech, Language and Hearing  
Jennifer Jenkins, Ph.D., Associate Professor of English, College of Social and Behavioral

## Sciences

Kim Jones, Ph.D., Professor, East Asian Studies; Associate Dean, College of Humanities  
Miranda Joseph, Professor of Gender and Women's Studies  
Suzanne Knosp, D.M.A., Professor, Dance and Music, School of Dance  
Diana Liverman, Ph.D., Professor, School of Geography and Development; Global Change  
GIDP, and Arid Lands Resources Sciences GIDP  
Ellen MacMahon, Professor of Art; Social, Cultural & Critical Theory  
Anne-Garland Mahler, Assistant Professor of Spanish and Portuguese  
Alex Nava, Ph.D., Professor, Religious Studies, College of Humanities  
Sheilah E. Nicholas, Associate Professor, Teaching, Learning and Sociocultural Studies,  
College of Education  
Janet Nicol, Ph.D., Associate Professor, Psycholinguistics, Cognitive Science  
Michelle Perfect, Ph.D., Associate Professor, Disability and Psychoeducational Studies, College  
of Education  
Jadwiga Pieper Mooney, Ph.D., Professor of Gender and Women's Studies  
Jennifer Post, Ph.D., Lecturer, Ethnomusicology, Fred Fox School of Music, College of Fine  
Arts  
Denis Michael Provencher, Professor and Dept. Head, French and Italian Studies, COH  
Jennifer Roth-Gordon, Ph.D., Associate Professor of Anthropology  
Hai Ren, Associate Professor, East Asian Studies  
Elaine Romero, Assistant Professor of Theatre, Film and Television, College of Fine Arts  
Tani Sanchez, Associate Professor, Africana Studies, College of Fine Arts  
Kenneth Schachter, Ph.D., Assistant Professor, Community, Environment & Policy, Mel and  
Enid Zuckerman College of Public Health  
Beverly Seckinger, Ph.D., Professor, School of Theater, Film and Television  
Nathaniel Smith, Assistant Professor, East Asian Studies (Japanese music and youth culture),  
College of Fine Arts  
David Soren, Ph.D., Professor, Anthropology, College of Social and Behavioral Sciences  
Carla Stoffle, Ph.D., Professor, School of Information  
Richard Stoffle, Professor of Anthropology, Research Anthropologist BARA  
Brad Story, Ph.D., Professor and Associate Dept. Head, Speech, Language and Hearing  
Susan Stryker, Ph.D., Associate Professor of Gender and Women's Studies  
Suzanne Thompson, Ph.D., Assistant Professor of Practices, Russian and Slavic Studies, College  
of Humanities  
Doug Taren, Ph.D., Professor and Associate Dean, Mel and Enid Zuckerman College of Public  
Health  
Melissa Tatum, Research Professor of Law  
Donald Traut, Ph.D., Associate Professor, Music Theory, Fred Fox School of Music, College of  
Fine Arts  
Nicole Yuan, Ph.D., Associate Professor, Public Health; Assistant Professor, Psychology,  
Clinical Psychology, Mel and Enid Zuckerman College of Public Health  
Marcela Vásquez, Ph.D., Director Latin American Studies, Associate Professor, Anthropology,  
College of Social and Behavioral Sciences  
Stacie Widdifield, Ph.D., Associate Professor of Art, College of Fine Arts  
Margaret Wilder, Ph.D., Associate Professor of Latin American Studies, Geography &  
Development, Associate Research Professor

Environmental Policy  
 Praise Zenega, Ph.D., Associate Professor, African American Studies; Director, Africana Studies, College of Humanities

2. Additional Faculty – describe the additional faculty needed during the next three years for the initiation of the program and list the anticipated schedule for addition of these faculty members.

New Hire. Ph.D. Ethnomusicology (joint opportunity hire GIDP/Provost and CFA/Music)  
 Anticipated Fall 2019, if not sooner

This hire is critical since Jennifer Post is on a non-tenure-track temporary hire, and Janet Sturman is full-time Associate Dean in the Graduate College. Dawn Corso chairs the Music Education department, and while that opens exciting possibilities for research and instruction aligned with the Ph.D. in Applied Ethnomusicology and Intercultural Arts Research, she cannot be expected to be the major professor for the new degree.

3. Current and Projected Major headcount – give the current and projected (next three years) headcount of your undergraduate and graduate students enrolled in your existing degree/major programs. Add rows to the table, as needed.

Program name(s) (include subplans, if applicable)	Current enrolled headcount	Year 1 Projected	Year 2 Projected	Year 3 Projected
PhD Ethno	1*	3	5	9

\*One student is currently pursuing a Ph.D. in musicology with an ethnomusicology emphasis. The limited enrollment may be explained by the lack of the stand-alone program in the discipline of ethnomusicology. The practical value of the GIDP Ph.D. in Applied Ethnomusicology and Intercultural Arts Research will easily attract and serve more students.

4. Current and Projected Faculty FTE-give the present and projected (next three years) Faculty FTE in the department or unit in which the proposed program will be offered (include all instructional faculty).

Current Faculty FTE	Year 1 Projected	Year 2 Projected	Year 3 Projected

**B. LIBRARY**

1. Acquisitions Needed – describe additional library acquisitions needed during the next three years for the successful initiation of the program.

**C. PHYSICAL FACILITIES AND EQUIPMENT**

1. Existing Physical Facilities – assess the adequacy of the existing physical facilities and equipment available to the proposed program. Include special classrooms, laboratories, physical equipment, computer facilities, etc.

At this time, existing physical facilities are adequate to support this degree.

2. Additional Facilities Required or Anticipated – describe physical facilities and equipment that will be required or are anticipated during the next three years for the proposed program.

N/A

**D. OTHER SUPPORT**

1. Other Support Currently Available – include support staff, university and non-university assistance.

See budget below.

2. Other Support Needed, Next Three Years – list additional staff needed and other assistance needed for the next three years.

**IX. FINANCING**

**A. LIST SUPPORTING FUNDS FROM OUTSIDE SOURCES.**

**BUDGET PROJECTIONS FORM** – Complete the [budget projection form](#) describing the current departmental budget and estimating additional costs for the first three years of operation for the proposed program. Please note that these costs for each year are incremental costs, not cumulative costs. Include in this budget the anticipated costs for support for instruction, administration of the program, graduate students, marketing, the support discussed in Section VI-D.2, and any other costs that will be needed.



# BUDGET PROJECTION FORM

Name of Proposed Program or Unit:			
	Projected		
	1st Year 2018 - 2019	2nd Year 20 ____ - 20 ____	3rd Year 20 ____ - 20 ____
<b>METRICS</b>			
Net increase in annual college enrollment UG	-	-	-
Net increase in college SCH UG	-	-	-
Net increase in annual college enrollment Grad (see note 1)	3	5	5
Net increase in college SCH Grad (See note 1)	54	90	90
Number of enrollments being charged a Program Fee			
New Sponsored Activity (MTDC)			
Number of Faculty FTE (see note 2)			
<b>FUNDING SOURCES</b>			
<u>Continuing Sources</u>			
UG RCM Revenue (net of cost allocation) (see note 2)			
Grad RCM Revenue (net of cost allocation) (see note 2)			
Program Fee RCM Revenue (net of cost allocation)			
F and A Revenues (net of cost allocations)			
UA Online Revenues			
Distance Learning Revenues			
Reallocation from existing College funds (attach description)			
Other Items (attach description)			
Recurring GIDP allocated operations and salary budget (see note 3)	12,500	12,500	12,500
<b>Total Continuing</b>	<b>\$ 12,500</b>	<b>\$ 12,500</b>	<b>\$ 12,500</b>
<u>One-time Sources</u>			
College fund balances			
Institutional Strategic Investment			
Gift Funding			
Graduate College GTS and GCF pool	10,000	-	-
Other Items (attach description) (See note 6)	10,000		
<b>Total One-time</b>	<b>\$ 20,000</b>	<b>\$ -</b>	<b>\$ -</b>
<b>TOTAL SOURCES</b>	<b>\$ 32,500</b>	<b>\$ 12,500</b>	<b>\$ 12,500</b>
<b>EXPENDITURE ITEMS</b>			
<u>Continuing Expenditures</u>			
Faculty (see note 2)			
Other Personnel (see note 4)			
Employee Related Expense			
Graduate Assistantships (see note 5)			
Other Graduate Aid (Grad Dean Commitment, through GIDP admin)	10,000	-	-
Operations (materials, supplies, phones, etc.)	5,000	5,000	5,000
Additional Space Cost			
GIDP Chair Stipend	7,500	7,500	7,500
Other Items (attach description)			
<b>Total Continuing</b>	<b>\$ 22,500</b>	<b>\$ 12,500</b>	<b>\$ 12,500</b>
<u>One-time Expenditures</u>			
Construction or Renovation			
Start-up Equipment			
Replace Equipment			
Library Resources			
Year 1 recruitment expense (see note 6)	10,000		
<b>Total One-time</b>	<b>\$ 10,000</b>	<b>\$ -</b>	<b>\$ -</b>
<b>TOTAL EXPENDITURES</b>	<b>\$ 32,500</b>	<b>\$ 12,500</b>	<b>\$ 12,500</b>
<b>Net Projected Fiscal Effect</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>

## OTHER RELEVANT INFORMATION



**Note 1:** GIDPs receive no credit or revenue from SCH. 100% of the tuition funds for GIDPs is returned to the participating instructional units.

**Note 2:** As in all GIDPs, most of the instructional and advising resources for the program come from already existing faculty in the units that are participating in the GIDP. Students in this program will enroll in existing classes.

In order to provide extra support for this program, the CFA and the Graduate College have agreed to fund a 1.0FTE tenure line position in ethnomusicology which will be housed in the School of Music. This position is not part of the GIDP and will be 100% in the school of music, but the person will be expected to help support the GIDP. ***They will also be expected to teach Gen Ed and other Undergraduate courses for the school of music to help support their salaries.*** So, the revenue to support this hire will largely not come from the GIDP SCH. Space and staff support for this position will also come from CFA.

Because this is not a GIDP expense, we have not listed it in the budget, but here is the breakdown of the cost and funding sources. We are including an anticipated 1% merit annual increase.

*Ethnomusicology hire in the Fred Fox School of Music.*

	2018-2019	2019-2020	2020-2021
<b>Continuing funding sources</b>			
UG and Grad RCM revenue (CFA)	\$38,280	\$38,663	\$78,099
<b>One Time funding sources</b>			
Provost's GIDP support fund (managed by Grad College)	\$38,280	\$38,663	
<b>Continuing Expenditures</b>			
CFA Faculty Salary + ERE	58,000 salary +18,560ERE = <b>\$76,560</b>	58,580 Salary +18,746 ERE = <b>\$77,326</b>	59,166 Salary +17,933 ERE = <b>\$78,099</b>

**Note 3:** Graduate College (and GIDP) is not an RC Unit, it is a cost center, so its budget comes from central allocations, not directly from tuition or other forms of RCM revenue.

**Note 4:** College of Fine Arts has agreed to provide staff support for the GIDP. This staff member will also work as the CFA development officer. See Dean's letter. This is not included in this budget because it is funded by and housed in a participating college.

**Note 5:** Graduate Student funding is likely to come mainly from Teaching assistantships. As with all GIDPs, these will typically be provided by the participating units as needed and negotiated on a case-by-case annual basis. In addition:

- College of Fine Arts has agreed to fund a dedicated .25GTA for the program.
- The GIDP will be eligible to apply for funding through the small GIDP Admin TA pool.
- The program will also be eligible for Graduate College Fellowships, Graduate Tuition scholarships and other fellowship programs. The Graduate College guarantees 10,000 in combined GTS and GCF to help with recruiting in the first year.

**Note 6:** The GIDP has received one time commitments of 2,000 from each of 5 colleges (see attached letters). These funds will be used to kick start recruitment and advertising.

**X. REQUIRED SIGNATURES:**

Managing Unit Administrator: \_\_\_\_\_  
(name and title)

Managing Administrator's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Managing Unit Administrator: \_\_\_\_\_  
(name and title)

Managing Administrator's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Managing Unit Administrator: \_\_\_\_\_  
(name and title)

Managing Administrator's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Dean's Signature:  Date: October 17, 2017

Dean's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**All programs that will be offered through distance learning must include the following signature. The signature of approval does not indicate a commitment to invest in this program. Any potential investment agreement is a separate process.**

Joel Hauff, Associate Vice President of Student Affairs & Enrollment Management/Academic Initiatives and Student Success

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**All programs that will be offered fully online must include the following signature. The signature of approval does not indicate a commitment to invest in this program. Any potential investment agreement is a separate process.**

Vincent Del Casino Jr., Vice Provost for Digital Learning and Associate Vice President of Student Affairs & Enrollment Management

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Note: In some situations signatures of more than one unit head and/or college dean may be required.

## MEMOS OF SUPPORT



College of Fine Arts  
Office of the Dean

Music Building 0004, Rm. 111  
P.O. Box 210004  
Tucson, AZ 85721-0004  
Tel: (520) 621-1301  
Fax: (520) 621-1307  
[www.cfa.arizona.edu](http://www.cfa.arizona.edu)

September 13, 2017

Janet Sturman, Associate Dean  
Graduate College  
The University of Arizona  
Administration 322

Dear Dean Sturman,

I am pleased to provide this letter of support from the College of Fine Arts (CFA) for the proposed Graduate Interdisciplinary Program in Applied Ethnomusicology.

We expect that there will be multiple opportunities for exciting research and creative collaboration among our faculty and arts disciplines.

The CFA will commit \$2,000 annually to this effort and we look forward to participating in the guidance of this new interdisciplinary program.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Tannis Gibson', written over a light blue circular stamp.

Tannis Gibson  
Interim Dean, College of Fine Arts





College of Fine Arts  
Office of the Dean

Music Building 0004, Rm. 111  
P.O. Box 210004  
Tucson, AZ 85721-0004  
Tel: (520) 621-1301  
Fax: (520) 621-1307  
www.cfa.arizona.edu

Tuesday, September 19, 2017

Andrew Carnie, Dean  
Graduate College  
The University of Arizona

Dear Dean Carnie,

The College of Fine Arts is pleased to enter into a partnership with the Graduate Interdisciplinary Program in the Graduate College. We believe that the G.I.D.P. program in Applied Ethnomusicology and Intercultural Arts Research will offer exciting prospects for collaboration from within our college and across many disciplines campus wide.

While the CFA will fund the potential hire under the normal terms of the GIDP, the Fred Fox School of Music will be the tenure home unit. Importantly, the positioning of an ethnomusicologist into the School of Music will make for an expanded community of research-based music faculty. This step will contribute to opportunities for significant exchange of knowledge and a mutually supportive environment within the School.

The CFA strongly welcomes the opportunity to embrace a greater number of interdisciplinary research possibilities. We also wish to ensure that Music maintains a voice in the sharing of the degree programs, particularly the PhD in Ethnomusicology and the Minor in Ethnomusicology within the DMA. Changes to the Planning Proposal and Bylaws (see Article 2) have been made based upon discussions with Dr. Janet Sturman, Professor Martina Shenal, Sharon Young, and myself on Friday, September 8, 2017.

The College of Fine Arts (CFA) will support the hire of a new full-time tenure track professor in ethnomusicology and has already secured permission from the Provost to search once the GIDP proposal is approved. The terms of the budgetary agreement include a two-year 50% salary + ERE commitment from CFA for projected academic years 2018/19 and 2019/20. A full salary + ERE commitment from CFA will begin in Fall of the 3<sup>rd</sup> year.

The CFA will provide a .5 FTE Program Coordinator to support the GIDP program once it is fully approved and the faculty hire has been made.

The Fred Fox School of Music will provide a .25 Graduate Teaching Assistantship expected to begin Fall 2018. The FFSoM, in conjunction with the CFA, will provide office space for the potential hire.



The CFA is thrilled to be a part of this agreement and we look forward to the many opportunities that will emerge across campus as a result of this strategic hire.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Tannis Gibson', with a long, sweeping horizontal line extending to the right.

Tannis Gibson  
Interim Dean, College of Fine Arts



**OFFICE OF THE DEAN**

Modern Languages Building  
Room 345  
PO Box 210067  
Tucson, AZ 85721-0067  
Tel: 520-621-1044  
Fax: 520-621-5594  
humanities.arizona.edu

**Memorandum**

TO: Andrew Carnie, Dean, Graduate College  
Janet Sturman, Associate Dean, Graduate College

FROM: Alain-Philippe Durand, Dean, College of Humanities  
*Alain-Philippe Durand*

DATE: March 30, 2017

RE: GIDP MA & PhD in Ethnomusicology

The College of Humanities would like to formally confirm our intent to participate and contribute financial support for underwriting the proposed GIDP MA & PhD in Ethnomusicology. This interdisciplinary program will benefit master and doctoral candidates and faculty through shared course access and delivery across colleges, linking diverse areas of research and expanding the network of theoretical research at the university.

The College of Humanities financial commitments (\$2,000 annually) are pending approval of the GIDP, and are intended for the first three years of the program, with optional renewal after, contingent on availability of funding.

cc: Kim Jones | Toni Alexander



April 13, 2017

Janet Sturman  
Associate Dean, Graduate College  
Administration 322  
The University of Arizona

Dear Janet,

It is my pleasure to submit this letter of support from the College of Social and Behavioral Sciences for the newly proposed Graduate Interdisciplinary Program (GIDP) in Applied Ethnomusicology.

The draft proposal I have seen suggests exciting collaborative possibilities between faculty in SBS and elsewhere on campus – the Fred Fox School of Music, certainly, but also the College of Science, the College of Humanities, and the College of Education, among others. I am confident that within SBS units such as Anthropology, History, American Indian Studies, Mexican American Studies, and Gender and Women's Studies there are a number of faculty who will find participation in the development and actualization of the GIDP exciting and meaningful.

The College of SBS looks forward to contributing to the curriculum, research partnerships, and community collaborations that will surely emerge as the GIDP's potential is realized. With this letter of support we also confirm our contribution of no less than \$2,000 annually toward the GIDP's operations.

We wish all involved in the Applied Ethnomusicology GIDP the best of success moving forward.

Sincerely,



JP Jones, III  
Dean, College of Social and Behavioral Sciences





1040 E. 4th Street  
Coulter-Simpson Bldg., Room 1025  
P.O. Box 210077  
Tucson, AZ 85721-0077

Tel: (520) 621-4090  
Fax: (520) 621-8389  
uasci@email.arizona.edu  
<http://cos.arizona.edu>

May 31, 2017

Janet Sturman  
Associate Dean, Graduate College  
Administration 322  
The University of Arizona

Dear Janet,

I am pleased to provide this letter of support from the College of Science for the proposed Graduate Interdisciplinary Program (GIDP) in Applied Ethnomusicology.

There are many opportunities for collaboration with faculty from COS departments such as Speech, Language and Hearing Sciences, Neuroscience, Cognitive Science, Psychology, and likely others as well.

The College of Science is enthusiastic about contributing to this exciting new interdisciplinary program. With this letter of support, we also confirm our contribution of \$2000 annually toward the GIDP's operations budget. We look forward to assisting this program achieve success.

Sincerely,

Brad H. Story  
Interim Associate Dean, College of Science





**RONALD W. MARX**

Dean and Professor of Educational Psychology  
Paul L. Lindsey and Kathy J. Alexander Chair  
Office of the Dean  
1430 East Second Street  
PO Box 210069  
Tucson, AZ 85721-0069  
Tel: 520-621-1081  
Fax: 520-621-9271  
[www.coe.arizona.edu](http://www.coe.arizona.edu)

May 31, 2017

Dr. Janet Sturman, Associate Dean  
Graduate College  
Administration 322  
The University of Arizona

Dear Janet:

I am pleased to provide the support of the College of Education to the proposal to create a new Graduate Interdisciplinary Program in Applied Ethnomusicology.

The proposal for the new GIDP is fully consistent with the interdisciplinary culture of The University of Arizona. I anticipate the new GIDP will help foster excellent collaborations among faculty in the Colleges of Social and Behavioral Sciences, Humanities, Fine Arts and Education. In our college, faculty members in a number of departments are likely to wish to affiliate with the Applied Ethnomusicology GIDP. In particular, faculty members in education with backgrounds in language and culture and in applied linguistics will find this new GIDP to be a welcome addition to research at the University of Arizona. Moreover, I can anticipate that a number of courses in the College of Education will help contribute to the curriculum of the GIDP.

I am committing \$2,000 annually to this effort as a way to secure participation by the College of Education and I welcome the opportunity to place a College of Education faculty member on the committee guiding the new program.

Sincerely,

Ronald W. Marx, Dean  
Professor of Educational Psychology  
Paul L. Lindsey and Kathy J. Alexander Chair



From: Taren, Douglas L - (taren) taren@email.arizona.edu  
Subject: Re: invitation to participate in a new GIDP in Ethnomusicology  
Date: March 26, 2017 at 5:38 PM  
To: Sturman, Janet L - (sturman) sturman@email.arizona.edu



Hi Janet,

I looked this over. I think it is a very interesting program. I think there may be other faculty members who could participate such as Nicole Yuan as she is a clinical psychologist. I do have to discuss this with Iman since there is a financial contribution to the program. I will talk to her about it. FYI, Chris Cutshaw and Ken Schachter are both part-time NTE faculty and I am not sure if that makes a difference.

Doug

Douglas Taren, PhD  
Associate Dean for Academic Affairs  
Professor of Public Health  
Director, [Western Region Public Health Training Center](#)  
[Mel and Enid Zuckerman College of Public Health](#)  
University of Arizona  
1295 N. Martin Ave., PO Box 245163  
Tucson, AZ 85724  
Phone: 520-626-8375

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**From:** "Sturman, Janet L - (sturman)" <[sturman@email.arizona.edu](mailto:sturman@email.arizona.edu)>  
**Date:** Sunday, March 26, 2017 at 3:25 PM  
**To:** Doug Taren <[taren@email.arizona.edu](mailto:taren@email.arizona.edu)>  
**Subject:** invitation to participate in a new GIDP in Ethnomusicology

Dear Doug,

We are hoping to create a new GIDP in Applied Ethnomusicology that would include partnerships with the College of Public Health.

Attached is a letter with more details and a rough draft of the GIDP proposal. Please do not hesitate to give me a call to talk more about the plans.

Although I have been thinking about this for a long time, the proposal is still in a gestational stage, but step one for a GIDP is establishing an executive committee and securing support from participating Colleges.

Looking forward to hearing your thoughts on this.

all best,

Janet

-----  
Janet L. Sturman, Ph.D.