Faculty Consent Agenda Item

Request for Authorization to Implement a New Degree Program

<table>
<thead>
<tr>
<th>Program Name &amp; Degree</th>
<th>Graduate Interdisciplinary Program in Applied Ethnomusicology and Intercultural Arts Research, Ph.D.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Requested by</td>
<td>GIDP Graduate College</td>
</tr>
<tr>
<td>(College/Department)</td>
<td></td>
</tr>
<tr>
<td>CIP Code</td>
<td>30.9999 (Multi-Interdisciplinary Studies, Other)</td>
</tr>
<tr>
<td>Purpose of Program</td>
<td>The purpose of the program and the EIAR Ph.D. is to build on the interdisciplinary legacy of ethnomusicology and the interdisciplinary leadership of the University of Arizona. It will equip scholars with 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. The partnerships facilitated by this degree will advance the discipline of ethnomusicology by translating research findings in the arts to practical application in scientific and social contexts around the world. This interdisciplinary PhD will better prepare graduates for a wider range of career paths and productive employment opportunities in academia and in the public sector (including curatorial; resource management; domestic, state, and international affairs; health education and welfare). The degree relies upon existing courses and faculty from programs across campus.</td>
</tr>
<tr>
<td>5-year projected annual enrollment</td>
<td></td>
</tr>
<tr>
<td>1st year</td>
<td>2nd year</td>
</tr>
<tr>
<td>3-4</td>
<td>6</td>
</tr>
<tr>
<td>Source(s) of Funding</td>
<td>Combined resources from: The College of Fine Arts, Graduate Interdisciplinary Programs (GIDP), and combined start-up funds from 5 participating colleges (Science, Education, Public Health, Social and Behavioral Sciences, Humanities). Students will be supported by graduate assistantships. The College of Fine Arts (CFA) 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 Graduate Tuition Scholarships and Graduate College Fellowships to help with recruiting in</td>
</tr>
</tbody>
</table>
The first year. The CFA has agreed to provide staff support for the GIDP. This staff member will also work as the CFA development officer. In order to provide extra support for this program, the CFA and the Graduate College have agreed to fund a 1.0 FTE 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 also contribute to general education and undergraduate courses.

The program will be expected to compete for grants to support new interdisciplinary research and expand support for additional students in the degree.

Approvals:

ABOR
Graduate Council 12/22/17
CAAC 12/19/17
Provost’s Council [1/22/18]
Faculty Senate Executive Cmte
Faculty Senate
NEW ACADEMIC PROGRAM – REQUEST FORM

I. PROGRAM NAME, DESCRIPTION AND CIP CODE
Ph.D. Applied Ethnomusicology and Intercultural Arts Research (EIAR)

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
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) 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   UA Main   UA Online
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).

<table>
<thead>
<tr>
<th>Program Name/University</th>
<th>Proposed UA Program</th>
<th>Ph.D. Interdisciplinary Arts, Ohio University</th>
<th>Ph.D. in Cognitive and Systematic Musicology at Ohio State U</th>
<th>UCLA Ph.D. in Systematic <a href="https://www.ethnomusic.ucla.edu/graduate-program-ethnomusicology">https://www.ethnomusic.ucla.edu/graduate-program-ethnomusicology</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Currently enrolled students</td>
<td>N/A</td>
<td>27 (16 with GA support)</td>
<td>8</td>
<td>33 (Fall 2016)</td>
</tr>
<tr>
<td>Number of Faculty for program</td>
<td>14 – interdisciplinary core faculty</td>
<td>7</td>
<td>3</td>
<td>15</td>
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<tr>
<td>Focus</td>
<td>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 facilitated by this degree include 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 on the interrelationships, 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 of the music and involvement in its cultural context. In systematic...</td>
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</table>
science, public health, cognition, social and behavioral sciences, humanities, and education, along multiple arts disciplines.

The emphasis lies on uncovering the contributions of ethnomusicology to other disciplines.

interdependencies and interactions among the arts, critical studies, and history.

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. Further information: https://ethnomusicology.site-ym.com/?GtP_UCLA

Starting framework

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.

Methodological Approaches

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 findings and perspectives with

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: African Arts and Literatures

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, theater, and dance 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. Though the M.A. degree is offered,
the aim of advancing research beyond the realm of music as art and particularly towards addressing current contemporary problems and concerns in the domains of human rights, healthy human and natural environments, and in deepening understanding of the human mind and body.

Art and Architectural History
Film Studies
Philosophy of Art
Theater

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.

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).

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.

Exemplary Question(s)

What role might music play in sustaining the environment and natural resources?
In developing therapies using music for aphasia, does it matter if the musical materials reflect the patient’s native culture?
How can teachers use music to

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 allow us to avoid the pitfalls of comparativism?

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?

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?

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 that music serves social and cultural needs.
<table>
<thead>
<tr>
<th>sustain or revitalize native languages?</th>
<th>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?</th>
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<tr>
<td>How may music be a tool for spreading awareness of and critical education in Ebola prevention and training?</td>
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**Sample Course(s) or attach detailed curricula, as above**

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</table>
| See pp 9-19 of this proposal | **https://www.ohio.edu/finearts/interarts/academics/graduate-courses.cfm**  
**iART 5401 World Aesthetic Ideas**  
**IART 7000 Research Skills**  
**https://music.osu.edu/sites/music.osu.edu/files/PhD%20with%20MA%20Semesters.pdf**  
**https://www.catala.uc.edu/ucla-catalog2017-444.html** |

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.

**Target Careers**

| 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  
Health Consultants (Music Therapy) | 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.  
Careers related to ethnomusicology, emphasizing in humanistic, social scientific, and cognitive approaches. |  |
|---|---|---|

University teaching careers, as well as careers in library science and archiving, the music industry, public service, and music technology.
<table>
<thead>
<tr>
<th>Cultural Heritage Preservation</th>
<th>Sound and media Archives</th>
<th>Folklife Centers</th>
<th>Film and stage production, (sound consultants; documentary and media production partners)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Management (festival organization and heritage production)</td>
<td>Intellectual Property (international copyright consultants); Sound studies, including scientific research on sound and environmental change</td>
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</tbody>
</table>

**Total Units Required**

| 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. |

**Pre-Admissions expectations (i.e. academic training to be Completed Prior to Admission)**

<p>| Earned bachelor’s degree; musical training; statement of purpose | Diagnostic and qualifying examinations. | Preliminary Examination required. | Written and Oral Qualifying Examinations are required. |</p>
<table>
<thead>
<tr>
<th>Research Methods, Data Analysis, and Methodology Requirements</th>
<th>12 units of theory and method, including work in the ethnomusicology core, and from elective areas</th>
<th>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 a role in the university by engaging undergraduates in the interdisciplinary study of the arts through general education courses.</th>
<th>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.</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internship, Practicum, Applied Course Requirements, (Yes/no. If yes, please describe.)</td>
<td>Yes 3 units.</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Master Thesis or dissertation required (Yes/No)</td>
<td>YES</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
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</table>
## # of Elective Units in the Major.

<table>
<thead>
<tr>
<th>Units</th>
<th>Description</th>
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<tbody>
<tr>
<td>18</td>
<td>All courses are chosen from several options depending on the primary and secondary areas of study.</td>
</tr>
<tr>
<td>16</td>
<td>Six elective courses</td>
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</table>

## Minor options (as relevant)

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
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<tbody>
<tr>
<td>African Arts and Literatures; Art and Architectural History; Film Studies; Philosophy of Art; Theater</td>
<td>Program does not have required minors. However, it requires 16 units in supportive studies not included in the major area of concentration.</td>
</tr>
<tr>
<td>Anthropology; Library Science; Cognitive Science; Public Health; American Indian Studies; Environmental Studies; Cognitive Science; Social, Cultural, and Critical Theory (Minor)</td>
<td>Program does not have required minors.</td>
</tr>
</tbody>
</table>

### Sources

- UCLA
  - [http://www.apb.ucla.edu/campus-statistics/enrollment](http://www.apb.ucla.edu/campus-statistics/enrollment)
  - [https://www.ethnomusic.ucla.edu/ethnomusicology](https://www.ethnomusic.ucla.edu/ethnomusicology)
  - [https://www.ethnomusic.ucla.edu/graduate-program-systematic-musicology-specialization-1](https://www.ethnomusic.ucla.edu/graduate-program-systematic-musicology-specialization-1)
  - [https://erad.ucla.edu/programs/herb-alpert-school-of-music/ethnomusicology/](https://erad.ucla.edu/programs/herb-alpert-school-of-music/ethnomusicology/)
- OSU
  - [https://music.osu.edu/ethnomusicology](https://music.osu.edu/ethnomusicology)
  - [https://ethnomusicology.site-ym.com/?GrP_OSU](https://ethnomusicology.site-ym.com/?GrP_OSU)
  - [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)
- Ohio University
  - [https://www ohio.edu/finearts/interarts/academics/graduate-courses.cfm](https://www ohio.edu/finearts/interarts/academics/graduate-courses.cfm)
  - [https://www ohio.edu/finearts/interarts/admission/index.cfm](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 and intercultural arts research, 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 –
66 graduate total credits, including 18 units of dissertation.

CURRICULUM OUTLINE

- 12 units of core courses
- 6 units of fine 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

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—
The courses in the lists were compiled in discussion with the GIDP Executive Board, and in consultation with faculty in the relevant units. Support letters from participating departments are appended at the end of the proposal.

Courses for Ph.D. in Applied Ethnomusicology and Intercultural Arts Research (EIAR)
Asterisk* indicates courses to be developed
**CORE COURSES (12 units)**

*EIAR 601* (3 units) — Intercultural and Interdisciplinary Research Methods [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)

**FINE ARTS ELECTIVES (6 units required); choices will depend on student qualifications, plans for specialization, and availability of course. Other courses in these areas may be substituted with the approval of the program advisor and course instructor.**

**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; *Tiolacadh* Irish Ensemble; Mariachi Arizona; Steel Drum Ensemble; other options may become available

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

**Art**

- ARE 520 (3) Community, Culture, and Art Education
- ARE 530 (3) Introduction to Research in Art Education
- ARE 631 (3) Arts-based Research (also under Methodology)
- ARE 576 (3) Art and Cultural Criticism in Art Education
- ARE 633 (3) Issues and Recent Research in Art and Visual Cultural Education (flexible – topics vary)
- ARE 562 (3) Teaching Art in Higher Education
- ARH 500 (3) Topics in Museum Studies (good to include; theory & prof. practice)
- ARH 511 (3) Methods in Art History [put also in Theory & Method section]
- ARH 530 (3) Queer Cinema [list with gender and women’s studies]
- ARH 596 (3) Seminar in Art History (Topic vary, examples include - Issues in Contemporary Theory and Criticism)

- ARH 596V (3) Issues in Native American Art
- ART 587 (3) Global Trends in Visual Literature
- 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 (substitutions from other departments permitted with approval from the advisory committee):
*EIAR 599 (1-6) Independent Study
*EIAR 699 (1-6) Independent Study
*EIAR 693 (1-6) Internship
*EIAR 694 (1-6) Practicum

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 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 535 (3) Theory in Art and Visual Education
ARE 520 (3) Community, Art, and Culture
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
EAS 596K (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 Exonomy
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
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MENA 596C</td>
<td>The Literature of Identity in the Modern Middle East</td>
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<tr>
<td>MENA 596G</td>
<td>Islamic Law and Society</td>
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<tr>
<td>MENA 596S</td>
<td>Colonialism and the Critique of Modernity</td>
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<tr>
<td>MENA 695I</td>
<td>Special Topics: Advanced Islamic Studies</td>
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<td>MENA 696Y</td>
<td>Nationalism and Islam</td>
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<tr>
<td>MENA 699</td>
<td>Independent Study</td>
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<tr>
<td>MUS/LAS/MAS</td>
<td>568 Studies in Latin American Music</td>
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<td>MUS 595B</td>
<td>Art Music in the United States</td>
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<td>MUS 568</td>
<td>European Literary-Political Cabaret</td>
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<tr>
<td>MUS 699</td>
<td>Independent Study</td>
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<td>SPAN 521</td>
<td>Topics in 18th, 19th, 20th &amp; 21st Century Literature</td>
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<td>SPAN 541</td>
<td>Topics in Spanish-American Nineteenth, Twentieth &amp; Twenty-first Century Literature</td>
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<td>SPAN 551</td>
<td>Topics in Mexican and Mexican-American Literature</td>
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<tr>
<td>+ Analytical Theory/Research Methodology, including Field Methods, Research Design (3 units)</td>
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<tr>
<td>ANTH 620</td>
<td>Linguistic Field Techniques</td>
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<td>ENVS 595F</td>
<td>Conservation Biology: Field Studies in Developing Countries</td>
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<tr>
<td>*MUS 698F</td>
<td>Field Methods in Ethnomusicology (new course)</td>
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<tr>
<td>AIS 548</td>
<td>Research Design and Methodology</td>
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<tr>
<td>AIS 697C</td>
<td>Research Design for American Indian Communities</td>
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<tr>
<td>ANTH 588</td>
<td>Linguistic Elicitation and Documentation</td>
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<tr>
<td>ANTH 597D</td>
<td>Experimental Methods in Biological Anthropology</td>
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<tr>
<td>ANTH 605</td>
<td>Qualitative Research Methods and Proposal Writing</td>
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<tr>
<td>ANTH 609</td>
<td>Mixed Methods in Applied Anthropology</td>
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<tr>
<td>ANTH 678</td>
<td>Ethnographic Discourse Analysis</td>
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<td>ARE 631</td>
<td>Arts-based Research</td>
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<tr>
<td>DVP 631</td>
<td>Methods II: Research and Data Analysis Tools &amp; Applications for Development Practice</td>
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<tr>
<td>DVP 603</td>
<td>Macro- and Micro-Economic Tools for Development Practice</td>
</tr>
<tr>
<td>DVP 640</td>
<td>Methods in Development Practice</td>
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<tr>
<td>EAS 577</td>
<td>Qualitative Research in Applied Linguistics: East Asia and Beyond</td>
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<tr>
<td>ECOL 547</td>
<td>Introduction to Theoretical Ecology</td>
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<td>ECOL 579</td>
<td>Art of Scientific Discovery</td>
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<tr>
<td>ECOL 596A</td>
<td>Evolutionary Ecology</td>
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<tr>
<td>ECOL 596G</td>
<td>Complex Systems: Networks and Self-Organization in Biology</td>
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<tr>
<td>ECOL 600A</td>
<td>Fundamentals of Evolution</td>
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<tr>
<td>ECOL 600B</td>
<td>Fundamentals of Ecology</td>
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<tr>
<td>GEOG 567</td>
<td>Geographic Analysis of Population</td>
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<tr>
<td>GWS 539A</td>
<td>Feminist Theories I</td>
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<tr>
<td>GWS 539B</td>
<td>Feminist Theories II</td>
</tr>
<tr>
<td>GWS 586</td>
<td>Transnational Feminisms</td>
</tr>
<tr>
<td>LAS 550</td>
<td>Qualitative Research Methods and Methodology</td>
</tr>
</tbody>
</table>
LING 507 (3) Statistical Analysis for Linguistics
LING 588 (3) Linguistic elicitation and documentation
LING 597A (3) Descriptive linguistics for Native American languages (Fall only)
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

Dissertation and Research

*EIAR 900 (1-6) Research in Applied Ethnomusicology
*EIAR 910 (1-6) Thesis in Applied Ethnomusicology
*EIAR 920 (1-9) Dissertation in Applied Ethnomusicology

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, except for Documentary – which is in development – are existing minors. Details are offered here to illustrate but 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.

These samples are not exclusive, students may choose other minors as relevant to their research goals and professional aims.

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) Cataloging 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 or other fine arts, and an earned bachelor’s or master’s degree, but not necessarily a bachelor’s degree in the field of music. Individual courses may require particular prerequisite skills.

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.

EIAR 602 – Intercultural and Interdisciplinary Research Methods (3 units) (Dr. Jennifer Post, or new hire) Introduction to methods in intercultural arts research, including field recording and documentation, ethnographic analysis and interview strategies.

The following course can be added at a later date if needed.
MUS 695B Music and Healing in Global Contexts.
The study of healing rituals and practices using music in the world’s cultures.

We propose EIAR as the course prefix for house-numbered courses in this GIDP. This would be the prefix used for the 920 dissertation course for example.
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 of 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. Assess techniques of cultural promotion, preservation, curation
5. Apply analytical modalities in the major and minor fields, 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 students’ 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.

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Curricular Component or Requirement</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ability to identify relationships between musical practice with social, biological and environmental dynamics</td>
<td>MUS 696F; MUS 695B; Area studies requirement; area study requirement; minor specialization</td>
<td>Rubrics for class projects, papers, discussions; Confirmed via comprehensive exams and dissertation</td>
</tr>
</tbody>
</table>
2. Recognition of human diversity and universals through musical and related arts

EIAR 601, 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 techniques for qualitative and quantitative study

Core ethnomusicology courses; Research methodology; analytical theory or research design requirement

Demonstrated in class projects, papers, discussions
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

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 EIAR 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, nor is there a multidisciplinary Ph.D. addressing comparative behaviors in the arts. The proposed EIAR 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. 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.

The UA has supported a master’s program in ethnomusicology and this new PhD should boost interest in that degree and will expand the courses available to those master’s students. Advisors will continue to encourage students with degrees in music (BM, BMusEd) to pursue the MM in Ethnomusicology as a preferred route to the Ph.D. The current Master of Music degree (MM), requires applicants to have an earned bachelor’s degree in music, and is focused more decisively on music studies rather than on interdisciplinary collaboration. The Ph.D. in EIAR complements this degree and offers an independent Ph.D. option not currently available in music or any single department on campus. Given the inherent interdisciplinary nature of the field, and increasing demands for academic partnerships for 21st-century scholars, the proposed EIAR Ph.D. requires partnerships with several academic units on campus. It is our intention that the EIAR Ph.D. pave new directions for the field of ethnomusicology and its partners, and to accomplish that goal it cannot be limited only to music students. The GIDP in EIAR will thus open enrollment to qualified applicants with bachelor’s or master’s degrees from accredited universities and colleges in all fields, not solely those with music degrees. Students who are accepted will need to demonstrate relevant education and skills to enroll in core classes and to pursue a degree that offers routes for blending music, arts, humanities, with scholarship in social, behavioral and physical sciences.

The proposed Ph.D. in EIAR will emphasize research and the application of intercultural arts scholarship toward problem solving in 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 a 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 EIAR 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 and intercultural arts research in the past. 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 EIAR GIDP.

The new Ph.D. in Applied Ethnomusicology and Intercultural Arts 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 Graduate College receives at least 4-5 inquiries regarding a Ph.D. in ethnomusicology or arts research, and this is without any listing for such a degree. 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 EIAR 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?**

<table>
<thead>
<tr>
<th>5-YEAR PROJECTED ANNUAL ENROLLMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong>&lt;sup&gt;st&lt;/sup&gt; Year</td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
</tbody>
</table>

1 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).
<table>
<thead>
<tr>
<th>Number of Majors</th>
<th>3</th>
<th>6</th>
<th>9</th>
<th>12</th>
<th>15</th>
</tr>
</thead>
</table>

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, GIDPs are not subject to that criteria. Nonetheless, 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. In September 2017 alone, the Society for Ethnomusicology job board 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)
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.

A contributor to a special careers issue of the 2017 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.

<table>
<thead>
<tr>
<th>PROJECTED DEGREES AWARDED ANNUALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Number of Degrees</strong></td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>3</td>
</tr>
</tbody>
</table>
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 integrate 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.

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Degree Type</th>
<th>Number of Students Enrolled</th>
<th>LOCATION University &amp; Site</th>
<th>PROGRAM ACCREDITATION?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>MM - Ethnomusicology</td>
<td>2*</td>
<td>UA</td>
<td>Yes</td>
</tr>
<tr>
<td>Music</td>
<td>MA - Ethnomusicology</td>
<td>2*</td>
<td>ASU</td>
<td>Yes</td>
</tr>
</tbody>
</table>

*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 produced 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 & Ethnomusicology, 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)
Maribel Alvarez, Ph.D., Associate Research Professor, Associate Research Social Scientist, Southwest Center; College of Social and Behavioral Sciences
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 Brochlin, 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
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, MFA, Professor of Art; Social, Cultural & Critical Theory
Anne-Garland Mahler, Ph.D. 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
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.

As in all GIDPs, this new hire will find their tenure home in an existing department on campus, most likely music, and if so this new hire will also teach one general education course for the School of Music.

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.

<table>
<thead>
<tr>
<th>Program name(s) (include subplans, if applicable)</th>
<th>Current enrolled headcount</th>
<th>Year 1 Projected</th>
<th>Year 2 Projected</th>
<th>Year 3 Projected</th>
</tr>
</thead>
<tbody>
<tr>
<td>PhD Ethno</td>
<td>1*</td>
<td>3</td>
<td>5</td>
<td>9</td>
</tr>
</tbody>
</table>

*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).

This program is a GIDP, and all faculty will hold their FTE in other units.

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.
## METRICS

<table>
<thead>
<tr>
<th></th>
<th>1st Year 2018 - 2019</th>
<th>2nd Year 20__ - 20__</th>
<th>3rd Year 20__ - 20__</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net increase in annual college enrollment UG</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net increase in college SCH UG</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net increase in annual college enrollment Grad (see note 1)</td>
<td>3</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Net increase in college SCH Grad (see note 1)</td>
<td>54</td>
<td>90</td>
<td>90</td>
</tr>
<tr>
<td>Number of enrollments being charged a Program Fee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Sponsored Activity (MTDC)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of Faculty FTE (see note 2)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## FUNDING SOURCES

### Continuing Sources
- 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)

<table>
<thead>
<tr>
<th>Recurring GIDP allocated operations and salary budget (see note 3)</th>
<th>12,500</th>
<th>12,500</th>
<th>12,500</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Continuing</strong></td>
<td>12,500</td>
<td>$</td>
<td>12,500</td>
</tr>
</tbody>
</table>

### One-time Sources
- College fund balances
- Institutional Strategic Investment
- Gift Funding
- Graduate College GTS and GCF pool (see note 1) | 10,000 |
| Other Items (attach description) (see note 6) | 10,000 |
| **Total One-time**                                               | 20,000 | $      |        |

| **TOTAL SOURCES**                                               | 32,500 | 12,500 | 12,500 |

## EXPENDITURE ITEMS

### Continuing Expenditures
- 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) |                      |                      |
| **Total Continuing**                                               | 22,500 | $      | 12,500 |

### One-time Expenditures
- Construction or Renovation
- Start-up Equipment
- Replace Equipment
- Library Resources
- Year 1 recruitment expense (see note 6) | 10,000 |
| **Total One-time**                                               | 10,000 | $      |        |

| **TOTAL EXPENDITURES**                                               | 32,500 | 12,500 | 12,500 |

<table>
<thead>
<tr>
<th>Net Projected Fiscal Effect</th>
<th>-</th>
<th>$</th>
<th>-</th>
</tr>
</thead>
</table>
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.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Continuing funding</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sources</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UG and Grad RCM</td>
<td>$38,280</td>
<td>$38,663</td>
<td>$78,099</td>
</tr>
<tr>
<td>revenue (CFA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>One Time funding</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sources</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provost’s GIDP support</td>
<td>$38,280</td>
<td>$38,663</td>
<td></td>
</tr>
<tr>
<td>fund (managed by Grad</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>College)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Continuing</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Expenditures</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CFA Faculty Salary</td>
<td>53,000</td>
<td>53,530</td>
<td>54,065</td>
</tr>
<tr>
<td>+ERE</td>
<td>salary</td>
<td>Salary</td>
<td>Salary</td>
</tr>
<tr>
<td>+16,960 ERE</td>
<td></td>
<td>+17,130 ERE</td>
<td>+17,301 ERE</td>
</tr>
<tr>
<td>= $69,960</td>
<td></td>
<td>= $70,660</td>
<td>= $71,366</td>
</tr>
</tbody>
</table>

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.
VIII. REQUIRED SIGNATURES:

Managing Unit Administrator: Benedict J. Colombi, Faculty Director, Graduate Interdisciplinary Programs
(name and title)

Managing Administrator’s Signature: ______________________________ Date: October 23, 2017

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.
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,

Tannis Gibson
Interim Dean, College of Fine Arts
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 3rd 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,

[Signature]

Tannis Gibson
Interim Dean, College of Fine Arts
Memorandum

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

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

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,

[Signature]

JP Jones, III
Dean, College of Social and Behavioral Sciences
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
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
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 Affair
Professor of Public Health
Director, Western Region Public Health Training Center
Mel and Enid Zuckerman College of Public Health
University of Arizona
1205 N. Martin Ave, PO Box 245163
Tucson, AZ 85724
Phone: 520-626-8375

From: "Sturman, Janet L - (sturman)" <sturman@email.arizona.edu>
Date: Sunday, March 26, 2017 at 3:25 PM
To: Doug Taren <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.
MEMO

To: Andrew Carnie, Dean, Graduate College  
From: Colin Blakely, Director, School of Art  
Date: December 4, 2017  
Re: Support for Proposed Ph.D. in Applied Ethnomusicology and Intercultural Arts Research

Dean Carnie,
On behalf of the School of Art, I am happy to offer my support of the proposed PhD program in Applied Ethnomusicology and Intercultural Arts Research. Faculty in the school have worked with Associate Dean Sturman to ensure that all School of Art courses listed in the program are appropriate, and we are happy to open up those courses to students in the program.

We look forward to continuing to work with Associate Dean Sturman and the Graduate College on the success of this new program!

Sincerely,

Colin Blakely  
Director  
cblakely@arizona.edu
October 26, 2017

Dean Andrew Carnie
Graduate College
University of Arizona

Dear Dean Carnie (Dear Andrew):

I am writing to express the Department of Linguistics' support for the proposal for a new GIDP for Ethnomusicology. Relevant groups of our graduate students are enthusiastic about the prospect of this program. I have discussed course choices for the program with Dean Sturman, and she has incorporated several relevant courses from our department into the plans for the program.

Beyond those points, I believe that ethnomusicology is an important area for those of us who work with language and cultural revitalization. I personally would welcome the presence of a coordinated group focusing on this topic on campus who I could consult with regard to my own work.

Sincerely,

Natasha Warner, Head
Department of Linguistics
Dear Andrew,

The School of Dance has no objections to students who will be enrolled in the Ethnomusicology and Intercultural Arts GIDP from taking the classes regularly offered and taught by the School of Dance as listed in the program proposal. We would expect the students to meet all the normal prerequisites for those classes.

Wishing you the best regarding this initiative!

jory

Jory Hancock
Associate Dean of Fine Arts/UA Presents
Director of Dance and Stevie Eller Endowed Chair
Cell Phone: 520.730.7353
Dear Andrew,

Congratulations on the approval of the new GIDP in Applied Ethnomusicology and Intercultural Arts Research. The School of Anthropology is happy to allow students in this program to register for the classes listed in the curriculum. The only caveat is that ANTH 608A is only open to graduate students with a major or minor in anthropology. We noted that anthropology is not one of the identified minors for the program, so there may not be any students eligible for this course. If that's the case, then it should be dropped from the list.

Best,
Diane

From: Sturman, Janet L - (sturman)
Sent: Wednesday, October 18, 2017 10:57 AM
To: Austin, Diane E - (daustin)
Subject: Instructional Support Request

Dear Diane,

Thank you for your support of the new GIDP Ph.D. in Applied Ethnomusicology and Intercultural Arts Research.

We are happy to report that the Graduate Interdisciplinary Programs Advisory Council approved the implementation of the new GIDP and the process of implementing the program is proceeding.
Andrew Carnie, Dean  
Graduate College  
University of Arizona  

December 10, 2017  

Dear Dean Carnie,

Janet Sturman has asked for me to confirm that the Fred Fox School of Music is willing to allow students in the proposed GIDP Ph.D. in Applied Ethnomusicology and Intercultural Arts Research program to register for graduate classes in Music listed in the GIDP curriculum. In her request to me, Dr. Sturman pointed out that there is a sizeable number of Music courses required for this degree.

As you know, four of us from the Fred Fox School of Music administration addressed this question in a letter to you dated October 31, 2017, and again on December 8, 2017. Our letters spelled out our initial concerns, and most of those have been addressed. Thank you for your help.

I wish to confirm that we are willing to support this proposal. Students from the GIDP are welcome to take Music classes provided they meet the prerequisites and possess the skill sets needed to succeed in those classes.

Thank you.

Sincerely,

Edward Reid, Director  
Alan C. and Daveen Fox Endowed Chair  
Fred Fox School of Music  
University of Arizona  
Tucson, AZ 85721  
ereid@email.arizona.edu
Begin forwarded message:

From: "Benedict J. Colombi" <bcolombi@email.arizona.edu>
Subject: Re: Instructional Support Request
Date: October 19, 2017 at 9:49:44 AM MST
To: "Carnie, Andrew H - (carnie)" <carnie@email.arizona.edu>
Cc: "Berry, Christina L - (christinaberry)" <christinaberry@email.arizona.edu>

Dear Andrew,

This email serves as my enthusiastic confirmation as Acting Head of the American Indian Studies Department to allow students in the proposed Ethnomusicology GIDP and to register for AIS classes as listed in the curriculum, below and attached.

Many Thanks!

Sincerely,

Ben

On Wed, Oct 18, 2017 at 3:38 PM, Berry, Christina L - (christinaberry) <christinaberry@email.arizona.edu> wrote:

On behalf of Dean Sturman

Dear Ben,

Thank you for your support of the new GIDP Ph.D. in Applied Ethnomusicology and Intercultural Arts Research.

We are happy to report that the Graduate Interdisciplinary Programs Advisory Council approved the implementation of the new GIDP and the process of implementing the program is proceeding.

The next step is the approval of the new degrees. Attached is the proposal for the Ph.D. in Applied Ethnomusicology and Intercultural Arts Research.

So that the proposal may continue its routing through university committees, we need your confirmation that the Department of American Indian Studies is willing to allow students in this program to register for the American Indian Studies classes listed in the curriculum.

You can see from the curricular outline that a sizeable number of American Indian Studies courses are recommended as options for this degree.

We ask that you send a brief email or memo of confirmation to Andrew Carnie, Dean, Graduate College: