Proposal to Establish a New School:

UCLA Herb Alpert School of Music

A Preview

UCLA proposes to create the UCLA Herb Alpert School of Music with the transfer of three established departments (Ethnomusicology, Music, and Musicology) and the creation of a Dean’s Office. The first of its kind in the UC system, the proposed School—with its balanced focus on stellar scholarship, performance, composition, and pedagogy, and its commitment to the understanding of music in all its contemporary and historical diversity—will have a broad and ambitious agenda, providing a transformative model for music schools across the nation. Esteeming all musical traditions and maintaining a balanced emphasis on scholarship and practice, the UCLA Herb Alpert School of Music will pioneer new models for integrated musical studies. Within UCLA’s interdisciplinary environment, it will foster musical and scholarly innovation through dedicated centers and degree programs, as well as provide a central portal through which music can engage with other disciplines on campus and beyond.
The Executive Summary

In 2007, the UC Regents accepted a $30 million gift from the Herb Alpert Foundation that obligated UCLA to establish a new unit to enhance interactions among its three music-related departments: Ethnomusicology and Music, both located in the School of the Arts and Architecture, and Musicology, located in the Humanities Division of the College of Letters and Science. The new unit, called a school and named for the donor, was administered through the School of the Arts and Architecture and headed by a Director who was appointed by the Dean of Arts and Architecture. After seven years of this administrative arrangement, UCLA administrators, Academic Senate leaders, and a majority of the affected faculty agree that the time has come to bring the three departments together into a formal, unified School of Music.

To create the new School of Music, UCLA proposes to transfer the three departments and create a Dean’s Office. The proposed School will have a balance of stellar scholarship—exemplified by ethnomusicology and musicology research—and superb music performance and composition within a wide range of traditions including classical, jazz, popular, and traditional music from around the world.

The new School will have 50 funded faculty lines (FTE), a student body of ~460 (68% undergraduates; 32% graduate students), and an annual revenue of ~$17M. The School’s current endowment of nearly $49M will provide revenues of $2.2M annually. These revenues, in addition to those from gifts and grants, will comprise ~18% of the School’s annual income. Each department offers three liberal arts degrees: Bachelor of Arts (B.A.), Master of Arts (M.A.), and Doctor of Philosophy (Ph.D.). In addition, the Music Department offers two professional degrees, Master of Music (M.M.) and Doctor of Musical Arts (D.M.A.).

The departments will continue to be housed in the Schoenberg Music Building and the recently completed Evelyn and Mo Ostin Music Center. The Music Library, located in Schoenberg, provides one of the largest academic music collections in North America with approximately 80,000 books, 115,000 scores, over 100 journal subscriptions, more than 200,000 sound recordings, and an exhaustive collection of music score facsimiles.

The Chancellor’s Office has committed ~$1.5M in General Funds to create a Dean’s Office for the new School and has agreed to retire the Ostin Music Center debt of $11 million by having annual payments made by the office of the Vice Chancellor/Chief Financial Officer.

Establishing the UCLA Herb Alpert School of Music as a formal academic unit will have five major benefits. It will:

1) create the first School of Music in the University of California system;
2) enhance visibility and branding of the three music-related departments;
3) provide students with new opportunities to study across music-related disciplines;
4) facilitate the advancement of interdisciplinary research; and
5) improve fundraising opportunities for the School and its three departments.

The evidence presented in the Proposal demonstrates that the academic programs proposed for the UCLA Herb Alpert School of Music have academic rigor and financial viability, and that establishing the School will have significant benefits and will satisfy priorities of UCLA and the University of California.
The Authors

At the beginning of July 2014, a faculty workgroup was appointed to organize and write sections of the Proposal. Members included the Department Chair and one ladder faculty member from each of the three affected departments. Over the next six months, the workgroup provided the faculty of their departments, as well as their students and staff, with various drafts that were to be vetted, discussed, and edited. An account of the workgroup’s efforts is summarized in Section 4, which focuses on Faculty Consultation, Engagement, and Vote.

The workgroup was assisted by Emerita Vice Provost/Dean Judith L. Smith, who was recalled to facilitate all aspects of the faculty’s work and was largely responsible for drafting the Pre-proposal during the spring of 2014, as well as facilitating quick interfaces between the workgroup and the Chancellor’s Office and the Academic Senate.

The workgroup relied on information provided by colleagues, department MSOs, the Deans and the Assistant Deans of the School of the Arts and Architecture and Humanities Division of the College of Letters and Science, the Office of Academic Planning and Budget, the Office of Analysis and Information Management, as well as the leadership and staff of the Academic Senate. They were also responsible for drafting preliminary versions of the School Bylaws and Regulations, and seeing that their departments followed procedures outlined in Appendix V.

Workgroup members:

Professor Rosina Becerra, Ethnomusicology Chair
Professor Robert Fink, Musicology
Professor Frank Heuser, Music
Professor Raymond Knapp, Musicology Chair
Professor Steven Loza, Ethnomusicology
Professor Neal Stulberg, Music Chair

December 30, 2014
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SECTION 1.
INTRODUCTION

The Process and Proposal

UCLA proposes to create the UCLA Herb Alpert School of Music with the transfer of three established departments (Ethnomusicology, Music, and Musicology) and the creation of a Dean’s Office. The first of its kind in the UC system, the proposed School—with its balanced focus on stellar scholarship, performance, composition, and pedagogy, and its commitment to the understanding of music in all its contemporary and historical diversity—will have a broad and ambitious agenda, providing a transformative model for music schools across the nation.

As outlined in the University of California Compendium,1 establishing a school requires the submission of a pre-proposal and a full proposal. UCLA’s Pre-proposal2 to establish a music school was drafted during the spring of 2014, in consultation with the faculty, Academic Senate leadership, and staff of UCLA’s Office of Academic Planning and Budget, among others. The Pre-proposal focused on factual information about the departments proposed for transfer to demonstrate that UCLA would meet UC criteria for establishing a new school.

The information and documentation included in the Pre-proposal are repeated with updates in Sections 2-4 of the full proposal, called the Proposal. In addition, two sections have been added. Section 5 describes the roles of the faculty in writing and vetting the Proposal and reports the faculty vote. Section 6 consists of three official responses. In each response, the affected faculty lists and discusses the major benefits and challenges anticipated by the transfer of the department’s academic appointments and programs to the new school. The faculty also makes predictions about how the new school will advance in ten years’ time and discusses specific ways their own department might contribute to this advancement.

Sections 5 and 6 are core to UCLA’s upcoming Appendix V3 review, a process organized by the Academic Senate to ensure that administrative actions—such as the transfers envisioned in this proposal—have academic merit, are being carried out properly, bring no harm to the affected parties (i.e., faculty, students, staff), and will not be detrimental to the academic programs or fiscal health of the departments proposed for transfer.

Finally, Section 7 of the Proposal provides a summary of facts demonstrating that the existing education and research programs proposed for the new School of Music have academic rigor and financial viability, and that the creation of the School of Music has significant benefits and satisfies the priorities of UCLA and the University of California.

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1 UC Compendium: University-wide Review Processes for Academic Programs, Academic & Research Units.
2 Reconstitution Pre-Proposal: Establish the UCLA Herb Alpert School of Music and Redefine the UCLA School of the Arts and Architecture, July 1, 2014.
3 Appendix V - Procedures for Transfer, Consolidation, Disestablishment, and Discontinuation of Academic Programs and Units; Academic Senate Manual of the Los Angeles Division. Any of the actions listed in the title requires an Appendix V review organized by the UCLA Academic Senate.
Proposal to Establish the UCLA Herb Alpert School of Music (January 8, 2015)

**Brief Historical Sketch**

The establishment of an art gallery and a music department in 1919 demonstrated an early commitment by UCLA’s leadership to offer opportunities to study the arts in the context of a liberal arts research university. In 1939 the **College of Applied Arts** was created with the addition of an art department. By 1960, there were departments of art, dance, music, and theater arts, and the College was renamed the **College of Fine Arts**.

In 1988, Ethnomusicology and Musicology each separated from Music, while Design and Art History formed separate departments from Art. Two of the four (Art History and Musicology) transferred to the Humanities Division in the College, while Design and Ethnomusicology remained in Fine Arts. In 1991, the College of Fine Arts was **disestablished**, and two schools were created, the **School of the Arts** and the **School of Theater, Film and Television**. In 1994, UCLA’s Professional School Restructuring Initiative resulted in the relocation of architecture to the arts, which became the **School of the Arts and Architecture**.

UCLA now proposes to create a School of Music by 2016. If approved, the campus will have a **comprehensive trio of professional schools** devoted to scholarship and practice in the performing and visual arts: the **current** School of Theater, Film and Television, a **redefined** School of the Arts and Architecture, and a **new** School of Music (Figure 1). The three schools will promote education, scholarship, performance, and creativity in their specific domains.

**Figure 1.** A timeline showing the series of administrative units for UCLA’s performance and visual arts departments, beginning in 1939 with the College of Applied Arts and transitioning to 2016 with the proposed configuration of three similar-in-size schools.

The new school will be called the **UCLA Herb Alpert School of Music**. In 2007, the UC Regents and the UC President approved this name when accepting a $30 million gift from the Herb Alpert Foundation. The gift obligated UCLA to establish a new unit to enhance interactions among UCLA’s three music-related departments. On campus, the unit became known as the **virtual school**, and to a degree, it was successful in facilitating collaborations among the three departments. After seven years of this novel administrative arrangement, UCLA administrators, Academic Senate leaders, and a majority of the affected faculty agree that the time has come to bring the three departments together into a formal, unified School of Music.
Timeline for Campus and System-wide Reviews

The calendar of events, summarized in Table 1, has been followed in preparing the Proposal; future dates are also outlined for its continued review by the Academic Senate agencies.

| Summer 2014 | July 1. Chancellor Gene Block submits the Pre-proposal to the UC Provost and the Chair of the UC Academic Council with a request to expedite the Pre-proposal review for establishing a new school. If expedited, UCLA expects system-wide feedback by December 1, 2014.4
| Summer 2014 | July-August. A faculty workgroup, with two representatives from each of the three departments, prepares a Preliminary Draft of the Proposal that is completed on August 25, 2014.
| Summer 2014 | September 5. In preparation for the September 22 meeting, each Department Chair emails the Preliminary Draft to the faculty with a copy of the department’s preliminary response.
| Fall Quarter 2014 | September 22. At a gathering of the 3 departments, the organization of the Preliminary Draft is discussed and department sessions are held to review the initial draft of the department responses.
| Fall Quarter 2014 | Sept—Oct. Key statewide committees of the UC Academic Council and key standing committees of UCLA’s Academic Senate review the factual information presented in the Pre-proposal.
| Fall Quarter 2014 | October 24. The faculty workgroup releases the first full DRAFT of the Proposal for faculty review; the DRAFT contains a department-specific response to the proposed actions from each of the three units.
| Fall Quarter 2014 | October 24—November 24. The faculty reviews and edits the DRAFT; faculty in each department also consults with their students and staff members about the proposed actions. On Nov 20, UCLA’s Legislative Assembly is officially informed about the proposal to establish a music school.
| Fall Quarter 2014 | November 25. Edits from the three departments are due; FINAL DRAFT is prepared by Nov 30.
| Fall Quarter 2014 | December 1. Faculty receives a two-week notice of the pending vote with a link to the FINAL DRAFT.
| Fall Quarter 2014 | December 15-17. Faculty votes via an online ballot; the voting process is managed by a neutral IT group to ensure voters’ confidentiality; results are announced on Dec 19, 2014.
| Fall Quarter 2014 | December 19. The Department Chairs’ memos to Dean Waterman and Dean Schaberg are due; each reports the faculty vote and includes the list of eligible voters and meetings held to discuss the proposal with faculty, students, and staff; memos are posted in Appendix E.
| Fall Quarter 2014 | December 30. Proposal to Establish the UCLA Herb Alpert School of Music is completed.

| Winter Quarter & Spring Quarter 2015 | January 8. The Proposal is transmitted to the affected departments, EVC/Provost, Academic Senate Chair, and the Chair of the College Faculty Executive Committee.
| Winter Quarter & Spring Quarter 2015 | January 23. The College FEC votes and transmits its recommendation regarding the proposed action for Musicology to the Academic Senate Chair and Deans Schaberg and Waterman. Note: The Committee on Rules and Jurisdiction has ruled that the SOAA FEC will not vote (letter in Appendix A).
| Winter Quarter & Spring Quarter 2015 | UCLA’s Academic Senate Executive Board initiates the Appendix V process; the review ends with a vote by the Legislative Assembly (June 2015 or Nov 2015). UCLA’s Academic Senate Chair submits recommendation to Chancellor Block.
| Winter Quarter & Spring Quarter 2015 | Chancellor Block sends the Proposal to the UC Provost Chair of UC Academic Council.

| Fall Quarter 2015 | The Chair of the UC Academic Council initiates the system-wide review outlined in Section III of the UC Compendium.5 The UC Board of Regents provides a final vetting of the proposal.

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4The UC Academic Council completed its review of UCLA’s Pre-proposal ahead of schedule, and on October 20, 2014 gave UCLA its approval to proceed: “The three Compendium Committees are unanimous in their view that UCLA’s pre-proposal is worthy of continued development.” (Letters in Appendix A)

5Compendium: University-wide Review Processes for Academic Programs, Academic and Research Units.
SECTION 2.
THE FIRST SCHOOL OF MUSIC IN THE UNIVERSITY OF CALIFORNIA

UCLA proposes to establish the first School of Music in the University of California. All UC campuses except Merced support a music department. These departments reside within the campus’ liberal arts college (Berkeley, Davis, Riverside, Santa Barbara) or in a school or division of the arts, often with humanities (Irvine, San Diego, Santa Cruz). Only UCLA has departments of Ethnomusicology and Musicology. UCLA’s departments afford powerful synergies available at no other UC campus. Musicology boasts some of the most sophisticated and cutting-edge cultural theorists and music thinkers active today. Ethnomusicology, the nation’s oldest and most distinguished department of its kind, serves as complementary home to major scholars and highly skilled performance ensembles in jazz, African, Afro-American and Anglo-American traditions, and music of: Bali, the Balkans, China, Mexico, India, Ireland, and the Middle East. Music’s world-class performance faculty directs major programs in chamber, orchestral, operatic, and choral performance. With nearly 50 ladder faculty, half devoted to scholarship in ethnomusicology and musicology and half focusing on music performance, composition, or music education, the new School will have the human capital necessary to balance cutting-edge scholarship and education with outstanding performance and composition.

Guiding Principles of the UCLA Herb Alpert School of Music

Dedicated to inspired and innovative education, the UCLA Herb Alpert School of Music will offer a broad and encompassing approach to the study of music. As the first school of music in the University of California, it will aspire to the highest level of musical performance, analysis, pedagogy, and creativity within a wide range of traditions including classical, jazz, popular and traditional music from around the world, as well as emerging forms in composition and new media. Its groundbreaking research will extend across disciplines and into all aspects of musical life, embracing history, culture, politics, ethnography, criticism, pedagogy, theory, performance, composition, and musical thought as both discourse and cultural practice. Situated in a city known for its exceptionally vibrant and diverse musical communities, the school will prioritize civic outreach, bringing the transformative experience of music to the public while nurturing a sense of purposeful engagement among its faculty and students.

The school will be grounded in the disciplines of its three founding departments, each devoted to its unique expertise and methodologies, but will also actively seek to integrate and advance musical study across disciplinary lines. Drawing on the superb resources of UCLA’s Music Library, Ethnomusicology Archive, western and world musical instrument collections, and state-of-the-art recording/production facilities, as well as Southern California’s rich history of professional music-making and powerful creative community, the school will aim to provide students with the practical skills, confidence, and critical judgment they will need to succeed as music educators, scholars, practitioners, entrepreneurs, administrators, and advocates.

Esteeming all musical traditions and maintaining a balanced emphasis on scholarship and practice, the UCLA Herb Alpert School of Music will pioneer new models for integrated musical studies. Within UCLA’s interdisciplinary environment, it will foster musical and scholarly innovation through dedicated centers and degree programs, as well as provide a central portal through which music can engage with other disciplines on campus and beyond.
Descriptions of the Three Founding Departments

Department of Ethnomusicology

The Department of Ethnomusicology combines creative performance experience with a social science orientation toward musical studies, integrating the anthropological, cultural, and theoretical study of world music. The largest and first of its kind globally, the top-rated Department of Ethnomusicology explores the music of cultures throughout the world and of many ethnic groups in the United States, as well as jazz and popular music. It was the first to award both undergraduate and graduate degrees in ethnomusicology. The undergraduate program offers two concentrations: one in jazz studies and another in world music. The Department’s mission, supported by the historic Ethnomusicology Archive and World Musical Instrument Collection, is to explore the rich variety of musical expressions throughout the world by combining academic study with exposure to performance. The department is also home to ensembles for music of Bali, the Balkans, China, Mexico, India, Ireland, the Middle East, and West Africa, as well as ensembles for African American (gospel music & Negro spirituals), Anglo-American music (bluegrass & old-time strings), and jazz.

Department of Music

The Department of Music is dedicated to providing musicians with the broad range of knowledge and focused depth of skills necessary to succeed at the highest level in today’s highly competitive professional world as performers, composers, and educators. Gifted students from throughout the world have the opportunity to learn through undergraduate and graduate degree programs that fully integrate academic and artistic excellence, and to study with critically acclaimed faculty. Degree programs provide concentrations in composition, conducting, performance, and music education. Department ensembles, which perform on campus and in the community, include UCLA Philharmonia, Symphony, Wind Ensemble, Symphonic Band, Marching Band, Chorale, Chamber Singers, Camarades (unconducted string ensemble), Brass Ensemble, Percussion Ensemble, Contempo Flux (contemporary music ensemble), and Opera UCLA, as well as string, wind, and brass chamber groups.

Department of Musicology

The Department of Musicology provides a humanistic perspective on the study of music, sound, and listening practices. The most recent report of the National Research Council ranked UCLA Musicology as the number one academic music doctoral program in the country. The department has become a recognized leader in the study of popular music, the study of music, power, and difference, and in innovative approaches to the study of traditional repertories and musical practices. In addition to the Ph.D., the department offers both a major and a minor in Music History, with course offerings ranging from traditional subjects spanning the history of European and American music, to more specialized courses in electronic dance music, Motown, blues, medievalism, musicals, rock & roll, punk, film music, and gay and lesbian popular song, to theoretical explorations of sound studies, music and politics, performance studies, musical listening, music and gender, the philosophy of music, and music in postcolonial studies. The department is also the home of the UCLA Early Music Ensemble, which engages students from across the School, and presents several public concerts each year.

The department names. In the course of faculty discussions during the spring and fall of 2014, some of the affected faculty have suggested that having a Department of Music within a School of Music would be illogical. This issue led the faculty workgroup to consider the possibility that all three departments might adopt new names as the School develops. The workgroup briefly discussed possible names that might better reflect the programmatic focus of each department but did not come to specific conclusions about this. Recognizing the significance of the issue, the Chairs of the three departments have signed a Letter of Agreement (Appendix A) indicating that, if the faculty votes to move forward with establishing a School of Music at UCLA, representatives from their departments will form a committee to make recommendations about re-naming the three departments, to be overseen by the Interim Dean.
Meeting the Needs at UCLA

The virtual school of music was organized as a programmatic enterprise, and it has been led by a Director appointed by the Dean of the School of the Arts and Architecture. An advisory council comprising the three department chairs and the unit’s manager meets regularly with the director. Working in this manner, the faculty:

1) designed and implemented an innovative yearlong course for all first-year undergraduate students in the three music-related departments; the course, Music History, Culture, and Creativity, provides a multidisciplinary introduction to music.

2) founded a school-wide Minor in Music Industry, Technology, and Science, which is now offered to undergraduate students across campus. The program has four clusters of courses, the largest of which is focused on the music industry and is designed to provide students with direct access to music business professionals in order to prepare students for employment; all students complete a one-term internship in an approved setting.

3) established a Master of Music in Performance with a jazz concentration offered by the Music Department. This is a novel partnership program between the UCLA Herb Alpert School of Music and the Thelonious Monk Institute of Jazz, a nonprofit organization devoted to jazz education. Six to eight musicians (called “Jazz Fellows”) study and perform together in the Thelonious Monk Institute of Jazz Performance Ensemble during the two-year program. If qualified for advanced study, each Jazz Fellow has the opportunity to fulfill the jazz concentration requirements and earn a M.M. degree in the Department of Music.

4) expanded the Herb Alpert Scholarship Program for undergraduate and graduate students in all three departments; recipients are designated “Herb Alpert Scholars.”

5) created a Herb Alpert Student Opportunity Fund to help prepare students for performance, creative, or scholarly careers beyond the university by providing funds for them to attend professional conferences, serve as interns, study with master teachers in other countries, perform as individuals or ensembles internationally, and participate in other valuable enrichment opportunities.

6) updated technology in the Schoenberg Music Building classrooms and computer laboratory and established a new piano laboratory.

7) enabled enhanced faculty and student interaction on campus among the three departments and beyond, resulting in major collaborations such as a UCLA Philharmonia Disney Hall concert marking the 50th anniversary of Ethnomusicology at UCLA, a gala Royce Hall jazz/orchestral concert celebrating Jazz Studies Director Kenny Burrell’s 80th birthday, and Baroque opera performances staged at the Clark Library by the Early Music Ensemble.

Although the virtual school has been a useful programmatic unit, it falls outside the normative academic structure, which makes it difficult to maximize academic cohesiveness and to establish a clear identity, as attested to by the founding director Professor Tim Rice and the
current interim director Professor Dan Neuman. In their jointly signed letter (Appendix A), they offer arguments as to why it is now time to establish a new school with its own dean.

UCLA’s Academic Senate, responsible for conducting program reviews of all academic units on campus, has also called for the establishment of a formal school. Concluding its 2011 review of the Department of Music, the Academic Senate made a “crucial recommendation” to the EVC/Provost to “reintegrate the departments of Ethnomusicology, Music, and Musicology at UCLA.” The Academic Senate made a similar recommendation at the conclusion of Ethnomusicology’s program review this past June (2014), asking the Provost to give “serious consideration to forming an actual School of Music.” While not making this specific recommendation at the end of Musicology’s review in June, the Academic Senate recommended that a taskforce consider the “strengths and weaknesses of music education at UCLA so as to better realize the “collaborative spirit of the Herb Alpert School (virtual).”

In keeping with recent Program Review recommendations, the Executive Board of the Los Angeles Division of the Academic Senate met on June 5, 2014 to discuss a preliminary draft of the Pre-proposal. At the conclusion of that meeting, the Executive Board voted unanimously to support the plan outlined and recommended that Chancellor Gene Block transmit the Pre-proposal to the Provost of the UC Office of the President and Chair of the system-wide Academic Council by July 1, 2014 (per letter from UCLA Academic Senate Chair Jan Reiff, Appendix A). In her letter, Chair Reiff notes:

*We [the Executive Board] hope that, as the faculty from the three departments works together to develop a full proposal, the School of Music will develop into a new kind of music school that builds on the celebrated strengths of all three departments.*

**Meeting the Needs of the UC System and the State of California**

The three departments proposed for transfer to the new School of Music are already meeting the needs of California by offering academic degree programs within the UC system that are available only at UCLA; these include undergraduate and graduate programs. At the undergraduate level, the Department of Music is the only UC-system program that offers a Bachelor of Arts in Music Education. In conjunction with UCLA’s Graduate School of Education and Information Studies, students earn a California Subject Matter Waiver in music and a teaching credential. In fact, UCLA is the only music education program at a California public university where a student may earn a teaching credential in four years as part of the undergraduate degree.

Since 2009, 33 music education majors at UCLA were awarded California teaching credentials, and 27 are currently teaching. As noted by the California Association for Music Education, California is currently experiencing a music teacher shortage, and it is feared that many positions will go unfilled in the next decade. The UCLA Music Department serves the needs of California by preparing graduates to assume teaching positions in its public schools.

The Department of Music also offers California’s highly talented performers and composers the most comprehensive program in the UC system, combining conservatory-like rigor with challenging academic studies. During the last three years (2012-2014), the department
received 1,347 applications from talented high school seniors; 270 applicants were admitted (admit rate of 20%) and 133 of those admitted enrolled (acceptance rate of 50%); among the highest for UCLA undergraduate programs).

Graduates of the Music Department regularly appear as soloists and members of leading international ensembles (New York Philharmonic, San Francisco Opera, Cleveland Orchestra, BBC Symphony), at major festivals (Tanglewood, Aspen, Glimmerglass, Lucerne, Adelaide, Music Academy of the West), among award winners of important competitions (Metropolitan Opera National Auditions, Osaka, Lotte Lenya, Fischoff, Coleman, Iturbi), and on the rosters of teaching faculties throughout California and beyond (Guangzhou University, University of Melbourne, St. Joseph’s University, Loyola Marymount, Chapman, Occidental).

UCLA is the only UC campus with a Department of Ethnomusicology and a Department of Musicology; both offer outstanding doctoral programs and attract applications from top-rank students across the nation and internationally. Over the last three years, 170 students applied for admission to the doctoral program in Musicology, rated by the National Research Council in 2012 as top in the nation. Only 16 of the top applicants were admitted (admit rate of 9%) and 14 enrolled (acceptance rate of 88%). Students completing the Ph.D. in Musicology routinely rank among the most desirable candidates for university positions. One former student, for example, teaches at the University of Michigan and was the editor-in-chief of the Grove Dictionary of American Music (second edition). Two others teach at Case Western, where one is chair of the department. Others have tenured or tenure-track positions at Tufts University, UMass Amherst, UC Davis, UC Irvine, and University of Nevada Reno (Chair), among others.

Over the last three years, 200 students applied for admission to the doctoral program in Ethnomusicology. Of these, 29 were admitted (admit rate of 14.5%) and 18 enrolled (acceptance rate of 62%). Ethnomusicology graduate students frequently present their research at international conferences and regularly receive prestigious grants and fellowships. Upon attaining the doctorate, the program's alumni have obtained professorships at major research universities: University of Texas (Austin), University of Michigan, University of Colorado (Boulder), NYU, Cornell University, Indiana University, CUNY Graduate Center, Cardiff University, University of Illinois, Universidad Catolica de Chile, University of Alberta, Cork University, University of Sheffield, Florida State University, and the University of California (Berkeley, Irvine, Los Angeles, Riverside, San Diego, Santa Cruz, Santa Barbara).

Lastly, the State of California may be the only state in the nation in which the flagship research university has no music school. As a consequence, UC has no representation at the annual meetings of the National Association of Music Educations of State University Educators (NAMESU). Because UC is not represented, “the University of California is not part of the national dialog concerning music research and education in the United States” (quoted from letter by Professors Dan Neuman and Tim Rice; Appendix A). Establishing a UCLA School of Music, the first in the UC System, would likely remedy this lack of representation.
Meeting the Needs of Southern California, the Nation, and Beyond

UCLA is situated in one of the great music and visual arts capitals of the world, with close ties to Asia and Latin America. All three departments have capitalized on UCLA’s geographic positioning. The Music Department has a graduate degree program called “Composition for Visual Media,” the only one of its kind in the United States. Many members of its composition faculty regularly score for film and television. Ethnomusicology and Musicology faculty have long been leaders in the study and performance of music from Mexico and Latin America, and in 2014 co-sponsored a music symposium to honor conductor Miguel Harth-Bedoya, a UC Regents’ Lecturer. Ethnomusicology faculty’s long engagement with the music of Asia has resulted in several festivals of Indian music and performances by top South, Southeast, and East Asian artists and UCLA groups, with significant community outreach on each occasion.

Skilled performers from the Department of Music are featured prominently on the rosters of the Los Angeles Philharmonic, Los Angeles Opera, and the Pacific and Long Beach Symphony Orchestras; are mainstays of the Los Angeles studio scene; and regularly headline leading Southern California chamber music series and festivals. Musicology and Ethnomusicology faculty members have lectured at performances of the Los Angeles Philharmonic, Los Angeles Opera, Ojai Festival, Los Angeles Museum of Contemporary Art, and the Getty Institute, among others. Faculty members have also been interviewed in music documentaries and called on as expert witnesses in high-profile copyright cases.

A few years ago, the Ethnomusicology Archive initiated an outreach program to document, preserve, and provide access to traditional music in local Los Angeles communities. For example, in 2004-05, the Archive and the Heritage Music Foundation worked together on Gospel Archiving in Los Angeles, and in 2003-04, the Archive collaborated with Kayamanan Ng Lahi Philippine Folk Arts on Archiving Filipino-American Music in Los Angeles. For many years, Ethnomusicology also sponsored the World Music Summer School, offering classes in Chinese and Korean ensembles, Mexican mariachi, and African American gospel choir to local high school students (30-40 per year), giving them total immersion for one week in a musical tradition of their choice and an opportunity to gain on-campus living experience.6

The Gluck Outreach Program brings students from UCLA’s Music and Ethnomusicology Departments to schools, libraries, senior centers, and other venues throughout Los Angeles County, providing free access to high-quality musical performances. The Music Partnership Program sends students into Los Angeles’ most underserved communities to provide music training and mentoring to talented at-risk youth. Music students teach over 1500 inner-city youths annually at partnership sites. While weekly lessons are core to the program, participants also may take part in academic tutoring and college prep activities.

A number of students have been inspired by their work in the Music Partnership Program to earn Music Education degrees and California teaching credentials at UCLA. These graduates are now teaching in school districts throughout the State including the United School Districts of Los Angeles, Long Beach, Santa Monica, Bakersfield, Palo Alto, East Palo Alto, San Luis Obispo, Santa Barbara, and Alhambra, as well as schools in the Inland Empire.

6The program was discontinued in 2012, but the department is interested in reestablishing an outreach program for high school students that would add substantially to the School’s efforts.
Ethnomusicology faculty members organize interchanges/festivals related to world music in West Africa, Indonesia, China, Japan, and the Middle East, among others. This past June (2014), Professor Steve Loza developed a Cuban tour for UCLA’s student mariachi ensemble, Mariachi de Uclatlan. Co-sponsored by the Casa de las Americas in Cuba (Cuba’s academic and cultural center), the workshop ended with a concert featuring the Cuban and UCLA mariachis.

Professor Herbie Hancock (Ethnomusicology and Music; jazz) serves as the Chair of the Thelonious Monk Institute of Jazz, directing all aspects of the organization’s work. Professor Hancock has led dozens of national and international Institute tours that have introduced millions of people around the world to jazz and its rich cultural heritage.

Music Department faculty organize national and international music festivals; a few representative samples are noted here:

Associate Professor Inna Faliks (piano) is the founder and curator of the New York-based series Music/Words. Now in its seventh season, Music/Words is an interdisciplinary live performance series exploring connections between poetry and music by presenting collaborations between exciting solo musicians and acclaimed contemporary poets in the form of live recital/readings.

Professor Juliana Gondek (voice) is the founder and artistic director of the summer Napa Music Festival that offers concentrated study and performance opportunities with an international faculty of inspiring artist-pedagogues. High school, college, post-graduate, and young professional singers may choose from multiple programs catering to a wide range of repertoire interests and developmental goals.

Professor Antonio Lysy (cello) is the founder and artistic director of the Incontri in Terra di Siena music festival, based at the historic La Foce estate in the Val d’Orcia region of Tuscany. Since 1989, the festival has presented world-class artists including Maxim Vengerov, Vladimir Ashkenazy, and the Tallis Scholars, among others. In 2012 and 2014, students from the UCLA Music Department’s Camarades string ensemble joined the festival both as performers and master class participants.

Musicology faculty members organize and sponsor scholarly symposia and performances for national and international scholars and musicians; illustrative examples are listed here:

*Opera and Politics in the Ancien Régime* (Professor Olivia Bloechl, Clark Library, 2009).

Collaborations of The Early Music Ensemble with Venezuelan vocalist and ensemble director Isabel Palacios, and with Son Del Centro, a transnational group dedicated to Mexican son jarocho (Professor Elisabeth LeGuin, 2010 and 2011).


The closing “Meeting the Needs” example in this section illustrates a long-term faculty collaboration that led to an international collaboration and opera premiere. In November (2014), a new opera, *La Paloma y el Ruiseñor; Los Últimos días de Ángela Peralta*, premiered at the Teatro Angela Peralta in Mazatlán, Mexico, as part of the Festival Cultural Mazatlán. Emeritus Professor Roger Bourland (Music) composed the music and Professor Mitchell Morris...
(Musicology) wrote the libretto. Professor Peter Kazaras (Music) directed the opera’s workshop at UCLA in 2013 with the participation of Professor Juliana Gondek (Music), who had been the vocal inspiration for the opera’s prima donna. Plácido Domingo, Jr. (composer and record producer) translated the English libretto into Spanish and Scott Dunn (associate director of the Los Angeles Philharmonic’s Hollywood Bowl Orchestra) conducted. The musical team and cast were drawn from students and graduates of the Escuela Superior de Canto de Mazatlán and the opera training program of Mazatlán’s Instituto Municipal de Cultura, Turismo y Arte.

SECTION 3.
ACADEMIC PROGRAMS AND RESOURCES PROPOSED FOR TRANSFER

In this section, the academic programs and resources proposed for transfer to the new School are summarized. The three departments will transfer to the School of Music with all academic programs and resources intact (e.g., FTE, operational funds, equipment inventories, etc.). Resources to be transferred are documented in two complementary letters from Deans Schaberg and Waterman posted in Appendix B.

Summary of Ladder Faculty, Degree Programs, and Degrees Awarded

The ladder faculty members of the three music-related departments proposed for transfer to the new UCLA Herb Alpert School of Music are distinguished by their numerous accomplishments in scholarship, music making, and leadership in music education. A brief bi-sketch for each ladder faculty member is posted by department in Appendix C. As the bi-sketches attest, faculty achievements are not necessarily divided along departmental lines, as there are composers and performers in Ethnomusicology and Musicology, and scholars in the Department of Music.

As noted in Dean Schaberg’s letter of August 14, 2014, Musicology ladder faculty will have the option of a joint appointment at 0% in the Division of Humanities if the UCLA Herb Alpert School of Music is established as an academic unit. Faculty with such an appointment would not be permitted to hold a joint appointment in a humanities department without terminating the divisional appointment. The terms of these appointments are detailed in a Memorandum of Understanding (MOU), which has been reviewed by Vice Chancellor Carole Goldberg. The letter and MOU are posted in Appendix B.

As of July 1, 2014, the three departments had a total of 47.61 budgeted faculty lines (FTE) and one administrative FTE; all will be transferred, by department, to the UCLA Herb Alpert School of Music. The FTE allocation is well balanced between the Department of Music, with a total of 23.22 FTE, and Ethnomusicology and Musicology combined, with a total of 24.39 FTE.

Table 2 shows that 41 of the 47.61 FTE (86%) are filled and 6.61 are unfilled. Typically funds associated with the unfilled positions are used to hire temporary faculty. In the past years, a few FTEs have been shelled (“cashed out”); these FTEs are held centrally and are no longer included in the total count. The department (or dean) receives the funds associated with the shelled FTEs, and the dean may “buy back” the shelled FTEs under conditions specified by the Chancellor; for more details, see Dean Waterman’s Resource Letter in Appendix B.
Table 2. The status of budgeted FTE (July 1, 2014). Source: Office of Academic Planning and Budget.

<table>
<thead>
<tr>
<th></th>
<th>Ethnomusicology</th>
<th>Musicology</th>
<th>Music</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder Faculty filled FTE</td>
<td>12.00</td>
<td>10.00</td>
<td>19.00</td>
<td>41.0</td>
</tr>
<tr>
<td>Unfilled Faculty FTE</td>
<td>2.39</td>
<td>0.00</td>
<td>4.22</td>
<td>6.61</td>
</tr>
<tr>
<td>Total Budgeted FTE*</td>
<td><strong>14.39</strong></td>
<td><strong>10.00</strong></td>
<td><strong>23.22</strong></td>
<td><strong>47.61</strong></td>
</tr>
<tr>
<td>Shelled FTE**</td>
<td>2.00</td>
<td>0.00</td>
<td>4.00</td>
<td>6.00</td>
</tr>
<tr>
<td>Administrative post^</td>
<td>1.00</td>
<td>0.00</td>
<td>0.00</td>
<td>1.00</td>
</tr>
</tbody>
</table>

*The totals for budgeted FTE effective July 1, 2014 are slightly different from totals listed in Table 5 for 2013-14 and in Table 6 for 2012-13, due either to allocation changes or to the “shelling” of FTE.

**Shelled FTEs are not counted in the total because the FTE lines are held centrally.

^The filled FTE count does not include faculty with an administrative post: Professor Dan Neuman is the Interim Director of the (virtual) Herb Alpert School of Music; his line will be returned to Ethnomusicology when he no longer serves in this capacity.

All degree programs currently sponsored by the three departments will be transferred to the School of Music. The degree programs listed in Table 3 are governed by the faculty in the department under which they are listed, except for the minor in Music Industry, a school-wide program with its own faculty advisory committee that reports to the Dean of the School of the Arts and Architecture. Table 4 summarizes the undergraduate and graduate degrees awarded over a recent three-year period by the three departments proposed for the music.

Table 3. Degree Programs offered by units in the proposed music school

<table>
<thead>
<tr>
<th></th>
<th>Ethnomusicology</th>
<th>Music</th>
<th>Musicology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate Minors</td>
<td>Music Industry Minor*</td>
<td>-</td>
<td>Music History*</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
<td>Music History*</td>
</tr>
</tbody>
</table>

Liberal Arts Degrees

<table>
<thead>
<tr>
<th>Bachelor of Arts (B.A.)</th>
<th>Ethnomusicology^</th>
<th>Music^</th>
<th>Musicology</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>World Music</td>
<td>Performance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jazz Studies</td>
<td>Composition</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music Education</td>
<td></td>
</tr>
<tr>
<td>Master of Arts (M.A.)</td>
<td>Ethnomusicology</td>
<td>Music (Composition only)</td>
<td>Musicology</td>
</tr>
<tr>
<td>Doctor of Philosophy (Ph.D.)</td>
<td>Ethnomusicology</td>
<td>Music (Composition only)</td>
<td>Musicology</td>
</tr>
</tbody>
</table>

Professional Degrees

| Master of Music (M.M.) | - | Performance^^ Conducting | - |
| Doctor of Musical Arts (D.M.A.) | - | Performance Conducting | - |

*Both minors are open by application to undergraduate students across campus.

^Students select one of the concentrations listed to earn a B.A. in Ethnomusicology or Music.

^^The M.M. Performance degree program provides a “Jazz” concentration for the Thelonious Monk Jazz Fellows.
Table 4. Degrees awarded Summer 2010 through Spring 2013. Source: Office of Analysis and Information Management.

<table>
<thead>
<tr>
<th></th>
<th>Bachelor of Arts</th>
<th>Master of Arts</th>
<th>Ph.D.</th>
<th>Master of Music</th>
<th>Doctor of Musical Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethnomusicology</td>
<td>73</td>
<td>17</td>
<td>18</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Music</td>
<td>111</td>
<td>9</td>
<td>7</td>
<td>47</td>
<td>22</td>
</tr>
<tr>
<td>Musicology</td>
<td>53</td>
<td>8</td>
<td>15</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Totals</td>
<td>237</td>
<td>34</td>
<td>40</td>
<td>47</td>
<td>22</td>
</tr>
</tbody>
</table>

Summary of Basic Workload Data and Financials

Table 5 summarizes UCLA’s investment in budgeted faculty and staff for Ethnomusicology, Music, and Musicology for the past fiscal year (FY 2013-14). It also provides a listing of basic workload data and a summary of the sources for annual revenues and expenditures.

In Table 5, the Director’s Office of the virtual Herb Alpert School of Music (“HASOM” in the table) is recorded as a separate unit, much as if it were a department. If the formal school is approved, all revenues listed for the Director’s Office will be transferred to the Dean’s Office in the newly created School of Music. Information about the proposed Dean’s Office is presented in the section on School-wide Governance.

For the Pre-proposal, the Office of Academic Planning and Budget provided data for fiscal year (FY) 2012-13, but recent data for FY 2013-14 has been provided for the Proposal, and the FY 2012-13 data table is in Appendix B. A cursory comparison of the two tables reveals only one substantial difference in the workload or fiscal data over a two-year period. For “HASOM”, there was a sizeable increase in revenue from Gifts and Endowments, from $614,367 to $1.37 million, because the Herb Alpert endowment has been paid in full and the annual payout is near its expected maximum (details in Table 8).

For each department, the annual revenue of General Funds (listed as “Appropriated” revenue in Table 5) increased slightly from 2012-13 to 2013-14 but is less than it was before the onset of the sustained economic crisis. It was good news, therefore, when the Chancellor announced in July (2014) that UCLA’s fiscal health had improved significantly for the first time since the crisis began. As a result, the Chancellor was able to increase the permanent allocation of General Funds to all Schools and the Divisions of the College by 3% for 2014-15.

The Chancellor also permanently allocated funds, called Undergraduate Academic Initiative Funds (UAIF), to increase the General Funds for academic units by $39 million, as well as providing $14 million in temporary funds to cover the need for additional undergraduate teaching in 2014-15.

The Dean of the School of Arts and Architecture allocated these new funds early in the fall, and Assistant Dean Guy Custis summarizes these recent allocations for all current SOAA departments in his Oct 6 memo (Appendix B). Dean Schaberg’s memo for Musicology regarding these new funds is also in Appendix B. The 2014-15 fiscal augmentations are not reflected in Table 5.
Table 5. Workload and financial data for three departments and one unit (HASOM = virtual school unit) to be transferred to the proposed music school. Source: Office of Academic Planning and Budget; does not include Dean’s Office funding.

<table>
<thead>
<tr>
<th>FY2013/14 Workload Data, Revenues, and Expenditures</th>
<th>Ethnomusicology</th>
<th>Music</th>
<th>Musicology</th>
<th>HASOM</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Workload Data</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Budgeted Faculty FTE</td>
<td>13.9</td>
<td>25.2</td>
<td>9.0</td>
<td>0.0</td>
<td>48.1</td>
</tr>
<tr>
<td>Paid Staff FTE</td>
<td>7.6</td>
<td>12.7</td>
<td>0.0</td>
<td>1.0</td>
<td>21.4</td>
</tr>
<tr>
<td>Undergraduate Major Headcount</td>
<td>74.7</td>
<td>167.3</td>
<td>45.2</td>
<td>0.0</td>
<td>287.2</td>
</tr>
<tr>
<td>Graduate Major Headcount</td>
<td>37.3</td>
<td>75.3</td>
<td>27.8</td>
<td>0.0</td>
<td>140.5</td>
</tr>
<tr>
<td>Undergraduate Credit Hours</td>
<td>14,959</td>
<td>8,848</td>
<td>11,109</td>
<td>0</td>
<td>34,916</td>
</tr>
<tr>
<td>Graduate Credit Hours</td>
<td>1,167</td>
<td>3,081</td>
<td>1,198</td>
<td>0</td>
<td>5,446</td>
</tr>
<tr>
<td><strong>Revenues</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriated</td>
<td>4,106,937</td>
<td>7,200,706</td>
<td>2,129,745</td>
<td>125,873</td>
<td>13,563,260</td>
</tr>
<tr>
<td>Non-Appropriated</td>
<td>72,204</td>
<td>258,353</td>
<td>10,000</td>
<td>22,137</td>
<td>362,694</td>
</tr>
<tr>
<td>Contracts &amp; Grants</td>
<td>2,659</td>
<td>17,458</td>
<td>1,767</td>
<td>140</td>
<td>22,024</td>
</tr>
<tr>
<td>Gifts &amp; Endowments</td>
<td>443,931</td>
<td>1,083,160</td>
<td>211,636</td>
<td>1,370,875</td>
<td>3,109,601</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,625,730</td>
<td>8,559,676</td>
<td>2,353,148</td>
<td>1,519,024</td>
<td>17,057,579</td>
</tr>
<tr>
<td><strong>Expenditures</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Ladder</td>
<td>1,461,522</td>
<td>2,935,264</td>
<td>924,455</td>
<td>500</td>
<td>5,321,741</td>
</tr>
<tr>
<td>Faculty Temporary</td>
<td>465,686</td>
<td>1,080,538</td>
<td>183,003</td>
<td>2,620</td>
<td>1,731,848</td>
</tr>
<tr>
<td>Academic Apprentice</td>
<td>353,024</td>
<td>418,069</td>
<td>377,021</td>
<td>0</td>
<td>1,148,114</td>
</tr>
<tr>
<td>Academic Other</td>
<td>379,263</td>
<td>252,414</td>
<td>13,642</td>
<td>0</td>
<td>645,319</td>
</tr>
<tr>
<td>Career Staff</td>
<td>430,628</td>
<td>751,112</td>
<td>(15,000)</td>
<td>42,446</td>
<td>1,209,186</td>
</tr>
<tr>
<td>Non-Career Staff</td>
<td>38,997</td>
<td>357,785</td>
<td>7,422</td>
<td>15,031</td>
<td>419,235</td>
</tr>
<tr>
<td><strong>Total Salaries &amp; Wages</strong></td>
<td>3,129,119</td>
<td>5,795,182</td>
<td>1,490,544</td>
<td>60,597</td>
<td>10,475,444</td>
</tr>
<tr>
<td>Benefits</td>
<td>931,921</td>
<td>1,554,138</td>
<td>347,423</td>
<td>31,679</td>
<td>2,865,162</td>
</tr>
<tr>
<td>Fee Remissions</td>
<td>269,239</td>
<td>506,826</td>
<td>241,344</td>
<td>0</td>
<td>1,017,409</td>
</tr>
<tr>
<td>Operating Expenses</td>
<td>292,050</td>
<td>1,358,109</td>
<td>297,899</td>
<td>860,507</td>
<td>2,808,566</td>
</tr>
<tr>
<td><strong>Total Expenditures</strong></td>
<td>4,622,330</td>
<td>9,214,256</td>
<td>2,377,211</td>
<td>952,784</td>
<td>17,166,580</td>
</tr>
</tbody>
</table>

1The student headcount data source is the MP table (unduplicated) and the student credit hour data source is the Class Report. Student credit hours is number of course units multiplied by the number of students in the course, summed over the three academic quarters (F, W, S).

2Paid Staff FTE is based on April 2014 payroll (all funds), excluding casual/restricted, contract, academic and limited classifications.

3Appropriated funds include General Funds, Education Funds, and other General Fund sources (such as Summer Sessions revenues) earned by the department; includes permanent and temporary funds; excludes carry-forward funds.

4Non-Appropriated Funds include Sales and Service, Course Material Fee (such as the IIEI Fee) and Professional Degree Supplemental Tuition fund sources; and student charge for “Self-supporting” degrees.

5Operating expenses (inclusive of recharges) include expenses such as materials and supplies, IT technology, student scholarships, fellowships and prizes, travel, entertainment and other expendables.

Additional notes for Table 5: (a) There are no plans to transfer funds for Paid Staff FTE for Musicology from Humanities, and future plans for increasing the number of departmental staff in Schoenberg must take this into account. (b) Allocated faculty FTE for FY 2013-14 (Table 5) was slightly different from the allocation of budgeted FTE in FY 2014-15 (Table 2).
Balancing and Enhancing the Fiscal Environment

At UCLA, the allocation of **General Funds**, listed as “Appropriated” revenue in Table 5, sets the base funding for most academic departments. Last year (FY 2013-14), the **three music-related departments** had $13.56 M in General Funds that accounted for ~80% of all revenues (details in Table 5). Of this total, 54% belongs to the Department of Music and 46% (collectively) to the Department of Ethnomusicology and the Department of Musicology. The balanced distribution of General Funds is consistent with one of the guiding principles for the new music school: maintaining a reasonable balance between resources provided for the scholarly study of music, represented jointly by scholarship in ethnomusicology and musicology, and the practice of music-making (performance, composition, and music education), the principal domains of the Department of Music.

**Figure 2.** Percent of total for General Funds allocated to the three music-related departments. Source: 2013-14 data from Table 5. The two colors signify the two principal areas of the proposed school: music scholarship by ethnomusicologists and musicologists (represented by blue) and music performance, composition, and music education (represented by red), the major areas of the Music Department.

For the foreseeable future, General Funds, as well as budgeted faculty FTE (Table 2), will remain balanced between the two complementary areas (music scholarship and practice), but revenue growth in other areas may be uneven, as it has been in the past. Music, for example, currently has more annual revenue from gifts and endowments than the other two departments combined (details in Table 5).

In general, the acquisition of non-general fund revenue depends on the availability of funding sources, as well as the entrepreneurship of the dean, the department chair, and the faculty. Additional endowments like the Herb Alpert gift will be of vital importance to support a wide range of programs and activities across the three departments.
**Summary of the Facilities and the Music Library**

Departments proposed for the UCLA Herb Alpert School of Music are now housed and will continue to be housed in three adjoining buildings that feature the following facilities:

**SCHOENBERG MUSIC BUILDING.** Schoenberg Music Building was named after the 20th-century composer Arnold Schoenberg, a music faculty member in the 1940s. The building includes faculty and administrative offices for all three departments, as well as the Jan Popper Theater (a 144-seat recital hall) and Schoenberg Hall (a 500-seat concert and lecture hall), and the Henry Mancini Media Lab. Schoenberg also houses a keyboard lab and a computer lab, as well as classrooms, practice rooms, an orchestra room, a band room, and a choral room.

The Ethnomusicology Archive, located in Schoenberg, is one of the two largest of its kind in North America. The Archive's holdings, which comprise over 150,000 items in a variety of audiovisual formats, include unique non-commercial field recordings and rare commercial issues of folk, ritual, classical, and popular music from Africa, Asia, Europe, the Middle East, the Pacific, and the Americas. Also archived are recordings of the Department's famed concerts and lectures by legendary guests such as Mantle Hood, Ravi Shankar, and Dizzy Gillespie.

The World Music Instrument Collection, located in Schoenberg, was founded in the 1950s to provide performance and research opportunities for students, and is the largest such university-based collection in the world. It contains over seven hundred instruments from Africa, Asia, Europe, the Middle East, and the Americas, many of which are rare, valuable, and of great historical importance. The Ethnomusicology Archive and the World Music Instrument Collection help give Ethnomusicology its unique global profile and attract researchers and students around the world.

**EVELYN AND MO OSTIN MUSIC CENTER.** Adjacent to the Schoenberg Music Building, the new Ostin Music Center has two separate buildings that provide faculty and students access to the latest advances in music technology, research, and pedagogy. Construction began in summer 2012 and was completed in summer 2014; the two buildings began to be occupied in the Fall Quarter of 2014. The Center includes a high-tech recording studio (one of the two buildings), spaces for rehearsal and teaching, a café and social space for students, and an Internet-based music production center, as well as classroom, studio, and office space.

**THE MUSIC LIBRARY,** located in the Schoenberg Music Building, provides access to one of the largest academic music collections in North America and the largest in Southern California. The UCLA Library subscribes to almost every major online resource for music including article databases, e-books, and online audio. With approximately 80,000 books, 115,000 scores, over 100 journal subscriptions, more than 200,000 sound recordings, as well as visual media and an exhaustive collection of facsimiles of music scores, the resources for music research and study span all genres of music from ancient times to today and all musics of the world.

The Library's Performing Arts Special Collections has extensive rare and antiquarian books and scores as well as archives of individual musicians and musical organizations. Highlights include Venetian libretti from the 17th and 18th centuries, the archives of Southern California musical organizations, film and television composers and archives from studios, and American popular music, including more than 100,000 pieces of sheet music and song folios from the early 19th century to the present.
**Key Comparisons with the Proposed School of Music and Related UCLA Schools**

The graphics in Figure 1 depict UCLA’s three schools for the performing and visual arts as being roughly equal in size. Supporting evidence is provided in Table 6. Here, key resources are summarized for the departments proposed for the new School of Music, the redefined School of the Arts and Architecture, and the current School of Theater, Film and Television. Although there are some differences, there are important similarities, most notably the narrow range of annual revenues among the three schools, from $16.5 to $18.5 million.

**Table 6.** Workload data, revenues, and expenditures for departments in the three UCLA schools focused on the visual and performing arts. Source: Office of Academic Planning and Budget (2012-13 data)

<table>
<thead>
<tr>
<th></th>
<th>The new UCLA Herb Alpert School of Music</th>
<th>The redefined School of the Arts and Architecture</th>
<th>The current School of Theater, Film and Television</th>
</tr>
</thead>
<tbody>
<tr>
<td># of Budgeted Faculty FTE</td>
<td>*50</td>
<td>67</td>
<td>50</td>
</tr>
<tr>
<td># of Paid Staff FTE</td>
<td>*19</td>
<td>37</td>
<td>37.75</td>
</tr>
<tr>
<td>UG Major Head Count</td>
<td>304</td>
<td>569</td>
<td>327</td>
</tr>
<tr>
<td>Grad Head Count</td>
<td>147</td>
<td>216</td>
<td>328</td>
</tr>
<tr>
<td>Total Head Count</td>
<td><strong>451</strong></td>
<td><strong>785</strong></td>
<td><strong>655</strong></td>
</tr>
<tr>
<td>UG Credit Hours</td>
<td>35,674</td>
<td>24,783</td>
<td>33,705</td>
</tr>
<tr>
<td>Grad Credit Hours</td>
<td>5,689</td>
<td>9,018</td>
<td>15,381</td>
</tr>
<tr>
<td>Total Credit Hours</td>
<td><strong>41,363</strong></td>
<td><strong>33,801</strong></td>
<td><strong>49,086</strong></td>
</tr>
<tr>
<td>Total Annual Revenues</td>
<td>$16,472,480</td>
<td>$18,548,832</td>
<td>$17,675,748</td>
</tr>
<tr>
<td>Total Annual Expenditures</td>
<td>$16,696,380</td>
<td>$19,754,069</td>
<td>$19,165,995</td>
</tr>
</tbody>
</table>

*The allocation of faculty FTE for 2012-13 was slightly higher than allocations for 2013-14 (48.1 in Table 5) and 2014-15 (47.61 in Table 2). The reduction in faculty FTE over time is due primarily to the “shelling” of faculty FTE, as shown in Table 2.

^In its recent Program Reviews, the Academic Senate has commented on the paucity of staff associated with the three music-related departments. See “New Office of the Dean” for an update related to this issue.

A case can be made that UCLA has the most comprehensive curricular programs in the performing and visual arts in the nation. Consider, for example, the following comparisons with other research universities with strong arts reputations: Yale has superb art, architecture, design, music, and theater, but no film school; New York University is famed for its film school, but its art, design, architecture and music programs cannot compete with UCLA. Harvard, Berkeley, Stanford, Carnegie Mellon, Texas, and Virginia all have centers of excellence in the arts, but none with the diversity and high rankings of UCLA’s creative cluster.
SECTION 4.
SCHOOL-WIDE GOVERNANCE, ADMINISTRATION, AND DEVELOPMENT

School Bylaws and Regulations

The Bylaws and Regulations for Bachelor’s Degrees for the proposed UCLA Herb Alpert School of Music were drafted by members of the faculty workgroup; they have been placed in Appendix D as works in progress. These preliminary drafts will be completed during 2015 by faculty committees and ratified by the ladder faculty proposed for the new school at a later date. The faculty vote on the FINAL DRAFT was not a vote on these in-progress documents.7

No changes were deemed necessary for the Graduate Regulations (Part 2-Chapter III of the UCLA Academic Senate Manual), the Master’s Degrees (Section 2), Ph.D. Degrees (Section 4), or the Professional Master’s and Doctoral Degree Programs (Section 5). Lastly, reviews of the Bylaws for each of the three departments indicate that changes will not be necessary to accommodate the transfer.

A New Dean’s Office

A new Dean’s Office will need to be established for the School of Music. The office will include the Dean and an Associate Dean (faculty appointees), as well as an Assistant Dean, a dean’s assistant, and the staff responsible for managing all aspects of the school. Generally, the dean’s office staff is divided among the following units:

1) Administration, Finance, Operations, and Human Resources
2) Student Services (includes recruitment and admissions)
3) Information Technology (network, help desk, etc.)
4) Public Relations and Communications
5) Development and Alumni Relations

Staff members in the first four categories are typically compensated through General Funds allocated to the dean’s office. Development staff members—those responsible for securing donations from private donors and foundations—are supported primarily by External Affairs funds, not General Funds.

As the Office of Academic Planning and Budget initiated plans to contemplate staffing a new dean’s office for the music school, the EVC/Provost and Vice Chancellor-Chief Financial Officer requested that some functions be shared between the redefined SOAA and the new music school. Their intention was twofold: 1) to ease the transition period associated with establishing a new school and 2) to reduce the start-up costs of creating a new office.

7Faculty members eligible to vote on an Appendix V action include temporary faculty (adjuncts and lecturers) who are not typically eligible to vote on the Bylaws or Regulations. The faculty workgroup will appoint two faculty committees to work during the winter and spring of 2015, one to finalize the Bylaws and one to finalize the Regulations. When the faculty for each school is formally constituted, they will vote on the Bylaws and then on the Regulations.
Figure 3 illustrates the current proposed scenario for restructuring the current dean’s office to accommodate the creation of a new dean’s office for the proposed School of Music. Under this scenario, all current employees of the Office of the Dean in the School of the Arts and Architecture retain their jobs and offices in the Broad Art Center; some will be in the “Arts & Arch Dean’s units” (upper left in Figure 3). Others will be in the “Shared Central units” working with two deans rather than one and supervised jointly by the Associate and Assistant Deans of the two schools. In addition, new staff members will be hired to work in the “New Music Dean’s units” (upper right in Figure 3) and housed in the Schoenberg Music Building. Having independent units for each dean (upper boxes) will provide greater administrative support for the faculty and school-wide functions in both schools.

**Figure 3.** Proposed staffing for two deans’ offices. Source: Office of Academic Planning and Budget.

Faculty and staff have raised questions about the size of the SOAA IT unit. Universally thought to be understaffed, there is concern that the current IT unit would be stretched too thin if it had to provide services for both schools. Two remedies will ease this problem during the first few years of the transition. First, Musicology will continue to be supported for all its computing needs by the Center for Digital Humanities through 2019-2020 (Dean Schaberg’s letter in Appendix B). Second, Guy Custis (SOAA Assistant Dean) and Paul Phillabaum (SOAA IT Director) suggested that the SOAA IT unit might have the capacity to work effectively in a Shared Central unit if two staff were added by the time of separation. Funding for the additional IT staff members has been estimated and summarized in Table 7, along with increased funds for the HR staff.

While this may be a workable IT solution, EVC/Provost Scott Waugh has requested that Professor Jim Davis, Vice Provost-Information Technology, conduct an assessment of the IT needs for each school. The assessment will include faculty and staff interviews, and planning with the schools and IT unit to recommend an organization, service structure, and operating model for IT infrastructure and service needs. The Vice Provost’s report is due March 1, 2015 and will help inform the EVC/Provost about current and future IT needs for both schools.
Table 7 provides an estimated cost for each of the three staff cohorts (per the boxes in Figure 3). Funds listed under “current available funds” are General Funds from the current dean’s office and the director’s office (virtual music school). “Additional Funds Needed” includes the estimates for new staff or to fully fund current staff proposed for the Shared Central unit.

**Table 7.** Cost estimates for additional General Funds to establish a new dean’s office with a shared component. All estimates are only for staff compensation—salary and benefits (figured at 38%). Source: UCLA Office of Academic Planning and Budget. [HR = Human Resources, IT = Information Technology]

<table>
<thead>
<tr>
<th></th>
<th>Current Available Funds</th>
<th>Additional Funds Needed</th>
<th>Total Based on Figure 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean’s Separate Staff</td>
<td>$1,818,453</td>
<td>0</td>
<td>$1,818,453</td>
</tr>
<tr>
<td>Arts and Architecture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shared Central Staff</td>
<td>$876,161</td>
<td>HR $55,058 IT $204,047</td>
<td>$1,135,266</td>
</tr>
<tr>
<td>Dean’s Separate Staff</td>
<td>$473,045</td>
<td>$1,053,598</td>
<td>$1,552,518</td>
</tr>
<tr>
<td>School of Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>$3,167,659</td>
<td>$1,312,703</td>
<td>$4,506,237</td>
</tr>
</tbody>
</table>

The Chancellor and the EVC/Provost have committed General Funds to provide the additional resources needed for the deans’ offices (per letters in Appendix A). Based on the figures in Table 7, the current estimate is ~$1.31M for staff compensation, plus $130,000 for office operations (not listed in Table 7). In addition, as part of the campus’ ongoing Centennial Campaign, UCLA’s External Affairs unit will be responsible for creating an independent development office for the music school with non-general funds. The staff costs for this new unit are estimated at ~$400,000. Currently, External Affairs provides ~$623,000 for staff in the SOAA Development Office. Table 7 does not list compensation for development staff for either the proposed School of Music or the School of the Arts and Architecture.

In its recent Program Reviews, the Academic Senate has commented on the paucity of staff associated with the three music-related departments. Attentive to this, EVC/Provost Scott Waugh stated in his June 19 letter (Appendix A): “I am willing to provide the additional resources to enlarge the central staff in Schoenberg who currently serve the three music departments. The funds will be available after an HR study is conducted to recommend the most effective level of staffing.”

The HR needs assessment, conducted August 2014, resulted in a recommendation for three additional staff to be hired. Two positions, one funded by the Chancellor’s Office and the other by the SOAA Dean’s Office, have now been filled. A third position will be funded in large part by the Chancellor’s Office (75%; with 25% from SOAA) as part of the “Additional Funds Needed” for the “Dean’s Separate Staff-School of Music” summarized in Table 7. The position, Director of Instructional and Music Technology, will be filled effective January 1, 2015. The Chancellor’s funding for this position represents an “advance” in staff support for the three music-related departments.

In the course of the next six months, the Office of Academic Planning and Budget will continue to review the needs of the two deans’ offices with the intention of forming fully functional and
effective offices. The Chancellor and the EVC/Provost are committed to providing the necessary funds to achieve this. Their allocation of new permanent funding is possible because UCLA’s fiscal health in the aftermath of the State budget cuts has improved sufficiently now to re-invest in established academic units and invest in new ones.

Two Capital Issues

Ostin Music Center. The Chancellor has committed resources to retire the Ostin Music Center debt of $11 million, and the annual payments will be managed by the office of the Vice Chancellor and Chief Financial Officer.

Schoenberg Music Building. The Schoenberg Music Building, built over 60 years ago, is badly outdated and in need of major renovation. Future plans for this building, while critically important, are independent of the proposed music school and will depend largely on donor funds. When planning for these improvements has advanced further and donor prospects are identified, the project would be included in the Capital Financial Plan.

Endowments and Gifts/Grants, Board of Visitors, and UCLA’s Centennial Campaign

The overall endowment for the proposed school of music is nearly $49 million; this includes endowments held by the three departments, as well as the Herb Alpert endowment and those held by the SOAA Dean’s Office earmarked for music as of July 1, 2014 (Table 8).

Table 8. A summary of the endowment funds currently held by units to be transferred to the School of Music. Data from resource letters in Appendix B. Note: The expected yield (Estimated Annual Revenue) for UC Regents endowments is 4.25%, and it is 4.75% for UCLA Foundation endowments.

<table>
<thead>
<tr>
<th>Endowment Values</th>
<th>Estimated Annual Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethnomusicology</td>
<td>$4,096,798</td>
</tr>
<tr>
<td>Music</td>
<td>$10,532,067</td>
</tr>
<tr>
<td>Musicology</td>
<td>$719,352</td>
</tr>
<tr>
<td><strong>Herb Alpert Endowment</strong></td>
<td>$32,118,361</td>
</tr>
<tr>
<td>SOAA Dean’s Office (for Music and Ethnomusicology)</td>
<td>$1,423,709</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>$48,890,287</strong></td>
</tr>
</tbody>
</table>

Endowment revenues provide support for faculty, students, and programs. Figure 5 shows that support for programs currently dominates the other two categories, largely because the Herb Alpert gift is listed officially under Program Support. The endowment revenue provides annual support for students as part of the Herb Alpert Scholarship Program and the Herb Alpert Student Opportunity Fund.

Departments also receive annual gifts from donors and grants from private foundations in the support of specific projects and scholarships. In 2013-14, the combined revenue from endowments, gifts, and grants was $3.13 million, ~18% of the $17.06 million from all revenue sources (data from Table 5).
Figure 5. Endowment support (% of total) for faculty, students, and programs from endowments; data includes endowments managed by the UCLA Foundation and the UC Regents. As noted in the text, the Alpert endowment is currently listed under Program Support; thus, the student support provided is not separated out in the chart.

School of Music $49 million endowment

The current Board of Visitors for the UCLA School of the Arts and Architecture has made significant contributions to help meet the needs of students, faculty, and the Dean. The Board has contributed more than $118 million since its formation in the 1990s. During 2015, a Board of Visitors will be created for each school—the proposed School of Music and the redefined School of Arts and Architecture. It is anticipated that a smaller, more focused Board for each of the two schools, as well as independent development offices, will enhance the capacity of the development staff—working in close collaboration with the Dean, Chairs, and faculty—to raise support from foundations and private sources.

In the spring of 2014, UCLA inaugurated an ambitious Centennial Campaign with the overall goal of raising $4.2 billion by 2019. The specific goal set for the current School of the Arts and Architecture is $170 million. During the silent phase of the campaign that ended in the spring (2014), the School had already raised $59 million (35% of target). If the proposed actions are approved, the new School of Music, with the inauguration of a founding dean, will be in a prime position to energize the ongoing campaign. At that time, the original goal may be expanded and the campaign extended for the new School of Music.

Totals include funds raised for UCLA’s public arts units—Center for the Performing Arts (CAP), Fowler Museum and the Hammer Museum—as well as the Dean’s Office and the seven departments currently housed in the School of the Arts and Architecture.
SECTION 5.
FACULTY CONSULTATION, ENGAGEMENT, AND VOTE

Initial Consultations and the Pre-Proposal

In 2010-11, Academic Senate leaders and Provost/EVC Scott Waugh discussed the practicalities of establishing a formal music school as part of the Department of Music’s program review. In 2013-14, these discussions were renewed as part of the Academic Senate’s Program Review of the Department of Musicology and the Department of Ethnomusicology. In March 2014, Provost/EVC Waugh met with Dean Chris Waterman and Dean David Schaberg to ask them to formally initiate the process of establishing a music school by meeting with the Chairs of the three music-related departments. On April 11, 2014, Deans Schaberg and Waterman met with the Department Chairs of Ethnomusicology, Music, and Musicology, all of whom agreed to initiate faculty discussions.

Following the Chairs’ initial discussions with their facilities, Dean Waterman met with Music (May 2) and Ethnomusicology (May 7), and Dean Schaberg met with Musicology (May 22). At these meetings, the attending Dean encouraged the Chair to continue faculty discussions and to inform him if the faculty was willing or not willing to have a summer workgroup appointed to develop a preliminary draft of the proposal to establish a School of Music. By mid-June, each Chair confirmed that her or his faculty was willing to continue, and each nominated two faculty representatives to participate in a summer workgroup that was to be facilitated by Emerita Vice Provost/Dean Judith Smith (workgroup appointment letter is in Appendix A).

In May 2014, Provost/EVC Waugh recalled Emerita Vice Provost/Dean Smith to assist the Deans and facilitate the process of establishing a School of Music. She attended some of the department meetings, met individually with faculty, and began to draft the pre-proposal, consulting with the deans and their staffs, Academic Senate leaders, staff of the Office of Academic Planning and Budget, and Chairs and MSOs of the three departments.

On June 2, 2014, Dean Waterman and Emerita Vice Provost/Dean Smith met the Chairs and MSOs of the affected departments to discuss the process and review early sections of the pre-proposal draft. On June 16, they met with the Faculty Executive Committee of the School of the Arts and Architecture to discuss the process and review sections of the pre-proposal draft. On June 26, all staff of the School received an email from Dean Waterman, briefing them on the proposed actions, and the previous day, a similar email was sent to the members of the School’s Board of Visitors; see Appendix A for all notifications.

Department chairs, Academic Senate leaders, faculty representatives, and administrators reviewed the Pre-proposal before Chancellor Gene Block transmitted it to the UC Provost and the Chair of the UC Academic Council on July 1, 2014.

Faculty Engagement in Writing the Proposal

One day after the Pre-proposal was submitted, the faculty workgroup, comprising the Chair and one faculty representative from each of the three departments, was appointed (memo in Appendix A) and soon began work on the Preliminary Draft of the Proposal to Establish the
UCLA Herb Alpert School of Music. The group worked steadily during July and August, and the draft was completed on August 25, 2014.

The full faculty was scheduled to begin vetting the Preliminary Draft at a fall academic gathering scheduled for September 22, which had been announced by Dean Waterman in a save-the-date notice on June 23 (email in Appendix A). In preparation for the gathering, each Chair sent the Preliminary Draft to the faculty on September 5, 2014 (memo in Appendix A). The program, planned by the summer workgroup, included separate breakout sessions for faculty in each department to discuss a preliminary draft of the Department Response. The “Response” had been drafted by the Chair and faculty member representing each department in the workgroup, and in some cases, other members of the department were consulted.

Each Department Response was to focus on two prompts related to establishing the music school. In addition, the Academic Senate suggested a third prompt, asking each department to identify three academic priorities the faculty would advance during the time it was expected to officially establish the music school. The three prompts are as follows:

1. Describe three of the department’s academic priorities for the next two years.
2. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of the challenges identified.
3. Predict how the new school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

The Department Response was to be vetted and edited by the full faculty at meetings scheduled during the Fall Quarter to provide, as much as possible, a fair and full report delineating the department’s support (Benefits) for and opposition (Challenges) to the establishment of the music school.

Based on comments received from those attending the September 22 gathering, the faculty workgroup completed the first full DRAFT of the Proposal, releasing it on October 24, 2014. From October 24 through November 24, faculty in each department reviewed the DRAFT and consulted with their students and staff. Based on comments received by the deadline, the FINAL DRAFT was edited and released on December 1, and served as the official voting document.  

The Faculty Vote

Emerita Vice Provost/Dean Smith, with the approval of UCLA’s Committee on Rules and Jurisdiction, opted to work with a neutral IT unit on campus to manage the online voting process for all departments and to tally the votes. This was done to ensure that all ballots cast would be confidential and that all faculties would vote during the same period of time and use the same voting system.

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9 The FINAL DRAFT was a complete draft of the Proposal, lacking only an account of the faculty vote. With the addition of the faculty vote, the FINAL DRAFT became the official Proposal.
To register voters, each Chair provided a list of faculty deemed eligible to vote according to the guidelines set by UCLA’s Committee on Rules and Jurisdiction. In total, 121 faculty members (ladder and non-ladder) were deemed eligible to vote (Table 8). In two separate rulings, the Committee also required ladder and temporary faculty votes be reported separately (unless the number of temporary faculty was too small), and when possible, adjunct and lecturer votes were to be reported separately (per Oct 21 rulings; Appendix A).

**Table 8.** Tally of eligible voters in three categories (Ladder, Adjunct, Lecturer). For each department, the Chair’s letter transmitting the vote includes a complete list of eligible voters (Appendix E).

<table>
<thead>
<tr>
<th>Departments</th>
<th>Ladder Faculty</th>
<th>Non-Ladder Faculty</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Adjunct</td>
<td>Lecturer</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>*15</td>
<td>16</td>
<td>13</td>
</tr>
<tr>
<td>Music</td>
<td>19</td>
<td>7</td>
<td>*35</td>
</tr>
<tr>
<td>Musicology</td>
<td>10</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>Totals</td>
<td>44</td>
<td>23</td>
<td>54</td>
</tr>
</tbody>
</table>

*Emeriti faculty members on recall since the department’s last 8-yr review were considered eligible to vote (Rules and Jurisdiction ruling, Nov 10 letter in Appendix A). In total, two emeriti were deemed eligible to vote, one ladder faculty in Ethnomusicology and one Continuing Lecturer in Music.

On December 1, the faculty eligible to vote received an email NOTICE OF PENDING VOTE (Appendix A) with voting instructions and a link to the FINAL DRAFT. On the morning of December 15, eligible voters received a TIME-TO-VOTE NOTICE (Appendix A), and over a 48-hour period, from noon on Monday-December 15 until noon on Wednesday-December 17, the affected faculty voted on the following proposition (approved by the Committee on Rules and Jurisdiction (Nov 10 ruling, Appendix A):

*In accordance with the Final Draft of the Proposal to Establish the UCLA Herb Alpert School of Music, dated December 1, 2014, UCLA should establish a school of music comprising three departments: Ethnomusicology, transferred from the School of Arts and Architecture; Music, transferred from the School of Arts and Architecture; and Musicology, transferred from the Division of Humanities in the College of Letters and Science.*

On December 19, each Department Chair emailed a memo to Deans Schaberg and Waterman, transmitting the faculty’s vote, listing the faculty deemed eligible to vote, and enumerating the meetings organized for faculty, staff, and/or students to discuss the proposal. These memos are posted in Appendix E. Table 9 summarizes the faculty vote by department.

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10 The Committee on Rules and Jurisdiction (Academic Senate, Los Angeles Division) defines the affected faculty as: “all current faculty of the program/units in question, plus all faculty (still at UCLA) who have been listed in the UCLA Catalog or who have taught courses in the programs/units since the last 8-year review(s); all faculty [who] have sat on committees, helped to formulate or oversee curriculum, or who have been otherwise substantially involved with the programs/units, since their last 8-year reviews.” [From the Appendix V Procedures, Steps in the Process, revised April 2002.]
Table 9. The official vote tallied by department.

### A. Department of Ethnomusicology

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>15</td>
<td>11</td>
<td>3</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Adjunct</td>
<td>16</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>10</td>
</tr>
<tr>
<td>Lecturer</td>
<td>13</td>
<td>7</td>
<td>0</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

Totals 44 23 4 1 16

*Two blank ballots submitted (both from non-ladder faculty) were tallied as “did not vote.”

### B. Department of Music

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
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<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
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<td>14</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Adjunct</td>
<td>7</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Lecturer</td>
<td>35</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>13</td>
</tr>
</tbody>
</table>

Totals 61 23 4 0 21

### C. Department of Musicology

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
<td>10</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Adjunct</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lecturer</td>
<td>6</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Totals 16 8 3 3 2

In all three departments, a high percentage of the ladder faculty exercised their right to vote: Music (14/19 at 74%), Ethnomusicology (14/15 at 93%), and Musicology (10/10 at 100%). The majority of the ladder faculty in Ethnomusicology (11/15 at 73%) and Music (14/19 at 74%) voted “Yes” on the proposition to establish the UCLA Herb Alpert School of Music, while half (5/10 at 50%) of the ladder faculty in Musicology voted “Yes”. In Music, none of the ladder faculty voted against the proposition, while a minority of ladder faculty in Ethnomusicology (3/15 at 20%) and Musicology (3/10 at 30%) voted against the proposition.

A higher percentage of non-ladder than ladder faculty abstained or did not vote: Ethnomusicology (16/29 at 55% vs. 1/15 at 7%, respectively), Music (16/42 at 39% vs. 5/19 at 23%, respectively), Musicology (3/6 at 50% vs. 2/10 at 20%, respectively). Of the 121 faculty eligible to vote, only one ladder faculty contacted the helpline (facultyvoteSOM@ucla.edu) with a voting problem, and two non-ladder faculty cast “blank” ballots; that is, they opened the electronic ballot, failed to mark or confirm a choice, and submitted a “blank” ballot.

As presented in the following section, Section 6: *Official Responses from the Three Departments*, the minority voting “No” in Ethnomusicology appears concerned that the new School will begin, over time, to resemble a traditional music conservatory, where western classical music is given precedence over a broad spectrum of world music, and scholars of ethnomusicology (and musicology) play a subservient role to those training musicians. The minority voting “No” in Musicology appears concerned about transferring from the Division of Humanities in the College of Letters and Science—where the Department has been well supported for the past 25 years—to a new School that may not value their scholarship as much and may not be able to provide them with the same levels of support.
SECTION 6.  
OFFICIAL RESPONSES FROM THE THREE DEPARTMENTS

The department responses were developed independently by each of the three departments and were not shared until the OCT 24 DRAFT was distributed. At that time, faculty were encouraged to review the responses from the other departments and permitted to report factual errors. The response from each department—printed in full in this section—was written to represent a specific faculty and designed to provide, as much as possible, a fair and full report delineating the individual department’s support (Benefits) for and opposition (Challenges) to the establishment of the Music School. As such, these responses set the foundation and context for the faculty’s vote department by department.11

Official Response from the Department of Ethnomusicology

In a series of meetings in the fall, beginning with the Academic Gathering on September 22, 2014, the faculty identified three major academic priorities it wishes to pursue in the next two years. The faculty discussed the benefits and challenges associated with being transferred to a real School of Music, and forecasts how the School might advance during its first ten years. Some faculty have, from the beginning, opposed the formation of the “real School” and may continue to do so; however, the following represents these discussions and the range of opinions expressed by all Ethnomusicology faculty, in consultation with its students and staff.

A. Describe three of the department’s major academic priorities for the next two years.

The Department of Ethnomusicology just completed its Eight-year Program Review, and the department has devoted its energies to focus on several issues raised in the recommendations. Many of these will be more fully discussed in the Department’s Progress Review, which is due January 2015. The department opted to focus on three of the academic major priorities here.

1. The Department of Ethnomusicology will create a new mission statement emphasizing its role as a national and global leader in the field and that clearly defines the field of studies to be advanced by the faculty and the department’s undergraduate and graduate curricula.

A new mission statement will have a direct effect on the description of the department in its public website, promotional materials, and the UCLA catalog. It will clarify the various options offered by the department in terms of curricula, degree programs, and preparation for the professional world. The mission statement will go hand in hand with the revision of both undergraduate and graduate curricula during the 2014-16 academic years.

Certainly, the prime objective of the department is that the academic integrity of the graduate and undergraduate programs will be of superior caliber, signifying a consistent process of revision and renewal and superior quality in the work of students and faculty. The approach to

11Rules and Jurisdiction ruled that the Benefits (pro statements) and Challenges (con statements) in the Official Response from each department could substitute for the “brief summary of arguments pro and con” that must accompany a notice of vote (Nov 10 ruling, Appendix A).
developing these revisions are outlined in priority #2 below, as it is integrally related to the replenishment of retired faculty.

It will also be our expectation that our faculty will continue to teach and conduct research at the highest standards, and that our undergraduate and graduate alumni will continue to have even greater success in the diverse marketplace of professions, ranging from music industry executives to technical consultants, from inspiring teachers to art and educational administrators, and from creative artists to prolific scholars with positions in the major universities and related institutions.

2. **Within the next two years, the department will revisit and revise both the graduate and undergraduate curricula.**

Curriculum revision, in addition to organizing the required course of study and course requirements, will examine graduation requirements, topics and total number of courses, faculty ratio, the specialized tracts offered, interdepartmental coursework, extra departmental requirements, and other academic issues related to the degrees we grant. We have appointed two committees to assess the graduate and undergraduate programs, independently chaired by the department’s director of graduate studies and director of undergraduate studies, and to prepare a set of recommendations for program revisions.

On the basis of such revised programs, the priorities for what type of new faculty searches to be established to replace recent retirements will be articulated and recommended to the dean. It is our hope that one search can be initiated as soon as possible.

3. **The department will develop a strategic plan, outlining replacements for faculty who have recently retired.**

These retirements have occurred during the past three years, including two ethnomusicologists with specializations in African, African American, South American, and Anglo American musical cultures and the music industry. The third retirement was a systematic musicologist specializing in music acoustics and perception. A fourth member of the faculty has announced plans to retire at the completion of the spring quarter of 2017. His area of specialization is music of the Balkans and ethnomusicological theory. More retirements are possible within the next five years.

The department has a major task at hand. How will we develop and evolve within the very near future, and what areas of study shall we prioritize in a way that reflects the direction we see as necessary for the graduate and undergraduate programs?

A number of specific administrative issues regarding recent retirements will have to play into the department’s strategy to replenish these faculty lines (FTEs). Currently we have 12 filled faculty lines (12 FTE) and 2.39 FTE supporting temporary faculty (unfilled FTE by retired faculty); the department will receive 0.5 FTE for the Mickey Katz Endowed Chair in Jewish Music. By July 2015, we will have a total of 14.89 FTE. Two of the department’s tenured faculty positions are institutional FTEs, and it is important that these positions be retained upon those eventual retirements.
Additionally, the Department needs to consider how to expand its current roster faculty base. The department might:

a. Convert one of the shelled FTE to a specific teaching/research priority and request to open a search as soon as possible. One possibility is to retain the balance of the second retired salary FTE to support temporary faculty. This would allow the possibility of converting it at a later date, depending on the teaching needs of the department.

b. Continue to diversify the department’s ladder faculty and seek at least one additional FTE expected to be available through the Chancellor’s recent diversity initiative and the appointment of a new Vice Chancellor of Equity, Diversity and Inclusion. Ethnomusicology is in a prime position to lead an initiative in the new school to increase the number of faculty who qualify for this important diversity initiative.

c. Seek donor funding to establish a fully endowed Chair that will provide funding for a faculty FTE. A chair at the $5-6 million level would provide the department with an FTE that was not state-supported (see point C-1).

B. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of challenges identified.

BENEFITS

1. The new school will provide for administrative unity.

The new school of music and its structure can be a positive factor in terms of curriculum interface and renewal, interdepartmental research initiatives, interdepartmental performance projects, and fundraising – the latter due in large part to a common dean who can present the full school portfolio of three departments and a set of rich facilities, e.g., library, ethnomusicology archive, musical instrument collection, recording and electronic music studios, specific centers, and other programs and initiatives.

Additionally, establishing an actual school of music at UCLA will make it much more practical to create and advertise innovative programs for undergraduate and graduate students. As a programmatic enterprise, the current “virtual” school cannot list academic programs that have been created jointly (such as the Music Industry Minor) under the Herb Alpert School of Music because it is not now an academic unit. All formal listings for these joint programs (such as the UCLA Catalog) are under the School of the Arts and Architecture, with no mention of the music school. This is confusing to students and inconsistent with faculty expectations.

2. The new school will provide a framework for greater interaction related to academic programs.

With a centralized administrative structure, the three departments and other units in the new school (e.g., centers), there will be much potential to develop interdepartmental research conferences and publications, interdepartmental performance collaborations, public outreach,

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12The job description of the VC Equity, Diversity and Inclusion states: “The VC stewards resources, including full time equivalent (FTE) faculty positions, and works closely with appropriate committees and campus and Academic Senate leadership to advance faculty diversity and equity and to promote an inclusive climate in UCLA’s schools, divisions and departments.
and the recruitment of students, among other initiatives and possibilities. One area of unique potential would be that of interactive projects related to music education, especially in the area of world music. Two current Music faculty members are education specialists with a specific interest in developing this area.

3. **Students from music and musicology will have the opportunity to take more advantage of offerings in ethnomusicology.**

During the summer workgroup meetings, the Chair of Music expressed an interest in the idea of encouraging Music majors to enroll in an ethnomusicology performance ensemble. There was also interest expressed in having students from both departments take better advantage of Ethnomusicology’s curriculum. Interface among students in the three departments can only add to the unique nature of the new school’s nontraditional approach and philosophy.

The Department of Ethnomusicology has a strong interest in increasing the commitment to diversity and a global perspective on arts throughout the School of Music. Realigning the departments under a Dean also committed to this goal will greatly enhance opportunities to work with other departments on this goal and vision, which are at the heart of the vision of the School.

The Department also has a strong interest in encouraging students in the School to engage creatively with the contemporary social, cultural, political, economic, and ecological problems and issues that they face today and in the future. A more integrated organizational structure should serve to enhance and facilitate conversations with other departments about curricular initiatives that advance this goal, which again is a central part of the vision of the School.

The Department believes that all music from all times and places is worthy of study if our students are to understand fully the richness and importance of music in human life. To that end, we believe that traditional divisions between the study of such domains as European classical music, jazz, world music, and American popular music need to be overcome and that students need to be afforded an education that values each of these types of music and views them all as important contributors to human experience.

**CHALLENGES**

1. **The Administration (Chancellor’s Office) will need to be vigilant to ensure that the balance of resources (General Funds and Faculty FTE) be maintained among the three departments as the new school is formed and developed.**

The administration of the new school, from Chancellor to Provost to Dean to department chairs, must vigilantly strive to maintain the original vision of the School and to allocate resources in a way that preserves and advances that vision.

A few of the faculty expressed serious concerns that the proposed music school will begin to shift slowly but surely over the years and develop more as a traditional music school, where scholars of ethnomusicology and musicology are small in number and play a subservient role to those that are training musicians and performers. Because the proposed school is so non-traditional (with resources balanced between the two areas), there is concern that it will survive over the years only if it becomes more in line with other music schools in the nation.
This summer, the faculty workgroup—mindful of this concern—took great care in drafting a mission that emphasizes “maintaining a balanced emphasis on scholarship and practice,” and the workgroup drafted a set of School Bylaws that ensures “equitable representation” for the faculty on the Faculty Executive Committee and the Dean’s cabinet. Faculty engagement will be the key to ensure that a school founded with a ‘non-traditional’ mission and bylaws will not slip into a traditional music school.

To ensure the maintenance of this kind of balance and the furtherance of the current mission of the School, great care will need to be taken in selecting future Deans and leaders of the School. Search committees will need to be formed that represent all the constituencies of the School and administrators who approve or act on search committee recommendations will need to keep the nature, goal, and mission of the School in mind.

2. The challenges of resource distribution in terms of budget and administrative needs.

It is important to assess the size and interdepartmental functions of the new school’s Dean’s Office in terms of current needs in the Department of Ethnomusicology, as much of the staff is overworked. Space problems are also an issue, and a new Dean’s Office will have to deal with this issue that will affect all three departments and new centers. Continuing to provide too many programs with not enough staff or faculty will continue to be a challenge. Replacement of recently retired FTE will be essential.

Other areas of specific and urgent needs include fiscal and space enhancement of the ethnomusicology archive and the world music instrument collection. Improved support is also a priority for the publications unit, world music ensemble FTEs, and concert series expansion. Specific targeted space includes various locations in the present archive area wing of Schoenberg Music Building (refer to section C-1 below).

With respect to space, a critical need is a space dedicated to graduate students from all three departments where they can congregate and build and support a strong community of scholars and practitioners. In addition, the Teaching Assistants need adequate space where they can meet and work with undergraduates.

3. The future of the jazz studies program will be a challenge in terms of meeting the unique needs of the students.

The undergraduate program in jazz studies program has had success, but there has also been an ongoing discussion of whether or not it fits into any of the three specific departments, due to its uniqueness and academic and performance concentrations. It will be an ongoing challenge to configure a new structure, but a necessary one. A possible remedy is that of an interdepartmental degree program (IDP) in jazz studies, making use of all three departments and other programs or perhaps a new department of jazz studies.

Added to the jazz studies configuration is the recent addition of the graduate program administered through the Thelonius Monk Institute at UCLA and the Department of Music. Should both the undergraduate program and the graduate Thelonius Monk Institute program, the latter which selects a limited number of students every two years, be jointly organized within an interdepartmental music school program? These and other questions will have to be considered by the faculty of ethnomusicology in conjunction with music and musicology, at a future time.
C. Predict how the new school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

In answering these questions, the faculty has tried to envision what the school might be like in ten years’ time, integrating these predictions or their visions with the statements made above. The following three projects should be thriving within ten years:

1. Within the next year it is anticipated that two “small c” centers will be established that can be housed in the proposed new school.

Currently being submitted for approval is that of a new “Center for World Music” (CWM). The scope of this center will be to converge three of the Department of Ethnomusicology units into one umbrella administrative enterprise. These three units are the Ethnomusicology Archive, the World Music Instrument Collection, and the Ethnomusicology Publications unit. The CWM will encase an essential, parallel administrative set of projects directly fused to the departmental goals and academic structure. It is hoped that the CWM can be approved for operation by the end of the 2014-15 academic year. The director of the CWM will also be a faculty member of the Department of Ethnomusicology and the center would also be housed in the newly proposed music school. The CWM projections of needs, structure, and grant procurement and fundraising represent specific goals outlined in the currently submitted proposal for a center.

Within three years, the CWM will have attained the following resources and logistical changes beyond those of the current archive, instrument collection, and publications unit:

a. The Ethnomusicology Archive will have obtained approximately 50% more space; one longstanding suggestion, for example, is that it expands into the current area allocated to Student Services. Through a series of grants the archivists are currently engaged in applying for, this entire space will be redesigned to include (a) climate control, which is currently non-existent—a situation that is quite scandalous given the size and renown of the collection; (b) a more efficient reconfiguration of the entire facility; (c) specifically, five separate dedicated spaces, clearly divided into public and private areas: collections storage, public reading room with listening/viewing stations, digitization labs, staff offices/processing room, and a 195 square foot seminar room that could hold 8-10 people. This seminar room would be a multi-purpose room that could help address a keenly felt need across all three departments and would also offer an inviting space for Archive and Center for World Music public events, meetings with potential donors, student group projects, etc. Another space that is being considered is the present piano lab, adjacent to the archive space.

b. The Ethnomusicology Archive’s 50%-time audio engineer will have his percentage of time increased to 100%, so that urgent digitization projects can proceed twice as fast. In the longer term, the Archive would add a third full-time archivist, and have steady student assistant positions so that collections can be processed rapidly.

c. The World Musical Instrument Collection, possibly the largest and certainly the most historically significant such university-based collection in North America, will finally acquire climate and pest control. The first of a series of grants is underway to get this process started.

d. The World Musical Instrument Collection will once again have a full-time museum curator/manager (the last one was not replaced on retirement in 1997), whose job will
include overseeing the instruments' conservation, use, security and display, along with event and outreach management so that we can consistently provide activities for the local community (e.g. summer and weekend courses, K-12 visits, etc.).

e. The Publications Program will resurrect its former leadership role in the area of scholarly and recorded documentation, e.g. the continuation of the formerly very strong recording series, the return of the historically significant journal Selected Reports in Ethnomusicology, and other pertinent publication projects.

f. The Publications Manager/Event Coordinator, who runs the Publication Office and coordinates major events such as the annual Spring Festival of World Music and Jazz, will hold a 100%-time position, rather than the present 50%-time post.

g. A major endowment will be sought. This could include the naming of the center or one of its constituent units, and would put the CWM on a much more secure long-term footing.

The second of these, which will be approved for operation by the SOAA Dean’s office within the next three months, is that of a new “UCLA Center for Latino Arts” (CLA). Evolving out of the previous off-campus Latino Museum of History, Art and Culture, the new center will start operations with a $500,000 endowment in addition to a uniquely rich and valuable art and book collection officially appraised at $500,000. This center will focus on projects related to the performing and visual arts, exhibits and performance events, research initiatives, academic conferences, international interchanges, grant and fundraising development, and community interaction. A faculty member of the Department of Ethnomusicology will serve as the CLA’s first director, and the center will reside in the newly proposed School of Music.

The two newly established centers (CLA and CWM) provide a concrete vision and action plan for multiple areas of development directly related to the unique strengths and programs of the Department of Ethnomusicology, and forefront the contributions they can make not only to our own department but to the school as a whole, the local community, and the wider world. The CLA capitalizes on faculty expertise, student interest and UCLA’s location to forefront Latino/a heritage and strengthen ties to the local community and Latin America, a natural focus for the School of Music. The CWM will at long last truly prioritize the needs of our Ethnomusicology Archive, World Musical Instrument Collection, and Publications Office. With the Ethnomusicology Archive the joint largest such university-based facility in the country, holding six decades of unique and rare AV recordings, and with the World Musical Instrument Collection one of the largest such university-based collections anywhere in the world, these distinctive assets will be appropriately showcased, and will offer the department and the proposed School of Music a profile unavailable to any competing school of music in the country.

2. By 2025, it is the goal of the Department of Ethnomusicology to have established an additional two endowed faculty chairs.

The department presently has 1.5 endowed chairs, the Sambhi Chair in Indian Music and the Mickey Katz Chair in Jewish Music, the latter jointly shared with the Department of Musicology. A total of 3.5 or 4.5 endowed chairs will speak highly to the joint commitments of the department and community to support research and its relationship to the academic mission of the university.
In light of the location of UCLA in the U.S. Southwest and the Pacific Rim and the vast number of cultures it comprises, there are numerous possibilities that would serve well in developing two area or concept based chairs. Three of the possible areas are the African American, Chinese, and Latin American/Latino musical cultures. In addition, the department also has strong performance ensembles representing such foci of study. These cultural contexts are especially germane to Los Angeles and California in general, as these communities represent nascent networks of social change, intercultural challenges, and musical tradition and innovation.

3. **The Department of Ethnomusicology will have implemented a world music commission series and an international interchange program.**

Within the next ten years, the Department of Ethnomusicology—in conjunction with the two new centers projected above and the proposed endowed chairs—will develop an on-going series encompassing commissions for new creative works or productions in addition to musical/academic interchanges with institutions in different parts of the world. The basic philosophy of this project is to infuse the department with new or traditional creative work while simultaneously exporting our work to other global institutions of learning, teaching, research, and creativity.

The commission aspect of this plan encompasses the development of funding and inviting artists of various world areas to come to UCLA as visiting artists while developing new works to be premiered here or in the Los Angeles area. For example, a Chinese composer might be invited to compose a piece combining symphony orchestra with traditional Chinese instruments; or the Thelonius Monk Institute student jazz ensemble might perform a number of concerts with our world music ensembles, featuring new compositions by established jazz artists in conjunction with invited artists/composers from countries representing the ensembles; or the Cuban composer/pianist Chucho Valdes might be commissioned to compose a piece making use of the UCLA Philharmonia, the UCLA jazz orchestra, and the Balkan world music ensemble, thus working closely with the faculty directors of those groups.

Juxtaposed with such productions would be an ancillary scholarly symposium where lectures, papers, or round table discussions can be presented by faculty in addition to invited international scholars. Aftermath results from such symposia could be various forms of published proceedings, multimedia documentation, commercially available recordings produced through the publications unit, and various uses of internet technology to transmit information.

Recently the Department of Ethnomusicology has sponsored commission/symposium programs, working with the Department of Music and/or Department of Musicology. Since 2008, two major concerts were produced at Walt Disney Hall, one featuring the Mexico City Philharmonic Orchestra (the “America Tropical” concert) and the other featuring the UCLA Philharmonia (the “Celebration of World Music” concert) with a selection of faculty artists from the Department of Ethnomusicology performing with the orchestra. These Disney Hall productions integrated lectures by faculty and international scholars from all three departments, major media coverage, UCLA class lectures and student attendance at the concerts, in addition to large invited groups from Los Angeles high schools.
Yet another model that can be expanded into the commission/interchange series is that of a number of recent interchanges involving faculty and students in China, Cuba, Macedonia, and Mexico. These interchange programs, funded by the Alpert Endowment in conjunction with other local and campus agencies, have presented academic lectures, performance workshops, and major public concerts at prestigious institutions, conservatories, and arts campuses in these four countries with great success. This type of cultural diplomacy is a win-win equation for our students and faculty in addition to the students, faculty, and public audiences of the host countries.

In conjunction with the above, all the departments in the School will have restructured our undergraduate and perhaps graduate curricula to emphasize the potential for contemporary creative work to comment on, critique, and prepare solutions to the social, cultural, political, economic, and ecological problems of our times. One of the key steps in achieving this goal would be greater integration of our traditional approaches to social and cultural analysis of so-called world-music and ethnic-music traditions with studies of contemporary creative work in the fields of European classical music, jazz, and American popular music. Another key step would be greater cooperation with colleagues in composition, improvisation, and performance across all departments to integrate their skills and perspectives into our students’ education. Interaction with student projects and performance series would be a specifically rich potential for faculty-student cooperation.

Because the leadership of the School will mandate continuing review of the curricula in the School in line with the School’s mission, the courses and curricula in all departments of the School will be suffused with a global approach to aesthetics, ethics, and values, and a recognition that wherever people are making music something important is going on and represents something worthy of study. Eurocentrism will have been replaced across the School in favor of a global understanding and appreciation of the central importance of music to human experience and being in the world.

Since one of the goals of the university and the School of Music is community service, there will be four full-time professors of music education dedicated to training graduates to bring the gift of music to all K-12 students from all the ethnic and socioeconomic groups in the state of California. Also all students in the School will receive training as improvisers-composers-performers with the goal of awakening their creativity and their understanding of the way that new contemporary musical creation can serve the cultural needs of society. The School will require all students to engage in community service of some type, and encourage students to spend at least one quarter studying abroad in order to experience personally what it might be to have a global perspective on musical practice and creativity.
Official Response from the Department of Music

In a series of meetings in the fall, beginning with the Academic Gathering on September 22, 2014, the faculty identified three major academic priorities it wishes to pursue in the next two years, discussed the benefits and challenges associated with being transferred to a new, bona fide School of Music, and forecast how a redefined school might advance during its first ten years, with special emphasis on key contributions the department might make to this advancement. The following accurately represents these discussions and the range of opinions expressed by Music Department faculty, in consultation with its students.

A. Describe three of the department’s major academic priorities for the next two years.

1. The Department will review its undergraduate curriculum to ensure that it provides an education of breadth and depth, fashions a curricular schedule that fully integrates its academic and “applied” sides, and deploys its students’ time most efficiently.

Although portions of our undergraduate curriculum are periodically re-assessed, a comprehensive undergraduate curriculum review has not occurred in the Music Department for many years. The transition to a new School of Music provides the timely opportunity to assess our current offerings, investigate the latest pedagogical thinking and approaches among our peer institutions, and reconfigure our curriculum as needed. Because of our exceptionally collegial faculty culture and our mid-range size—large enough to maintain all the traditional large ensembles associated with the study of Western classical music, but small enough to provide close contact with faculty and extensive performance opportunities for our students—the Music Department is in a good position to pursue such a review.

Specific areas of interest would include the teaching of musicianship, music history and music theory, the content of large and small ensemble training, the development of individual performance and improvisational skills, and the development of new General Education courses with particular relevance to today’s musician.

2. The Department will strengthen the academic profile of its MM and DMA programs by enhancing and expanding academic course offerings, involving more Music Department faculty and faculty from allied departments in its teaching, and continuing to advocate for the recruitment of new FTE with outstanding studio teaching and academic expertise.

While our MM and DMA curricula should naturally also be periodically reviewed, the short-term priority we have identified for these programs involves enlarging course offerings through an expansion of the available faculty to teach them, thus exposing our students to a wider range of musical profiles and approaches, as well as encouraging our faculty to play a larger role in this aspect of the program.

As we prepare for a school committed to interdepartmental teaching and learning, we hope to encourage, where possible, the development of courses crossing departmental boundaries, which might even be co-taught by faculty from across our three departments and beyond.

Specifically regarding the DMA program: In the wake of its May 2011 decision to suspend admissions to the DMA program due to overpopulation and understaffing, the Music
Department recommitted to a highly selective program. Admissions re-opened in 2012. Since that time, the Department has accepted a small number of DMA students each year who excel both as performers and scholars. We are committed to widening our pool of potential instructors, dissertation advisors and dissertation committee members through prioritizing the hiring of a second Performance Studies FTE, attracting new studio faculty with scholastic backgrounds, and increasing our outreach to Musicology and Ethnomusicology faculty. In this way, we intend to further solidify the DMA as among the most rigorous and stimulating in the country.

3. The Department will pursue new revenue streams in support of academic and performance programs, including the Applied Lesson Fee, and grants/endowments targeted for faculty chairs, critical infrastructure needs, scholarships and public programming. It will also pursue new recruiting strategies to attract students of the highest caliber.

Acknowledging that state funding for UC has dropped sharply in recent years and is not likely to return, we understand that all units must develop new revenue initiatives. Many of our faculty members extensively fundraise for their areas, but a more comprehensive plan is needed. We will pursue an Applied Lesson Fee, which should generate enough income to, for example, help begin the process of refurbishing and refreshing the School’s fleet of nearly 90 pianos, too many of which have fallen into serious disrepair. We will work with the External Affairs office of the School of the Arts and Architecture to raise endowment funds for student scholarships, faculty chairs, Department programs and new FTE. And we will extend our programmatic reach to communities that may offer special opportunities for support. For the Department, one of the great promises of the new School is the opportunity for dedicated fundraising. Our efforts during this transition period can help lay that groundwork.

We will also focus on developing strategies to most effectively and efficiently publicize our programs to prospective students. This effort will involve outreach by our faculty members to California youth orchestras and private teachers, targeted publicity in national music publications and at national conventions, extensive archival videotaping of performances, online broadcasting of performances, master classes, lessons and other activities for dissemination on the Department’s website, and, if resources permit, state and national touring by faculty and student ensembles.

B. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of challenges identified.

BENEFITS

1. The Music Department will benefit from an administration focused exclusively on music.

An enterprising Dean, together with an excellent development, marketing, recruitment, and operational staffs, will be in a position to work with the faculty of all three Departments to develop outstanding and forward-looking academic and performance programs. This will in turn raise the profile of the school to prospective students, alumni, faculty, music professionals and supporters. Streamlining our administrative structure will also significantly reduce the
duplication of bureaucratic efforts that has characterized the current organizational arrangement.

2. **Music Department students will benefit from greater interaction between faculty members from all three departments.**

As the School evolves, faculty from the three departments will collaborate more frequently, providing students with exciting new perspectives on traditional and emerging sub-disciplines within the field. (The prospect of increased interdepartmental interaction among students and faculty was greeted enthusiastically at the student forums we held concerning the School of Music proposal.) This rich intellectual environment will shape the quality of Department music-making and scholarship, enabling our students to communicate with greater stylistic understanding and emotional power. As a consequence, our graduates will be better able to find their own unique “musical voices” and develop individual pathways for future professional success.

3. **Music Department students and faculty will have greater opportunities for interaction with other professional programs on campus, and for collaboration with peer institutions throughout the world.**

Participation in the new School will dramatically raise the profile of the Music Department’s programs, facilitating faculty and student exchanges with institutions of similar stature and encouraging musical and research collaborations with other major music schools in the United States and internationally.

**CHALLENGES**

1. **Making the new school function as a unified whole will involve sensitivity and compromise on the part of Music Department faculty.**

Learning to work together as a cooperative whole, with each department maintaining its own unique profile, presents serious challenges. Integrating and harmonizing three departments with different cultures and priorities will require outreach and compromise from each unit.

2. **The current physical infrastructure supporting the Music Department’s activities desperately needs upgrading.**

Performance, composition, and music education programs in a first-rate School of Music require an infrastructure to match, including the school’s physical plant, proper maintenance of its rehearsal and performance facilities, state-of-the-art technology, and regular instrument acquisition and upkeep. Although the School will benefit from the new Ostin Music Center, the condition of the main Schoenberg Music Building is wholly inadequate to meet the needs of our students and negatively affects the ability of the Department to attract high-caliber students. This major challenge must be addressed with dedicated development efforts if the Department is to fulfill its promise.
3. Current endowments earmarked for scholarships, program support, and faculty research remain inadequate and must be supplemented for the school to remain competitive.

Generous and ever-increasing scholarship support, at both the undergraduate and graduate levels, is required to keep up with the scholarship “arms race” currently pursued by peer music institutions. To date, we have not been competitive in this area, and unless this changes, we will not be able to attract a student population capable of achieving at the consistently high level a top-class School of Music demands.

Presenting the ambitious ensemble activity an excellent Music School needs—including performing in high-profile concert and stage venues, touring, recording and outreach—also requires a higher level of support than we have been able to offer. And faculty research—which for the Music Department includes off-campus concert, teaching and recording activity, as well as participation in conferences—must be funded more generously.

C. Predict how the new school might advance in ten years’ time, and forecast key contributions the department might make to this advancement.

1. The school will continue to develop and refine its unique profile, becoming a sought-after destination for music students of outstanding ability and intellectual curiosity.

The learning environment provided by the new resources available in the three departments will attract students of higher and higher caliber. The Music Department will gain the reputation as an institution where musicians are prepared with educational breadth and depth in a lively, open and progressive atmosphere, thus providing graduates with a competitive professional edge.

2. The school will be viewed as an emerging leader in interdisciplinary music studies.

Collaborations among faculty members from the three departments will result in exciting courses and research that challenge traditional academic boundaries. The school will become known as a center for new discourse about music and music pedagogy. This knowledge will be shared nationally and internationally through faculty participation in major conferences and through regional, national, and international symposia hosted by UCLA.

3. The school will explore new ways of delivering instruction.

Because the 21st century requires unimagined flexibility for musicians, the school will develop new ways of providing students with the musical preparation necessary to participate in multiple genres. This could be accomplished through a combination of traditional one-on-one and group lessons, classroom teaching, modularized learning, digitally based instruction and new paradigms for large ensemble learning. Music Department students might be required to participate for one quarter in an Ethnomusicology ensemble; Ethnomusicology and Musicology students might be encouraged to participate in selected Music Department ensembles and/or write program notes for Music Department concerts. An annual theme-based festival, with participation from all three departments, might provide a yearly “capstone” event exemplifying the values of the School.
4. The school will maintain a stimulating balance among music performance, music creation, and music scholarship.

The musical challenges of the 21st century will require performers, composers and educators to interact with individuals from diverse artistic and intellectual backgrounds. The academic environment created by the School of Music will provide students with models of how faculty members from distinctly different musical cultures can work harmoniously together to preserve the best of their own traditions while learning from each other and creating new possibilities. Music students might learn to apply the analytic techniques of ethnomusicology to study the musical profiles of the communities in which they live and work, thus prompting unanticipated creative opportunities. Interactions with musicologists could provide multiple ways of understanding the cultural significance of music and offer new insights into musical meaning. Performance ensembles might be created using combinations of acoustic and technology-based instruments in which music makers of varying skill levels work together to explore the possibilities inherent in community “musicking.” These kinds of positive interactions would not only allow each department to grow in surprising ways, but would also strengthen one of the core values of the School: to support and maintain a healthy, vibrant balance among its different disciplines.

Official Response from the Department of Musicology

In connection with our department’s 8-year review in 2013-14, we have been discussing our academic priorities both as a faculty and within subcommittees. With these previous discussions as a basis, and in the context of preparing this draft, we have continued these discussions in fall 2014, incorporating the specific benefits and challenges associated with joining the proposed music school, and developing a sense for what the school might be in ten years. The following represents these discussions and the range of opinions expressed by the faculty of the Department of Musicology, in consultation with the students.

A. Describe three of the department’s major academic priorities for the next two years.

As we adjust to new realities (new populations of students in the major; new world into which graduate students emerge; new kinds of knowledge and communication appropriate for sampling in a capstone, etc.), we have identified three pressing areas of concern, and are developing appropriate means for dealing with them.

1. Rename our current undergraduate major as Music Humanities, and develop a second major track for undergraduates oriented toward music Industry (working name: Music Humanities/Music Industry).

Reorienting toward an influx of non-traditional students into our major, many of them College students attracted by the prospect of enrolling in the Music Industry Minor, we have been making plans to develop a second track in our undergraduate major. In discussing the music school Proposal with undergraduate students, this possibility drew enthusiastic support from them; as it happens, establishing a new track may also solve other problems that have arisen in recent years:
a. The new major track would help those who, like many of our current students taking our Major and the Music Industry Minor, have too high a workload to explore other possibilities for minors and the like. Specifically, our very demanding two-year core history sequence would be replaced, for these students, with a one-year sequence.

b. If we develop a one-year core history sequence for the new Music Industry track, we should be able to combine this new course with Music’s one-year course. This combination should be a “win-win,” since Music will soon be faced with the quandary of how to staff this course when its musicologists retire.

c. The current 2-year core sequence, besides having a more appropriate constituency in the Music Humanities major, may also accommodate graduate students (from our department or others), through a shared lecture course arrangement, who would benefit from immersive study in particular historical periods.

2. **Update the undergraduate capstone project for the Music History major.**

As we continue the ongoing process of fine-tuning our capstone, we are adjusting the timing of its various elements, developing a stronger faculty presence within the Capstone sequence, encouraging more innovation in topics and approaches, and seeking ways to serve transfer students better.

3. **Make adjustments in our graduate curriculum.**

As the needs of our graduate students change over time, due in part to what they tend to bring in with their prior training, we need to adjust. This kind of adjustment affects several elements in our program: how we teach our one-year core sequence (200-ABC); how we may most usefully categorize our range of seminar offerings; and the long-standing deficiency we have often noted in their familiarity with repertories and approaches to them, which we might address through our under-used 201 courses.

Additionally, the current coordination in our graduate program between seminars and exams has not been fully a success, due primarily to structural issues. As our seminar topics respond imaginatively to changes in the discipline and in the musical worlds we study, they often do not fit comfortably into the categories we have created. This also affects our MA exams, which are based on this structure, and which have also been seen to be too similar in structure to our special field exams. While the latter structural problem has fairly mild negative consequences, the frequency with which it comes up indicates that something should be done to distinguish them better from each other. We hope to address both structural issues vigorously in 2014-15.

**B. Discuss the key benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impacts of challenges identified.**

The Department of Musicology has, since it was created within the Division of Humanities in the late 1980s, fought a nearly continuous rearguard action against a succession of efforts to “return” us to the School of the Arts and Architecture. The current proposal differs from past efforts in that it proposes, not a move **back** to a previous—and to us, unsuccessful—alignment, but a move **forward** to a new alignment that matches present realities, since we share our basic physical spaces and many other resources (Library and Archives, Herb Alpert Foundation endowment, Robert Nelson Fund, e.g.) with the other two music departments, and have seen
considerable growth in the productive interactions among our faculty and students. Nevertheless, although we do see possible benefits from the creation of a new school of music, many of our earlier fears and misgivings remain, now taking on somewhat new forms, and with new avenues for addressing them.

**BENEFITS.** The new school will provide:

1. **Enhanced opportunities for interdisciplinary collaborations that involve scholarship, composition, and performance.**

The Early Music Ensemble and other joint ventures have shown the productive possibilities when faculty draw on the talent and intellectual curiosity of students from all three departments. We imagine that a proactive dean and FEC could facilitate various cross-departmental collaborations, involving new curricula, groups of faculty and/or students combining different sets of expertise, talents, and academic orientations, and school-wide public events that involve some combination of scholarship, composition, and performance. Precedent for this kind of collaboration may already be found within the culminating group presentations in our shared Core course for first-year undergraduates, as well as with recent public events, such as “Proust and Music” in November 2013 and “Deaf West Theatre and the Broadway Musical: Big River and Beyond” in February 2014, both of which filled Schoenberg Auditorium. Opportunities for other collaborative events might involve the Mickey Katz Chair of Jewish Music and the Music Industry program; more broadly, the new dean’s office could help coordinate projects tapping into any number of shared interests among the three departments, including those that already exist (film music, popular music, music industry, jazz) and others that may be fostered within the new school.

Moreover, there is already strong evidence that this kind of cross-fertilization will be of special benefit to our graduate students, many whom have positioned themselves advantageously in the job market because of expertise nurtured outside our department. This has happened in relation to both Music and Ethnomusicology, with our students developing their potentials as performer-scholars on the one hand, and incorporating fieldwork as part of their dissertation projects on the other. But these have been mainly trail-blazing exceptions; the FEC of a new school should be able to find ways to make these enrichment opportunities more practically available to all who are qualified.

2. **A better institutional environment in which to pursue innovative curricular initiatives.**

The founding gift of the new school, with its emphasis on innovation, change, and a broadening definition of 21st-century musicianship, is consonant with Musicology’s existing disciplinary positioning, which emphasizes intellectual innovation, post-canonical thinking, and a broadening of musicology’s traditional subject matter. While the “virtual” School has struggled to realize that emphasis, there have been some signal successes. The perhaps overly ambitious Core course for first-year undergraduates had a long and difficult gestation and early childhood, but a scaled-back version in recent years has validated the originating spirit behind this course’s development and the perseverance of those involved with it. The Music Industry Minor, which was more carefully nurtured in its infancy, is now a growing success, further demonstrating the value of curricular initiatives that reach across our departments. The latter program, in particular, could well benefit from being housed more securely (and logically) in a school of music (although currently free-standing in SOAA, its leadership has been drawn
primarily from Musicology), where it might also provide a potential model for other school-wide programs that draw on interests shared among faculty across departments, such as jazz and film music.

As noted, our department has begun planning a new Major track around the Music Industry Minor that might include a year-long course in the history of Western music shared with performance and composition majors, in a way that would simultaneously benefit the minor and both departments’ majors, as well as providing opportunities for some graduate students who could benefit from more general courses in music history. These and other initiatives—which might draw on the nascent Center for Musical Innovation, or pursue longstanding desires to create minors in Music and Ethnomusicology and create opportunities for something like double majors across the departments—will be easier pursued within a school of music.

3. Increased prospects for fundraising with a focus on Music Humanities.

One serious default in the current administrative arrangement is the distance between Musicology and the UCLA development staff most concerned with music-focused fundraising; although we in Musicology also have a compelling musical story to tell, potential donors are cultivated within an “SOAA” mindset focused on the performing arts. Within a new school, Musicology (and humanistic music scholarship generally) will be fully integrated into the university’s arts-related publicity and development, and the department’s priorities will be considered when determining fundraising goals and targets. One goal, for example, which might especially benefit Musicology and Ethnomusicology directly as well as enhance their position relative to other institutions, might be the establishment of a number of competitive postdoctoral fellowships in Music Humanities, such as exist alongside the top-ranked graduate programs at many of our competitor schools, including Harvard, Princeton, and Chicago. In addition, fundraising efforts will benefit from greater collaboration, for example combining the performing talents in all three departments with advocacy and presentational skills from music scholars such as Professors Fink and Knapp, who have given talks for alumni groups at UCLA and elsewhere, and Professor Morris, whose work with LA Opera has forged connections between our department and the professional community.

CHALLENGES. It may prove difficult, in the new school:

1. For Musicology to maintain productive ties to Humanities while not becoming an “outsider” within the new alignment.

Musicology is committed to humanistic music scholarship as both a research method and a teaching practice; thus it risks losing its raison d’être if it moves into even the most innovative school of music, if that school is too tightly focused on professionalization in the performing arts. Intellectual inertia is on the side of a traditional conservatory model, which is generally not where top-ranked musicology departments grow, and we will need to work hard to ensure a nurturing environment for Musicology.

The challenge is twofold. Our department’s strong commitment to humanistic scholarship has been supported for over a quarter century by its active presence in, and interdisciplinary involvement with, its sibling departments in the Humanities, with especially strong ties to German, Slavic, Comparative Literature, Gender Studies, and LGBTQ Studies, as well as the various divisional Centers. By the same token, our orientation toward the humanities does
make us usefully different from Music and Ethnomusicology. While we overlap them in our subject interests, our methods and scholarship often look quite different, and our perspective on performance and composition, within a university context, are sometimes at odds with theirs. As we embrace possibilities for fruitful collaboration within the new school, we must also work hard to maintain our connection to the Humanities, and to foster better understanding within the school of the importance of maintaining the vital diversity of methodology and ideology that has developed across our three separate departments.

Toward these dual ends, we have developed a set of understandings with the Dean of Humanities, David Schaberg, aimed at maintaining our intellectual roots in the Division as we are transplanted away from it administratively. As outlined in his letter to the faculty and also in his resource letter in Appendix B, the ladder faculty will have the option of a joint appointment at 0% in the Division of Humanities; the faculty will be invited to apply for small Humanities grants and retain all rights and privileges of participation and membership of the research centers of the Division; and the Chair of Musicology will attend the Humanities Chair meetings.

The Dean’s invitation for Musicology faculty to maintain strong ties with Humanities is appreciated. They will require considerable tending, and we can only hope that the future deans will value those ties as much as Dean Schaberg. For some faculty the Divisional appointment will represent a “virtual connection” with little benefits; for others it will remain a vital part of their academic identity and facilitate important collaborations. For all, maintaining our humanities “difference” in the new environment will be a struggle, requiring strong administrative structures to safeguard departmental autonomy and relative levels of institutional support.

In addition to Musicology faculty maintaining individual presences within Humanities, we urge the establishment, in collaboration with the Deans of Humanities and Music, of a Center for Humanistic Studies in Music, with which graduate students and faculty could affiliate, and which should also attract considerable interest from the other two departments, whose faculty and students should benefit from the broadening of approach such a center could offer.

2. To ensure that the names of the three departments proposed for the Herb Alpert School of Music reflect accurately the focus of the each.

Many of the concerns about the proposed new administrative configuration come into sharp focus when the three departments’ names are—as we believe they should be—reconsidered within the new School of Music. While all three departments may wish to reconsider their names, it seems most important for Music to consider renaming itself to reflect its actual position within an egalitarian and diverse ecosystem of music studies. We are encouraged that this concern is being addressed through a Letter of Agreement among the department Chairs (Appendix A) to convene a committee, representing all three departments and overseen by the Interim Dean, to make recommendations about re-naming the three departments.
3. **To establish and maintain a productive balance of power and resource support among the three departments sufficient to allow Musicology to preserve its autonomy, as the smallest of the three departments.**

This challenge is also twofold, as it encompasses both policy/governance and the management of resources. Although the *Proposal* makes it clear that UCLA’s school will be non-traditional with resources balanced between scholarship and performance training, this may be difficult in practice, since training in music performance is labor intensive and expensive when compared to classroom instruction in music history, literature, and criticism. Musicology risks being starved for resources if the historical underfunding of music performance at UCLA is not directly addressed in the founding and endowment of the new School. If the new School becomes enmeshed in zero-sum rivalries among its three departments, everyone loses—but we in Musicology, the smallest department, are particularly worried.

As one starting point, the new school must find a dean who fully understands the perspectives and concerns of Musicology, and is capable of maintaining a fair balance of resources and fostering collaborative projects among departments without effacing or preempting their individual autonomy. But the presence of a visionary Dean cannot be assumed in perpetuity, and will not by itself provide the representation Musicology needs. Strong governance structures need to be put in place that will give Musicology an equal say in the school’s direction and future. And, if Benefit 3 above is to be realized, development efforts must also be balanced, so that Musicology can maintain and grow its own resources alongside programs (primarily in performance) already hungry for new resources, already familiar to development teams in the new School, and more effective, at least at first, in attracting targeted endowments.

4. **For Musicology to maintain its current level of graduate student support.**

Musicology has benefited from its position in the College and in the Division of Humanities from having two substantial fellowship packages allotted to it on a fairly regular basis (from the Pauley and the Del Amo funds). Combining these two fellowships with funding received from the Herb Alpert Foundation and the Graduate Division, we have achieved stability in difficult times, enrolling four top students a year into our graduate program (and sometimes one more, if an exceptional student qualifies for additional targeted funding, such as a Cota Robles fellowship). Our graduate curriculum is predicated on a minimum of four entering students, as are the TAs we need to teach our successful GE courses (although we frequently recruit additional GSIs from other music-related departments for these). Losing access to fellowships like the Pauley and Del Amo (designated for Humanities Division only), Musicology will need to identify specific, adequate, and reliable alternative graduate fellowship funding, or it will cease to be competitive with top programs in musicology.

Toward maintaining this level of support, the department has developed understandings with the Dean of Humanities, as well as the Vice Provost of Graduate Education and Dean of the Graduate Division (letters from each in Appendix A), such that Humanities will continue for a time to allow students admitted to the graduate program in Musicology the same level of access to the Del Amo Fellowship as they currently have, and Graduate Division will supplement our support stipend for an interim period sufficient to close the funding gap that will be created by our removal from the College.
We also note that, while the funding challenge is key, our top-ranked graduate program may also suffer if other challenges detailed here are not successfully met. Indeed, when we discussed this proposal with our graduate students, there was some concern voiced that the new School may in some ways detract from the value and prestige of their UCLA Ph.D. While we believe that maintaining our department’s autonomy and level of graduate support will sustain our program’s reputation (along with our continuing ability to attract and graduate the finest musicologists in the country), there is much else that goes into the equation, which is reflected in our other concerns, all of which will require careful monitoring.

5. For Musicology to maintain the level of IT and administrative support it now receives from Humanities, and to gain full access to new technical resources that are developed within the school. Again, there are two aspects to this challenge.

First: Musicology, given its choice to be administered through Humanities, has often had a tricky time securing administrative support in Schoenberg Music Building (administered by SOAA). While the allocation and joint management of resources has improved, especially since the formation of the Administrative Council of the (virtual) Herb Alpert School of Music, old habits die hard, and we still find ourselves, too often, on the short end of the stick and at the back of the line, with less perceived “right” to scarce resources like space and technical support than Music and Ethnomusicology. These historical problems continued to replay as the two Ostin Music Center buildings came on line in September 2014, with comparatively little additional space going to Musicology. Given that we will likely lose space we currently occupy in the Humanities Building when the new school is formed, our department stands to lose square footage overall. And it remains unclear how access to new shared resources (recording studios, rehearsal rooms, computer labs, e.g.) will be allocated. In a new School of Music, all departments should have access to shared facilities according to their needs and abilities rather than historical precedent, but that will require a change of habit and mindset.

Second: Musicology has benefited tremendously from the IT support it currently receives from Humanities Computing and the innovative Center for Digital Humanities, an area in which SOAA lags woefully behind, despite its early investment in the Center for the Digital Arts. Moreover, the general administrative support we have enjoyed from the Division of Humanities, especially in the last decade or so, has been superb, whereas our interactions with the administration in Schoenberg have been less than ideal. There is a probability of major disruption when we are separated from the staff with whom we have been working successfully for years, and thrown into a situation where few may have any experience with what we do or how we do it.

Some aspects of these challenges are already being addressed. As part of a larger set of understandings, the Dean of Humanities is allowing Musicology to retain its affiliation with Humanities Computing for a number of years, allowing the new school time to bring its technical and digital support to levels characteristic of Humanities or Social Science, which we believe will also be a tremendous benefit to the other two departments in the School. A similar arrangement with Humanities will allow us to retain our TA space in the Humanities Building for the near future. And an ongoing study of administrative needs and the necessary commitment from the EVC should address long-term staffing issues. Beyond these essential measures, which are being addressed within the new administrative structure under development for the school, we would like to see concrete plans to achieve equity of space allocation and access for our historically disadvantaged department.
6. For both scholars and creative/performing musicians to receive balanced treatment in personnel cases from the Dean’s Office of the new School.

Since it is unlikely that a Dean will be equally well grounded in the diversity of disciplines represented in the new School, we suggest that the Dean choose an Associate Dean for Academic Personnel whose background complements her/his own. Thus, a Dean who is a composer or performer would choose a scholar for Associate Dean, and one who is primarily a scholar would choose a composer or performer for this position. Further, the Dean should consult with the FEC regarding such appointments, and address any concerns they may have regarding the balanced treatment of personnel cases.

C. Predict how the new school might advance in ten years’ time, from 2016 to 2025, and forecast key contributions the department might make to this advancement.

The following items should be thriving in ten years’ time:

1. As mentioned above, we envision two new centers that will address key objectives of the school, and to which our department would enthusiastically lend its support:

   a. The Center for Musical Innovation. The motivation for the Herb Alpert Foundation endowment was largely to encourage innovation in undergraduate education for aspiring musicians of all types. Musicology has been an enthusiastic supporter of these initiatives, since it defines “music” very broadly and is actively engaged in popular music, contemporary music, and contemporary cultural-political issues. Following the lead of the current Director of the (virtual) music school, the Dean of SOAA has agreed to establish a Center for Music Innovation, which will build on the success of the Music Industry Minor and extend it to include both graduate student training and faculty research and development. We envision a center for collaborative incubation of new models of musical performance, marketing, distribution, technology, and criticism. Leadership for the CMI will be drawn from professionals already working within and around the Music Industry program as well as ladder faculty in the new School. Leveraging UCLA’s position at the heart of the music business and its world-class programs in business administration, computing, media studies, and science, the CMI’s goal would be for UCLA faculty and graduates to help define the emerging musical world of the 21st century.

   b. The Center for Humanistic Study of Music. Conceived along the lines of other centers on campus—that is, dedicated to a constellation of interests shared across disciplines—the center would provide the administrative support for a number of different kinds of events, including conferences, concerts informed by scholarship and other arts, or collaborative ventures such as last year’s Proust and Deaf West events. Being jointly run by the school and the Division of Humanities, it would bring together scholars and performers from the school with faculty in the humanities and other related disciplines (e.g., History, Sociology, Dance, Folklore, Theatre) whose work or interests embrace music and/or its study from a broadly humanistic perspective.
2. We envision that a post-doctoral fellowship program in musical scholarship, based either in Musicology or Ethnomusicology, or perhaps shared between them or housed within a Center, would be a fitting way to make the Herb Alpert School of Music’s unique balance of scholarship and performance evident to everyone, and continue to bring cutting-edge young scholars to UCLA.

3. We envision that some interactions among the departments could benefit from formalizing that interaction in various ways. For example:
   a. Jazz and jazz studies might provide the nucleus of a center or an IDP, as could popular music more generally, or Music Industry.
   b. As the Music Industry program continues to develop, its degree offerings might expand, to create an undergraduate major and/or to create a MM or Certificate on the graduate level.
   c. Outreach programs could, like development, benefit from being managed and facilitated centrally.
   d. The Early Music Ensemble, which already draws on and serves all three departments, could serve further in several capacities: as an agent and possible target for development, as part of the outreach programs, and as part of a Gulf Coast Mexican ensemble, possibly complementing Ethnomusicology’s Mariachi de Uclatlán and Music of Mexico ensemble.
   e. Some of the school’s undergraduate degrees could exist in blended form. This will take working out, since double majors have proven not to be feasible in the past because of overlapping curricula, but tracks may evolve that share coursework more freely among departments.
   f. We expect many more joint appointments, ranging from even splits to other proportions that will make sense for individual cases. This will have to be carefully managed to preserve the balances now existing among departments and between scholarship and performance. Possible candidates include appointments in Music Theory (to be shared with Music, with a possible certification in Music Theory) and Music and Social Justice (to be shared with Ethnomusicology and associated strongly with outreach).
   g. As new spaces are created or developed, we expect a more careful balance between the needs of scholarship and performance than was evident in the planning of the Ostin buildings. Shared faculty input into such plans, from the beginning, is essential. Among pressing needs in our department are a larger seminar room and more congenial rehearsal space (that is, climate-controlled) for the Early Music Ensemble, both of which are or could be shared resources, but were never taken into consideration.
SECTION 7. EVIDENCE SATISFYING
THE UC CRITERIA FOR ESTABLISHING A NEW SCHOOL

In this last part of the Proposal, information is summarized from previous sections to demonstrate UCLA’s preparedness to create a School of Music that is in complete accord with UC’s four key factors for establishing a new school: 1) academic rigor of education and research programs, 2) financial viability of the proposed school; 3) significant benefits associated with the change, and 4) meeting campus and system priorities.

Academic Rigor of the Education and Research Programs

The new music school comprises top-rated departments with internationally acclaimed faculties. The doctoral programs in Ethnomusicology and Musicology have received top rankings by the National Research Council. In all departments, there is a keen focus on educational excellence at both the graduate and undergraduate levels. Curricula are rigorous and innovative. Most undergraduate students complete a capstone project in their junior/senior years, and graduate students complete a creative project that becomes part of a dissertation, thesis, or creative portfolio.

Achievements and awards accorded to UCLA’s distinguished professors in the proposed School of Music are noted in the short bio-sketches posted in Appendix C. Major awards selected from these bio-sketches are listed below to illustrate the breadth of the accolades received by faculty in recent years. This is a sample rather than a comprehensive listing:

Professor Neal Stulberg (Music) received the Seaver/National Endowment for the Arts Conductors Award. Professor Raymond Knapp (Musicology) was the winner of the 2005 George Jean Nathan Award for Dramatic Criticism for his book, The American Musical and the Formation of National Identity. Professor Kenny Burrell (Ethnomusicology) received the ASCAP Jazz Living Legend Award in 2014. Professor Juliana Gondek’s (Music) vocal recordings received Gramophone’s Record of the Year award.

Professor Timothy Taylor received the Jaap Kunst Prize from the Society for Ethnomusicology for his article, The Commodification of Music and at the Dawn of the Era of Mechanical Music. Professor Antonio Lysy (Music) won a Latin Grammy Award for “Best Classical Contemporary Composition” for Pampas. In 2013, Professor Tamara Levitz received the Otto Kinkeldey Award from the American Musicological Society for her book, Modernist Mysteries: Perséphone. Professor Cheryl Keyes (Ethnomusicology) was the recipient of the 2009 NAACP Image Award for Outstanding World Music Album for her CD, Let Me Take You There.

Professor Elisabeth Le Guin received the 2002 American Musicological Society’s Alfred Einstein Award for her article on Boccherini. Professor Movses Pogossian (Music) received the 2011 Forte Award from Jacaranda for achievements in new music. Professors A. J. Racy (in 2011) and Steve Loza (in 2013) received the Robert Stevenson Prize, awarded by the Society for Ethnomusicology to ethnomusicologists who are composers. Robert Winter (Music) is one of three UCLA faculty members to receive both the Distinguished Teaching Award (2006) and the Faculty Research Lecturer Award (2010).
Financial Viability of the Proposed School

In total, the three departments (plus the virtual music school) will transfer **47.61 budgeted faculty FTE** (2014-15 data, Table 2) and annual revenues of ~ **$17.06 million** (2013-14 data, Table 5) to the UCLA Herb Alpert School of Music. As a result of UCLA’s improved fiscal status, the Chancellor has been able to commit funds to create a new Dean’s Office for the School of Music, as well as additional funding for an administrative unit that will be shared between the School of the Arts and Architecture and the proposed School of Music. The current cost estimates, to be supported by **General Funds**, are $1.31M for staff compensation (salary and benefits; Table 7) and ~$130,000 for operating costs associated with the new offices.

In addition, UCLA’s Office of External Affairs, with support from the Chancellor, will create and staff a new development office for the School of Music independent of the current Development Office in the School of the Arts and Architecture. Funded by **non-general funds**, the cost of creating a new development office, currently estimated at ~$400,000, will be part of campus’ increased support for the recently inaugurated UCLA Centennial Campaign.

The Chancellor has also committed resources to retire the Ostin Music Center debt of $11 million, and annual payments will be made by the office of the Vice Chancellor/Chief Financial Officer. The Schoenberg Music Building was built over 60 years ago, is badly outdated and in need of major renovation. Future plans for this building, while critically important, are independent of the proposed music school and will depend largely on donor funds. When planning for these improvements has advanced further and donor prospects are identified, the project will be included in UCLA’s Capital Financial Plan.

Significant Benefits Associated with Establishing a Music School

Establishing the UCLA Herb Alpert School of Music as an academic unit will have five major benefits.

1) **It will establish a new kind of music school, well suited for UCLA and the UC.**

The first of its kind in the University of California system, the proposed School—with its balanced focus on stellar scholarship, performance, composition, and pedagogy, and its commitment to the understanding of music in all its contemporary and historical diversity—will have a broad and ambitious agenda, and will seek to provide a transformative model for music schools across the nation.

2) **It will enhance visibility and branding of the three music-related departments.**

Although the **virtual school** has been able to encourage collaboration among the three music departments, it is outside the normative academic structure, and as such cannot initiate academic curricula in the name of the school. Creating a **real school** will lead to greater visibility and help establish UCLA as a leader in the comprehensive study of music. It will also make it easier for prospective students to know where to apply and for faculty to unify efforts in the recruitment of top applicants.
3) **It will provide graduate and undergraduate students with new opportunities to study across disciplines within the School.**

Having a music school with three complementary departments will encourage the creation of new programs that will inspire students to cross department boundaries (as in the Music Industry Minor) and provide them with more opportunities to explore experiences outside their major department. Undergraduates in Music, for example, may be encouraged to participate in one or more ethnomusicology performance ensembles. Ethnomusicology and Musicology graduate students might be encouraged to conduct joint projects within the context of advanced seminars and symposia.

4) **It will facilitate the advancement of interdisciplinary research centers.**

In statements about the future for the School, faculty in two of the departments envisioned centers (small “c” centers) that would help advance critical research programs. Musicology faculty envision a Center for Musical Innovation, which will build on the success of the Music Industry Minor and extend it to include both graduate student training and faculty research and development. Musicologists also envision a Center for the Humanistic Study of Music organized to bring together music scholars and performers with humanities and social science scholars, faculty from theater and other allied arts departments and others whose work or interests embrace music and/or its study from a broadly humanistic perspective. Ethnomusicology faculty envisions a Center for World Music established to advance the collective work of the Ethnomusicology Archive, the World Music Instrument Collection, and the Ethnomusicology Publications unit. Ethnomusicologists also envision a UCLA Center for Latino Arts that would focus on research initiatives and international exchanges in the performing arts, as well as grant and fundraising development.

5) **It will improve fundraising for the School and its three departments.**

The formation of a school with a clearer identity will strengthen the capacity of the development staff to raise external support from foundations and private philanthropy. This is key to the efforts of UCLA’s Centennial Campaign to support new programs and new faculty with endowments and annual gifts.

*Meeting Campus and System Priorities*

UCLA has invested heavily in the visual and performing arts since its founding almost 100 years ago; its continued investment is unmatched by other campuses in the University of California. The proposal to establish a School of Music is strongly support by UCLA’s Chancellor, the EVC/Vice Provost, and the two deans of the departments proposed for transfer.

The Academic Senate also called for the establishment of a formal UCLA Herb Alpert School of Music in the course of its recent Program Reviews of the three music-related departments. In her June 2014 letter to EVC/Provost Scott Waugh, Academic Senate Chair Jan Reiff wrote:

> As you know, the Senate, in its most recent program review of the Department of Music and in the reviews of Ethnomusicology and Musicology now being completed, recommended that the departments and administration consider creating a "real" School of Music. [Full letter in in Appendix A.]
The Chancellor’s new Council on the Arts also embraced the proposal to establish a School of Music at its meeting on June 11, 2014. The Council was established in Fall 2013 to advise the Chancellor and deans on “opportunities related to the arts, performance creativity and related scholarship at UCLA” and to consider “organizational changes” that “promote greater collaboration across disciplines.” Council membership includes community members, directors of UCLA’s public arts programs, and faculty representing the performing and visual arts, as well as the humanities.

In the three music-related departments, faculty is largely supportive of the proposal to establish a formal School of Music, and a high percentage of the ladder faculty exercised their right to vote on the proposal to establish the School: Music (74%), Ethnomusicology (93%), Musicology (100%). The majority of the ladder faculty in Ethnomusicology (73%) and Music (74%) voted “YES” on the proposition, while half (50%) of the ladder faculty in Musicology voted “YES”. In Music, none of the ladder faculty voted against the proposition, while a minority of ladder faculty in Ethnomusicology (20%) and Musicology (30%) voted against it. Votes cast by non-ladder (temporary) faculty mirrored those cast by ladder faculty, except that the percentage of non-ladder faculty voting was lower than that of ladder faculty.

As presented in Section 6, the minority voting “No” in Ethnomusicology expressed concerns that the new School will begin, over time, to resemble a traditional music conservatory, where western classical music is given precedence over a broad spectrum of world music, and scholars play a subservient role to those training musicians. The minority voting “No” in Musicology expressed concerns about transferring from Humanities—where the Department has been well supported for the past 25 years—to a new School that may not value their scholarship as much and may not be able to provide them with the same levels of support.

With regard to priorities, the University of California and UCLA are dedicated to three priorities: 1) scholarly research and creative works, 2) undergraduate, graduate, and professional education, and 3) professional, civic, and global engagement and service.

As illustrated in previous sections of the Proposal, ladder faculty of the proposed music school are internationally recognized and highly ranked by their peers for their vanguard research, exciting creative works, and stellar performances. The ladder faculty, along with an outstanding cohort of temporary faculty (adjunct faculty and lecturers), are dedicated teacher-scholars who have created and continue to nurture innovative and highly ranked academic programs that lead to three liberal arts degrees and two professional degrees. In addition, the faculty, staff, and students of the three departments proposed for the new School sponsor programs devoted to public service and community engagement under four categories: 1) innovative K-12 music education, 2) robust outreach programs for the youth of local communities, 3) creative performances with music groups in Southern California, and 4) national and international scholarly meetings and music festivals.

In summary, evidence presented in the proposal demonstrates that the three founding departments of the proposed UCLA Herb Alpert School of Music have academic rigor and financial viability. Furthermore, creating a music school has significant benefits and satisfies the priorities of UCLA and the University of California.
### Appendix A

**Letters about the Pre-proposal and the Proposal**

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June 10, 2014

Scott L. Waugh
Executive Vice Chancellor and Provost

RE: Pre-proposal for the Herb Alpert School of Music

Dear Scott:

The Executive Board of the Academic Senate invited Judi Smith as the representative of Deans Waterman and Schaberg to attend its meeting on June 5 to present the draft of the pre-proposal to establish the Herb Alpert School of Music as an academic unit. To prepare for the meeting, we pre-circulated the draft (as of June 2) to all who attended. To have the best representation for considering the pre-proposal, we made sure the Chairs of Graduate and Undergraduate Council were present and asked the Vice Chair/Incoming Chair of the Committee and Planning and Budget to attend. Inviting next year’s CPB chair was necessary because the 2013-2014 chair is a member of one of the affected departments and had to recuse herself.

In its discussion following Judi’s presentation, the Executive Board voted unanimously to support the deans’ plan to forward the pre-proposal to the Office of the President and to support the further development of a full proposal for the new school this summer. As you know, the Senate, in its most recent program review of the Department of Music and in the reviews of Ethnomusicology and Musicology now being completed, recommended that the departments and administration consider creating a “real” School of Music in addition to the “virtual” school that now exists. Each of the three review teams felt that some of the synergies already emerging in the latter would develop more fully if the former came into being and the Executive Board was pleased to see that those recommendations helped shape the pre-proposal. We hope that, as the faculty from the three departments work together to develop the full proposal, the School of Music will develop into a new kind of music school that builds on the celebrated strengths of all three departments. The Board also appreciated the efforts outlined in the pre-proposal to ensure that the impact on the School of Arts and Architecture would not be detrimental and to allow the faculty in the Musicology Department to maintain their close ties with the Division of Humanities.

The Board does have many questions that we expect will be answered in the full proposal that will be vetted by the full range of Senate committees. We anticipate, for example, that the faculty charged with drafting the proposal will pay attention to the departmental concerns raised in the aforementioned program reviews. We also anticipate that the proposal will speak directly to the ways in which the combined educational efforts already underway in the virtual school have benefitted undergraduate and graduate students alike and suggest ways in which their
educational experiences will be even better in the proposed new school. We expect that
the full proposal will also indicate how this reconfiguration will serve the faculty and
their research needs in both the Schools of Music and Arts and Architecture.

These discussions, however, lie in the future after the faculty design the new school and
work with the administration to ensure that it can achieve the aspirations that guided
the pre-proposal. The Senate looks forward to seeing – and reviewing – the results of
that effort.

Best,

Jan Reiff
Chair, Academic Senate

cc:  Dean Christopher Waterman, School of Arts and Architecture
     Dean David Schaberg, Humanities
     Judi Smith, Emerita Vice-Provost for Undergraduate Education
     Linda Sarna, Past Chair, Academic Senate
     Joel Aberbach, Vice Chair, Academic Senate
     Leo Estrada, Incoming Vice Chair, Academic Senate
     Linda Mohr, CAO, Academic Senate
June 16, 2014

Dear Scott,

We write to submit the Pre-proposal for Reconstitution to establish the UCLA Herb Albert School of Music and redefine the School of Arts and Architecture. We have discussed the reconstitution widely and have concluded that it is worthy of pursuing.

The School of Music would be established with the transfer of three funded departments: ethnomusicology and music from the School of Arts and Architecture and musicology from the Division of Humanities in the College of Letters and Science. As you know, the departments are already linked through the virtual Herb Albert School of Music. The School of Music would be the first of its kind in the UC system and provide a new model for music studies, with balanced resources devoted to vanguard scholarship and stellar performance of European classical music, world music, popular music, and jazz. The new school will have a broad, ambitious, and unconstrained focus on music.

With music transferred from Arts and Architecture, the School would become an academic unit with four rather than six departments. It would be redefined by its collective focus on the advancement of innovative scholarship and stellar creativity in the visual arts, dance, and architecture. The School of the Arts and Architecture with its exceptional faculty and students would lead the nation in defining new dimensions in these fields, as well as exploring the meaning of creative expression and design in the modern world.

At least one of us has met with the faculties of the affected departments, and the facilitator you appointed to assist us, Emerita Dean/Vice Provost Judith Smith, has had meetings with individual faculty members to answer their questions and address their concerns. We have shared drafts of the pre-proposal with the Chairs and MSOs of the affected departments, the Faculty Executive Committee of the School of Arts and Architecture, the Executive Board of the Academic Senate, as well as senior administrators copied here within.

The pre-proposal is a blueprint for the proposed reconstitution, and it contains information about the departments (faculty, degree programs, and funds) to be transferred to the proposed music school, as well as those who will remain in the redefined arts and architecture school. While the reconstitution can be achieved largely with existing funding, new funding would be required to create a dean’s office for the new school, as well as to address the chronic shortage of staff support in Schoenberg. The UCLA Office of Academic Planning and Budget has provided a financial plan,
included in the pre-proposal, for establishing the dean’s office, and we have been encouraged by your assurance that this funding would be provided by the Chancellor’s Office.

Faculty discussions of the proposed reconstitution have been often lively and always engaging. The faculty have raised thoughtful concerns, many of which we are confident will be satisfactorily addressed. During the past week, we have received a letter from each chair, indicating the faculty is willing to proceed with the details of the Full Proposal, and we have appointed a writing committee to work with Judith Smith during the summer and fall to prepare a draft that will be reviewed and voted on by all the faculty, as well as the Faculty Executive Committees of the Arts and Architecture and the College of Letters and Science.

We urge you and the Chancellor to endorse this pre-proposal. We understand the next step in this process is for the Chancellor to send the Pre-proposal to the Office of the President, University of California, along with his endorsement and that of the Executive Board of the Academic Senate, Los Angeles Division. If we can be of further assistant in preparing materials for this transmission, please let us know.

Cordially,

David Schaberg
Dean of Humanities, College of Letters and Science

Christopher Waterman
Dean of the School of Art and Architecture

cc. Janice Reiff, Professor and Chair of the Academic Senate
Robin Garrell, Vice Provost, Graduate Education
Carole Goldberg, Vice Chancellor, Academic Personnel
Steven Olsen, Vice Chancellor and Chief Financial Officer
Rhea Turteltaub, Vice Chancellor, External Affairs
Glyn Davies, Associate Vice Chancellor, Academic Planning and Budget
Hitoschi Abe, Chair, Architecture and Urban Design
Rosina Becerra, Chair, Ethnomusicology
Michael Dean, Chair, Music
Raymond Knapp, Chair, Musicology
Angelia Leung, Chair, World Arts and Cultures/Dance
Willem-Henri Lucas, Chair, Design Media Arts
Hirsch Perlman, Chair, Art
Daniel Neuman, Interim Director, UCLA Herb Albert School of Music
June 19, 2014

Dean David Schaberg, Division of Humanities
Dean Chris Waterman, School of Arts and Architecture

Dear David and Chris:

Thank you for your letter of June 16, 2014 and the transmittal of the Pre-proposal for Reconstitution to establish the Herb Alpert School of Music and to redefine the School of Arts and Architecture. The pre-proposal is very comprehensive and should serve the campus well in this, the first phase of a two-year process. As you know, I strongly support these proposals and agree it is time to establish the school of music as an official academic unit.

To that end, I am prepared to provide the funds needed to establish a new dean’s office. Also, I am willing to provide the additional resources to enlarge the central staff in Schoenberg who currently serve the three music departments. These funds will be available after an HR study is conducted to recommend the most effective level of staffing.

I received a letter from the Chair of the Academic Senate, Jan Reiff, announcing that the Executive Board has unanimously endorsed the plan. With the Senate’s endorsement and your assurance that the pre-proposal has been discussed by all affected faculty, who are willing to proceed to writing the full proposal, I have recommended that Chancellor Gene Block formally submit the pre-proposal to the UC Provost and Executive Vice President, Aimee Dorr, and the Chair of the UC Academic Council, William Jacob, by July 1, 2014.

The Pre-proposal for Reconstitution is a significant step in enhancing the profile of the Arts at UCLA and the quality of our academic programs. I am pleased that you support this process and look forward to working with you on bringing it to fruition.

Sincerely,

Scott L. Waugh
Executive Vice Chancellor and Provost

cc: Academic Senate Chair Jan Reiff
Academic Gathering, September 22: Daylong Meeting

June 23, 2014 (sent by email)

Dear Colleagues,

I’m writing to ask you to save the date of **Monday, September 22, 2014 from 9:30 am to 4:00 pm** for an Academic Gathering of the three departments of the UCLA Herb Alpert School of Music (Ethnomusicology, Music, and Musicology) and the Departments of Architecture and Urban Design, Art, Design | Media Arts and World Arts and Cultures/Dance.

The focus of this all-day event will be to review and redraft the proposal to establish the UCLA Herb Alpert School of Music as the eleventh professional school at UCLA, and to redefine the School of the Arts and Architecture. EVC/Provost Scott Waugh and Chancellor Gene Block will both be in attendance.

The tentative agenda is as follows:

- Two Plenary Sessions (one with EVC Waugh & one with Chancellor Block)
- Breakout Sessions by Department and by the (proposed) new schools
- Lunch served between 12 noon and 1:00 pm
- End of session reception at the Chancellor’s Residence from 4:30-6 pm, hosted by Gene and Carol Block

A more detailed agenda and confirmation of the location(s) will be distributed at the end of August.

All faculty members are invited. Four graduate students from each department will also be invited to attend, as well as a number of consulting administrators and support staff.

Please contact Sharon Clark at sclark@arts.ucla.edu to let her know if you will be able to attend. If possible, please let us know by Friday, July 11th if you’ll be able to participate, as this will greatly assist us in the planning for the plenary and breakout sessions.

I would like to personally request that you make every effort to attend this gathering, which will be an opportunity to participate in the process of creating a new organizational scheme for the arts at UCLA, as well as to voice any suggestions or concerns you have to the top leadership on campus.

Sincerely,

Christopher Waterman
Dean
June 25, 2014 (sent by email)

Dear Members of the UCLA Arts Board of Visitors:

I am writing to inform you about a significant structural change that is being proposed for the UCLA School of the Arts and Architecture.

Chancellor Block is proposing to establish the Herb Alpert School of Music as the eleventh professional school at UCLA, and to redefine the School of the Arts and Architecture.

The new School of Music would be created by combining the Departments of Ethnomusicology and Music, currently in Arts and Architecture, and the Department of Musicology from the Humanities Division of the UCLA College, and would be headed by its own Dean and have its own Board of Visitors.

The redefined School of the Arts and Architecture would comprise four departments -- Architecture and Urban Design, Art, Design | Media Arts, and World Arts and Cultures/Dance-- and would remain a national leader in scholarship and creative work in the visual arts, architecture, design and digital media, dance, and the interdisciplinary study of performance. Through its research centers, the School will also continue to explore groundbreaking connections between the arts and fields such as medicine, public health, and the sciences.

Together with the School of Theater, Film and Television, the School of Arts and Architecture and the Herb Alpert School of Music will form a triad of professional arts programs unmatched in American higher education in terms of scope, diversity, and quality. Campus leadership envisions that each school will be a national leader in its respective field, creating forward-looking ways to foster teaching, research and creative production across all of the arts disciplines.

It is anticipated that this change would formally go into effect July 1, 2016.

While planning for the establishment of the new School of Music is still in its very early stages, the Chancellor’s office has committed to providing funding for the appointment of the new dean and the establishment of the dean’s office. No resources currently held by individual departments in the School of the Arts and Architecture will be utilized for this purpose.

A blueprint for this proposed reorganization of the academic departments in the current School of the Arts and Architecture is currently being developed for submission to the UC Office of the President. This “pre-proposal” is the first step in the process required by the University of California for the establishment of a new school.
In my view, the proposed reorganization responds to a concern of the Board of Visitors that goes back at least a decade, when we had a vigorous discussion about the limitations of our current structure with then Chancellor Albert Carnesale. I believe that the new organizational structure is clearer and more rational and will be easier to explain to our constituents in the community, particularly potential benefactors. This will be a major advantage as we move forward into the university’s Centennial Campaign, upon which so many of our dreams for the future of the arts at UCLA depend.

Harold Williams and I look forward to sharing details of this process, discussing the implications of the planned reorganization, and garnering your input when we come together at our first board meeting this fall. I will, of course, keep you apprised of any major developments in the interim.

Sincerely, and with best collegial regards,

[Signature]

Dean, School of the Arts and Architecture
June 26, 2014 (sent by email)

To the Staff of the UCLA School of the Arts and Architecture:

As some of you may have heard, Chancellor Block is proposing to establish the Herb Alpert School of Music as the eleventh professional school at UCLA, and to redefine the School of the Arts and Architecture.

The new School of Music would be created by combining the Departments of Ethnomusicology and Music, currently in Arts and Architecture, and the Department of Musicology from the Humanities Division of the UCLA College, and would be headed by its own Dean.

The redefined School of the Arts and Architecture would comprise four departments -- Architecture and Urban Design, Art, Design | Media Arts, and World Arts and Cultures/Dance-- and would remain a national leader in scholarship and creative work in the visual arts, architecture, design and digital media, dance, and the interdisciplinary study of performance. Through its research centers, the School will also continue to explore groundbreaking connections between the arts and fields such as medicine, public health, and the sciences.

Together with the School of Theater, Film and Television, the School of Arts and Architecture and the Herb Alpert School of Music will form a triad of professional arts programs unmatched in American higher education in terms of scope, diversity, and quality. Campus leadership envisions that each school will be a national leader in its respective field, creating forward-looking ways to foster teaching, research and creative production across all of the arts disciplines.

It is anticipated that this change would formally go into effect July 1, 2016.

While planning for the establishment of the new School of Music is still in its very early stages, the Chancellor’s office has committed to providing funding for the appointment of the new dean and the establishment of the dean’s office. No resources currently held by individual departments in the School of the Arts and Architecture will be utilized for this purpose, and no plans are being considered that would affect current staff positions in the departments.

A blueprint for this proposed reorganization of the academic departments in the current School of the Arts and Architecture is currently being developed for submission to the UC Office of the President by July 1, 2014. This “pre-proposal” is the first step in the process required by the University of California for the establishment of a new school.

I believe that the new organizational structure is clearer and more rational and will be easier to explain to our constituents in the community, particularly potential benefactors. This will be a major advantage as we move forward into the university’s Centennial Campaign, upon which so many of our dreams for the future of the arts at UCLA depend.
If you are interested in learning more about the initial planning stages for the new School of Music, you may request a copy of the pre-proposal after it is finalized and submitted to the UC Office of the President on July 1st. We will keep you apprised of any major developments in the interim.

Sincerely, and with best collegial regards,

Christopher Waterman
Dean
Provost and Executive Vice President  
University of California Office of the President  
1111 Franklin Street, 12th Floor  
Oakland, CA  94607

Dear Aimee:

I am pleased to submit UCLA’s Pre-proposal for Reconstitution to establish the UCLA Herb Alpert School of Music and to redefine the UCLA School of the Arts and Architecture. Drafts of the pre-proposal have been widely circulated on campus during the spring term, and the plan has the endorsement of the Executive Board of the Academic Senate, the affected faculty, and the deans. While the reconstitution can be achieved largely with existing funding, new funding from my office will be required to create a dean’s office for the new school, and I am prepared to meet this commitment.

Because resources are at hand to establish a music school and a substantial philanthropic gift already led to the creation and naming of the UCLA Herb Alpert School of Music in 2007, I request the UC President’s Office and Academic Council to expedite the pre-proposal review phase to provide UCLA with feedback by the end of the 2014 fall term, on or before December 1, 2014.

For the next six months, UCLA will be completing the Full Proposal and working through our campus procedures outlined in the Senate’s Appendix V (Procedures for Transfer, Consolidation, Disestablishment, and Discontinuation of Academic Programs and Units). Feedback from reviews by the President’s Office and the Academic Council by December 1, 2014 will permit us to incorporate any needed information into the final draft of the Full Proposal, making it possible for faculty to vote during the winter term, 2015.

I am hopeful that all of the necessary actions can be completed for the UC Regents to approve the establishment of the new school by July 1, 2016. The creation of two schools, each with a more focused identity, will carry a variety of important academic benefits and will strengthen the capacity of the development staff to raise external support from foundations and private philanthropy. The support of the arts, in all of its dimensions, is a critical component of UCLA’s Centennial Campaign.

Thank you for your expedited review of this pre-proposal.

Sincerely,

Gene D. Block  
Chancellor

cc:  UC Academic Senate Chair William Jacob  
UCLA Academic Senate Chair Janice Reiff  
Dean of Humanities David Schaberg  
Dean of the School of the Arts and Architecture Chris Waterman
Summer Workgroup to draft the Full Proposal to redefine the School of the Arts and Architecture
Art: Hirsch Perlman (Chair) and Patty Wickman
Architecture and Urban Planning: Hitoshi Abe (Chair) and Neil Denari
Design Media Arts: Rebecca Allen (Chair) and Peter Lunenfeld
World Arts and Cultures/Dance: Angelia Leung (Chair) and Polly Roberts

Summer workgroup to draft the Full Proposal to establish the UCLA Herb Alpert School of Music
Ethnomusicology: Rosina Beccera (Chair) and Steve Loza
Music: Neal Stulberg (Chair) and Frank Heuser
Musicology: Ray Knapp (Chair) and Robert Fink

On behalf of Dean Chris Waterman and David Schaberg, I write to thank you for agreeing to help draft the two aforementioned proposals. The two workgroups listed above will work separately and each includes the Chair and one faculty representative from each of the affected departments.

The Full Proposal will include all information contained in the Pre-Proposal, and in addition, there will be a response addressing the following:

1. Identify and discuss significant benefits and challenges related to the proposed realignment for the department and address measures that might reduce the impact of the key challenges identified; and
2. Predict how the new or redefined school might advance in ten years time, from 2016 to 2025, and forecast key contributions the department will make to this predicted advancement.

Your responsibilities this summer will be to prepare the “pre-draft” of your own department’s response and to assist your workgroup in drafting (or revising) the required Academic Senate Bylaws and Regulations for the new or redefined school. There will be ample opportunity for the faculty writ large to review and help re-draft these documents. The first vetting sessions will occur at the recently announced September 22 Academic Gathering. You will be working with me to plan this meeting.

I will be assisting each workgroup throughout the summer. I do not believe the workload for individual members will be too burdensome. The Provost/EVC Scott Waugh is supporting our work and has authorized the following compensation: one faculty representative from each department will have the option of receiving $8,000 as a summer stipend (salary – to be paid at the end of August) or $8,000 placed in a departmental “fund” for professional expenditures, such as research travel, purchasing supplies or computer items, or paying a student worker to assist in a research project (available September 1). For Chairs with 2/9th support, there will be no additional compensation, but those with 1/9th summer support will have the same options described for faculty representatives.

My assistant for this project, Ms. Myrna Dee Castillo, will be contacting you soon by email to schedule the workgroup meetings. Please contact me by email if you have any questions or concerns. I look forward to working with you this summer.

Cordially,
Judith L. Smith
Emerita Vice Provost/Dean (on recall)

cc.
Associate Provost Maryann Gray
Dean David Schaberg, Humanities
Dean Chris Waterman, SOAA
EVC/Provost Scott Waugh
August 7, 2014

Dean Chris Waterman
School of the Arts and Architecture

We are responding to your request that we comment on why it is now time to create a school of music at UCLA. Our comments are based on our experience as the founding director of the school (Rice, 2007-2012) and interim director (Neuman, 2013-present).

A summary answer to the question posed is that a school will benefit from a focused identity for development purposes, an integrated curriculum for educational benefits and a unified organization for management effectiveness. This “holistic” approach will enable a consistent strategy for continuing and enhancing the excellence of the school and its departments through the successful retention and recruitment of outstanding students and faculty and future leaders/deans.

What follows is an elaboration of these key points in outline fashion beginning with what is wrong with the current system, what will be significantly improved with a School structure, and how this can positively impact, system-wide, the University of California.

1. Currently, UCLA has what can be construed as three departments of music.
   a. Although the three departments have three distinct names and purposes, ‘music’ is common to all three causing confusion in the public mind.
   b. The three departments, although housed in one building and “aligned” in a School of Music in name only, report to two different deans, creating an unnecessary bureaucratic structure that impedes co-operation between the three departments and causes confusion among would-be students and the public.
   c. The most publicly noticeable confusion regards the study of jazz, which has an undergraduate degree program in the Department of Ethnomusicology and a graduate degree program in the Music department.

2. A unified School of Music housing three departments under the administration of a dean knowledgeable about and dedicated to music alone will have important advantages.
   a. An administrative structure that actually reflects the current ‘virtual’ reality of the Herb Alpert School.
   b. A senior administrative officer, the dean, who will be able to both attract new revenue sources and manage existing resources to effectively promote an educational and research entity that is coherent. This can be achieved, in teaching, by coordinating course offerings across all three departments to the advantage of all. In research it can be achieved by encouraging research related activities such
as supporting symposia and colloquia that have a school-wide and university-wide impact.

c. A dean and a unified school can focus on developing the unique attributes and vision of the Herb Alpert School, in ways that the current structure cannot achieve. For example, by developing a curriculum that all majors in the school share and a value set—in curriculum, programming and faculty recruitment—-that properly balances the traditional values of the European classical music canon found in conservatories throughout the country, with strong emphases on American vernacular and world music traditions.

d. A dean of a unified school can ensure that new faculty hires in the three departments meet school-wide as well as departmental objectives and utilize existing strengths in maximally efficient ways.

e. Additionally, the dean can expand and focus resources that emphasize civic engagement, expanding the already good work being conducted through the resources of the Gluck foundation.

f. Finally a unified administrative structure will enable the more effective development of new initiatives in the school such as the Music Industry and Technology program and substantive interdisciplinary research innovations such as the Music and Brain initiative currently being developed.

3. The State of California is the only state in the United States in which its flagship research university has no school of music.

a. Therefore, no music institution in the University of California system is represented at the annual meetings of NAMESU (National Association of Music Educators of State Universities). California is represented by a California State School campus, not its university

b. Consequently, the University of California is not part of the national dialog concerning music education and research in the United States conducted by these leaders of public research universities in the other forty-nine states. In this sense, the three music departments individually, while very strong, are not really on the map as a school of music.

c. Accordingly, a School of Music, established on a University of California campus will attract national attention and enhance the possibilities of engaging an ongoing national dialog about the future of post-secondary music education, training, and research in the United States.

d. Given time and wise leadership, this School of Music has the great potential to emerge as a national leader in the national discourse on the future of music in the United States. This has become all the more urgent as the radically changing technological environment for music learning and earning will require new thinking and teaching generated by new research, a combination of challenges that the University of California generally and UCLA specifically is particularly well adapted to meet.
For all these reasons we strongly support the initiative to establish at UCLA a School of Music with its own Dean and the associated resources necessary to manage properly such an enterprise.

Sincerely,

Daniel Neuman
Daniel Neuman, Interim Director

Tim Rice
Timothy Rice, Founding Director
September 5, 2014

CHAIR’S OPENING: Personalized the intro statement – then continue:

I write to remind you about the Sept 22 Fall Gathering, which has been planned by the summer workgroup on which (name of faculty) and I represented the department. If you have not indicated your attendance, please reply directly to Jason Corbett at jcorbett@arts.ucla.edu by September 11. It is important we have an accurate attendance count for lunch.

The meeting starts promptly at 10:30 am with a brief plenary session in the Jan Popper Theater, followed by a department meeting with lunch. I am attaching the agenda for the gathering and two important PDF documents, which I ask you to read beforehand.

At our faculty meeting, we will focus on three issues:

1. A general overview of the Preliminary Draft of the Proposal to Establish the UCLA Herb Alpert School of Music (attached PDF).

2. A discussion of the school’s proposed mission and resources; see pages 9-13 of the Preliminary Draft.

3. MAIN FOCUS: A discussion of the department’s response (attached PDF) to the proposed actions. This response was drafted on the basis of discussions we had last spring. This is a “preliminary draft” and we will continue to vet and edit it at regular faculty meetings during the fall term, to be finalized by December 1, 2014.

Following the department meeting, we will adjourn to the Jan Popper Theater for an open discussion with our colleagues on the proposed school, its mission and resources.

The day will end with a convocation at the Broad Art Center, where we will gather with faculty from the School of the Arts and Architecture (who are also meeting that day to vet their proposal to redefine SOAA) to discuss the UCLA Centennial Campaign and the role of the proposed school in the campaign. This session will end with brief comments from the Chancellor, followed by a question and answer period.

CHAIR’S ENDING: …urging attendance.
Schedule for the
Fall Academic Gathering on September 22, 2014

To Establish the UCLA Herb Alpert School of Music

10:30 Opening Plenary Session (Jan Popper Theater)

1. Introductory Remarks by EVC/Provost Scott Waugh
2. Panel to answer questions about the process of establishing a new school: Dean Chris Waterman, Dean David Schaberg, Provost Scott Waugh, and Senate Chair Jan Reiff (Professor, History)

11:10 Introduction to the morning breakout sessions: Judith Smith

11:20 – 1:20 Department breakout sessions and lunch (rooms to be announced)

Departments will review the mission of the school, the department’s role in that mission, and the initial responses drafted by the workgroup representatives that outline the department’s: 1) academic priorities for the next two years, 2) benefits and challenges of the proposed actions, and 3) vision for the proposed music school, looking ten years into the future.

1:30 – 2:25 After-lunch Plenary Session (Jan Popper Theater)

Panel will include one member representing each department to address the following questions: 1) Is there a shared vision for the proposed school? 2) What are the major benefits? 3) What are the major challenges and how might they be mitigated?

2:45 – 3:25 Development Convocation (Broad Auditorium; art and architecture faculty will join)

Light Refreshments
UCLA’s Centennial Campaign and the roles of the redefined School of the Arts and Architecture and the proposed Herb Alpert School of Music (Sheila Bergman, Laura Parker, and Chris Waterman) and a discussion of new goals for the campaign in light of the proposed restructuring.

3:30 Chancellor Gene Block

Remarks about the proposed re-organization, the importance of the visual and performing arts at UCLA, the role of the UCLA Centennial Campaign; the session will end with questions from the audience.

4:15 Closing Remarks by Dean Chris Waterman

4:30-6:30 Reception at the Chancellor’s Residence, hosted by Gene & Carol Block
AIMÉE DORR  
PROVOST AND EXECUTIVE VICE PRESIDENT  
UNIVERSITY OF CALIFORNIA

Re: UCLA’s pre-proposal for reconstitution to establish the Herb Alpert School of Music and to redefine the School of the Arts and Architecture

Dear Aimée:

In accordance with the Universitywide Review Processes For Academic Programs, Units, and Research Units (the “Compendium”), the Academic Senate has solicited input from the University Committee on Educational Policy (UCEP), the University Committee on Planning and Budget (UCPB), and the Coordinating Committee on Graduate Affairs (CCGA) regarding the UCLA pre-proposal for reconstitution to establish the Herb Alpert School of Music and to redefine the School of the Arts and Architecture.

The Senate’s three “Compendium Committees” are unanimous in their view that UCLA’s pre-proposal is worthy of continued development. We look forward to reviewing the full proposal in the future.

Sincerely,

Mary Gilly, Chair  
Academic Council

Encl:  UCEP, UCPB, and CCGA Comments

Cc:  Academic Council  
Chief of Staff Jones  
Senior Policy Analyst Banaria  
Executive Director Baxter  
Senate Executive Directors
October 10, 2014

Mary Gilly, CHAIR
ACADEMIC SENATE

Re: UCLA’s Pre-proposal for Reconstitution to Establish the UCLA Herb Alpert School of Music and to Redefine the UCLA School of the Arts and Architecture

Dear Mary,

UCEP discussed the UCLA’s Pre-proposal for Reconstitution to Establish the UCLA Herb Alpert School of Music and to Redefine the UCLA School of the Arts and Architecture during our meeting on October 6th. The committee members did not identify any red flags and looks forward to receiving the final proposal from UCLA.

Please feel free to contact me if you have any questions.

Sincerely,

Tracy Larrabee, Chair
UCEP
MARY GILLY, CHAIR
ACADEMIC COUNCIL

RE: UCLA School of Music Reconstitution Pre-proposal

Dear Mary,

The University Committee on Planning and Budget (UCPB) considered the UCLA School of Music Reconstitution Pre-proposal at its meeting of October 7, 2014. The committee supports the pre-proposal, and we look forward to evaluating the full proposal when it is ready.

Sincerely,

L. Gary Leal, Chair
UCPB

cc: UCPB
Hilary Baxter, Executive Director, Systemwide Academic Senate
ACADEMIC CHAIR MARY GILLY

Dear Mary,

At its meeting of October 1, 2014, CCGA discussed the pre-proposal regarding the reconstitution of the Herb Alpert School of Music and the re-definition of the School of Arts and Architecture at UCLA. At this point, CCGA sees no problems with the proposal and invites UCLA to continue in the development of a full proposal regarding this change.

The UCLA pre-proposal is enclosed with this letter for your convenience.

Sincerely,

Jutta Heckhausen, Ph.D.
Chair, CCGA

cc: Dan Hare, Academic Council Vice Chair
    CCGA Members
    Hilary Baxter, Academic Senate Executive Director
    Todd Giedt, Academic Senate Associate Director
    Jocelyn Banaria, Senior Policy Analyst, Academic Planning
    Michael LaBriola, Academic Council Analyst

Enclosures (1)
October 21, 2014

TO: Judi Smith  
Dean/Vice Provost Emeriti (on recall)

FROM: Linda Bourque, Chair, Committee on Rules and Jurisdiction

SUBJECT: Enfranchisement of “Affected Faculty” for Proposed School of Music and  
Reorganization of School of the Arts and Architecture

The Committee on Rules and Jurisdiction has considered the four questions you raised on October 1, 2014, about who the “affected faculty” are and how and when they are consulted as regards the process of officially establishing a School of Music at UCLA and redefining the School of the Arts and Architecture. The pertinent legislation is Appendix V, Procedures for Transfer, Consolidation, Disestablishment, and Discontinuance (TCDD) of Academic Programs and Units, and an interpretation entitled “Appendix V Procedures, Steps in the Process” prepared by the Committee on Rules and Jurisdiction between 2001 and 2003. All of the questions you raise deal with the pre-Appendix V process and specifically with the following section from the “Steps in the Process.”

The proposal must include an account of how and when all affected faculty, students, staff and administrators were consulted about the proposed action. It should include a fair report of both support for and opposition to the proposed action, and the positions of the different groups involved. Furthermore, and ideally, a comprehensive list of ‘affected faculty’ should be included in the proposal. In recent Appendix V actions CR&J has defined ‘affected faculty’ as:

- All current faculty of the programs/units in question, plus
- All faculty (still at UCLA) who have been listed in the UCLA Catalog or who have taught courses in the programs/units since the last 8-year review(s); and
- All UCLA faculty that have sat on committees, helped to formulate or oversee curriculum, or who have been otherwise substantially involved with the programs/units, since their last 8-year reviews.

Your questions and the Committee’s answers follow.

1. . . . The faculty would like to separate the votes by ladder faculty and temporary faculty (who meet the definition) for each department. Would R&J have any objection to this way of reporting the vote?

R&J not only approves the separation of votes but would require it. Members of the Academic Senate are defined by Standing Order 105.1 of the Regents, and it is the Academic Senate under SO 105.2 that authorizes and supervises all courses and curricula.

It is our understanding that each of the seven departments affected by the reorganization include Academic Senate members and two categories of temporary
faculty, lecturers without security of employment and adjunct faculty. The three categories of faculty should be tallied separately. Our only concern would be if there are only one or two lecturers or adjunct faculty in a department such that their votes would not be confidential. In such a case, a department should combine the categories of temporary faculty.

As regards the number of temporary faculty that should be enfranchised within a department, this will be determined by the date of the final report on the department’s last 8-year review.

2. In each unit . . . , there is a school-wide minor . . . A question has been raised about the Faculty Advisory Committees for each minor having separate votes.

All faculty in the seven departments affected by the reorganization will be given the right to vote. We assume that all of the faculty that sit on Faculty Advisory Committees are in one of the seven departments. To allow them to vote a second time is, in our opinion, unfair, and would allow them to vote twice while all other faculty would only be allowed to vote once.

3. Should the Faculty Executive Committee of the current School of the Arts and Architecture vote on the proposal?

Following the same reasoning as that found in answer to question 2 above, all faculty in the seven departments affected by the reorganization will be given the right to vote. R&J understands that the SOAA FEC is comprised of two members from each of the seven departments in the SOAA plus a Chair and Vice Chair. We assume that all of the faculty that sit on the Faculty Advisory Committee are in one of the seven departments. To allow them to vote a second time is, in our opinion, unfair, and would allow them to vote twice while all other faculty would only be allowed to vote once.

4. The ballot wording needs to be reviewed and approved by R&J . . .

We suggest the following wording for the two ballots.

**Ballot 1, School of Music.** In accordance with the Final Draft of the Proposal to Establish the Herb Alpert School of Music, dated January 7, 2015, UCLA should establish a school of music comprised of three departments: Ethnomusicology, transferred from the School of Arts and Architecture; Music, transferred from the School of Arts and Architecture; and Musicology, transferred from the Division of Humanities in the College of Letters and Sciences.

**Ballot 2, School of the Arts and Architecture.** In accordance with the Final Draft of the Proposal to Redefine the ‘New’ School of Arts and Architecture, dated January 7, 2015, UCLA should restructure the School of the Arts and Architecture to be comprised of four departments: Art; Architecture and Urban Design; Design|Media Arts; and World Arts and Cultures/Dance.
5. When should the Faculty Executive Committee of the College and Letters and Science vote?

Votes in the seven departments are scheduled to take place between January 28, 2015, and February 3, 2015. The College FEC should consider the proposal to create a school of music immediately after those votes are reported. The relevant issue for the College is the transfer of Musicology from the Division of Humanities to the new school. The ballot used could be identical to Ballot 1 above.

The Committee on Rules and Jurisdiction believes it has addressed all of the questions you raised in your memo of October 1, 2014. Please let us know if we can be of further assistance.

Linda Bourque
Chair, UCLA Committee on Rules & Jurisdiction

cc: C. Jason Throop, James Crall, Joel Aberbach, Janice Reiff, Linda Mohr, Marian Olivas
Letter of Agreement
October 24, 2014

Recognizing that having a Department of Music within a School of Music could be confusing, and that new names for all three departments might better reflect their programmatic content, we, the undersigned, agree to establish a committee to make recommendations for re-naming the three departments. This committee, comprising representatives from the three Departments and overseen by the Interim Dean of the School of Music, would be formed only if the faculty members in the departments of Ethnomusicology, Music, and Musicology have voted in favor of moving forward on establishing a music school at UCLA.

Signed, this day, October 24, 2014:

[Signature]
Professor Steve Loza
Department of Ethnomusicology (signing for the Chair)

[Signature]
Chair and Professor Neal Stulberg
Department of Music

[Signature]
Chair and Professor Raymond Knapp
Department of Musicology
5 November 2014

To: Professor Raymond Knapp, Chair
Department of Musicology

From: Robin L. Garrell
Vice Provost for Graduate Education & Dean, Graduate Division

RE: Continued support for graduate students in Musicology

The proposal to move the Department of Musicology from the Division of Humanities in the College into a newly created School of Music has potential consequences for Musicology graduate students. They are currently eligible not only for fellowships funded through the unrestricted block grant from the Graduate Division to the department, but also for fellowships made possible by endowed gift funds in the College. In recent years, Musicology students have been successful in garnering the Edwin Pauley and Del Amo Fellowships, which each provide two years of funding (yr. 1 + yr. 4) at $17,000.

The Graduate Division affirms its commitment to continuing to support Musicology students through the prevailing block grant allocation methodology, should the proposal be approved. To further support the program’s success following the transition, we commit to providing one two-year fellowship package, equivalent to the Pauley Fellowship, for the first three years. Additionally, we will work with the department and the new dean on fundraising efforts to secure donor funds for continued student support, with the goal of establishing sustainable funding mechanisms for Musicology students.

cc: Prof. David Schaberg, Dean of Humanities
Prof. Judith Smith, Vice Provost Emerita
Samuel Bersola, Assistant Vice Provost, Graduate Division
Ana Lebon, Director of Fellowships & Financial Services, Graduate Division
To: Judi Smith  
Dean/Vice Provost (on recall)

From: Linda Bourque, Chair  
Rules & Jurisdiction

Re: Response to Memos (October 25, November 1, November 6) on establishing a school of music and reconfiguring the School of the Arts and Architecture

The Committee on Rules and Jurisdiction has reviewed the three questions that you sent to us on October 25, November 1, and November 6, 2014. We will answer and opine on them in the order in which they were received.

First, can the date of the vote be changed from January 28, 2015, to a 48-hour period of December 15-16, 2014, and, in the absence of a Secretary for the affected units (since they span the School of the Arts and Architecture and the College of Letters and Science), can Professor Smith serve as the neutral faculty member that certifies that the vote has been handled correctly and that the faculty’s identity and voting rights have been protected?

The Committee understands that the vote will occur over a 48-hour period on December 15-16, 2014, instead of the originally proposed date of January 28, 2015. Consistent with Senate Bylaw 95, the vote will be by electronic ballot. Since there is no secretary in the current school, a neutral party will set up the voting process to protect the identity of all voters. In our opinion, it is appropriate for Professor Smith to serve as that neutral party. Votes for each department will be tallied and reported to each department chair. Consistent with SB 95, final drafts of the two proposals along with pro and con arguments will be sent to faculty on December 1, 2014, 14 calendar days before the deadline for completing the vote.

The Committee on Rules and Jurisdiction finds this proposal consistent with the Code of the Academic Senate.

Second, can the final drafts of the proposals for a new school of music and a reconfigured School of the Arts and Architecture that are circulated to each department faculty include all of the “pro” (called benefits) and “con” (called challenges) relevant to that department which are received by November 24, 2014, rather than a “short list” of pros and cons?

Senate Bylaw 95 reads as follows.

A. At least fourteen calendar days before the deadline for completion of voting, the appropriate Secretary shall provide to each voter, either through the mail or
electronically, accompanied by all relevant texts, such background information prepared by the Secretary as the Assembly or Division may direct, a brief summary of arguments pro and con, and the deadline for the return of the ballots or for electronic voting . . .

The Committee on Rules and Jurisdiction has reviewed the proposed procedures for informing faculty about the “pro” and “con” arguments for the creation of a school of music and the reconfiguration of the School of the Arts and Architecture, and finds them consistent with the Code of the Academic Senate.

SB 95 specifies that all information relevant to a vote should be distributed fourteen calendar days before the deadline for the completion of voting. The proposal distributes information on November 24 which is 16 days before the close of voting on December 15-16.

Substitution of a Secretary by a “neutral party” is addressed above.

As regards the presentation of “pro” and “con” arguments, the Committee on Rules and Jurisdiction interprets SB 95 to be establishing the minimal standards for distributing “pro” and “con” arguments. Professor Smith proposes separating the arguments by their relevance to each department from whom they have been received, the Committee on Rules and Jurisdiction finds this a reasonable way to precede.

Professor Smith proposes that all “pro” and “con” arguments received by the deadline date of November 24, 2014, be included in the documents circulated to each of the department faculties who are enfranchised to vote on the proposals. The Committee on Rules and Jurisdiction finds that this proposal exceeds the minimum for “pro” and “con” arguments established under SB 95.

Third, what is the status of emeriti faculty with regard to the “affected faculty eligible to vote” on the creation of a school of music and the reconfiguration of the School of the Arts and Architecture?

Emeriti faculty remain members of the School or College of which they were members prior to attaining emeriti status. Senate Bylaw 55 (D) Rights and Privileges of Emeritae/i Faculty states the following.

1. Emeritae/i members of the Academic Senate retain membership in the departments to which they belonged at the time of their retirement. They do not have the right to vote on departmental matters, except as provided in this Article D.

. . .

2. (SHOULD BE 3). Emeritae/i, while recalled to service in a department from which they have retired, regain voting rights on all departmental matters, except personnel matters, during the period of such service. . . .
The Committee on Rules and Jurisdiction has reviewed this question. Consistent with Senate Bylaw 55, emeriti faculty do not retain the right to vote on departmental matters unless they have been recalled. The Committee recommends that each department that is voting on the proposal to create a new school of music and to reconfigure the School of the Arts and Architecture issue ballots to all emeriti who were recalled for any period since the department’s last 8-year review.

The Committee on Rules and Jurisdiction hopes that this memo answers all of the questions that you have sent us.

cc: Jason Throop, Committee on Rules & Jurisdiction
    James Crall, Committee on Rules & Jurisdiction
    Joel Aberbach, Chair, Academic Senate
    Leobardo Estrada, Vice Chair, Academic Senate
    Jan Reiff, Immediate Past Chair, Academic Senate
    Linda Mohr, CAO, Academic Senate
    Serge Chenkerian, MSO, Academic Senate
November 10, 2014

CHANCELLOR BLOCK
UCLA

Dear Gene:

I am formally replying to your July 1 letter to me requesting UC Office of the President and Academic Council feedback on UCLA’s pre-proposal for reconstitution to establish the Herb Alpert School of Music and to redefine the School of the Arts and Architecture. You requested feedback on or before December 1, 2014 so that your campus can move forward on a full proposal to be submitted sometime in 2015 with a goal of Regents approval by July 1, 2016.

The systemwide Senate has completed its review of the pre-proposal. Academic Council Chair Mary Gilly informed me of the Senate’s opinions last week. Enclosed are her letter to me and the letters from the three systemwide Academic Senate committees that reviewed the proposal. As you will read, there is good support for the proposal by the Academic Senate and no indication of any concerns.

The process for pre-proposal calls for UCOP to provide comments as well. We have circulated the proposal to relevant UCOP departments, and there are no major concerns with the proposal. There were a small number of issues raised that I am including here in case you believe they should be addressed as you prepare the full proposal:

1. Clarification about whether or not the new school would be a professional school. It is unclear whether or not the proposal is to create a new professional school. We are assuming it is given that two of the relevant schools are classified as professional schools (Theater, Film, and Television and Arts and Architecture).

2. Financial plans. The pre-proposal identifies a $1.35 million cost for a new Dean’s Office and makes reference to an $11 million debt for the Ostin Music Center. It may be helpful to identify how the campus intends to finance these obligations.

3. Capital facilities renovations. The pre-proposal identifies three buildings in need of upgrading. Those projects are not currently in the UCLA chapter of the UC system 10-year Capital Facilities Plan for 2014-2024. It may be helpful to describe how those projects would be financed and whether or not UCLA’s section of the Capital Facilities Plan would be amended to accommodate those projects.
UCOP supports UCLA moving forward to a full proposal. We look forward to reviewing the full proposal in the near future.

Cordially,

[Signature]

Aimée Dorr, Provost
Executive Vice President for Academic Affairs

Enclosures

cc: Academic Council Chair Gilly
    Executive Vice Chancellor/Provost Waugh
    Vice President Brown
    UCLA Dean of Humanities Schaberg
    UCLA Dean of the School of Arts and Architecture Waterman
    Executive Director Baxter
    Director Greenspan
    Chief of Staff Jones
December 1, 2014
Faculty of Ethnomusicology, Music, and Musicology:

Pursuant to Academic Senate Regulations, this email serves as the official two-week notice that the faculty vote on the Proposal to Establish the UCLA Herb Alpert School of Music will begin at 12:00 NOON on Monday, December 15, 2014 and will end at 12:00 NOON on Wednesday, December 17, 2014. You will receive a Time-to-Vote Notice on December 15 (~9AM) and directed to log on to MyUCLA; you may vote any time during the timeframe indicated. If you do not already have a UCLA Logon (formerly known as Bruin Online), please sign up today by going to http://logon.ucla.edu/ and following the easy instructions to create a UCLA Logon ID.

The FINAL DRAFT of the Proposal to Establish the UCLA Herb Alpert School of Music is posted at (http://www.uei.ucla.edu/docs/SOM_FINAL_DRAFT.pdf). Please note that your faculty’s official “Department Response” in the FINAL DRAFT provides an account of and the context for your department’s deliberations during the Fall Quarter. Your “Official Department Response” provides, as much as possible, a fair report of both support (Benefits) for and opposition (Challenges) to the proposal to establish the music school and transfer your department to that new school.

You will cast your vote concerning the following proposition; you will have three voting options: yes, no, and abstain.

   In accordance with the Final Draft of the Proposal to Establish the UCLA Herb Alpert School of Music, dated December 1, 2014, UCLA should establish a school of music comprising three departments: Ethnomusicology, transferred from the School of Arts and Architecture; Music, transferred from the School of Arts and Architecture; and Musicology, transferred from the Division of Humanities in the College of Letters and Science.

The voting process, which is being managed by a neutral party, is designed to ensure your vote is confidential. The votes will be electronically tallied by department and submitted to the Department Chair by December 19, 2014. To comply with a ruling by UCLA’s Committee on Rules and Jurisdiction, the votes will be tallied separately for ladder faculty and temporary faculty (Lecturers and Adjuncts).

If you have any questions or concerns about the process of voting explained above, please respond directly to the following email address: (facultyvotesSOM@ucla.edu).
IMPORTANT TIME-TO-VOTE NOTICE  (by email to all eligible voters)
Proposal to Establish the UCLA Herb Alpert School of Music
December 15, 2014 (9AM)

Faculty of Ethnomusicology, Music, Musicology, and Music Industry:

It is time to vote on the Proposal to Establish the UCLA Herb Alpert School of Music. Voting begins today, MONDAY NOON, December 15, 2014 and ends WEDNESDAY NOON, December 17, 2014. To vote, go to http://my.ucla.edu/directLink.aspx?featureID=136&surveyID=483 to log on and you will be directed to the ballot.

Your ballot is confidential; voting is being managed by an independent party, using a process designed to ensure confidentiality. Because votes must be tallied by appointment (Ladder, Lecturer, Adjunct), voting is being managed on a SURVEY site; don’t let this confuse you. At the top of each page, you will see:

FACULTY BALLOT: Proposal to Establish the UCLA Herb Alpert School of Music.

If you have any questions or concerns about the voting process explained above, please send an email to facultyvoteSOM@ucla.edu.

Note: You will be accessing the ballot via your UCLA Logon; if you have forgotten your UCLA Logon ID or Password, follow the easy instructions on http://logon.ucla.edu/.

______________________________________________________________________________

IMPORTANT REMINDER-TO-VOTE NOTICE  (by email to all eligible voters)
Proposal to Establish the UCLA Herb Alpert School of Music
December 16, 2014 (12NOON)

Faculty of Ethnomusicology, Music, Musicology, and Music Industry:

REMINDER: If you have not voted yet on the Proposal to Establish the UCLA Herb Alpert School of Music, please do so today. Voting ends WEDNESDAY NOON, December 17, 2014. To vote, go to http://my.ucla.edu/directLink.aspx?featureID=136&surveyID=483 to log on and you will be directed to the ballot. If you have voted already, please ignore this reminder, and thank you for casting your ballot.

Your ballot is confidential; voting is being managed by an independent party, using a process designed to ensure confidentiality. Because votes must be tallied by appointment (Ladder, Lecturer, Adjunct), voting is being managed on a SURVEY site; don’t let this confuse you. At the top of each page, you will see:

FACULTY BALLOT: Proposal to Establish the UCLA Herb Alpert School of Music.

If you have any questions or concerns about the voting process explained above, please send an email to facultyvoteSOM@ucla.edu.

Note: You will be accessing the ballot via your UCLA Logon; if you have forgotten your UCLA Logon ID or Password, follow the easy instructions on http://logon.ucla.edu/.
Appendix B

Letters from the deans detailing the proposed transfer of resources

August 14, 2014
Resource letter from Dean Schaberg for the Musicology transfer

October 22, 2014
Addendum from Dean Schaberg

August 26, 2014
(with a minor revision on December 10, 2014)
Resource letter from Dean Waterman for the Ethnomusicology and Music transfer from the School of the Arts and Architecture

October 9, 2014
Resource letter from Assistant Dean Guy Custis

Table from Pre-Proposal for Workload and Fiscal Data (2012-13)
August 14, 2014

Executive Vice Chancellor and Provost Scott Waugh
UCLA Office of the Chancellor
2147 Murphy Hall
Mailcode 140501

Dear Scott:

I have carefully reviewed the reconstitution pre-proposal to establish the UCLA Herb Alpert School of Music as an academic unit with an appointment of a dean and the transfer of three departments, one from Humanities (Musicology) and two from the School of Arts and Architecture (Music and Ethnomusicology). I am writing to confirm my full support for the pre-proposal, including the transfer of the Department of Musicology from the Division of Humanities in the UCLA College of Letters and Science to the UCLA Herb Alpert School of Music. I believe that housing the department of Musicology with the departments of Ethnomusicology and Music under one school would allow for a greater degree of eminence in the areas of music scholarship and performance for all three departments, with a more cohesive and prominent national identity, and would lead to greater collaboration on interdisciplinary teaching and research projects and more effective fundraising efforts. The purpose of this memorandum is to outline my understanding of the various elements of the transfer of Musicology, which is projected for an effective date of July 1, 2016.

I. Ladder Faculty

Faculty FTE Transfer
The Department of Musicology currently has an allocation of 10 budgeted faculty FTE. The following individuals hold appointments; their FTE lines and full salaries, at the FTE/salary levels on that effective date, would transfer on a permanent basis to Musicology in the UCLA Herb Alpert School of Music. If the FTE is not filled at the time of transfer (due to retirement, leaving UCLA, etc), the unfilled FTE will be assigned instead:
In addition, the Division of Humanities has just loaned the School of Arts and Architecture 0.25 FTE as part of the transfer of the remainder of Tim Taylor’s appointment to Ethnomusicology effective July 1, 2014. This loan agreement would transfer to the School of Music and the Division of Humanities would expect the 0.25 FTE to be returned once Tim Taylor separates from the university.

Faculty Affiliation with the UCLA College and the Division of Humanities

1. **Joint Appointments**: All of the current Musicology ladder faculty will have the option of a joint appointment at 0% in the Division of Humanities effective July 1, 2016, except those with existing joint or split appointments in a Humanities department (for further details, see attached MOU). In conjunction with these joint appointments, my expectation will be for Musicology faculty to continue to participate in the intellectual life of the Division of Humanities, for instance by engaging in humanities research seminars and in curricular planning initiatives. My hope will be for the Musicology faculty to seek out opportunities for interdisciplinary teaching that bridges the UCLA Herb Alpert School and the Humanities.

2. **Humanities Chair Meetings**: In recognition of the joint appointments as outlined above, the chair of Musicology will continue to be a member of the dean’s chair cabinet and to be invited to attend all meetings and other functions that Humanities chairs and directors are included in.

3. **Humanities Dean’s Discretionary Fund**: At least through 2019-20, Musicology faculty will continue to be invited to apply for small grants from the Humanities dean’s discretionary fund, if and when such calls for grant applications are made available to the Humanities faculty.

4. **Humanities Research Centers**: Musicology faculty will retain all rights and privileges of participation and membership in the research centers associated with the Division of Humanities.
5. **Humanities Computing Support:** Through 2019-20, the Musicology department will continue to be supported for all computing needs by the Center for Digital Humanities and faculty may retain their @humnet.ucla.edu email address. For this arrangement to work, the department’s IEI earnings will continue to accrue to the Division of Humanities for the duration of the arrangement, and Musicology will need to continue to contribute at the established rates to the salary of the Department Technology Analyst (DTA) who supports Musicology and continue to be taxed on a pro-rata basis – as are all Humanities departments - for the flat amount of summer session revenue sharing that is subtracted off the top to fund the faculty computer upgrade program.

6. **College FEC:** It is my understanding that the Musicology department will be represented on the College FEC. A separate and more specific confirmation of this will be provided by Senior Dean Joe Rudnick once the FEC has discussed this in Fall 2014.

II. **Teaching Funds**

**Lecturers**
The Department of Musicology does not employ continuing lecturers. In most academic years, any shortfalls in ladder faculty available to teach have been covered by the allocation of ladder faculty salary savings to hire temporary lecturers. Since 2011-12, Musicology has increased General Education (GE) lower division offerings to help with the growth in the undergraduate population. Lecturer hires to staff these added offerings have been funded from Undergraduate Academic Incentive Funding (UAIF). In 2014-15, Musicology is receiving $19,524 in UAIF funding for lecturers in conjunction with the addition of 710 GE seats planned above the base of 1,570 seats offered in 2010-11. Since UAIF funding levels are adjusted each year based on actual course offerings, and since a portion of UAIF funds are being permanently decentralized to the schools/divisions by the Chancellor’s office, we will need to disentangle any share of UAIF funding that is earmarked for Musicology during the planning process for 2016-17 UAIF funding.

**Teaching Apprentices (TA)**
The Division of Humanities has been providing an annual TA budget to Musicology. The level of funding for 2014-15 is 3.99 TA FTE at the Associate TA level. I am committed to transferring the permanent funds attached to this TA budget to the UCLA Herb Alpert School of Music as part of the transfer effective July 2016. In addition, Musicology is receiving 3.77 TA FTE also at the Associate TA level in conjunction with the addition of 710 GE seats planned above the base of 1,570 seats offered in 2010-11. As noted above, we will need to disentangle Musicology UAIF funding as part of the planning for 2016-17 UAIF funds.
III. Graduate Support

The Department of Musicology is supported by modest annual allocations of gift funds in support of graduate admissions. The sources of funding vary from year to year. For 2014-15, as an example, Musicology is receiving $17,000 from the College’s Pauley gift fund and $17,000 from the Humanities Division’s Del Amo gift fund. It is my understanding that Dean and Vice Provost Robin Garrell will be working with the newly established school to ensure that there is no overall reduction in graduate support funding so Musicology will be provided with alternate funding. The Division of Humanities will provide a backstop of one $17,000 admission fellowship per year through 2019-20, should other funds not be secured during this time frame.

IV. Administrative Support

Chair: The permanent instructional roster of Musicology includes a stipend of $3,850 per annum for the department chair. In addition, the Office of the Chancellor provides one summer ninth per annum to the department chair. The Humanities division does not provide any course releases or research funds to the department chair. The department chair receives a course load reduction of two courses per annum that are absorbed from within the departmental teaching plan. There is no allocation from the division for vice chair support. The vice chair responsible for graduate studies receives a course load reduction of one course per annum that is absorbed by the department.

Staffing: Musicology receives administrative support for all payroll, personnel and financial transactions through the Humanities Administrative Group, which also provides support to Comparative Literature, Near Eastern Languages and Cultures, Slavic Languages and Literatures, Lesbian, Gay, Bisexual and Transgender Studies, the Study of Religion program/center and the Iranian Studies program/center. Musicology receives support on student affairs via a staff member who was originally hired as Student Affairs Officer and Chair’s Assistant. While that person’s role has evolved so that she now also directly supervises all the other student affairs officers within the administrative group and manages the annual Humanities commencement and Humanities welcome events, these additional duties have now necessitated the hiring of an assistant in a half-time position on a contract basis. For the future, the department will continue to need the equivalent of a full-time employee to serve as SAO and Chair’s Assistant. My understanding is that per your letter of June 19, 2014, new resources will be made available from the Chancellor’s Office to provide adequate staffing for the departments and dean’s office within the new school. I see no reasonable way to disentangle small portions of staff time of the various staff members currently supporting Musicology, and the Humanities Administrative Group is severely short-staffed, as is the Division as a whole.

V. Non-Salary Budget Items

Operating Budget
The Department of Musicology has a permanent 19900 operating budget of $20,863. My understanding is that this budget will remain within Musicology as part of the transfer to the
UCLA Herb Albert School of Music. Any summer session revenue sharing would also remain within Musicology and accrue in the regular fashion. The department’s annual share of the Office of the President Tax will need to be funded from these two sources of funding.

Benefits Pool
The portion of the 19900 benefits pool that was decentralized to the Division of Humanities on a permanent basis based on 2006-07 benefits costs that is attributed to Musicology is $155,532. I would support the transfer of these funds on a permanent basis to Musicology under the UCLA Herb Alpert School of Music. The subsidies for the benefits shortfall and UCRP from the Chancellor are part and parcel of the UAIF allocation and will need to be disentangled as part of the UAIF planning for 2016-17 and beyond.

Recruitment and Retention Funding
I am confirming that any outstanding commitments to Musicology faculty members made by the Division of Humanities, as articulated in recruitment and retention letters, will continue to be honored by the Division of Humanities beyond July 2016 and until they are fully met.

Gifts and Endowments
At current standing, Musicology has five endowed funds with a combined market value of ~$720,000 and eight non-endowed current gift funds. It is my understanding that any gifts and endowments earmarked for Musicology will be transferred to the UCLA Herb Albert School of Music effective July 1, 2016. The table below summarizes these endowed funds by category and in total:

<table>
<thead>
<tr>
<th>Student Support</th>
<th>Program Support</th>
<th>Faculty Support/Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Market Value of All Endowments</td>
<td>Total Estimated Annual Revenue</td>
<td>Total Market Value of All Endowments</td>
</tr>
<tr>
<td>$266,735</td>
<td>$10,278</td>
<td>$452,617</td>
</tr>
</tbody>
</table>

Equipment and Musical Instruments
All inventorial and non-inventorial equipment, including computer and electronic equipment, and all musical instruments currently assigned to Musicology will remain with Musicology as part of the transfer to the UCLA Herb Alpert School of Music effective July 1, 2016.

VI. Space
With the exception of Room A67 in the Humanities Building, all space assigned to the Musicology department is within Schoenberg Hall. A67 needs to remain in the Humanities space inventory, but will remain on loan to Musicology, if needed, through June 2020 to allow sufficient time for a new space to be identified. My understanding is that all space assigned to...
Musicology within Schoenberg Hall would transfer to the UCLA Herb Albert School of Music effective July 1, 2016.

I trust that this document covers the main elements that need to be considered to allow for a smooth transition of the Musicology department to the new UCLA Herb Alpert School of Music as proposed. I wish to reiterate my dedication to making this transfer a successful one in support of the faculty and students in Musicology and of the strategic mission of UCLA.

Sincerely,

[Signature]

David Schaberg
Dean of Humanities

Attachment: Memorandum of Understanding: A Joint Appointment in the Division of Humanities for Ladder Faculty Members in the Department of Musicology
Memorandum of Understanding
(August 1, 2014)

A Joint Appointment in the Division of Humanities for
Ladder Faculty Members in the Department of Musicology

If the UCLA Herb Alpert School of Music is established as an academic unit, the Department of Musicology will be transferred from the Division of Humanities to the School. The Dean of Humanities and the faculty of Musicology have expressed a desire to maintain a vibrant academic connection. To that end, the Dean of Humanities will extend an option of a joint appointment in the Division of Humanities for ladder faculty in the Department of Musicology. These appointments would be without salary (WOS) at 0%. There would be no “secondary department,” and faculty with such an appointment would not be permitted to hold a joint appointment in a humanities department without terminating the divisional appointment.

Because of the nature of these appointments (e.g., no secondary department), faculty holding such a divisional appointment will be required to file a waiver, addressed to the Dean of Humanities, stating that no ad hoc committee would be established to vote or make recommendations regarding her or his merits and promotions. The appointee would renew the waiver every three years.

When the holder of such a joint appointment is promoted or receives a step increase in Musicology, he or she will automatically hold this new step or rank in the Division of Humanities. For example, an Associate Professor of Musicology in the School of Music would be an Associate Professor of Humanities in the College of Letters in Science. And when promoted to Professor in Musicology, her or his academic title would automatically change to Professor of Humanities.

Ladder faculty in the Department of Musicology will automatically be eligible for a joint appointment (as described above) in the Division of Humanities but faculty may opt out of this option if they so choose. For those who opt in, their divisional appointments will be permanent unless they elect to opt out in the future or leave the university. Accordingly, the Dean of Humanities (either the current Dean or future Deans) would not have the authority to terminate the joint appointment of any Musicology ladder faculty in the Division, who has been transferred to SOM.

Appointments in the Division of Humanities will be limited to ladder faculty. Any faculty appointment in Musicology occurring after the transfer date would have the option of applying for a joint position in the Division of Humanities (if they so choose). The Dean of Humanities would determine the process to review the application and offer its recommendation to the Dean. For example, the Dean might appoint a small faculty group to review the application and offer its recommendation to the Dean.
October 22, 2014

Dean and Vice Provost Emerita Judith L. Smith
2107 Murphy Hall
Mailcode 140501

Dear Judi:

In relation to the proposed transfer of Musicology to the UCLA Herb Alpert School of Music effective July 1, 2016, I am writing to provide further detail on the Undergraduate Academic Incentive Funding allocation and 3% permanent budget augmentation received by the Division of Humanities.

The Department of Musicology received $156,018 (3.77 TA FTE @ $41,384 per FTE) as a UAIF allocation in direct support of added undergraduate seats for 2014-15. This was based on a plan submitted by the Department of Musicology to offer 2,280 seats in GE courses in 2014-15 (up from a base of 1,570 seats offered in 2010-11).

In addition, a portion of the Humanities’ UAIF augmentation for benefits and UCRP is currently attributed to the Department of Musicology. Since benefits costs and UCRP for academic appointments are covered at the dean’s level, these funds are not provided directly to Musicology.

I am writing to confirm that all UAIF resources attributed to Musicology, as outlined above, will be subtracted from the UAIF allocation for the Division of Humanities as part of the transition of Musicology to the new school. The actual figures will change between now and July 1, 2016. My understanding is that the Chancellor’s Office of Academic Planning and Budget will separately establish seat targets and UAIF funding levels for the new school and redistribute UAIF funds accordingly.

The Division of Humanities received a permanent budget augmentation of $1,538,673 (3%) effective July 1, 2014. This augmentation was not decentralized to departments, but applied toward gaps in the decanal budget. The reason for this is that the decanal budget bore a permanent state cut of approximately $2.3 million in 2009-10 which has left significant gaps in the decanal budget that need to be filled to avoid deficit spending. Drastically reduced hiring over the past four years – leading to a drop of over 10% in our filled ladder faculty positions -
has reduced costs temporarily to the decanal budget and allowed us to limp along, but we now need to return to a more steady replacement model for the faculty positions that remain. Our recruitment and retention costs are therefore expected to return to higher levels. We also no longer receive ‘bridge funding’ for benefits shortfalls for career staff, so we need to set aside resources for these ongoing essentially fixed costs as well.

I believe that my previous memorandum of August 14, 2014 combined with this addendum jointly identify all areas of funding that will need to be transferred as part of Musicology to the UCLA Herb Alpert School of Music. I look forward to continued planning and collaboration to ensure a smooth transition.

Sincerely,

David Schaberg
Dean of Humanities
REVISED – December 10, 2014

August 26, 2014

Executive Vice Chancellor and Provost Scott Waugh
UCLA Office of the Chancellor
2147 Murphy Hall
140501

Dear Scott:

I write to voice my strong support for the pre-proposal to establish the UCLA Herb Alpert School of Music as an academic unit with an appointment of a dean and the transfer of three departments, two from the School of the Arts and Architecture (Ethnomusicology and Music) and one from Humanities (Musicology). In addition to reviewing the reconstitution pre-proposal and supporting documentation, I have had many discussions with our faculty, both in the departments that would be transferred to the School of Music under the terms of the proposed reconstitution, and those in the departments that would remain in the School of the Arts and Architecture, and I strongly believe that joining the departments of Ethnomusicology, Music, and Musicology under the leadership of a dean of a UCLA professional school would enhance the national profile of music studies at UCLA, foster new initiatives and interdisciplinary collaborations, and bolster fundraising efforts as part of the UCLA Centennial Campaign.

The purpose of this letter is to outline the various elements of the transfer of Ethnomusicology and Music to the School of Music, which is projected to occur on July 1, 2016.

**Ladder Faculty**

As of July 1, 2014, twelve (12) faculty hold appointments in the Department of Ethnomusicology and nineteen (19) hold appointments in the Department of Music. On July 1, 2016, the FTE they occupy and full salaries, at the FTE and salary levels on that date, will be transferred on a permanent basis to the UCLA Herb Alpert School of Music:

**Department of Ethnomusicology (filled positions)**

<table>
<thead>
<tr>
<th>Faculty</th>
<th>FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beken, Munir</td>
<td>1.0 FTE</td>
</tr>
<tr>
<td>Browner, Tara</td>
<td>1.0 FTE</td>
</tr>
<tr>
<td>Burrell, Kenny</td>
<td>1.0 FTE</td>
</tr>
<tr>
<td>Keyes, Cheryl</td>
<td>1.0 FTE</td>
</tr>
<tr>
<td>Kligman, Mark</td>
<td>1.0 FTE</td>
</tr>
<tr>
<td>Loza, Steven</td>
<td>1.0 FTE</td>
</tr>
<tr>
<td>Newton, James</td>
<td>1.0 FTE</td>
</tr>
</tbody>
</table>

1 Institutional FTE will revert to the American Indian Studies Center when the current appointment ends.

2 Institutional FTE will revert to the Chicano Studies Research Center when the current appointment ends.
Racy, Ali Jihad (1.0 FTE)
Rees, Helen (1.0 FTE)
Rice, Timothy (1.0 FTE)
Savage, Roger (1.0 FTE)
Taylor, Timothy (1.0 FTE)

Department of Music (filled positions)

Chen-Hafteck, Lily (1.0 FTE)
Chernov, Vladimir (1.0 FTE)
Gondek, Juliana (1.0 FTE)
Gray, Gary (1.0 FTE)
Henderson, Gordon (1.0 FTE)
Kazara, Peter (1.0 FTE)
Krouse, Ian (1.0 FTE)
Lindemann, Jens (1.0 FTE)
Lysy, Antonio (1.0 FTE)
Pogossian, Movses (1.0 FTE)
Ponce, Walter (1.0 FTE)
Stulberg, Neal (1.0 FTE)
Sutre, Guillaume (1.0 FTE)
Winter, Robert (1.0 FTE) without salary appointment - Humanities

In recent years, the School of the Arts and Architecture has "shelled" the FTE vacated following the retirements of certain faculty in the departments. The following summarizes the retiring faculty and the salary amounts that have been converted to permanent funds, per the terms of Associate Vice Chancellor Glyn Davies's June 18, 2009 memo to UCLA deans:

Ethnomusicology

DjeDje, Jacqueline $132,900
Seeger, Anthony $173,300

Music

Lee, Tom $151,400
Bourland, Roger $134,900
Chihara, Paul $163,200
Neuen, Donald $167,700

3 .50 of this FTE is institutional and will revert to the Chancellor when the current appointment ends.
The School of the Arts and Architecture will transfer any permanent funds associated with each of these Shell FTE's which have not been re-converted to new ladder faculty appointments to the Herb Alpert School of Music effective July 2016.

**Soft Faculty Funds/Provisions**

Ethnomusicology currently holds 2.39 FTE in academic provisions; at the current rate of $59,700/FTE, this represents $142,683 in permanent funding. These resources will be transferred to the UCLA Herb Alpert School of Music effective July 2016.

Music currently holds 4.22 FTE in “soft” academic provisions; at the current rate of $59,700/FTE, this represents $251,934 in permanent funding. These resources will be transferred to the UCLA Herb Alpert School of Music effective July 2016.

**Librarians**

The Department of Ethnomusicology employs two Librarians (Maureen Russell and Aaron Bittel) who are assigned to the Ethnomusicology Archive and report to the faculty Director of the Archive. These positions will remain on Ethnomusicology's staffing list after the establishment of the UCLA Herb Alpert School of Music.

**Teaching Apprentices (TA's)**

The School of the Arts and Architecture has been providing an annual TA budget to the Ethnomusicology and Music. The funding levels for 2014-15 are 5.08 TA FTE for Ethnomusicology, and 7.34 TA FTE for Music. I am committed to transferring the permanent funds attached to this TA budget to the UCLA Herb Alpert School of Music as part of the transfer effective July 2016.

**Administrative Support**

*Associate Dean/Director:* The School of the Arts and Architecture dean's office currently holds an associate dean allocation which is assigned to the directorship of the UCLA Herb Alpert School of Music. This position will be transferred to the UCLA Herb Alpert School of Music effective July 1, 2016.

*Chair:* The permanent instructional roster of the Departments of Ethnomusicology and Music include stipends of $5,060 and $6,655 per year, respectively, for the department chairs. In addition, the Office of the Chancellor provides two summer ninths per year to the department chairs. The department chair receives a course load reduction of two courses per year that are absorbed within the departmental teaching plan.

*Vice Chairs:* The permanent instructional roster of the Department of Music includes a stipend of $4,950 for the department vice-chair. In addition, the Office of the Chancellor provides one summer ninth per year to the department vice-chair. The department vice-chair receives a course load reduction of one course per year that is absorbed within the departmental teaching plan.

In addition, the permanent instructional roster of the Department of Music includes a stipend of $3,600 to be allocated to a member of the faculty at the discretion of the chair.

A proposal for funding support for a Vice Chair for the Department of Ethnomusicology is pending with the Executive Vice ChancellorProvost.
Staff

The following list of staff positions represent employees who currently hold appointments in the Department of Ethnomusicology, the Department of Music, and the Herb Alpert School of Music, along with fractional open provisions held in these departments. These salaries, or the salaries of their replacements (should they resign from their positions and/or separate from the University prior to the proposed July 1, 2016 transfer) would be transferred on a permanent basis to the UCLA Herb Alpert School of Music:

<table>
<thead>
<tr>
<th>Title</th>
<th>Working Title</th>
<th>% Appt</th>
<th>Annual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethnomusicology</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administrative Specialist</td>
<td>Assistant to the Chair</td>
<td>100%</td>
<td>$58,026</td>
</tr>
<tr>
<td>Electronics Technician, Senior</td>
<td>Senior Electronics Technician</td>
<td>30%</td>
<td>$17,539</td>
</tr>
<tr>
<td>Student Affairs Officer II</td>
<td>Undergraduate Advisor</td>
<td>27%</td>
<td>$21,916</td>
</tr>
<tr>
<td>Student Affairs Officer II</td>
<td>Student Affairs Officer</td>
<td>30%</td>
<td>$15,077</td>
</tr>
<tr>
<td>Computer Resource Specialist I</td>
<td>AV Technician</td>
<td>15%</td>
<td>$9,437</td>
</tr>
<tr>
<td>Program Representative II</td>
<td>Publications Director</td>
<td>50%</td>
<td>$26,643</td>
</tr>
<tr>
<td>Administrative Analyst</td>
<td>Personnel Administrator</td>
<td>50%</td>
<td>$38,242</td>
</tr>
<tr>
<td>Electronics Technician</td>
<td>Electronics Technician</td>
<td>100%</td>
<td>$26,006</td>
</tr>
<tr>
<td>Student Affairs Officer II</td>
<td>Graduate Advisor</td>
<td>30%</td>
<td>$18,247</td>
</tr>
<tr>
<td>Administrative Analyst</td>
<td>Administrative Analyst-Accounting</td>
<td>48%</td>
<td>$29,957</td>
</tr>
<tr>
<td>Management Services Officer III/Supervisor</td>
<td>Management Services Officer</td>
<td>50%</td>
<td>$47,059</td>
</tr>
<tr>
<td>Administrative Analyst</td>
<td>Administrative Analyst-Accounting</td>
<td>75%</td>
<td>$44,083</td>
</tr>
<tr>
<td>Assistant II</td>
<td>Building Coordinator</td>
<td>30%</td>
<td>$11,670</td>
</tr>
<tr>
<td>Open Provision: Student Affairs Officer II</td>
<td>Student Affairs Officer</td>
<td>3%</td>
<td>$1,247</td>
</tr>
<tr>
<td>Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electronics Technician, Senior</td>
<td>Senior Electronics Technician</td>
<td>70%</td>
<td>$40,925</td>
</tr>
<tr>
<td>Student Affairs Officer II</td>
<td>Undergraduate Advisor</td>
<td>59%</td>
<td>$47,891</td>
</tr>
<tr>
<td>Public Events Manager*</td>
<td>Theater Manager</td>
<td>100%</td>
<td>$70,449</td>
</tr>
<tr>
<td>Assistant to the ___________</td>
<td>Assistant Director, Marching Band</td>
<td>100%</td>
<td>$21,221</td>
</tr>
<tr>
<td>Theater Production Supervisor*</td>
<td>Event Manager</td>
<td>100%</td>
<td>$56,021</td>
</tr>
<tr>
<td>Student Affairs Officer II</td>
<td>Student Affairs Officer</td>
<td>70%</td>
<td>$35,181</td>
</tr>
<tr>
<td>Computer Resource Specialist I</td>
<td>Support Specialist</td>
<td>35%</td>
<td>$22,019</td>
</tr>
<tr>
<td>Piano Technician</td>
<td>Piano Technician</td>
<td>100%</td>
<td>$62,765</td>
</tr>
<tr>
<td>Administrative Analyst</td>
<td>Personnel Analyst</td>
<td>50%</td>
<td>$38,242</td>
</tr>
<tr>
<td>Senior Musician</td>
<td>Senior Musician</td>
<td>100%</td>
<td>$44,537</td>
</tr>
<tr>
<td>Student Affairs Officer II</td>
<td>Graduate Advisor</td>
<td>76%</td>
<td>$47,576</td>
</tr>
<tr>
<td>Administrative Analyst</td>
<td>Administrative Analyst-Accounting</td>
<td>52%</td>
<td>$29,957</td>
</tr>
<tr>
<td>Assistant III</td>
<td>Theater Assistant</td>
<td>70%</td>
<td>$41,875</td>
</tr>
<tr>
<td>Recording Technician</td>
<td>Recording Technician</td>
<td>50%</td>
<td>$25,390</td>
</tr>
<tr>
<td>Management Services Officer III/Supervisor</td>
<td>Management Services Officer</td>
<td>50%</td>
<td>$47,059</td>
</tr>
<tr>
<td>Administrative Analyst</td>
<td>Administrative Analyst-Accounting</td>
<td>25%</td>
<td>$14,694</td>
</tr>
<tr>
<td>Assistant II</td>
<td>Building Coordinator</td>
<td>70%</td>
<td>$27,229</td>
</tr>
<tr>
<td>Administrative Specialist</td>
<td>Assistant to the Chair</td>
<td>100%</td>
<td>$64,582</td>
</tr>
<tr>
<td>Open Provision: Clerk/Secretary</td>
<td></td>
<td>20%</td>
<td>$6,118</td>
</tr>
<tr>
<td>Open Provision: Public Events Manager</td>
<td></td>
<td>90%</td>
<td>$33,934</td>
</tr>
<tr>
<td>Open Provision: Student Affairs Officer II</td>
<td>Working Title</td>
<td>11%</td>
<td>$4,709</td>
</tr>
<tr>
<td>Open Provision: Assistant to the _______</td>
<td>Assistant to the Chair</td>
<td>10%</td>
<td>$4,705</td>
</tr>
</tbody>
</table>

* Positions supported 100% by sales & service (facilities use) revenue.
Per your letter of June 19, 2014, new resources will be made available from the Chancellor's Office to provide adequate staffing for the departments and dean's office in the new school.

**Non-Salary Budget Items**

**Operating Budget**

The Department of Ethnomusicology currently has a permanent 19900 operating budget of $41,729. This budget will be transferred to the UCLA Herb Alpert School of Music effective July 1, 2016.

The Department of Music has a permanent 19900 operating budget of $124,259. This budget will be transferred to the UCLA Herb Alpert School of Music effective July 1, 2016.

Any summer sessions net proceeds generated by course offerings in the two departments would be transferred as well.

**Equipment, Collections, and Musical Instruments**

All inventorial and non-inventorial property and equipment, including computer and electronic equipment, theater equipment, the UCLA Ethnomusicology Archive collection, and all musical instruments currently assigned to Ethnomusicology and Music will be transferred to the UCLA Herb Alpert School of Music effective July 1, 2016.

**Benefits Pool**

The portion of the 19900 benefits pool that was allocated to the School of the Arts and Architecture on a permanent basis based in 2006-07 benefits costs attributable to Ethnomusicology is $353,067; the portion attributable to Music is $617,379. These funds will be transferred to the two departments respectively in the UCLA Herb Alpert School of Music.

**Recruitment and Retention Funding**

I am confirming that any outstanding commitments to Ethnomusicology and Music faculty members made by the School of the Arts and Architecture, as articulated in recruitment and retention letters, will continue to be honored by the School of the Arts and Architecture beyond July 2016 and until they are fully met.

**Endowments**

As of March 31, 2014, the total balance in endowed funds for the proposed UCLA Herb Alpert School of Music was over $48 million, including endowments designated for the Department of Ethnomusicology, the Department of Music, the Herb Alpert School of Music (including the Alpert Foundation endowment), and funds held by the School of the Arts and Architecture earmarked specifically for music-related items: the Henry Mancini Award Fund (Regental Fund Nos. 6963/36963); the Barbara and Robert Walker Endowment (UCLA Foundation Fund No. 54339).
These endowed funds and gift funds, which include funds designated for undergraduate and graduate student support, along with any new funds that may be established in the interim, will be transferred to the UCLA Herb Alpert School of Music effective July 1, 2016. These funds are summarized in the table below:

<table>
<thead>
<tr>
<th></th>
<th>Student Support</th>
<th>Program Support</th>
<th>Faculty Support/Other</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Market</td>
<td>Total Market</td>
<td>Total Market</td>
</tr>
<tr>
<td></td>
<td>Value of All</td>
<td>Value of All</td>
<td>Value of All</td>
</tr>
<tr>
<td></td>
<td>Endowments</td>
<td>Endowments</td>
<td>Endowments</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>$ 2,311,562</td>
<td>$ 253,762</td>
<td>$ 1,551,074</td>
</tr>
<tr>
<td></td>
<td>$ 102,389</td>
<td>$ 11,511</td>
<td>$ 69,450</td>
</tr>
<tr>
<td></td>
<td>$ 4,096,798</td>
<td>$ 183,350</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>$ 7,707,512</td>
<td>$ 254,176</td>
<td>$ 2,570,369</td>
</tr>
<tr>
<td></td>
<td>$ 293,024</td>
<td>$ 11,529</td>
<td>$ 116,592</td>
</tr>
<tr>
<td></td>
<td>$ 10,532,067</td>
<td>$ 421,146</td>
<td></td>
</tr>
<tr>
<td>Herb Alpert School of Music</td>
<td>$ -</td>
<td>$ 32,118,361</td>
<td>$ 1,456,896</td>
</tr>
<tr>
<td></td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td></td>
<td>$ 32,118,361</td>
<td>$ 1,456,896</td>
<td></td>
</tr>
<tr>
<td>Dean's Office (for Music)</td>
<td>$ 1,142,551</td>
<td>$ 281,178</td>
<td>$ 1,423,709</td>
</tr>
<tr>
<td></td>
<td>$ 38,604</td>
<td>$ 12,754</td>
<td>$ 51,358</td>
</tr>
<tr>
<td>Totals</td>
<td>$ 11,162,015</td>
<td>$ 32,907,477</td>
<td>$ 4,101,443</td>
</tr>
<tr>
<td></td>
<td>$ 434,018</td>
<td>$ 1,492,690</td>
<td>$ 48,170,935</td>
</tr>
<tr>
<td></td>
<td>$ 52,112,750</td>
<td>$ 2,112,750</td>
<td></td>
</tr>
</tbody>
</table>

**UAIF Funds**

Since Undergraduate Academic Incentive Funding (UAIF) is adjusted each year based on actual undergraduate course offerings, and since a portion of UAIF funds are being permanently decentralized to the schools/divisions by the Chancellor’s office, the portion of these funds that will be allocated to the Departments of Ethnomusicology and Music will need to be determined during the planning process for 2016-17 UAIF funding.

**Instructional Enhancement Initiative (IEI) Revenue**

Any IEI revenue attributable to the departments of Ethnomusicology and Music generated prior to July 1, 2016, will be transferred to the UCLA Herb Alpert School of Music upon its establishment. (IEI revenue is generated by a flat fee charged to all undergraduate students and distributed to Schools based on a percentage of student credit hours generated.)

**Space**

The following assignable square foot space allocations currently held in the School of the Arts and Architecture will be transferred to the UCLA Herb Alpert School of Music effective July 1, 2016:

Ethnomusicology = 9,042 square feet
Music = 18,139
Alpert School = 190 (this includes two rooms occupied by the Monk Institute program)
Dean, School of the Arts and Architecture = 34,638 (Includes Schoenberg Auditorium, Popper Theater, and the Alpert School Director’s office)
Evelyn and Mo Ostin Music Center = 9,900 (estimate)
I believe that this letter summarizes the main elements that need to be considered to allow for a smooth transition of the Departments of Ethnomusicology and Music to the new UCLA Herb Alpert School of Music.

Sincerely,

[Signature]

Christopher Waterman
Dean, School of the Arts and Architecture
October 9, 2014

TO: Dean/Vice Provost Emerita Judith L. Smith

Dear Judi,

As requested, I am writing to report on recent allocations made by the Dean to the academic departments in the School of the Arts and Architecture. The table below summarizes allocations of the 3% augmentation to the School’s permanent state funding and of the Undergraduate Academic Incentive Funding (UAIF) to academic units in 2014-15:

<table>
<thead>
<tr>
<th>Department</th>
<th>3% augmentation to permanent funds</th>
<th>UAIF allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture and Urban Design</td>
<td>98,201</td>
<td>145,990</td>
</tr>
<tr>
<td>Art</td>
<td>91,207</td>
<td>378,596</td>
</tr>
<tr>
<td>Design</td>
<td>Media Arts</td>
<td>75,426</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>85,126</td>
<td>380,659</td>
</tr>
<tr>
<td>Music</td>
<td>140,227</td>
<td>504,013</td>
</tr>
<tr>
<td>World Arts and Cultures/Dance</td>
<td>100,096</td>
<td>409,785</td>
</tr>
<tr>
<td>UCLA Herb Alpert School of Music</td>
<td>1,370</td>
<td></td>
</tr>
<tr>
<td>SOAA/Dean's Office</td>
<td>148,028</td>
<td>207,526</td>
</tr>
</tbody>
</table>

Allocation of the 3% augmentation to permanent funds was based on units’ permanent state funding level as of July 1, 2013. For 2014-15, all UAIF distributions have been allocated as temporary 19900 funds, since the campus has informed us that maintaining the current level of funding will be contingent on meeting the School’s enrollment targets. UAIF allocations were based on a weighted formula that factored each department’s 2014 undergraduate student credit hours, undergraduate headcount majors, and number of roster faculty, with a portion of the total funds reserved to support Schoolwide undergraduate courses, including Arts and Architecture 10 (Arts Encounters) and courses in the Visual and Performing Arts Education minor.

Approximately $100,000 of the School/Dean’s Office augmentation allocation will be transferred to the UCLA Herb Alpert School of Music to establish a new staff position in order to address critical staffing deficiencies, as identified in an analysis undertaken by UCLA Campus Human Resources.

Please contact me if you have any questions or need further information.

Sincerely,

Guy Cusatis
Assistant Dean, Administration

cc: Christopher Waterman, Dean, School of the Arts and Architecture
These FY 2012-13 data were included as Table 5 in the Pre-proposal (July 1, 2014). For the Proposal, a new table was created based on FY 2013-14 data (see Table 5). Source: UCLA Office of Academic Planning and Budget; does not include funding for the Dean’s Office.

Three observations serve as additional footnotes to the table:

a) HASOM (the virtual Herb Alpert School of Music) is treated here as a “department” in this data table. When the real school is established, allocations listed here will be transferred to the Dean’s Office of the newly created school.

b) There are no plans to transfer funds for staff FTE from humanities to the music school, and future plans for increasing the number of departmental staff in Schoenberg must take this into account (also see footnote for Table 6).

c) In 2012-13, the Alpert endowment was still being funded, and the annual revenue (listed under “gifts and endowments” for HASOM) was less than the current annual revenue now that the endowment is fully funded. The current annual revenue (payout) is now nearly $1.5 million.

| **FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures** |
|---------------------------------|-----------------|-----------------|-----------------|-----------------|
| **Workload Data**               | Ethnomusicology | Music           | Musicology      | HASOM           | Total           |
| Budgeted Faculty FTE            | 15              | 26              | 9               | 0               | 50              |
| Paid Staff FTE                  | 6               | 11              | 0               | 1               | 19              |
| Undergraduate Major Headcount   | 82              | 167             | 55              | 0               | 304             |
| Graduate Major Headcount        | 38              | 79              | 31              | 0               | 147             |
| Undergraduate Credit Hours      | 16,616          | 8,342           | 10,716          | 0               | 35,674          |
| Graduate Credit Hours           | 1,228           | 3,235           | 1,226           | 0               | 5,689           |
| **Revenues**                    |                 |                 |                 |                 |                 |
| Appropriated¹                   | 3,832,654       | 6,281,783       | 2,055,587       | 77,420          | 12,247,444      |
| Non-Appropriated²               | 78,800          | 298,410         | 35,000          | 10,296          | 422,506         |
| Contracts & Grants              | 1,722           | 987,462         | 58,690          | 2,882           | 1,050,757       |
| Gifts & Endowments              | 519,988         | 1,435,534       | 181,884         | 614,367         | 2,751,773       |
| **Total Revenues**              | 4,433,164       | 9,003,189       | 2,331,161       | 704,966         | 16,472,480      |
| **Expenditures**                |                 |                 |                 |                 |                 |
| Faculty Ladder                  | 1,639,979       | 2,911,247       | 943,885         | 0               | 5,495,111       |
| Faculty Temporary               | 483,266         | 839,701         | 168,188         | 10,263          | 1,501,418       |
| Academic Apprentice             | 333,754         | 289,196         | 390,976         | 0               | 1,013,926       |
| Academic Other                  | 311,460         | 219,125         | 43,850          | 0               | 574,435         |
| Career Staff                    | 347,819         | 665,940         | 0               | 45,672          | 1,059,431       |
| Non-Career Staff                | 56,902          | 374,361         | 5,508           | 38,577          | 475,348         |
| **Total Salaries & Wages**      | 3,173,181       | 5,299,570       | 1,552,407       | 94,511          | 10,119,669      |
| Benefits                        | 857,375         | 1,349,218       | 319,299         | 19,170          | 2,545,062       |
| Fee Remissions                  | 249,611         | 388,326         | 242,774         | 0               | 880,711         |
| Operating Expenses³             | 280,711         | 1,781,783       | 238,727         | 849,716         | 3,150,938       |
| **Total Expenditures**          | 4,560,879       | 8,818,897       | 2,353,207       | 963,397         | 16,696,380      |

¹ Appropriated funds include General Funds, Education Funds, and other General Fund sources.

² Non-Appropriated Funds include Sales and Service, Course Material Fee and Professional Degree Supplemental Tuition Funds.

³ Operating Expenses include materials and supplies, communications, information technology and student support expenses.
Appendix C

Brief bio-sketches of the ladder faculty proposed for the School of Music
Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

1. Department of Ethnomusicology

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Münir Beken</strong>&lt;br&gt;Assistant Professor (2007)</td>
<td>World music theory; composition; modal theory; musical globalization; phenomenology of music; melodic modal systems of the Middle East and Central Asia; Turkish music; music of the Ottoman Empire</td>
<td>Composed a state-commissioned ballet suite for orchestra, won awards for film music, and scored television documentaries both domestically and internationally; published in <em>Ethnomusicology</em>, a premier journal in the field, and contributed to <em>The New Grove Dictionary of Music and Musicians</em>; was one of the founding members of the State Turkish Music Ensemble; as a soloist on the ud, has performed in venues across the U.S.; recorded a solo CD with Rounder Records.</td>
</tr>
<tr>
<td><strong>Kenny Burrell</strong>&lt;br&gt;Professor (1995)</td>
<td>Guitarist; composer, producer; Director of UCLA Jazz Studies; jazz history; Director, Fusion Jazz Ensemble, Ellingtonia Orchestra, and two jazz combos</td>
<td>Recorded more than one hundred albums under his own name and several hundred with other artists including the iconic <em>Guitar Forms</em> (1964); <em>Ellington is Forever</em> (1975); and <em>Kenny Burrell and John Coltrane</em> (1963); has performed and recorded with many of the most influential musicians in jazz history including Duke Ellington, Herbie Hancock, Dizzy Gillespie, Miles Davis, John Coltrane, Charlie Parker, Oscar Peterson, Tony Bennett, Billy Holiday, Quincy Jones, Coleman Hawkins, Sonny Rollins, Jimmy Smith, Art Blakey, Nat King Cole, Ray Charles, and Louis Armstrong; named a 2005 Jazz Master by the National Endowment for the Arts (NEA); recipient of a 2004 Jazz Educator of the Year award from DownBeat magazine.</td>
</tr>
</tbody>
</table>
Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Kligman</td>
<td>Trends in Jewish music and the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts</td>
<td>Mark Kligman specializes in the liturgical traditions of Middle Eastern Jewish communities, sources for early 19th-century Jewish liturgical music and its compositional processes, and various areas of Popular Jewish music. He has published on the liturgical music of Syrian Jews in Brooklyn in numerous journals and is widely known for his 2009 book, <em>Maqām and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn</em>, which earned the Jordan Schnitzer Book Award Notable Selection in the category of Jewry and the arts by the Association for Jewish Studies. His other publications focus on the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts. Mark Kligman is the inaugural Mickey Katz Professor of Jewish Music at UCLA.</td>
</tr>
<tr>
<td>Steven Loza</td>
<td>Music of Latin America, Mexico, Cuba; Chicano/Latino music in the U.S.; religion as art; mestizaje; identity and marginality; cross-cultural aesthetics; ethnomusicological history and critique.</td>
<td>Author of <em>Barrio Rhythm: Mexican American Music in Los Angeles</em> (1993) and <em>Tito Puente and the Making of Latin Music</em> (1999), both published by the University of Illinois Press; author of the anthologies <em>Musical Aesthetics and Multiculturalism in Los Angeles</em> (UCLA Ethnomusicology Publications, 1994), <em>Musical Cultures of Latin America: Global Effects, Past and Present</em> (UCLA Ethnomusicology Publications, 2003), and <em>Religion as Art: Guadalupe, Orishas, Sufi</em> (University of New Mexico Press, 2009); director of the UCLA Mexican Arts Series (1986 to 1996); co-director of the Festival de Músicas del Mundo in Mexico City in 2000; recipient of Fulbright and Ford Foundation grants.</td>
</tr>
<tr>
<td>Daniel Neuman</td>
<td>Music of India, especially Hindustani and Rajasthan regional traditions; social organization of musical specialists; anthropology of music; multimedia applications in ethnomusicology; geographical approaches to the study of music traditions.</td>
<td>Author of <em>The Life of Music in North India: The Organization of an Artistic Tradition</em> (Wayne State University Press, 1980, and the University of Chicago Press, 1990), <em>Ethnomusicology and Modern Music History</em> (University of Illinois Press, 1991), and <em>Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan</em>, co-authored with Shubha Chaudhuri (Seagull Press, 2007); received several grants for the development of the <em>World Music Navigator</em>, a computerized ethnomusicographic atlas of the early 1990s; Dean, UCLA School of the Arts and Architecture (1996 to 2002); UCLA Executive Vice Chancellor and Provost (2002 to 2006); Interim Director, UCLA Herb Alpert School of Music (2013 to the present).</td>
</tr>
<tr>
<td>James Newton</td>
<td>Flutist, composer (chamber, symphonic, electronic, jazz, ballet, and world music), analysis, jazz history; conductor - Charles Mingus Ensemble</td>
<td>Composer of a <em>St. Matthew Passion</em> (2014), to be premiered at the 2015 Turino Jazz Festival, Italy; composer of a <em>Mass</em> (2007), premiered in Prato, Italy and at Walt Disney Concert Hall (an expanded choral version); top flutist for a record-breaking 23 consecutive years in Downbeat Magazine’s International Critics Poll; Music Director, Luckman Jazz Orchestra (2001 to 2006); recipient of Ford Foundation, Guggenheim, National Endowment of the Arts, and Rockefeller Fellowships; compositions performed by the San Francisco Ballet, The Moscow Virtuosi, Jose Limon Dance Company, Dino Saluzzi, Zakir Hussain, Grant Gershon and the Los Angeles Master Chorale, and the Los Angeles Philharmonic New Music Group.</td>
</tr>
</tbody>
</table>
Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field (s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.J. Racy Professor (1978)</td>
<td>Music of the Middle East; mode; improvisation; ethnomusicological theory; organology; trance-ecstasy; laments; Orientalism; Near East Ensemble</td>
<td>Author of <em>Making Music in the Arab World: The Culture and Artistry of Tarab</em> (Cambridge University Press, 2003); a master of many instruments, particularly the <em>nay</em>, a reed-flute, and the <em>buzuq</em>, a long-necked fretted lute; he has performed at major U.S. venues such as Carnegie Hall, the Kennedy Center, and the Hollywood Bowl, and at international venues including the Beiteddine Festival in Lebanon and the Commonwealth Institute in London; he has composed and performed for the Kronos Quartet and the Sacramento Symphony Orchestra; his music has been released on a number of CDs, including three Lyrichord albums, <em>Ancient Egypt, Taqasim</em>, and <em>Mystical Legacies</em>.</td>
</tr>
<tr>
<td>Helen Rees Professor (1997)</td>
<td>Music of China; ritual music; biography; ecomusicology; intangible cultural heritage policy and practice in East Asia; transmission and performance of Asian musics overseas.</td>
<td>Author of <em>Echoes of History: Naxi Music in Modern China</em> (Oxford University Press, 2000), and the edited essay volume <em>Lives in Chinese Music</em> (University of Illinois Press, 2009); co-editor of <em>Understanding Charles Seeger, Pioneer in American Musicology</em> (University of Illinois Press, 1999); active as an interpreter, translator, and presenter for Chinese scholars and musicians visiting the West, most recently for the Amsterdam China Festival (2005) and the Smithsonian Folklife Festival (2007); served as a visiting professor at the Music College of the Yunnan Art Institute in Kunming, China (2008); visiting the West, most recently for the Smithsonian Folklife Festival (2014).</td>
</tr>
<tr>
<td>Roger Savage Professor (1991)</td>
<td>Music criticism, aesthetics and politics, hermeneutics and critical theory</td>
<td>Author of <em>Hermeneutics and Music Criticism</em> (Routledge, 2010) and <em>Structure and Sorcery: The Aesthetics of Post-War Serial Composition and Indeterminacy</em> (Garland, 1989); articles in <em>Philosophy Today</em>, <em>Philosophy and Literature</em>, the <em>Journal of French Philosophy</em>, <em>Telos, The European Legacy</em>, the <em>British Journal of Aesthetics</em>, <em>ex tempore, Symposium</em> and <em>Selected Reports in Ethnomusicology</em>; contributing author to <em>Ricoeur across the Disciplines</em> (Continuum, 2010) and <em>Paul Ricoeur and the Task of Political Philosophy</em> (Lexington, 2012); 2010 Fulbright Scholar, Centre for Irish Studies; National University of Ireland, Galway; 2014 Moore Institute Fellow, NUIG; President, Society for Ricoeur Studies.</td>
</tr>
</tbody>
</table>
### Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
</table>
### 2. Department of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kenny Burrell</strong> Professor (without vote) (1995)</td>
<td>Director, Jazz Studies program in Ethnomusicology; Professor in the Department of Music. Jazz performance, improvisation, composition, jazz history.</td>
<td>Specialist in jazz performance, improvisation, composition, and jazz history. Guitarist and composer in a variety of musical contexts, including solo, small combo, large ensemble and symphony orchestra. Producer and renowned recording artist, with a discography of 87 albums under his own name and several hundred with other artists. Recognized as the foremost authority on the music of Duke Ellington. Co-founder and President Emeritus of the Jazz Heritage Foundation, member of the American Society of Composers, Authors, and Publishers, and a member of the American Guild of Authors and Composers. Holds an</td>
</tr>
<tr>
<td><strong>Vladimir Chernov</strong> Professor (2007)</td>
<td>Voice; Vocal technique and coaching.</td>
<td>Has sung over 40 leading operatic roles. Has appeared extensively as opera and concert artist at major international theaters including the Metropolitan Opera, Los Angeles Opera, Covent Garden, La Scala, Teatro Colon, Paris Opera, Lyric Opera of Chicago, San Francisco Opera and Vienna State Opera, under the baton of world-renowned conductors including Claudio Abbado, Valery Gergiev, James Levine and Seiji Ozawa. Has performed nearly every baritone role in the standard operatic repertoire, and has made numerous recordings. Sang the role of Giorgio in the world premiere of Daniel Catan's opera <em>Il Postino</em> with the Los Angeles Opera in September 2010.</td>
</tr>
<tr>
<td><strong>Travis Cross</strong> Associate Professor, Vice Chair (2013)</td>
<td>Conducting; Wind Ensemble and Symphonic Band; vocal and instrumental music education</td>
<td>D.M.A. and M.M. degrees from Northwestern University; B.M. degree <em>cum laude</em> in vocal and instrumental music education from St. Olaf College. United States Department of Education Jacob K. Javits Fellow (2006). Contributed a chapter to <em>Composers on Composing for Band</em>. Received the Albert Lee Sturm Award for Faculty Excellence in the Creative Arts at Virginia Tech. Has appeared as a guest conductor, composer and clinician in several states and internationally. Over 20 original compositions and arrangements for wind ensemble published by Boosey &amp; Hawkes, Daehn Publications and Theodore Music.</td>
</tr>
</tbody>
</table>
Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
</table>
| **Michael Dean**  
Professor (2004) | Voice; vocal technique, coaching and pedagogy; vocal diction and languages for performance | Music Department Chair 2011-2014. Extensive career as opera, cantata and oratorio soloist, with performances at Carnegie Hall, The Kennedy Center, on *Live From Lincoln Center* and with the New York Philharmonic, Los Angeles Philharmonic, Toronto Symphony, Houston Symphony, Orquesta Nacional de Mexico, Singapore Symphony, New York City Opera, Dallas Opera, and Komische Oper Berlin, among others. Member of the voice faculty of the Chautauqua Institution since 2008. Nationally recognized as a voice teacher; gives master classes throughout the country. Maintained private studios in New York and Boston; former member of the New England Conservatory faculty. |
| **Inna Faliks**  
Associate Professor (2012) | Piano—multidisciplinary and innovative programming, new and rarely heard music | Internationally acclaimed pianist with solo, chamber and concerto performances over twenty seasons at many of the world’s major concert venues, including Carnegie Hall, Salle Cortot (Paris), Tchaikovsky Hall (Moscow), Orchestra Hall (Chicago) and Tivoli Gardens (Copenhagen). Appearances with leading conductors such as Leonard Slatkin and Keith Lockhart. Winner of prestigious competitions including the Hilton Head International Competition and Pro Musicis Award. Founder and curator of the award-winning series *Music/Words* – [www.musicwordsnyc.com](http://www.musicwordsnyc.com). Commissioned works from Clarice Assad, Jan Freidlin, Ljova Zhurbin and David Utzinger. Yamaha artist, frequently presenting Disklavier remote master classes throughout the United States. CD recordings on MSR Classics. |
| **Juliana Gondek**  
Professor (1997) | Voice; vocal technique, coaching and pedagogy; vocal diction and languages for performance | Internationally acclaimed soprano/mezzo-soprano soloist in over 40 leading operatic roles and 100 symphonic roles. Prize-winning recordings, including British and Polish Grammy Award winners. Authority on Baroque, Mozart, bel canto and contemporary opera, and Polish and Spanish art song. Solo appearances at Metropolitan Opera, Netherlands and Scottish Operas, San Francisco Opera, Houston Grand Opera, Seattle Opera, Göttingen and Halle Handel Festivals, Carnegie Hall, New York Philharmonic, Los Angeles Philharmonic and Edinburgh Festival under conductors including Leonard Bernstein, Herbert von Karajan, James Levine and Nicholas McGegan. Founder-Director of NAPA Music Festival. Artist Residencies in Florence, Geneva, Hong Kong, Shanghai, Japan and New Zealand. |
| **Gary Gray**  
**Appendix C.** Brief bio-sketches for ladder faculty in the *new* UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field (s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gordon Henderson</strong></td>
<td>Marching Band, Vice Chair,</td>
<td>Directs the Bruin Marching Band and the</td>
</tr>
<tr>
<td>Professor (1982)</td>
<td>Director of Bands</td>
<td>Varsity Band, which in 1993 received the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sudler Trophy, presented each year by the</td>
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<td></td>
<td></td>
<td>John Philip Sousa Foundation to recognize</td>
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<td></td>
<td></td>
<td>excellence and innovation. Adjudicator at</td>
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<td></td>
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<td>international competitions including the</td>
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<td></td>
<td></td>
<td>World Music Contest in Kerkrade,</td>
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<td></td>
<td></td>
<td>Netherlands (2009). Assistant Director/Dr</td>
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<tr>
<td></td>
<td></td>
<td>ill Designer for the Olympic All-American</td>
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<td></td>
<td></td>
<td>College Marching Band, which performed at</td>
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<tr>
<td></td>
<td></td>
<td>the Opening Ceremonies of the 1984 Los</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Angeles Summer Olympics. Composer and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>arranger for several major motion pictures.</td>
</tr>
<tr>
<td><strong>Frank Heuser</strong></td>
<td>Music Education; motor</td>
<td>Ph.D. from University of Southern</td>
</tr>
<tr>
<td>Associate Professor</td>
<td>control in musicians;</td>
<td>California; M.M. from Yale University;</td>
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<tr>
<td></td>
<td>problems in wind players;</td>
<td>Decades of experience teaching music</td>
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<tr>
<td></td>
<td>music perception and cognition</td>
<td>education at all educational levels from</td>
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<tr>
<td></td>
<td></td>
<td>elementary through college. Active as an</td>
</tr>
<tr>
<td></td>
<td></td>
<td>adjudicator and clinician in Southern</td>
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<tr>
<td></td>
<td></td>
<td>California. Has published in *Medical</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Problems of Performing Artists* and the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Southeastern Journal of Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Education*. On the editorial board of</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the *Journal of Music Teacher</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Education*.</td>
</tr>
<tr>
<td><strong>Peter Kazaras</strong></td>
<td>Director, Opera UCLA. Opera</td>
<td>Helped establish one of the country’s</td>
</tr>
<tr>
<td>Professor (2007)</td>
<td>singer, director, producer,</td>
<td>pre-eminent university programs for</td>
</tr>
<tr>
<td></td>
<td>teacher.</td>
<td>training young opera singers at UCLA.</td>
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<tr>
<td></td>
<td></td>
<td>Before concentrating on directing and</td>
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<tr>
<td></td>
<td></td>
<td>teaching, performed as an operatic tenor</td>
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<tr>
<td></td>
<td></td>
<td>for more than three decades with such</td>
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<td></td>
<td></td>
<td>conductors as Leonard Bernstein,</td>
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<td></td>
<td></td>
<td>James Levine, Daniel Barenboim and</td>
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<td></td>
<td></td>
<td>James Conlon. Artistic Director of</td>
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<tr>
<td></td>
<td></td>
<td>the Seattle Opera Young Artists</td>
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<tr>
<td></td>
<td></td>
<td>Program (2006-2013). Re-engaged</td>
</tr>
<tr>
<td></td>
<td></td>
<td>repeatedly by the Merola and Adler</td>
</tr>
<tr>
<td></td>
<td></td>
<td>young artist programs at the San</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Francisco Opera; worked with the</td>
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<tr>
<td></td>
<td></td>
<td>Young Artists at Washington National</td>
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<tr>
<td></td>
<td></td>
<td>Opera and at Glimmerglass Festival.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Has directed operas on the main stages</td>
</tr>
<tr>
<td></td>
<td></td>
<td>of important national opera houses</td>
</tr>
<tr>
<td></td>
<td></td>
<td>such as Seattle Opera, Washington</td>
</tr>
<tr>
<td></td>
<td></td>
<td>National Opera, Glimmerglass</td>
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<tr>
<td></td>
<td></td>
<td>Festival and Dallas Opera. In demand</td>
</tr>
<tr>
<td></td>
<td></td>
<td>as a stage director and teacher for</td>
</tr>
<tr>
<td></td>
<td></td>
<td>university and conservatory</td>
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<tr>
<td></td>
<td></td>
<td>opera programs, including The</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Juilliard School.</td>
</tr>
<tr>
<td><strong>Ian Krouse</strong></td>
<td>Composition and Theory</td>
<td>B. M. degree/Performer’s and</td>
</tr>
<tr>
<td>Professor (1990)</td>
<td></td>
<td>Composer’s Certificates from Indiana</td>
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<td></td>
<td></td>
<td>University; M.M. and Doctorate of</td>
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<td>Music degrees from the University of</td>
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<td></td>
<td>Southern California. Recipient of the</td>
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<td></td>
<td></td>
<td>UCLA Distinguished Teaching Award, an</td>
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<td>AT&amp;T American Encores Grant, opera</td>
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<td>development grants from the NEA, the</td>
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<td></td>
<td>Ford and Rockefeller Foundations and</td>
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<tr>
<td></td>
<td></td>
<td>the Atlantic-Richfield Corporation.</td>
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<tr>
<td></td>
<td></td>
<td>Won the BMI Award and Gaudeamus</td>
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<tr>
<td></td>
<td></td>
<td>Festival Prize; semi-finalist in the</td>
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<tr>
<td></td>
<td></td>
<td>Kennedy Center Friedheim Awards;</td>
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<td>finalist in the Barlow Competition</td>
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<tr>
<td></td>
<td></td>
<td>and Big Ten Commissioning Project.</td>
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<tr>
<td></td>
<td></td>
<td>His music has been recorded on the</td>
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<tr>
<td></td>
<td></td>
<td>Brain, Chandos, Delos, GSP, GHA,</td>
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<tr>
<td></td>
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<td>Koch, Lisaddell, Naxos, RCM and</td>
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<td>Urtext Digital Classics labels.</td>
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</tbody>
</table>
Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field(s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Lefkowitz</td>
<td>Composition and Theory; &quot;meta-theoretical&quot; issues and the internal structure of set-classes; music theory pedagogy; Schoenberg's piano music</td>
<td>Studied at The Eastman School of Music, Cornell University and University of Pennsylvania. Has won international acclaim with works performed in over a dozen countries. Prizes include two Fukui Harp Music Awards, the ASCAP Grants to Young Composers Competition, and awards from the National Association of Composers, Guild of Temple Musicians, Pacific Composers' Forum, Chicago Civic Orchestra, Washington International Competition, Society for New Music's Brian M. Israel Prize, ALEA III International Competition and Gaudeamus Music Week. Served as a Meet-The-Composer Composer in Residence. Textbook titled &quot;Analysis of Post-Tonal Music: A Parametric Approach&quot; to be published soon by University of California Press.</td>
</tr>
<tr>
<td>Jens Lindemann Professor (2001)</td>
<td>Trumpet; Brass Ensemble</td>
<td>As a member of the Canadian Brass (1996-2001), received Grammy and Juno nominations and the prestigious Echo Klassik Award in Germany. Honorary doctorate from McMaster University. Named “International Brass Personality of the Year” by British magazine <em>The Brass Herald</em> in 2006. Extensive solo, chamber and ensemble discography. First Prize winner by unanimous juries at the 1992 Prague Spring Festival and Ellsworth Smith (Florida) International Trumpet Competitions; prize winner at numerous other competitions including the prestigious ARD in Munich. Maintains an international reputation for transcending stylistic genres as a performer, recording artist and teacher.</td>
</tr>
</tbody>
</table>
Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field (s) of Study</th>
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</tr>
</thead>
</table>
| **Walter Ponce**  
Professor (1996) | Piano | Graduate of Mannes College (B.S.) and the Juilliard School (M.M., D.M.A.). Has performed as solo recitalist and with renowned artists as chamber performer and concerto soloist throughout the world. Has played in concert halls of almost every major city of North and South America, and in Europe, Morocco, Japan, Korea and China. Has premiered more than 200 works. Born in Bolivia, one of the youngest ever to receive a grant from the Department of State’s Fulbright program, which continued for an unprecedented four years. |
| **Neal Stulberg**  
Professor, Chair (2005) | Conductor; Director, Orchestral Studies; Performance Practice; Chamber Music | Has conducted the orchestras of almost every major city in the United States and major orchestras in Europe, Israel, Russia, and Asia, in venues including Covent Garden, Concertgebouw, Liceu (Barcelona), Megaron (Athens) and Shostakovich Hall (St. Petersburg). Assistant Conductor, Los Angeles Philharmonic (1982-85); recipient, Seaver/National Endowment for the Arts Conductors Award (1988); Music Director, New Mexico Symphony Orchestra (1985-93). Conducted premieres of works by Reich, Smirnov, Tower, Schat, Chihara and van Onna. Recorded for West German Radio, Donemus, Yarlung Records, Sono Luminus and Composers Voice. Acclaimed pianist, appearing regularly as recitalist, chamber musician and with major orchestras and at international festivals as pianist/conductor. |
| **Guillaume Sutre**  
| **Robert Winter**  
### Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

#### 3. Department of Musicology

<table>
<thead>
<tr>
<th>Name, title, date of hire</th>
<th>General field (s) of Study</th>
<th>Sample of career achievements and awards</th>
</tr>
</thead>
</table>
| **Olivia Bloechl**  
Associate Professor (2004) | Research areas include early modern music; Baroque opera; postcolonialism; cultural theory; ethics and politics of music | Author of *Native American Song at the Frontiers of Early Modern Music* (Cambridge Univ. Press, 2008); co-editor of *Rethinking Difference in Music Scholarship* (Cambridge Univ. Press, 2015); winner of an ACLS Charles A. Ryskamp Research Fellowship |
| **Nina Eidsheim**  
Assistant Professor (2008) | Genre-crossing singer and performer in soNu. Research areas include vocal timbre and vocality; epistemologies and ideologies of the voice in opera, popular music, and music technology; performance studies; cultural, gender, and race studies | Creator of “Mapping the Beat” (sponsored by National Geographic); author of two forthcoming books: *Musicology in the Flesh: Contemporary Music as Multi-Sensory Practice*, and *Measuring Race: Listening to Vocal Timbre and Vocality in African-American Popular Music*; UC Humanities Research Institute co-convener (“Vocal Matters: Technologies of Self and the Materiality of Voice”; 2011-12); Cornell Society for the Humanities Fellow; Woodrow Wilson Career Enhancement Fellow |
| **Robert Fink**  
Professor (1998) | Research areas include music and culture after 1950; history and analysis of African-American popular music; politics of contemporary art music | Author of *Repeating Ourselves* (2005); winner of the Kurt Weill Prize (2001), honored by Popular Music Interest Group of the Society for Music Theory (2013); chair of Undergraduate Council (2006-07); chair of Department of Musicology (2009-13); co-winner of UCLA Transdisciplinary Seed Grant for “Understanding Musical Empathy through the Audiomotor Mirror Neuron System”; chair of the UCLA Herb Alpert School of Music’s Minor in the Music Industry (2013-); visiting professor at Yale University (2006); Fellow at the Stanford Humanities Center (1998-99); President of the US Branch of the International Association for the Study of Popular Music (2013-) |
| **Raymond Knapp**  
Professor (1989) and  
### Appendix C. Brief bio-sketches for ladder faculty in the new UCLA Herb Alpert School of Music

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Elisabeth Le Guin</td>
<td>Musicologist and Baroque cellist. Research areas include performance practices; creative reconstruction; Boccherini; tonadilla (comic musical theater popular in Madrid from c. 1750-1808); Mexican colonial and post-colonial musics</td>
<td>Founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet; author of <em>Boccherini’s Body: an Essay in Carnal Musicology</em> (2006) and &quot;The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain,&quot; (2014); winner of American Musicological Society’s Alfred Einstein Award (2003) and Noah Greenberg Award (2007); grant support from the ACLS, the UC Presidents’ Research Fund, the Institute for International Education (Fulbright program), UCLA’s International Institute, and the Program for Cultural Cooperation between Spain and United States Universities. Re-started UCLA’s Early Music Ensemble in 2009 after a 15-year hiatus, and has served two terms as Study Center Director for the UC Education Abroad Program in Mexico City.</td>
</tr>
<tr>
<td>Tamara Levitz</td>
<td>Research areas include musical modernism in Germany, Cuba, Senegal, and France in the 1920s and 30s; Ferruccio Busoni; John Cage; Igor Stravinsky; and André Gide</td>
<td>Author of <em>Modernist Mysteries: Perséphone</em> (2012; winner of the American Musicological Society’s Otto Kinkeldey Award for best book by an author beyond the early stages of her career); scholar in residence for the Bard Festival on Stravinsky and His World (2013); editor of <em>Stravinsky and His World</em> (2013). She is currently working on a monograph on how systems of racial classification determined genre formation and the geopolitics of music globally in the 1940s.</td>
</tr>
<tr>
<td>David MacFadyen</td>
<td>Research areas include Russian poetry; Soviet-era popular song</td>
<td>Author of multiple books on the history of Slavic music, specifically the popular traditions of Russia, Ukraine, and Belarus; oversees an archive of more than half a million compositions from Slavic, Baltic, and Central Asian lands; operates a website (<a href="http://www.farfrommoscow.com">www.farfrommoscow.com</a>) dedicated to daily musical developments across nine time zones: Russia, Ukraine, Belarus, Latvia, Lithuania, and Belarus</td>
</tr>
<tr>
<td>Mitchell Morris</td>
<td>Research areas include music at the fin-de-siècle; Russian and Soviet music; 20th century American music; opera; rock and soul; disco; gay/lesbian studies; musical ethics; ecomusicology</td>
<td>Author of <em>The Persistence of Sentiment: Essays on Pop Music in the 70s</em>; co-editor of <em>The Oxford Handbook of the American Musical</em>; opera librettos for <em>Gesualdo: Prince of Madness</em> (2013) and <em>The Dove and the Nightingale</em> (2014); winner of the American Musicological Society’s Philip Brett Award (2012)</td>
</tr>
<tr>
<td>Jessica Schwartz</td>
<td>Research areas include atomic music; music of the Marshall Islands; punk; gender; music in politics; music and disability</td>
<td>Co-founder of the Marshallese Educational Initiative, Inc.; winner of an ACLS Dissertation Completion Fellowship and an AMS 50 Dissertation Completion Fellowship (honorary); author of <em>Radiation Sounds: Marshallese Music and Nuclear Silences</em> (Duke Univ. Press, in press); Mellon Postdoctoral Teaching Fellow (2013-14)</td>
</tr>
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</thead>
<tbody>
<tr>
<td>Elizabeth Upton</td>
<td>Research areas include medieval music (especially vocal music, performance, historiography, and codicology), medievalism, play theory, music as process, folk music, popular music (especially 1960s), and film music</td>
<td>Author of <em>Music and Performance in the Later Middle Ages</em> (2013) and conference organizer for “Music and the Technology of the Written Text: A New Codicology for the Middle Ages” (UCLA, 2009); current projects include a book on early-music revivals in the US &amp; UK and a co-authored book, “Boxed Sets: Authenticating Moves and the Early Music Audience.” A past-president of the International Machaut Society, she is currently our Director of Graduate Studies, and serves on the editorial board of “Remediaeval,” a new book series that applies contemporary theory to premodern texts. The course she teaches on the Beatles was recently ranked by <em>Billboard</em> at the top of a list of “Coolest College Courses.”</td>
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</table>
Appendix D

Preliminary Drafts of the School’s Bylaws and Senate Regulations for Undergraduate Degrees

Proposed Bylaws for the UCLA Herb Alpert School of Music
(Preliminary Draft)

Proposed Regulations of the UCLA Herb Alpert School of Music
(Very Preliminary Draft)
TO THE FACULTY:
The faculty summer workgroup drafted this document. After reviewing the bylaws of several schools at UCLA, the group crafted a set of bylaws to include all areas of faculty governance, as well as the faculty’s expectation for departments, chairs, and the dean of the school.

These bylaws, modeled on those of other schools at UCLA, are designed to harmonize with existing Divisional Bylaws. They also aim to:

a) ensure equitable representation for the faculty and for all current and future departments on the consultative bodies that will help plan and direct the School (Section 3A-C, Section 8, Section 9A, Section 11);

b) prescribe regular consultation between the various departments and the Dean at both academic and administrative levels; (Section 10, Section 12 on the FEC; Section 16 on the Dean’s Cabinet);

c) present a clear statement of mission and responsibilities for the faculty (Sections 5-7, Section 13), the department officers (Section 14), and the Dean (Section 15).

This preliminary draft will be reviewed by the faculty during the Winter/Spring 2015 and the vetted by the Academic Senate’s Committee on Rules and Jurisdiction before the faculty is asked to ratify a final draft. Most likely the ratification vote will occur in the fall 2015 or winter 2016.

UCLA ACADEMIC SENATE MANUAL
Appendix of the Division

UCLA HERB ALPERT SCHOOL OF MUSIC
Bylaws

Part I. Faculty Function and Membership

1. The Faculty of the Herb Alpert School of Music shall conduct the government of the School.

2. Membership of the Faculty is defined by Division Bylaws 50(A) and 184.

Part II. Chair and Vice Chair of the Faculty

3. Election and Service

A. The Chair of the Faculty will be elected in the spring every two years according to procedures prescribed in Divisional Bylaw 150.

B. No single department’s members may hold the Chair of the Faculty for more than four (4) consecutive years.
C. The Vice Chair of the Faculty shall also serve as Secretary of the Faculty, shall be elected by the voting members of the Faculty Executive Committee at their first meeting of the academic year, and shall not be a member of the same department as the Chair.

D. If at any time the Chair is not able to continue, the post shall be filled by the Vice Chair (see Section 9a), or if necessary, another member of the Faculty Executive Committee, elected by majority vote of the FEC members. In such cases, an election to replace the office(s) left vacant shall be held by the beginning of the following academic term.

E. Administrative officers of the School of Music cannot simultaneously serve as officers of the Faculty.

4. Compensation and Summer Consultation

The Chair of the Faculty shall receive a stipend (up to a summer ninth) from the Dean and is expected to be available for summer consultation and to represent the Faculty of the School during emergencies or other situations arising that require the immediate input of the Faculty. Such actions shall be summarized by the Chair to the FEC in the fall at the first meeting of the year.

Part III. Meetings of the Entire Faculty

5. Meetings of the entire Faculty of the School may be called by the Chair of the Faculty or at the written request of 25% of the Faculty of the School. Such meetings shall be limited to matters of business specified in the call to meeting, which must be sent to the Faculty at least 5 working days before the meeting. The minutes of the meeting will be available 10 working days after the meeting is held.

6. The Chair shall preside at all meetings of the Faculty. In the absence of the Chair, the Vice Chair, or if necessary, a member of the Faculty Executive Committee, elected by majority vote of the FEC, will preside. Robert's Rules of Order (current edition) shall govern Faculty meetings in all instances not covered by the Bylaws. Voting shall be without secret ballot, except that a secret ballot shall be taken whenever requested by a majority of the voting members present.

7. Two fifths of those entitled to vote at Faculty meetings shall constitute a quorum.

Part IV. Faculty Executive Committee

8. The Chair of the Faculty shall be the chair of the Faculty Executive Committee (FEC). In the absence of the Chair, the Vice Chair of the Faculty shall serve as Chair, or in the absence of both, a FEC member shall be designated by the Chair to lead the meeting.
9. Membership

A. Faculty Representatives. Inclusive of the Chair and Vice-Chair, two faculty members elected by their respective faculties according to Bylaw 150 shall represent each department in the School. The necessary departmental elections shall be held in the spring for the following academic year, subsequent to any year’s election of the Chair of the Faculty. Members shall hold office for a period of two years. Department representatives shall be elected in alternating years to ensure continuity. No representative shall serve more than two consecutive terms; one but not both of a department’s representatives may be a departmental Chair or Vice Chair (or equivalent).

B. Ex-Officio Members. The Dean and the Associate Dean(s) of the School shall be ex-officio members of the Faculty Executive Committee; their attendance at meetings is without vote and not part of quorum.

C. Student Members. One student enrolled in its degree programs shall participate as a non-voting member representing each department and free-standing degree program. In a duly constituted election, the students’ associations or students at large shall elect representatives on an annual basis. If necessary, the Chair of any department or program may appoint a student representative, in consultation with the faculty, until an appropriate election is held. Student members shall be excluded from meetings, or portions of meetings deemed confidential by a majority of the present and voting members of the FEC.

D. Staff. After consulting the Chair of the Faculty, the Dean shall appoint a staff member to assist the Chair in administering the FEC.

E. Visitors. Visitors may attend the FEC meeting and hold the floor at the invitation of the Chair or a majority of voting members attending the meeting.

Part V. Meetings and Duties of the Faculty Executive Committee

10. Meetings of the FEC

A. Meetings will be called at least twice each quarter or as necessary. The call to meeting will be announced at least 5 working days before the meeting is scheduled and minutes of the meeting shall be available at least 10 working days after the meeting is held.

B. A quorum shall consist of a majority of elected faculty members of the FEC. If a member cannot attend the meeting, a departmental alternate (with vote) may be permitted to attend, subject to the approval of the FEC Chair or by majority vote of the elected FEC members attending that meeting.

C. Except as specifically noted below, items requiring FEC approval shall be passed by a majority of those attending and eligible to vote.
D. Meetings shall be governed by procedures specified in Senate Bylaw 120(C).

11. The Faculty Executive Committee shall:

A. Provide general oversight of the academic programs in the School and bring before the School’s faculty any recommendation it deems advisable using the balloting procedures set forth in Senate Bylaw 95.

B. Review and approve the academic requirements for the Herb Alpert School of Music set forth in Part II of the Regulations of the Division, UCLA Academic Senate Manual.

C. Approve School-wide requirements for writing, foreign language, and quantitative reasoning, as well as the diversity requirement and the requirements for General Education. Changes to School-wide requirements must be approved by a majority of the elected members of the FEC.

D. Review and approve requirements for majors (departmental and interdepartmental) and minors (departmental and free-standing), honors programs, capstone requirements, and any other graduation requirement specified by the faculty.

E. Review and approve all new courses or all changes in course descriptions, prerequisites, and grading. If these actions are deemed to be routine and non-controversial, the Chair or the Chair’s designee may place such actions on the consent calendar for approval.

F. Review and approve proposals for new departments, Centers for Interdisciplinary Instruction, and interdepartmental programs that directly affect the educational and research programs of the School. Any proposal that affects the number of departments in the School must be approved by a majority of the elected members of the FEC.

G. Advise the Dean yearly in writing on the School’s priorities, allocation of educational and research resources, utilization of building space and facilities, and budget and planning issues. This yearly Advisory Report must be approved by a majority of the elected members of the FEC; minority reports may be submitted as well.

H. Review the Program Review Reports completed by the Academic Senate in the course of the eight-year reviews for the departments in the School, as well as free-standing minors offered by the School and reviewed by the Academic Senate.

I. Serve as an advisory body on matters concerning the welfare of faculty, staff and students in the School.

J. Appoint and, when appropriate, carry out recommendations made by ad hoc committees created to review specific issues. At least one elected FEC member should be appointed to each such committee, and when appropriate, at least one student shall be appointed.
12. Dean’s Annual Presentation. At the first FEC meeting of the year (unless otherwise scheduled), the Dean will give a “State of the School” presentation to the FEC, including (but not limited to) the fiscal health of the School, priorities for the coming year, and an update on the School’s development (fundraising). At the request of the Chair, this meeting shall be open to the Faculty of the School.

PART VI. The Departments

13. Each Department shall be responsible for the following matters:

   A. The recruitment, supervision, and evaluation of departmental academic ladder personnel.

   B. The development of the departmental curriculum and the administration of its degree programs.

   C. The admission and matriculation of departmental students.

   D. The proper functioning of a grievance procedure for both Department personnel and students.

   E. The election of representatives to the FEC and supervision of students to ensure that a student representative is duly elected or appointed annually.

14. Each Department Chair will be responsible for the following departmental matters:

   A. The proper administration of the budget according to the allocations and categories decided by the Dean in consultation with the Chair.

   B. Ensuring that departmental Bylaws are updated and reviewed periodically.

   C. The staffing and supervision of the departmental curriculum.

   D. The recruitment, supervision, and evaluation of non-academic personnel.

   E. The recruitment, supervision, and evaluation of non-ladder academic personnel.

Part VII. The Dean

15. The Dean’s Duties. The Dean is responsible for the overall administration of the school, including (but not limited to) the following duties:

   A. Ensuring balanced allocation of resources to the departments.
B. Managing and Accounting to the departments and Faculty for all School endowments and restricted funds.

C. Administration of applicable system-wide and local rules and regulations.

D. Seeing that the admission and matriculation of students in the departments are in accordance with University rules and regulations.

E. Maintaining proper grievance procedures for students and staff.

F. Recommending the appointment of new departmental chairs after comprehensive consultation with the faculty.

16. The Dean’s Cabinet.

A. The Dean of the School shall convene and be advised by a Dean’s Cabinet comprising the Chair of each department. (A Vice Chair or other departmental officer may represent the department if the Chair cannot attend.) Cabinet meetings may include staff members, FAC Chairs, heads of Centers, or other guests as deemed necessary by the Dean.

B. The Dean’s Cabinet will meet at the request of the Dean, or of two departmental Chairs, or in any case no less than twice per quarter. Agendas for Cabinet meetings will be circulated at least 5 working days before the meeting is scheduled.

C. The Cabinet shall coordinate departmental and interdepartmental activities and be a clearinghouse for physical scheduling of classes. It will also advise the Dean on space allocation, departmental budgets, graduate student funding priorities, and new academic initiatives, as well as longer-term priorities for development and outreach.

Part VIII. Implementation and Amendment of Bylaws

17. These Bylaws of the Herb Alpert School of Music and any subsequent amendments to them must be approved by a majority of the Faculty in each department, using the balloting procedures set forth in Senate Bylaw 95.
TO THE FACULTY and the Student Services Staff:

Members of the HASOM summer workgroup developed this very preliminary draft. After reviewing the regulations for SOAA and the College, the group tried to crafted a set of regulations that would accommodate all undergraduate degree programs to be offered in the proposed school of music. In this way, existing program would be disadvantaged by any regulations.

This very preliminary draft has been shared with key SOAs in both groups (SOAA and College), and it will be thoroughly reviewed in the Winter/Spring (2015) by all student services staff and a faculty ad hoc committee. It will be shared with the faculty and the Academic Senate’s Committee on Rules and Jurisdiction during the Fall (2015) and then be ratified by the faculty of the new music school in the Winter of Spring of 2016.

UCLA ACADEMIC SENATE MANUAL
PART II
Regulations of the Division

Chapter II. BACHELOR’S DEGREES IN ACADEMIC COLLEGES
AND PROFESSIONAL SCHOOLS

Section 6. Academic Requirements of the Herb Alpert School of Music

493. Unit requirements for the Bachelor of Arts degree in the School

(A) Minimum Units. The minimum number of units for the Bachelor’s degree shall be 180 (counting Advance Placement units). Of the 180 units, 64 units must be upper division (numbered 100-199) and up to eight units of 300 level courses may be applied toward the degree for music majors concentrating in music education.

(1) Credit for special studies courses (195-199) is limited to 16 units, eight of which may be applied to the major.

(2) Credit earned through the CEEB Advanced Placement Tests may be applied toward the General School and General Education requirements. If a student takes an equivalent UCLA course, unit credit for such duplication will be deducted before graduation.

(3) By petition to the Dean, students may apply 200 level courses toward their Bachelor’s degree. Such courses may not be used to fulfill requirements or a higher degree (see Divisional Requirement 302).
(4) Courses in the 400 series are not open for credit to undergraduate students with the exception of music majors approved for the music education credential program. Courses in the 500 series are not open for credit to undergraduate students in the Herb Alpert School of Music. (5) University extension courses with the prefix “X” do not apply toward the degree. University Extension courses designated as “XLC” shall apply and awarded grade point and unit credit.

(B) **Maximum Units.** Students are expected to complete the work for the Bachelor’s degree with no more than 180 units. In unusual circumstances, a student may exceed this up to a maximum of 216 units (not counting Advanced Placement units). After 216 units of credit, a student may not continue enrollment in the School, except by the Dean’s special approval to continue work required to complete the degree.

(C) **Residence Requirement.** Undergraduates must meet the residence requirement by taking 35 units of the 45 final units completed for the Bachelor’s degree in residence in the Herb Alpert School of Music; except as otherwise provided by Senate Regulations 614, 630 and 642.

(1) Not more than 18 of the 35 residency units may be completed in Summer Sessions at UCLA, and university extension “XLC” courses may not be used to satisfy the residence requirement.

(2) A student enrolled in the Education Abroad Program must satisfy the residence requirement by earning 35 of her or his final 90 units, including the final 12 units in residence.

(3) To satisfy the 35 unit residence requirement, students who have transferred from another college or university with senior standing, must complete 28 upper division units in the Herb Alpert School of Music, and 16 of the 28 must be completed with course work in the student’s major department.

494. **General Academic Requirements.** Students shall complete all of the general requirements of the University; see System-wide Regulations: SR 610, 612, 614, 630, 636, and 638, as well as the requirements of the Herb Alpert School of Music, which are as follow:

(A) **Writing Requirement: Two courses are required**

(1) **Writing I**

(a) Freshmen admitted to the School shall be exempt from the School’s Writing I course with one of the following: a score of 4 or above on the AP English Language and Composition or Literature and Composition exam, or a grade of “C” or better (a “C–” is not acceptable) in a course equivalent to English Composition 3 taken at community college or other institution, as determined by UCLA’s Office of Undergraduate Admissions.
(b) Freshmen admitted without one of the above must complete UCLA’s Writing I course, English Composition 3 or 3H (English Composition, Rhetoric, and Language) within the first three terms of residence in the School with a grade of “C” or better (a “C−” is not acceptable); the course may not be taken on a Pass/No Pass basis.

(c) Students whose native language is not English may satisfy the Writing I requirement by completing the English as a Second Language course 36 (Composition, Rhetoric and Language for ESL Students) with a grade of “C” or better (a “C−” is not acceptable); the course may not be taken on a Pass/No Pass basis.

(2) Writing II. One course from the list of approved Writing II courses (available online and in the Office of Student Services). The course must be completed with a grade of “C” or better (grade of “C−” is not acceptable) before the seventh term of residence in the School; the course may not be taken on a Pass/No Pass basis. Applicable Writing II courses may be applied to preparation for the major or the minor, and, if the Writing II course has been approved for general education credit by the Undergraduate Council, the course may also fulfill a foundation requirement.

(3) Writing Requirement for Transfer Students.

(a) California community college transfer students with 90 units or more who have completed the Inter-segmental General Education Transfer Curriculum as set forth in SR-478 will have completed the School’s writing requirement (Writing I and Writing II).

(b) No transfer student from another UC campus or other college shall be admitted to the School without completing a college-level writing course with a grade of “C” or better that the UCLA Office of Undergraduate Admission accepts as equivalent to English Composition 3; a grade of “C−” is not acceptable.

(B) Foreign Language Requirement. The Foreign Language Requirement for the School may be satisfied in one of the following ways: 1) a score of 3, 4, or 5 on the CEEB Advanced Placement foreign language examination in French, German, or Spanish (or another language by petition), or 2) completion of any college-level foreign language course equivalent to UCLA’s level three or higher, or the yearlong American Sign Language sequence (ASL 1A-C). The requirement must be completed within the first six terms of residence. A student whose entire secondary education has been taken in a language other than English may file a petition in the Office of Student Services to be exempt from the School’s foreign language requirement. Students may meet the foreign language requirement by (1) scoring 3, 4, or 5 on the College Board Advanced Placement (AP) foreign language examination in Chinese, French, German, Italian, Japanese, or Spanish, or scoring 4 or 5 on the AP foreign language examination in Latin,
(D) **Quantitative Reasoning.** Students must complete one quantitative reasoning course selected from a faculty-approved list available online and in the School’s Office of Student Services. Students are exempt from this with a SAT I mathematics score of 600 or better or a SAT II Subject Test in Mathematics with a score of 550 or better also meets this requirement. A course used to meet this requirement may be applied toward a foundation area in General Education.

(E) **Diversity Requirement.** Students must complete one course selected from a faculty-approved list of diversity courses; this list is available online and from the Office of Student Services. The course selected may also satisfy a General Education requirement, a preparation for the major requirement, or major requirement.

495. **General Education Requirements.** Students in the Herb Alpert School of Music shall complete the eight courses general education courses (a minimum of 38 units) with an average grade of “C” (2.0) or better. The courses must be taken from all three areas of UCLA’s General Education program as follows:

(A) **Foundations of the Arts and Humanities:** Three courses (at least 15 units) with at least one course from each subgroup: 1) Literary and Cultural Analysis, 2) Philosophical and Linguistic Analysis, and 3) Visual and Performance Arts Analysis and Practice. Courses in the student’s major field may meet these requirements.

(B) **Foundations of Scientific Inquiry:** Two courses (at least 8 units) in either subgroup: 1) Life Sciences and 2) Physical Sciences. If both courses are selected from the same subgroup, they must be from different science departments.

(C) **Foundations of Society and Culture:** Three courses (at least 15 units); at least one from each of the two subgroups: 1) Historical Analysis and 2) Social Analysis.

(D) **General Education and Transfer Students.** Students who have transferred to the School from another UC campus after having satisfied their General Education Requirements prior to being admitted to UCLA are not required to complete the music school’s General Education Requirements. Transfer students from a California community college who have completed the Inter-segmental General Education Transfer Curriculum will not be held for the School’s general education curriculum.

496. **Regulations for the Major.** The candidate must complete the requirements for a major in the Herb Alpert School of Music with a grade-point average of at least 2.0 (upper division courses). Requirements listed under 496 A-G are for all degree programs offered by departments in the school, including interdepartmental programs sponsored jointly by two or more departments.

(A) Preparation for the Major is lower division course work essential for the student to be successful in the major and should be completed in student’s first two years of enrollment. The total number of preparation units required by the department when
Very Preliminary Draft of the Proposed Regulations for the Bachelor’s Degree  
UCLA Herb Alpert School of Music  (August 26, 2014)  
Page 5 of 7

summed with units required by the School for general education (~38 units) and the writing (~10 units) shall not sum to more than 90 units of lower division work; exceptions require the approval of the Faculty Executive Committee of the School.

(B) A major shall consist of at least 36 upper division units in the department but no more than 60 upper division units in the department. With the approval of the Faculty Executive Committee of the School, non-department electives may be added to the major, but this additional requirement may not increase the total of upper division units required by more than 70 units.

(C) All majors offered by the School will be “Capstone Majors” designed to enhance the development of advanced undergraduate students by engaging them in a culminating experience. To be defined by each department, the capstone requirement may be satisfied by an advanced upper division course that requires a recital or a studio project; or a senior seminar with a term paper; or a special studies course (195-199) with a term paper or creative project; or a comparable capstone experience approved by the Faculty Executive Committee of the School.

(D) The faculty of each department is responsible for establishing student learning outcomes that describe what students should know, be able to, and value by the end of their educational experience in each major. The learning outcomes may be focused specifically on the capstone experience or on the course work in the major. The student learning outcomes should be posted online, and used to assess the effectiveness of the capstone experience or major as part of the department’s eight-year review.

(E) The Faculty Executive Committee of the School must approve majors and their requirements for graduation. As changes in major requirements occur, students are expected to satisfy the new requirements insofar as they can. Petitions for adjustment should be submitted to the department Chair for approval.

(F) A student in good standing who wishes to change her/his major may petition the School and department in charge of that proposed major, provided that the student can complete the proposed field of study without exceeding 195 units.

(G) A student in good standing may petition to complete two majors; one in the School and one outside the School, provided the requirements for both majors can be completed in 210 units (not counting Advance Placement units). Double majors within the School are not encouraged but may be completed with the Dean’s approval.

497. Regulations for Undergraduate Minors

(A) With department and school approval, a student in good standing in the School may enroll in a Minor, one offered by the School or one offered outside the School, provided the student can complete the requirements for her or his major and minor within 195 units (not counting Advance Placement units).
(B) Departments in the School may offer Undergraduate Minors in accordance with Divisional Regulation A347. The Faculty Executive Committee of the School must approve the creation of a minor program, including the course requirements and admissions criteria. As changes in requirements for a minor occur, students are expected to satisfy the new requirements insofar as they can unless they have completed 50% of the required coursework for the minor at the time the new requirements go into effect. Petitions for adjustment should be submitted to the department Chair for a departmental minor and to the Dean for a school-wide minor for approval.

(C) School-wide minors, are considered “free-standing minors” because they have no specific departmental home; such minors shall be governed by a faculty advisory committee, appointed by the Dean.

498. Honors

(A) **Departmental Honors Program and Departmental Honors at Graduation.** Each department in the School may establish an Honors Program that may include supplementary courses and advanced directed study, or both. The School’s Faculty Executive Committee must approve all honors programs. Students completing the program shall be awarded Departmental Honors or Departmental Highest Honors at graduation, according to criteria set by the department and approved by the School’s Faculty Executive Committee.

(B) **Dean’s Honors.** In accordance with campus regulation A-340(B), students with exceptional academic performance will be recognized each quarter by a transcript notation, “Dean’s Honors.” To receive Dean’s Honors the student must have at least 12 graded units per term with a grade-point average of 3.8 for less than 16 units of work (3.7 GPA for 16 or more units). The transcript notation is posted on the students’ transcript for the appropriate term. Students are not eligible for Dean’s Honors in any given term if they receive an Incomplete or a Not Passed (NP) grade, change a grade, or repeat a course.

(C) **Latin Honors.** Latin Honors are awarded at graduation to students with superior grade-point averages. Eligible for Latin Honors shall be those who have completed at least 90 units for a letter grade at the University of California. The levels of honors and the requirements for each level are magna cum laude, summa cum laude, and cum laude. The minimum grade-point requirements are subject to change on an annual basis. Required grade-point averages in effect in the graduating year determine student eligibility.
499. Academic Progress

(A) **Expected Progress.** Students in the University of California are expected to complete 15 units each quarter. Accordingly students who complete at least 45 units over a three quarter period (one academic year) are making expected progress and counted as a full-time equivalent student.

(B) **Minimum Progress and Academic Probation.** An undergraduate student in the School who does not pass at least 40 units during any three consecutive quarters shall be placed on probation for lack of minimum progress. Students on probation will be placed on contract written to encourage them to satisfy minimal progress to degree. If a student on probation fails to meet the contract, he or she will be subject to disqualification from the major and enrollment in the University. An undergraduate student who fails to pass at least 32 units during any three consecutive quarters shall be subject to disqualification. All regulations governing minimum progress, academic probation and disqualification are reviewed and approved by the Faculty Executive Committee, posted online, and available in the Offices of Student Services in the School.

(C) **Study Lists.**

1. Without special permission, a student in good scholastic standing may sign up for a study list ranging from 15 (minimum) to 20 (maximum) units. A student in good standing with 15 or more completed UCLA units may petition to enroll in more than 20 units, up to 30 units, provided he/she has an overall grade-point average of 3.0 (B or better) and has attained at least a B average in the preceding quarter, with all courses passed.

2. All repeated courses are counted in study list limits, and the inclusion of English A or Math A in a student’s study list (or any other courses carrying a letter designation only) is counted as 4-unit course for study list purposes regardless of the actual unit value.

3. Concurrent enrollment in courses offered by University Extension or another institution of higher education is not permitted except under extraordinary circumstances, and no credit will be given for such courses unless the approval of the Dean has been obtained by special petition prior to enrollment.

4. The Faculty Executive Committee of the School is responsible for approving rules that govern study lists for students enrolled in the Herb Alpert School of Music.

5. A presentation of a study list by the student and its acceptance of the School evidences an obligation on the part of the student to faithfully perform the designated work to the best of her or his abilities. Withdrawal from, or neglect of, any course entered on the study list, or a change in program without permission of the Dean of the School renders the student liable to enforced withdrawal from the University or appropriate disciplinary action.
Appendix E

The Chairs’ memos transmitting the faculty vote; list of eligible voters; list of meetings

Department of Ethnomusicology
Rosina Becerra, Chair

Department of Music
Neal Stulberg, Chair

Department of Musicology
Raymond Knapp, Chair
December 19, 2014

Dean David Schaberg
Dean Christopher Waterman

Dear David and Chris,

I write to inform you of the faculty’s vote on the proposal to establish the UCLA Herb Alpert School of Music. A total of 44 faculty was eligible to vote, and the official tally is as follows:

Department of Ethnomusicology

<table>
<thead>
<tr>
<th>Voters</th>
<th>Total Eligible</th>
<th>YES</th>
<th>NO</th>
<th>Abstained</th>
<th>Did not vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladder</td>
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<td>3</td>
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<tr>
<td>Adjunct</td>
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<td>1</td>
<td>0</td>
<td>10</td>
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<tr>
<td>Lecturer</td>
<td>13</td>
<td>7</td>
<td>0</td>
<td>1</td>
<td>5</td>
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<tr>
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<td>23</td>
<td>4</td>
<td>1</td>
<td>*16</td>
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</table>

*Two blank ballots (both from non-ladder faculty) were submitted and tallied “did not vote.”

As required, I am attaching a list of the faculty in the Department of Ethnomusicology deemed eligible to vote (Attachment 1) and a list of meetings in which the proposal was discussed by the affected parties: the faculty, students or staff (Attachment 2).

If you have any questions, please contact me.

Sincerely,

Rosina Becerra
Chair

cc. Eligible faculty voters in Ethnomusicology

Attachments
   List of eligible voters (one page)
   List of meetings (one page)
ATTACHMENT 1
Official list of Eligible Voters in the Department of Ethnomusicology
44 eligible voters: Adjuncts = 16; Ladder = 15; Lecturers = 13

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<thead>
<tr>
<th>Rank</th>
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<th>Rank</th>
<th>Name</th>
<th>Rank</th>
<th>Name</th>
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<td>Taylor, Timothy</td>
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<td>12.</td>
<td>Ruskin, Jesse</td>
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<td>Vallejo, Jessie</td>
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</table>
ATTACHMENT 2

Meetings of the Department of Ethnomusicology organized to discuss the establishment of the UCLA Herb Alpert School of Music, May – December 2014.

**Faculty Meetings**

1. May 7, 2014 (w Dean Chris Waterman)
2. May 21, 2014 (Senate faculty meeting)
3. June 4, 2014 (Senate faculty meeting)
4. September 22, 2014 (ladder and no non-ladder faculty).
5. October 8, 2014 (Lecturers and Adjunct Faculty Meeting)
6. October 8, 2014 (Senate Faculty Meeting)
7. November 5, 2014 (Senate Faculty Meeting)
8. November 19, 2014 (Senate Faculty and Adjunct Faculty)
9. December 3, 2014 (Senate Faculty meeting)

**Student Meetings**

1. Graduate Students - November 17, 2014,
   Steve Loza, Roger Savage, and Rosina Becerra in attendance.

2. Undergraduate Students - November 7, 2014
   Steve Loza and Rosina Becerra discussed proposal with students.

Input from both of these meetings was shared with faculty at November 19th meeting and incorporated into the departmental response.

**Staff Meeting**

On November 18, 2014, all staff members were invited to attend a lunch meeting with the staff of the Departments of Musicology, Music and Ethnomusicology. The Chairs of Ethnomusicology, Music and Musicology attended, along with Interim Director of HASOM, Dan Neuman, who explained a bit about the School of Music and Vice Provost/Dean Emerita Judith Smith, who summarized the pending Academic Senate process. The staff asked questions about the process and the OCT 24 DRAFT of the proposal; they also provided suggestions and recommended edits.
December 19, 2014

Dean David Schaberg
Dean Christopher Waterman

Dear David and Chris,

I write to inform you of the faculty’s vote on the proposal to establish the UCLA Herb Alpert School of Music. A total of 61 faculty was eligible to vote, and the tally is as follows:

Department of Music

<table>
<thead>
<tr>
<th>Voters</th>
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As required, I am attaching a list of the faculty in the Department of Music deemed eligible to vote (Attachment 1) and a list of meetings during which the proposal was discussed by the affected parties: faculty, students, or staff (Attachment 2).

If you have any questions, please contact me.

Sincerely,

Neal Stulberg
Chair

cc. Faculty eligible to vote in the Department of Music

Attachments:
- List of eligible voters (two pages)
- List of meetings (one page)
**ATTACHMENT 1**

Official list of eligible voters in the Department of Music

61 eligible voters: 7 Adjuncts, 19 Ladder, 35 Lecturers

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</table>
ATTACHMENT 2

Meetings of the Department of Music organized to discuss the establishment of the UCLA Herb Alpert School of Music, May – December 2014.

Faculty Meetings
1. May 7, 2014 (w Dean Chris Waterman)
2. September 22, 2014
3. October 17, 2014
4. November 14, 2014 (w Judith Smith)
5. December 5, 2014

Student Meetings
1. Graduate Students - Monday, November 17, 2014

2. Undergraduate Students - Monday, November 17, 2014

Music Department undergraduate and graduate students were invited to attend separate hour-long sessions Monday, November 17, 2014. The current Chair of Music led the sessions; the immediate past Chair of Music, several other Music faculty and our MSO also attended. Students were briefed about the proposal and had an opportunity to ask questions and express concerns.

Staff Meeting
On November 18, 2014, all staff members were invited to attend a lunch meeting with the staff of Musicology and Ethnomusicology. The Chairs of Ethnomusicology, Music and Musicology attended, along with Interim Director of HASOM, Dan Neuman, who explained a bit about the School of Music and Vice Provost/Dean Emerita Judith Smith, who summarized the pending Academic Senate process. The staff asked questions about the process and the OCT 24 DRAFT of the proposal; they also provided suggestions and recommended edits.
December 19, 2014

Dean David Schaberg  
Dean Christopher Waterman  

Dear David and Chris,

I write to inform you of the faculty’s vote on the proposal to establish the UCLA Herb Alpert School of Music. A total of 16 faculty was eligible to vote, and the official tally is as follows:

Department of Musicology

<table>
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<tr>
<th>Voters</th>
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<th>Abstained</th>
<th>Did not vote</th>
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<tr>
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As required, I am attaching a list of the faculty in the Department of Musicology deemed eligible to vote (Attachment 1) and a list of meetings in which the proposal was discussed by the affected parties: faculty, students, and/or staff (Attachment 2).

If you have any questions, please contact me.

Sincerely,

Raymond Knapp  
Chair

cc. Faculty eligible to vote in the Department of Musicology

Attachments

List of eligible voters (one page)  
List of meetings (one page)
**ATTACHMENT 1**

Official list of the eligible voters in the Department of Musicology
16 eligible voters: 10 ladder faculty; 6 lecturers

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Status</th>
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<tbody>
<tr>
<td>1.</td>
<td>Bloechl, Olivia</td>
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<td>2.</td>
<td>Eidsheim, Nina</td>
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<td>3.</td>
<td>Fink, Robert</td>
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<tr>
<td>4.</td>
<td>Knapp, Raymond</td>
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<td>5.</td>
<td>Le Guin, Elisabeth</td>
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<tr>
<td>6.</td>
<td>Levitz, Tamara</td>
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<td>7.</td>
<td>MacFadyen, David</td>
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<td>8.</td>
<td>Morris, Mitchell</td>
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<td>Schwartz, Jessica</td>
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<td>Upton, Elizabeth</td>
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<tr>
<td>1.</td>
<td>Apolloni, Alexandra</td>
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<td>2.</td>
<td>Chang, Hyun</td>
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<td>3.</td>
<td>Henao, Luis</td>
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<td>4.</td>
<td>Replogle-Wong, Holley</td>
<td>Lecturer</td>
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<tr>
<td>5.</td>
<td>Rogers, Jillian</td>
<td>Lecturer</td>
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<tr>
<td>6.</td>
<td>Strand-Polyak, Lindsey</td>
<td>Lecturer</td>
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</table>
ATTACHMENT 2

Meetings of the Department of Musicology organized to discuss the establishment of the UCLA Herb Alpert School of Music.

Ladder Faculty Meetings

1. May 8, 2014
2. May 27, 2014 (with Dean David Schaberg and Emerita Dean/ Vice Provost Judith Smith)
3. June 5, 2014
4. September 22, 2014
5. October 7, 2014
6. October 30, 2014
7. December 5, 2014

Student and Adjunct Faculty Meetings

1. Graduate Students and Adjunct Faculty
   October 15th, 2014  Bob Fink and Ray Knapp presented the proposal to the graduate students and adjunct faculty, focusing in particular on the Department Response.

2. Undergraduate Students
   November 4th, 2014  Ray Knapp met with our undergraduate majors to discuss the proposal and its implications for them and future students

Input from both of these meetings was shared with faculty at the October 30th and December 5th meetings, and incorporated into the Department Response.

Staff Meeting

On November 18, 2014, Musicology’s two staff members were invited to attend a lunch meeting with the staff of Music and Ethnomusicology. The Chairs of Ethnomusicology, Music and Musicology attended, along with Interim Director of HASOM, Dan Neuman, who explained a bit about the School of Music, along with Vice Provost/Dean Emerita Judith Smith, who summarized the pending Academic Senate process. The staff asked questions about the process and the OCT 24 DRAFT of the proposal; they also provided suggestions and recommended edits.