

Proposal to Establish a New School: ***UCLA Herb Alpert School of Music***

Preliminary Draft prepared for September 22, 2014

PREFACE TO THE PRELIMINARY DRAFT

The Preliminary Draft of the Proposal has been prepared by a summer workgroup of faculty and administrators for review at a meeting planned for September 22. The draft, a work in progress, includes relevant sections from the Pre-Proposal, submitted to the UC Provost by Chancellor Gene Block (July 2014). A mission statement and “needs” section for the new music school was drafted by the faculty workgroup and an updated resource section was completed by staff in the Office of Academic Planning and Budget. Workgroup members from each department also drafted a “preliminary faculty response” for their own department. On September 5, each of the three Chairs emailed the Preliminary Draft and department-specific response to the faculty in preparation for the Sept. 22 meeting. At this meeting, faculty will review the draft, and based on comments received, the workgroup will revise the document and release a full “Draft” with the departmental responses included. During the fall term, the faculty will thoroughly review a complete Draft of the Proposal and recommend edits to ensure the final document is accurate, clear, and complete before they are asked to vote in January on the changes proposed by the administration.

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INTRODUCTION

Background

UCLA proposes to establish the Herb Alpert School of Music with the transfer of three funded departments (Ethnomusicology, Music, and Musicology) and the creation of a dean's office. The School, the first of its kind in the UC system, will have a broad and ambitious musical agenda and provide a transformative model for music schools across the nation with its balanced focus on stellar performance and composition, as well as vanguard scholarship.

As outlined in the University of California *Compendium*,¹ establishing a new school requires the submission of two documents, a *pre-proposal* and a *full proposal*. UCLA's *Reconstitution Pre-proposal*² 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 presenting factual information about the departments proposed for transfer aimed at demonstrating that they satisfied the UC criteria for establishing a new school.

The information and documentation included in the *Pre-proposal* are also contained in the full proposal, called the *Proposal*. In addition, a new section, titled *Departmental Consultation About and Response to the Proposed Action*, has been added. In this section, faculty affected by the proposed actions have been asked to consider the benefits and challenges attendant on creating a music school, comment on their vision for the school, and opine on the benefits and challenges related to the transfer of their academic appointments and their departments' academic programs to the new school.

This new section is core to UCLA's *Appendix V*³ review process structured by the Academic Senate to ensure that actions proposed by the administration have academic merit and that the process is being properly carried out. Moreover, the *Appendix V* review seeks to assure the Academic Senate that transfers—such as those envisioned in this proposal—neither harm the faculty's professional standing or the departments' academic rankings, nor is detrimental to their academic programs or fiscal health. In essence, the *Appendix V* process is designed to protect the integrity of the UCLA's academic programs, as well as rights and privileges of the faculty, staff and students.

The last section of the *Proposal* provides a summary of facts demonstrating that the new music school will have academic rigor and financial viability, and that creating the school has significant benefits and satisfies campus and system priorities.

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.

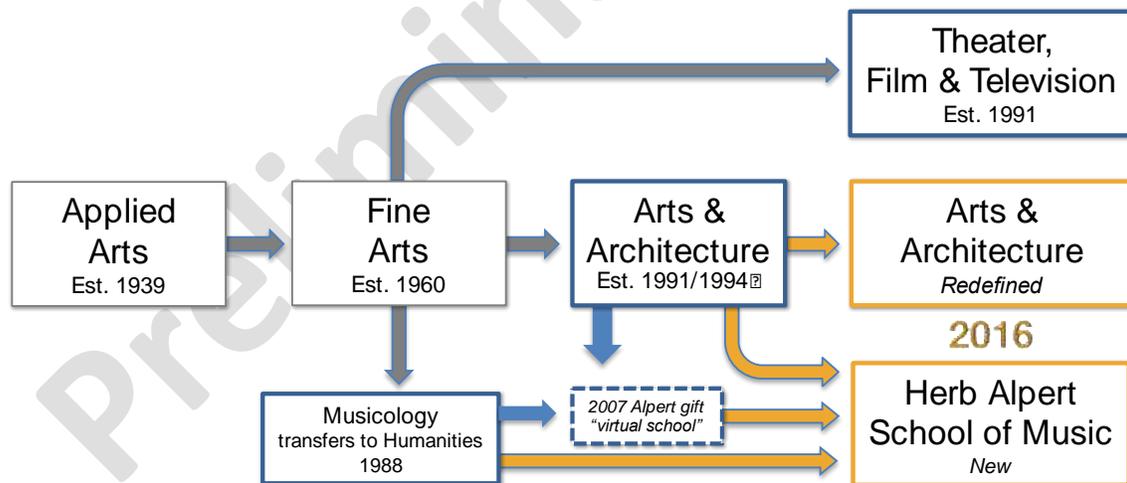
Brief Historical Sketch

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. If approved, the campus will have a comprehensive trio of independent but complementary arts-centered schools by 2016: the *current* School of Theater, Film and Television, a *redefined* School of the Arts and Architecture, and a *new* School of Music (Figure 1). These schools will be similar in size and scope, each promoting education, scholarship, and creativity in their specific domains.

Figure 1. A timeline showing the series of administrative units for UCLA's fine arts departments over a 77-year period, beginning in 1939 with the College of Applied Arts and ending in 2016 with the proposed configuration of three 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 generous \$30 million gift from the Herb Alpert Foundation. The gift obligated UCLA to establish a new organization to enhance collaborations among UCLA's three estranged music-related departments. On campus, the unit became known as the *virtual* school, and it was successful in facilitating innovative academic collaborations among the three departments. It is time now for UCLA to establish a *real* school.

Proposed Timeline for Campus and System-wide Reviews

In consultation with the UCLA Academic Senate, a tentative schedule was outlined for conducting campus and system-wide reviews of the administration’s proposal to create a music school. The proposed two-year schedule, endorsed by UCLA’s Academic Senate Executive Board (June 5, 2014), is summarized in Table 1. With this schedule, the UCLA Herb Alpert School of Music, if approved, will be effective on July 1, 2016.

Table 1. Proposed timeline for campus and UC system-wide processes

<p>Summer 2014</p>	<p>July 1, 2014: Chancellor Gene Block submits the <i>Pre-proposal</i> to the UC Provost and the Chair of the UC Academic Council with a request to expedite the <i>Pre-proposal</i> review for establishing a new school. If expedited, UCLA expects system-wide feedback by December 1, 2014.</p> <p>July-August. A faculty workgroup, with two representatives from each department, prepares a preliminary draft of the <i>Proposal</i>, which includes relevant sections of the <i>Pre-proposal</i> and a new section critical to UCLA’s Appendix V process, entitled <i>Departmental Consultations About and Response to the Proposed Action</i>. The Preliminary Draft is completed August 25, 2014.</p> <p>September 5, 2014: 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.</p>
<p>Fall 2014 and Winter 2015</p>	<p>September 22, 2014: In department breakout sessions, the faculty reviews and edits sections of the Preliminary Draft prepared by the faculty workgroup. Based on faculty comments, the workgroup completes the first full Draft of the <i>Proposal</i>, to be released October 20, 2014.</p> <p>October 20—November 30, 2014: The faculty reviews and edits the first full Draft; in each department, the faculty also consults students and staff members about the proposed actions.</p> <p>December 1, 2014: Suggestions for edits from the three departments are due and comments from the UC President’s Office and the UC Academic Council are expected.</p> <p>January 7, 2015: A Final Draft is completed in preparation for the faculty vote.</p> <p>January 28, 2015: <i>Faculty vote is taken and recorded by department.</i></p> <p>February 3, 2015: Each Department Chair sends a memo to the deans, transmitting the vote and recommendation of his faculty; letters are posted in Appendix E; the <i>Proposal</i> is completed.</p> <p>February 18, 2015: Deans Schaberg and Waterman transmit the <i>Proposal</i> and their recommendations to the EVC/Provost, Academic Senate Chair, Chair of the College Faculty Executive Committee (FEC), and the Chair of the FEC of the School of the Art and Architecture.</p> <p>March 16, 2015: Each FEC transmits its vote and recommendation regarding the proposed actions to the Academic Senate Chair and Deans Schaberg and Waterman.</p>
<p>Spring 2015 and Fall 2015</p>	<p>At the start of the Spring Quarter, UCLA’s Academic Senate Executive Board initiates the Formal Review Proceedings specified in Appendix V of the UCLA Academic Senate Manual; review is concluded by October 2015.</p> <p>LGA Vote (November 2015): The Appendix V review concludes with a vote of the Academic Senate Legislative Assembly (LGA); UCLA’s Academic Senate Chair submits the vote and recommendation to Chancellor Block by the end of the Fall Quarter (2015).</p>
<p>Winter 2016 and Spring 2016</p>	<p>January 2016: Chancellor Block transmits the Proposal to the UC President. The Chair of the UC Academic Council initiates the system-wide review outlined in Section III of the <i>UC Compendium</i>.</p> <p>Spring 2016: The UC Board of Regents provides a final vetting of the proposal to establish the UCLA Herb Alpert School of Music.</p>

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 department of music. These departments reside within the campus' liberal arts college (Berkeley, Davis, Riverside, Santa Barbara) or are housed in a school or division of the arts, often with humanities departments (Irvine, San Diego, Santa Cruz). UCLA's three music-related 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 both major scholars and highly skilled performance ensembles from African, Afro-American and Anglo-American traditions, Bali, the Balkans, China, Mexico, India, Ireland, and the Middle East. **Music** has assembled a world-class performance faculty that directs major programs in chamber, orchestral, operatic, and choral performance. With nearly 50 full-time 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.

Mission 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 western and non-western art musics, jazz, popular, and world musics, 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, performance, 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 its 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 practitioners, educators, scholars, entrepreneurs, managers, and advocates.

Esteeming all musical traditions and maintaining a balanced emphasis on scholarship and performance, 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 string) 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 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, Chorale, Chamber Singers, Camarades (unconnected string ensemble), Brass Ensemble, Percussion Ensemble, *Contempo Flux* (contemporary music ensemble), 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 #1 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 repertoires 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, 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.

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 has:

- 1) Established an **innovative yearlong course for all first-year undergraduate students in the three music departments**; the course, *Music History, Culture, and Creativity*, provides a multidisciplinary introduction to music.
- 2) Established a school-wide **Minor in Music Industry, Technology, and Science**, offered to undergraduate students in Ethnomusicology, Music, and Musicology. The program has four clusters of courses, the largest of which is focused on the music industry and designed to provide students with direct access to music business professionals, with the aim of preparing students for employment; students complete a one-term internship in an approved setting.
- 3) Established a **Master of Music in Jazz** degree, a partnership program between the Herb Alpert School of Music and the Thelonious Monk Institute of Jazz, a nonprofit organization devoted to jazz education. Six to eight talented musicians (jazz fellows) study and perform together in an ensemble during a two-year program, and (if qualified for advanced study) fulfill all academic requirements for the M.M. in Jazz.
- 4) Created the **Herb Alpert Scholarship Program** for undergraduate and graduate students in all three departments; recipients are designated "Herb Alpert Scholars."
- 5) Established 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 classroom technology** in the Schoenberg Music Building 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 staged Baroque opera performances 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 the academic cohesiveness envisioned and to establish an identity, as attested to by founding director Professor Tim Rice and current interim director Professor Dan Neuman. In their letter (Appendix A), they offer arguments as to why it is now time to establish a school with a dean.

UCLA's Academic Senate, responsible for conducting program reviews of all academic units on campus, has also been vocal about the need to establish a real 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 in the pre-proposal 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).

Meeting the Needs of the UC System and the State

The three departments to be transferred to the proposed School are already meeting the needs of California by offering several programs only found at UCLA in the UC system; these include both 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. By working 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; 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 most talented performers and composers the most comprehensive UC program that combines conservatory-like rigor with stimulating 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 = 20%) and 133 of those admitted enrolled (acceptance rate = 50%; among the highest for UCLA undergraduate programs).

Graduates of the UCLA 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, Fischhoff, 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).

Also, UCLA is the only UC campus to offer a Ph.D. in both Ethnomusicology and Musicology. These programs attract applications from top-rank students across the nation and internationally. Over the last three years, 200 students applied for admission to the doctoral program in Ethnomusicology. Of these, 29 were admitted (admit rate = 14.5%) and 18 enrolled (acceptance rate = 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, including current professorships at the 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), among others.

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 = 9%) and 14 enrolled (acceptance rate = 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 prestigious *Grove Dictionary of American Music* (second edition). Two others teach at Case Western, where one chairs 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.

Meeting the Needs of Los Angeles and Southern California

UCLA is situated in one of the great music and visual arts capitals of the world, with close ties to Asia and Latin America. Historically, all three departments have been able to capitalize on UCLA's geographic positioning. The Department of Music has initiated a graduate degree program called "Composition for Visual Studies," the only one of its kind in the United States. Many members of its composition faculty regularly score for film and television. Musicology and Ethnomusicology faculty have long been leaders in the study and performance of music from Mexico and Central and South America, and in 2014-co-sponsored a music symposium to honor conductor Miguel Harth-Bedoya, a UC Regents' Lecturer.

Members of its performance faculty are featured prominently on the rosters of the Los Angeles Philharmonic, Los Angeles Opera, 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 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 called on as expert witnesses in high-profile copyright cases and interviewed in music documentaries.

Ethnomusicology Archive recently began a phase of community-oriented outreach by working to document, preserve, and provide access to Los Angeles music. In 2004-05, for example, 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.”

The departments also have outreach programs that engage the youth of Los Angeles. 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 such as Crenshaw High School, Bret Harte Middle School, and Boys and Girls Club of Hollywood. While weekly lessons are core to the program, participants also may take part in academic tutoring, college prep activities, and opportunities to attend musical and cultural events throughout Los Angeles.

The Gluck Outreach Program takes music students to schools, libraries, senior centers, and other venues throughout Los Angeles County. The program brings high-quality music performances free of charge to individuals who might otherwise not have the opportunity to hear live music and to cultivate a passion for music.

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, and the like).** Resources to be transferred are documented in two complementary letters⁴ from Deans Schaberg and Waterman posted in Appendix B.

Summary of Ladder Faculty, Degree Programs, and Degrees Awarded

As of July 1, 2014, there are **47.61** budgeted faculty lines (Faculty FTE) allocated to the three music-related departments; all will be transferred, by department, to the 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 no longer included in the total count. The department (or dean) receives the funds associated with the shelled FTE, and the dean may “buy back” the shelled FTE under conditions specified by the Chancellor; for more details, see Dean Waterman’s Resource Letter in Appendix B.

⁴ Each letter is marked “Draft” and will remain so until all details have been addressed fully in the fall.

Table 2. The status of budgeted FTE, effective July 1,2014. Source: Office of Academic Planning and Budget.

	Ethnomusicology	Musicology	Music	Totals
FTE Filled by Ladder Faculty	12.00	10.00	19.00	41.0
Unfilled Faculty FTE	2.39	0.00	4.22	6.61
Total Budgeted FTE*	14.39	10.00	23.22	47.61
Shelled FTE^	2.00	0.00	4.00	6.00

*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.

A brief bio-sketch for each ladder faculty member is posted by department in Appendix C. As the bio-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.

All degree programs currently sponsored by the three departments will be transferred without change. 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 directly to the dean.

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

	Ethnomusicology	Music	Musicology
Undergraduate Minors	Music Industry Minor is open to all students in the music school.		
	-	-	Music History*
Liberal Arts Degrees			
Bachelor of Arts (B.A.)	Ethnomusicology^ Jazz World Music	Music^ Composition Music Education Performance	Music History
Master of Arts (M.A.)	Ethnomusicology	Music (Composition only)	Musicology
Doctor of Philosophy (Ph.D.)	Ethnomusicology	Music (Composition only)	Musicology
Professional Degrees			
Master of Music (M.M.)	-	(in) Performance (in) Jazz	-
Doctor of Musical Arts (D.M.A.)	-	(in) Performance (in) Conducting	-

*Music History Minor is open to undergraduate students across campus.

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

Table 4 summarizes the undergraduate and graduate degrees awarded over a three-year period by the three departments proposed for the school of music.

Table 4. Degrees awarded over three years. Source: Office of Analysis and Information Management; counts are based on degrees awarded over three years from Summer 2010 through Spring 2013.

	Bachelor of Arts	Master of Arts	Ph.D.	Master of Music	Doctor of Musical Arts
Ethnomusicology	73	17	18	NA	NA
Music	111	9	7	47	22
Musicology	53	8	15	NA	NA
Totals	237	34	40	47	22

Summary of Basic Workload Data and Financials

Table 5 (next page) 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 summary of the sources for annual revenues and expenditures. In this table, the Director’s Office of the *virtual* Herb Alpert School of Music (HASOM) is listed as a separate unit, much as if it were a department. If the *real* school is approved, all revenues listed for HASOM will be transferred to the dean’s office in the newly created school. More 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 workload or fiscal data over the two-year period. For HASOM, there was a sizeable increase in revenue from *Gifts and Endowment*, 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) was increased slightly from 2012-13 to 2013-14 but still less-than-needed because of sustained economic crisis. Thus, it was good news 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 will be 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 will also permanently allocate funds, called Undergraduate Academic Initiative Funds (UAIF), to increase 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.

At the time the Preliminary Draft was being completed (August 25, 2014), no information was available about the deans’ distributions of these funds to the departments proposed for transfer to the School of Music.

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.

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

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 IEI 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.

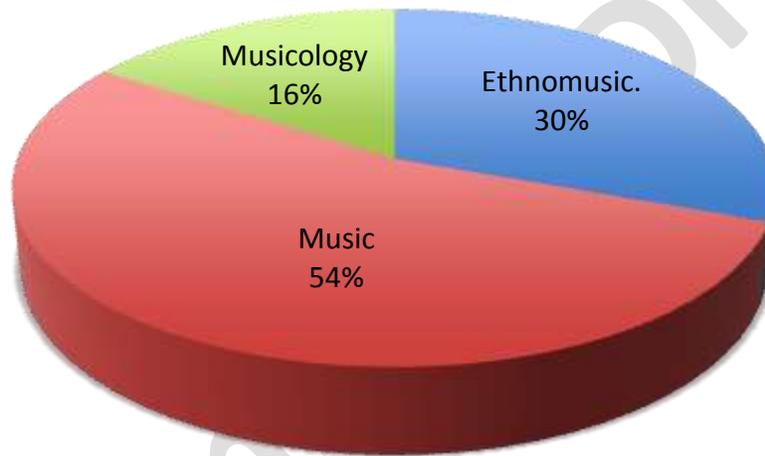
Additional notes for Table 5: (a) There are no plans to transfer funds for Paid Staff FTE for Musicology from Humanities, and future plans for increasing the number of departmental staff in Schoenberg must take this into account. (b) Allocated faculty FTE for FY 2013-14 (Table 5) was slightly different 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 sets the base funding, and last year (FY 2013-14), **~80% of the total revenue** came from General Funds for the units comprising the proposed School of Music. It is also important to note that the General Funds allocation between the two complementary areas (music making and music scholarship) of the proposed music school is balanced, as shown in Figure 2, with 54% for the Department of Music and 46% combined for Ethnomusicology and Musicology.

Figure 2. Percent of total for **General Funds** allocated to the three music-related departments. Source: 2013-14 data from Table 5.

Total General Funds = \$13.56 Million



For the foreseeable future, General Funds, as well as budgeted faculty FTE (Table 2), will remain balanced between the two complementary areas (music making and music scholarship), 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 (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. Endowments like the Herb Alpert gift are vitally important to the advancement of the proposed music school as a whole because they support a wide range of programs and activities across the departments.

Summary of the Facilities and Capital Issues

The UCLA Herb Alpert School of Music will 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). 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. It has been proposed that the Henry Mancini Media Lab in Schoenberg be relocated to the Ostin Music Center, and that the lab space be renovated to provide offices for staff proposed for the new dean's office. This tentative plan is still under review.

The Ethnomusicology Archive, located in Schoenberg, is the second 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 it 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 give the Department 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, with an anticipated completion date of fall 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**, a branch of the UCLA Library, is located in Schoenberg and serves as a major center for music research and study. Its collections and services support the School's faculty and students as well as the music community of Southern California. The Music Library has a collection of 17,390 scores, 5,423 books, 13,200 records, and 104 current periodicals.

Capital Issues. The Ostin Music Center debt of about \$11 million will be financed over a period of years and managed by the Office of the Vice Chancellor and Chief Financial Officer. Schoenberg Hall, 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 being secured.

Key Comparisons with Two Related UCLA Schools

In Figure 1, UCLA's three schools for the performing and visual arts are represented as being of similar size. Supporting evidence is provided in Table 6. Here, key resources are summarized for the departments proposed for the *new* music school, the *redefined* School of the Arts and Architecture, and in the *current* School of Theater, Film and Television. Although there are some differences, there are important similarities, most notably in the area of annual revenues, which has a narrow range from \$16.5 million 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)

	The new UCLA Herb Alpert School of Music 3 departments	The redefined School of the Arts and Architecture 4 departments	The current School of Theater, Film and Television 2 departments
# of Budgeted Faculty FTE	*50	67	50
# Paid Staff FTE	^19	37	37.75
UG Major Head Count	304	569	327
Grad Head Count	147	216	328
<i>Total Head Count</i>	451	785	655
UG Credit Hours	35,674	24,783	33,705
Grad Credit Hours	5,689	9,018	15,381
<i>Total Credit Hours</i>	41,363	33,801	49,086
Total Annual Revenues	\$16,472,480	\$18,548,832	\$17,675,748
Total Annual Expenditures	\$16,696,380	\$19,754,069	\$19,165,995

*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.

^The Academic Senate, in its recent Program Reviews of the music-related departments, commented the paucity of staff support associated with the three music-related departments housed in the Schoenberg Music Building. Attentive to this, EVC/Provost Scott Waugh stated: "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." [June 19, 2014 letter in Appendix A]

A case can be made that with these three schools, UCLA has the deepest, richest, and most comprehensive arts education in the nation. Consider, for example, the following comparisons with other research universities with strong arts reputations: Yale has superb art, architecture, design, 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 in UCLA's creative cluster.

SCHOOL-WIDE GOVERNANCE, ADMINISTRATION, AND DEVELOPMENT

School Bylaws and Regulations

The Bylaws and Regulations for the new music school have been drafted and placed in Appendix D for review and ratification by the faculty at a later date.

- 1) The **Bylaws** for the UCLA Herb Alpert School of Music detail the governance of the School by the Faculty, the Faculty Executive Committee, and Advisory Committees to the Dean.
- 2) The **Regulations for Bachelor's Degrees** in the Herb Alpert School of Music (Part 2, Chapter II of the *UCLA Academic Senate Manual*) detail school policies for all undergraduate degrees sponsored by departments in School of Music.

With the establishment of the proposed music school, no changes were deemed necessary upon a review of 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).

A New Office of the Dean

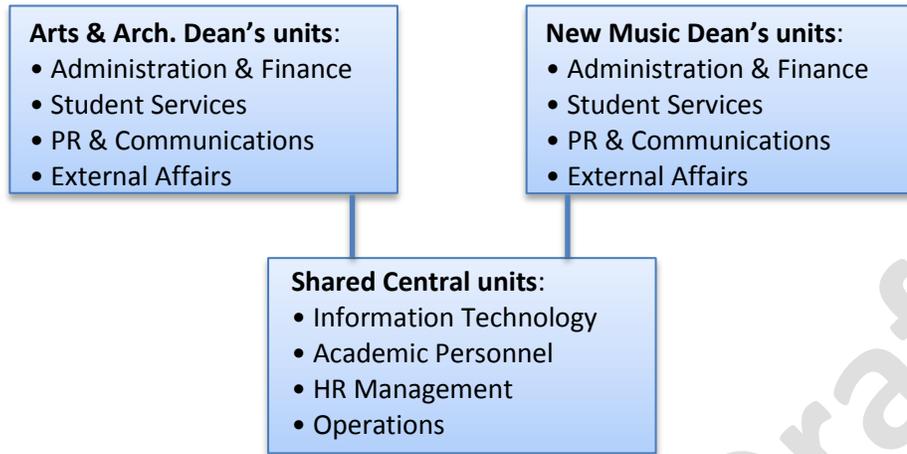
A new dean's office will need to be established for the School of Music. The office will include the Dean and Associate Deans (faculty appointees), as well as an Assistant Dean, a dean's assistant, and the staff responsible for managing all aspects of the school. Generally, the dean's office staff is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

- 1) administration, finance, and operations (includes Dean and Associate Deans),
- 2) student services (includes recruitment and admissions)
- 3) information technology (network, help desk, etc.),
- 4) public relations and communications,
- 5) external affairs (development and alumni).

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

Figure 3 illustrates a possible scenario for creating a new dean's office for the proposed music school and reconfiguring the dean's office of the current School of the Arts and Architecture. The scenario relies on three cohorts of staff, each represented by a box in the figure. Under this scenario, staff will be hired for the new dean's office (upper right box), while all employees in the current Office of the Dean in the School of the Arts and Architecture retain their jobs and offices; some will serve the "Arts & Arch dean" only (upper left box) and those in the central unit remain in the Broad Art Center but engage with both deans.

Figure 3. A possible scenario for staffing two deans' offices. Source: Office of Academic Planning and Budget.



By having independent units for each dean (upper boxes), there will be greater administrative support for the faculty in both schools. In the review of this scenario, some have raised concerns about the size of the shared IT units, and the number of staff may need to be increased. But Musicology (the only group added) will continue to be served by the Center for Digital Humanities until 2020, and this will help as the two schools begin separate operations.

Table 7 provides an estimated cost for each of the three staff cohorts (3 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 central unit.

Table 7. Cost estimates for compensating staff (salary and benefits) for two schools. Source: UCLA Office of Academic Planning and Budget.

	Current Available Funds	Additional Funds Needed	Total Based on Figure 4
Dean's Separate Staff Arts and Architecture	\$1,844,808	0	\$1,844,808
Shared Central Staff	\$917,656	\$55,856	\$973,512
Dean's Separate Staff School of Music	\$499,294	\$1,297,768	\$1,797,062
Totals	\$3,261,758	\$1,353,624	\$4,615,382

The Chancellor is committed to providing \$1.35 million in General Funds to support the dean’s offices. His commitment is achievable now because UCLA’s fiscal health has improved significantly since the onset of the UC economic crisis, making it possible to re-invest in established academic units and invest in new ones. In addition, *External Affairs* will be responsible for the ~\$500,000 to expand the size of the development units (not in Table 7).

Current Endowments, Board of Visitors, and UCLA’s Centennial Campaign

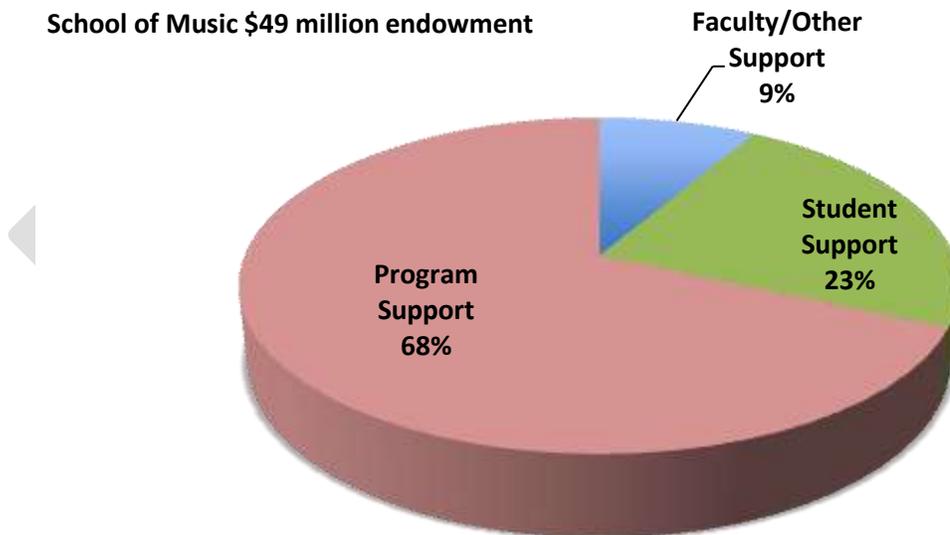
The current endowment for the proposed school of music is nearly **\$49 million**; this includes endowments held by the three departments, as well as the Herb Alpert endowment and those held by the SOAA Dean’s Office earmarked for music as of July 1, 2014 (Table 8).

Table 8. A summary of the endowment funds currently held by units to be transferred to the music school. Data from resource letters in Appendix B. Note: The expected yield (annual payout) for Regents endowments is 4.25% and 4.75% for UCLA Foundation endowments.

	Endowment Values	Estimated Annual Revenue
Ethnomusicology	\$4,096,798	\$183,350
Music	\$10,532,067	\$421,146
Musicology	\$719,352	\$30,809
<i>Herb Alpert</i> Endowment	\$32,118,361	\$1,456,896
SOAA Dean's Office (for Music)	\$1,423,709	\$51,358
Totals	\$48,890,287	\$2,143,559

Endowment revenues are used to support many causes, and Figure 5 shows that program support currently dominates the other two categories, largely because the Herb Alpert gift is listed exclusively under the program category, though substantial Alpert funding is allocated annually for student support. Departments also receive annual donations (“Gifts”) from donors for current expenditures. **In FY 2013-14, the combined revenue from endowments and gifts was \$3.13 million, ~18% of the \$17.06 million from all revenue sources (Table 5).**

Figure 5. Support (% of total) for faculty, student, and programs from endowments; includes those managed by the UCLA Foundation and the UC Regents.



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. Collectively the Board has contributed more than \$118 million since its formation in the 1990s. During the next year, a Board of Visitors will be created for each school, the *new* music school and the *redefined* School of Arts and Architecture. It is anticipated that a smaller more focused Board for each of the two schools will enhance the capacity of the development staff—working in collaboration with the Dean, Chairs and faculty—to raise support from foundations and private philanthropy.

This spring (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, and during the *silent phase* of the campaign that ended in the spring (2014), the School had already raised \$59 million (35% of target).⁵ If the proposed actions are approved, the *new* music school, with the inauguration of a founding dean, will be in prime position to invigorate the ongoing campaign. At that time, the original goal may be expanded and the campaign extended for the new School of Music.

DEPARTMENTAL CONSULTATIONS ABOUT AND RESPONSES TO THE PROPOSED ACTIONS

Consultations about the Proposed Action

Over the past few years, Academic Senate leaders and Provost/EVC Scott Waugh have continued to discuss the possibilities of establishing a School of Music with the relevant deans and department chairs. Early in 2014, these discussions were renewed as part of the Academic Senate's Program Review process. In March, 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 renew discussions with the faculty.

Following the Chairs' initial discussions with the faculty, Dean Waterman met with Music (May 2) and Ethnomusicology (May 7), and Dean Schaberg met with Musicology (May 22). The deans then encouraged the chairs to continue her/his discussions with the faculty and to inform them of the faculty's willingness to have a summer workgroup develop a preliminary draft of the *Proposal*. By mid-June, each chair confirmed that her/his faculty was willing to continue, and each chair nominated two faculty members to represent the department on the summer workgroup, which was to be facilitated by Emerita Vice Provost/Dean Judith Smith.

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,

⁵Totals 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.

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, 2014, 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 the notifications.

Department chairs, Academic Senate leaders, faculty representatives, and administrators reviewed the final draft of 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. Soon after, the faculty workgroup began working on the **Preliminary Draft** of the *Proposal to Establish the Herb Alpert School of Music* that was completed August 25, 2014.

In preparation for the fall gathering scheduled for September 22, each chair sent the draft to her/his *affected faculty*⁶ on September 5, 2014 (sample memo in Appendix A). At the end of the Spring Quarter, on June 23, the faculty received a save-the-date notice about the gathering from Dean Waterman (email in Appendix A). The program, planned by the summer workgroup, included breakout sessions for each department to discuss the preliminary draft of their departmental response, which had been prepared by faculty representing the department on the summer workgroup. The response focused on three prompts:

1. Describe three of the department's academic priorities for the next few 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 key challenges identified; and
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.

Future Actions. Based on comments received from those attending the September 22 meetings, the faculty workgroup will edit the **Preliminary Draft** to complete the first full **Draft** of the *Proposal*, which will include the four departmental responses. During the fall quarter, the faculty will review the **Draft** and consult with department students and staff. All recommendations for edits will be due on or before December 1, 2014. Based on faculty comments received, the faculty workgroup will prepare the **Final Draft** by January 7, 2015. This draft will also include any revisions suggested by the UC Office of the President and the system-wide Academic Council, based on their review of the *Pre-Proposal* during the fall term.

⁶The 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.]

On January 28, 2015, the *affected faculty* in each department will vote on the following:
[Ballot wording to be reviewed by Academic Senate Committee on Rules and Jurisdiction.]

UCLA should establish a school of music with the transfer of three departments: Ethnomusicology, Music, and Musicology, in accordance with the Final Draft of the Proposal to Establish the Herb Alpert School of Music, dated January 7, 2015.

___ Yes ___ No ___ Abstain

On or before February 2, 2015, each of the three Department Chairs will send Deans Schaberg and Waterman a memo, transmitting the votes of the faculty with a list of *affected faculty* deemed eligible to vote. These memos will be posted in Appendix E and summarized by the faculty workgroup. With these additions, the *Proposal to Establish the Herb Alpert School of Music* will be complete. By February 15, 2015, the deans will transmit the *Proposal* to the EVC/Provost, the Chair of the FEC of the College of Letters and Science, and the Chair of the FEC of the School of Arts and Architecture, as well as the Chair of UCLA's Academic Senate.

Note: The response from each of the three departments will be added to the draft after the faculty vets them at the September 22 meeting. They will be included in the October 20, 2014 DRAFT.

Response from the Department of Ethnomusicology
(6-8 pages)

Response from the Department of Music
(6-8 pages)

Response from the Department of Musicology
(6-8 pages)

Summary of Faculty Votes

[To be written after the departmental responses are completed and votes reported.]

SUMMARY OF EVIDENCE SATISFYING THE UC CRITERIA FOR ESTABLISHING A SCHOOL

In this last part of the *Proposal*, information from previous sections is summarized 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 unit; 3) **significant benefits** associated with the change, and 4) **adherence** to campus and system priorities.

Academic Rigor

The new music school includes 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 excellence in education at the graduate and undergraduate levels. Curricula are rigorous and innovative. 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 School are noted in the short bio-sketches posted in Appendix B. Major awards selected from the 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 a Gramophone's Record of the Year.

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 "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

In total, the three departments and the *virtual* school (HASOM) proposed for the new music school, if approved, will transfer **47.61 budgeted faculty FTE** (2014-15 data, Table 2) and annual revenues of ~ **\$17.06 million** (2013-14 data, Table 5). As a result of the UCLA's improved fiscal status, the Chancellor has committed \$1.35 million to create a new dean's office for the proposed school.

The Ostin Music Center debt of about \$11 million will be financed over a period of years and managed by the office of the Vice Chancellor and Chief Financial Officer. Schoenberg Hall, built over 60 years ago, is badly outdated and in need of major renovation. Future plans for this building, while critically important, will depend largely on donor funds being secured.

External Affairs, with support from the Chancellor, will increase its funding for development officers to provide a Development Director and team for the new school. As the campus enters its Centennial Campaign, it will be necessary to invest more in an infrastructure that will be effective in raising funds from alumni, other private donors, and foundations.

Significant Benefits Associated with Establishing a Music School

Establishing the UCLA Herb Alpert School of Music as an academic unit has the following benefits: [This section will be expanded to add benefits identified by faculty.]

- 1) Improves the academic collaboration among UCLA's three music-related departments. UCLA's new music school will be poised to set a new national model with a balanced focus on scholarly work and composition/performance in many music genres. New academic programs, such as the Music Industry Minor, will be initiated, and the faculty will provide opportunity for interdisciplinary studies while still offering top-rated programs in each department.
- 2) Enhances the visibility and branding of the School. Although the *virtual* school has been able to encourage collaboration among the three music departments, it is outside the normal academic structure, and as such, cannot recruit students or 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 be easier for prospective students to know where to apply and for faculty to unify efforts in the recruitment of top applicants.
- 3) Improves fund-raising for the School and the 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 success of UCLA's Centennial Campaign and to the acquisition of funds to support new programs and even new faculty with endowments. During the course of the campaign, the goal is to substantially increase the annual revenue from endowments and gifts.

Adherence to Campus and System Priorities

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

The Academic Senate also called for the establishment of a *real* 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. (Appendix A)

The proposal to establish a music school has also been embraced by the Chancellor's new Council on the Arts at their 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.

[A paragraph will be added regarding the range of faculty support based on the outcomes of the departmental votes in the winter.]

The University of California and UCLA are dedicated to three overarching priorities:

- 1) creative works and scholarly **research**,
- 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 scholars and highly ranked by their peers for their creative works, stellar performances, and vanguard research. In addition, the ladder faculty, along with an outstanding cohort of temporary faculty (lecturers and adjuncts), are dedicated teacher/scholars who have created and continue to nurture a number of innovative and highly ranked academic programs that lead to three liberal arts degrees: bachelor of arts, master of arts, and doctor of philosophy, along with a series of professional degrees, such as master of music degrees and the doctor of musical arts.

The faculty, staff, and students of the three departments proposed for the new music 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) vanguard projects and outstanding performances with Southern California groups and agencies, and 4) in organizing and engaging in national and international festivals and scholarly meetings.

In Summary, an abundance of 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 UCLA and UC system priorities.

Concluding Remarks

[To be written in January.]

Preliminary Draft

Appendix A

Letters regarding the Pre-Proposal and the Proposal

June 10, 2014

From Jan Reiff to Scott Waugh

June 16, 2014

From David Schaberg and Christopher Waterman to Scott Waugh

June 19, 2014

From Scott Waugh to David Schaberg and Christopher Waterman

June 23, 2014

From Christopher Waterman to the SOAA faculty

June 25, 2014

From Christopher Waterman to the UCLA Arts Board of Visitors

June 26, 2014

From Christopher Waterman to the SOAA staff

July 1, 2014

From Chancellor Gene Block to UCOP

August 7, 2014

From Daniel Neuman and Timothy Rice to Christopher Waterman

September 5, 2014

Recommended Format for Chair's memo to faculty about September 22nd Fall Gathering

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

UCLA Dean of Arts and Architecture
Dean of Humanities

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 assistance 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:

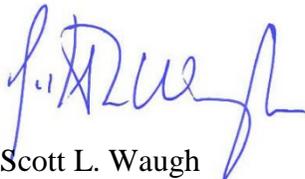
Thank you for your letter of June 16, 2014 and the transmittal of the Pre-proposal for Reconstitution to establish the Herb Alpert School of Music and to redefine the School of Arts and Architecture. The pre-proposal is very comprehensive and should serve the campus well in this, the first phase of a 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,

A handwritten signature in black ink, appearing to read "Chris Waterman".

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,

A handwritten signature in black ink, appearing to read "Chris Armitage". The signature is fluid and cursive, with a large, sweeping flourish at the end.

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,

A handwritten signature in black ink, appearing to read "Chris Waterman". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Christopher Waterman
Dean



OFFICE OF THE CHANCELLOR
2147 MURPHY HALL, BOX 951405
LOS ANGELES, CALIFORNIA 90095-1405

July 1, 2014

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,

A handwritten signature in cursive script, appearing to read "Gene".

Gene D. Block
Chancellor

cc: UC Academic Senate Chair William Jacob
UCLA Academic Senate Chair Janice Reiff
Dean of Humanities David Schaberg
Dean of School of the Arts and Architecture Chris Waterman



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,

A handwritten signature in cursive script that reads "Daniel Neuman".

Daniel Neuman, Interim Director

A handwritten signature in cursive script that reads "Tim Rice".

Timothy Rice, Founding Director

RECOMMENDED FORMAT FOR THE CHAIR'S LETTER TO FACULTY

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 (Shelia 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

Appendix B

Letters from the deans detailing the transfer of resources

August 14, 2014

Draft of the resource letter from Dean Schaberg for the Musicology transfer
(to remain a draft until December 1, 2014)

August 26, 2014

Draft of the resource letter from Dean Waterman for the Ethnomusicology transfer
(to remain a draft until December 1, 2014)

List of Endowments (was Appendix E of *Pre-Proposal*)

Table from *Pre-Proposal* for Workload and Fiscal Data (2012-13)



David Schaberg
Dean of Humanities
College of Letters and Science
Offices of the Deans
2300 Murphy Hall
Los Angeles, CA 90095-1540
Tel: (310) 825-9009
E-mail: dschaberg@college.ucla.edu

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:

Bloechl, Olivia (1.0 FTE)
Eidsheim, Nina (1.0 FTE)
Fink, Robert (1.0 FTE)
Kligman, Mark (0.50 FTE) -effective July 2015
Knapp, Raymond (1.0 FTE)
Le Guin, Elisabeth (1.0 FTE)
Levitz, Tamara (1.0 FTE)
MacFadyen, David (0.50 FTE)
Morris, Mitchell (1.0 FTE)
Schwartz, Jessica (1.0 FTE)
Upton, Elizabeth (1.0 FTE)

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 Alpert School of Music effective July 1, 2016. The table below summarizes these endowed funds by category and in total:

Student Support		Program Support		Faculty Support/Other		Total Endowment Value	Total Estimated Annual Revenue
Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue		
\$266,735	\$10,278	\$452,617	\$20,531	\$-00	\$-00	\$719,352	\$30,809

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,

A handwritten signature in black ink, appearing to read 'D. Schaberg', with a stylized flourish at the end.

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

DRAFT

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 faculty 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 appointments 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.



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)

Beken, Munir	(1.0 FTE)	
Browner, Tara	(1.0 FTE)	Institutional FTE ¹
Burrell, Kenny	(1.0 FTE)	Joint without salary appointment - Music
Keyes, Cheryl	(1.0 FTE)	
Kligman, Mark	(1.0 FTE)	Joint without salary appointment - Musicology
Loza, Steven	(1.0 FTE)	Institutional FTE ²
Newton, James	(1.0 FTE)	

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) ³

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)
Kazaras, 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)
Cross, Travis	(1.0 FTE)
Dean, Michael	(1.0 FTE)
Faliks, Inna	(1.0 FTE)
Heuser, Frank	(1.0 FTE)
Lefkowitz, David	(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 Library employs two Librarians (Maureen Russell and Aaron Bittel) who are assigned to the Ethnomusicology Archive. These positions will remain on the Library'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 courseload 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 courseload 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 Chancellor/Provost.

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::

Title	Working Title	% Appt	Annual
Ethnomusicology			
Administrative Specialist	Assistant to the Chair	100%	\$ 58,026
Electronics Technician, Senior	Senior Electronics Technician	30%	\$ 17,539
Student Affairs Officer II	Undergraduate Advisor	27%	\$ 21,916
Student Affairs Officer II	Student Affairs Officer	30%	\$ 15,077
Computer Resource Specialist I	AV Technician	15%	\$ 9,437
Program Representative II	Publications Director	50%	\$ 26,643
Administrative Analyst	Personnel Administrator	50%	\$ 38,242
Electronics Technician	Electronics Technician	100%	\$ 26,006
Student Affairs Officer II	Graduate Advisor	30%	\$ 18,247
Administrative Analyst	Administrative Analyst-Accounting	48%	\$ 29,957
Management Services Officer III/Supervisor	Management Services Officer	50%	\$ 47,059
Administrative Analyst	Administrative Analyst-Accounting	75%	\$ 44,083
Assistant II	Building Coordinator	30%	\$ 11,670
Open Provision: Student Affairs Officer II	Student Affairs Officer	3%	\$ 1,247
Music			
Electronics Technician, Senior	Senior Electronics Technician	70%	\$ 40,925
Student Affairs Officer II	Undergraduate Advisor	59%	\$ 47,891
Public Events Manager*	Theater Manager	100%	\$ 70,449
Assistant to the _____	Assistant Director, Marching Band	100%	\$ 21,221
Theater Production Supervisor*	Event Manager	100%	\$ 56,021
Student Affairs Officer II	Student Affairs Officer	70%	\$ 35,181
Computer Resource Specialist I	Support Specialist	35%	\$ 22,019
Piano Technician	Piano Technician	100%	\$ 62,765
Administrative Analyst	Personnel Analyst	50%	\$ 38,242
Senior Musician	Senior Musician	100%	\$ 44,537
Student Affairs Officer II	Graduate Advisor	70%	\$ 42,576
Administrative Analyst	Administrative Analyst-Accounting	52%	\$ 29,957
Assistant III	Theater Assistant	70%	\$ 41,875
Recording Technician	Recording Technician	50%	\$ 25,390
Management Services Officer III/Supervisor	Management Services Officer	50%	\$ 47,059
Administrative Analyst	Administrative Analyst-Accounting	25%	\$ 14,694
Assistant II	Building Coordinator	70%	\$ 27,229
Administrative Specialist	Assistant to the Chair	100%	\$ 64,582
Open Provision: Clerk/Secretary		20%	\$ 6,118
Open Provision: Public Events Manager		90%	\$ 33,394
Open Provision: Student Affairs Officer II		11%	\$ 4,709
Open Provision: Assistant to the _____		10%	\$ 4,705
Herb Alpert School of Music			
Title	Working Title	% Appt	Annual
Assistant to the _____ I	Assistant to the Director	100%	\$ 48,461
* 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:

	Student Support		Program Support		Faculty Support/Other		Total Endowment Value	Total Estimated Annual Revenue
	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue		
Ethnomusicology	\$ 2,311,962	\$ 102,389	\$ 253,762	\$ 11,511	\$ 1,531,074	\$ 69,450	\$ 4,096,798	\$ 183,350
Music	\$ 7,707,522	\$ 293,024	\$ 254,176	\$ 11,529	\$ 2,570,369	\$ 116,592	\$ 10,532,067	\$ 421,146
Herb Alpert School of Music	\$ -	\$ -	\$ 32,118,361	\$ 1,456,896	\$ -	\$ -	\$ 32,118,361	\$ 1,456,896
Dean's Office (for Music)	\$ 1,142,531	\$ 38,604	\$ 281,178	\$ 12,754	\$ -	\$ -	\$ 1,423,709	\$ 51,358
Totals	\$ 11,162,015	\$ 434,018	\$ 32,907,477	\$ 1,492,690	\$ 4,101,443	\$ 186,042	\$ 48,170,935	\$ 2,112,750

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,

A handwritten signature in black ink, appearing to read 'Chris Waterman', with a long, sweeping horizontal stroke extending to the right.

Christopher Waterman
Dean, School of the Arts and Architecture

Complete summary of endowments listed by departments and units proposed to transfer to the new Herb Alpert School of Music.

	Student Support		Program Support		Faculty Support/Other		Total Endowment Value	Total Estimated Annual Revenue
	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue	Total Market Value of All Endowments	Total Estimated Annual Revenue		
Ethnomusicology	\$2,311,962	\$102,389	\$253,762	\$11,511	\$1,531,074	\$69,450	\$4,096,798	\$183,350
Music	\$7,707,522	\$293,024	\$254,176	\$11,529	\$2,570,369	\$116,592	\$10,532,067	\$421,146
Musicology	\$266,735	\$10,278	\$452,617	\$20,531	\$-	\$-	\$719,352	\$30,809
Herb Alpert School of Music	\$-	\$-	\$32,118,361	\$1,456,896	\$-	\$-	\$32,118,361	\$1,456,896
Dean's Office (for Music)	\$1,142,531	\$38,604	\$281,178	\$12,754	\$-	\$-	\$1,423,709	\$51,358
Totals	\$11,428,750	\$444,296	\$33,360,094	\$1,513,221	\$4,101,443	\$186,042	\$48,890,287	\$2,143,559*

* UCLA endowments managed by the UC Regents and the UCLA Foundation are summarized in the table. The expected yield (annual payout) for Regents endowments is 4.25% and the expected yield (annual payout) for Foundation endowments is 4.75%.

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.

FY2012/13 Budgeted FTE, Workload Data, Annual Revenues and Annual Expenditures					
Ethnomusicology, Music, Musicology, and Herb Alpert School of Music Departments					
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					
Appropriated ¹	3,832,654	6,281,783	2,055,587	77,420	12,247,444
Non-Appropriated ²	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 Expenses ³	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.					

Three observations serve as additional footnotes to the table:

- 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.
- 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).
- 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.

Appendix C

Brief bio-sketches for ladder faculty in the *new*
UCLA Herb Alpert School of Music

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

1. Department of Ethnomusicology

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>Münir Beken Assistant Professor (2007)</p>	<p>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</p>	<p>Composed a state-commissioned ballet suite for orchestra, won awards for film music, and scored television documentaries both domestically and internationally; published in <i>Ethnomusicology</i>, a premier journal in the field, and contributed to <i>The New Grove Dictionary of Music and Musicians</i>; 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.</p>
<p>Tara Browner Professor (1995)</p>	<p>Native North American music and dance; Native North American contemporary music; musical imagery of Indians in popular culture; indigenous concepts of music theory; American music; pow-wow culture in Northern Europe.</p>	<p>Author of <i>Heartbeat of the People: Music and Dance of the Northern Pow-Wow</i> (University of Illinois Press, 2002); editor of <i>Music of the First Nations: Tradition and Innovation in Native North American Music</i> (University of Illinois Press, 2009), and editor of <i>Songs from "A New Circle of Voices: " The 16th Annual Pow-wow at UCLA</i> (Music of the United States of America [MUSA], A-R Editions, Madison, Wisconsin, 2008); published in several major journals including <i>Ethnomusicology</i>, <i>The Journal of Musicological Research</i>, and <i>American Music</i>; a pow-wow dancer in the Women's Southern Cloth tradition, a professional percussionist and timpanist.</p>
<p>Kenny Burrell Professor (1995)</p>	<p>Guitarist; composer, producer; Director of UCLA Jazz Studies; jazz history; Director, Fusion Jazz Ensemble, Ellingtonia Orchestra, and two jazz combos</p>	<p>Recorded more than one hundred albums under his own name and several hundred with other artists including the iconic <i>Guitar Forms (1964)</i>; <i>Ellington is Forever (1975)</i>; and <i>Kenny Burrell and John Coltrane (1963)</i>; 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.</p>
<p>Cheryl Keyes Professor (1994)</p>	<p>African American music; rap/hip-hop music; gender in jazz and popular music studies; vernacular music analysis; performance theory</p>	<p>Author of <i>Rap Music and Street Consciousness</i> (University of Illinois Press, 2004); articles in <i>Black Music Research Journal</i>, <i>Ethnomusicology</i>, <i>Folklore Forum</i>, <i>Journal of American Folklore</i>, <i>Journal of Popular Music Studies</i>, <i>The World of Music</i>; recipient of three UCLA Center for Community Partnership Grants; wrote, produced, and directed a documentary <i>Beyond Central Avenue: Contemporary Female Jazz Instrumentalists of Los Angeles</i> (2009); President, International Association for the Study of Popular Music, US Chapter (2007 to 2009); recipient of the 2009 NAACP Image Award for "Outstanding World Music Album" for her CD, <i>Let Me Take You There</i> (2008).</p>

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>Mark Kligman Professor (2014) Effective July 1, 2015, his position will be split between Ethnomusicology and Musicology (0.5 FTE each)</p>	<p>Trends in Jewish music and the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts</p>	<p>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, <i>Maqām and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn</i>, 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.</p>
<p>Steven Loza Professor (1984)</p>	<p>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.</p>	<p>Author of <i>Barrio Rhythm: Mexican American Music in Los Angeles</i> (1993) and <i>Tito Puente and the Making of Latin Music</i> (1999), both published by the University of Illinois Press; author of the anthologies <i>Musical Aesthetics and Multiculturalism in Los Angeles</i> (UCLA Ethnomusicology Publications, 1994), <i>Musical Cultures of Latin America: Global Effects, Past and Present</i> (UCLA Ethnomusicology Publications, 2003), and <i>Religion as Art: Guadalupe, Orishas, Sufi</i> (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.</p>
<p>Daniel Neuman Professor (1994)</p>	<p>Music of India, especially Hindustani and Rajasthani regional traditions; social organization of musical specialists; anthropology of music; multimedia applications in ethnomusicology; geographical approaches to the study of music traditions.</p>	<p>Author of <i>The Life of Music in North India: The Organization of an Artistic Tradition</i> (Wayne State University Press, 1980, and the University of Chicago Press, 1990), <i>Ethnomusicology and Modern Music History</i> (University of Illinois Press, 1991), and <i>Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan</i>, co-authored with Shubha Chaudhuri (Seagull Press, 2007); received several grants for the development of the <i>World Music Navigator</i>, a computerized ethnographic 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).</p>
<p>James Newton Professor (2008)</p>	<p>Flutist, composer (chamber, symphonic, electronic, jazz, ballet, and world music), analysis, jazz history; conductor - Charles Mingus Ensemble</p>	<p>Composer of a <i>St. Matthew Passion</i> (2014), to be premiered at the 2015 Turino Jazz Festival, Italy; composer of a <i>Mass</i> (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.</p>

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>A.J. Racy Professor (1978)</p>	<p>Music of the Middle East; mode; improvisation; ethnomusicological theory; organology; trance-ecstasy; lament; Orientalism; Near East Ensemble</p>	<p>Author of <i>Making Music in the Arab World: The Culture and Artistry of Tarab</i> (Cambridge University Press, 2003); a master of many instruments, particularly the <i>ney</i>, a reed-flute, and the <i>buzuk</i>, 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 Lyricord albums, <i>Ancient Egypt</i>, <i>Taqasim</i>, and <i>Mystical Legacies</i>.</p>
<p>Helen Rees Professor (1997)</p>	<p>Music of China; music and politics in East Asia; ritual and tourist music of Yunnan and Sichuan Province, China, focusing on the Naxi ethnic minority and the Han ethnic majority.</p>	<p>Author of <i>Echoes of History: Naxi Music in Modern China</i> (Oxford University Press, 2000), and the edited essay volume <i>Lives in Chinese Music</i> (University of Illinois Press, 2009); co-editor of <i>Understanding Charles Seeger, Pioneer in American Musicology</i> (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).</p>
<p>Timothy Rice Professor (1987)</p>	<p>Bulgarian and Macedonian folk and traditional music; music cognition, politics and economics of music, musical symbolism, ethnoaesthetics, individual agency in culture; music teaching and learning; theory and method in ethnomusicology.</p>	<p>Author of <i>May it Fill Your Soul: Experiencing Bulgarian Music</i> (University of Chicago Press, 1994), <i>Music in Bulgaria: Experiencing Music, Expressing Culture</i> (Oxford University Press, 2004) and <i>Ethnomusicology: A Very Short Introduction</i> (Oxford University Press, 2014); founding co-editor of the ten-volume <i>Garland Encyclopedia of World Music</i> and co-editor of <i>Volume 8, Europe</i>; Editor of the journal <i>Ethnomusicology</i> (1981-1984); President, Society for Ethnomusicology (2003-2005); served on the Executive Board of the International Council for Traditional Music (2007-20013); Associate Dean, UCLA School of the Arts and Architecture (2005 to 2008); Director, The UCLA Herb Alpert School of Music (2007 to 2013).</p>
<p>Roger Savage Professor (1991)</p>	<p>Music criticism, aesthetics and politics, hermeneutics and critical theory</p>	<p>Author of <i>Hermeneutics and Music Criticism</i> (Routledge, 2010) and <i>Structure and Sorcery: The Aesthetics of Post-War Serial Composition and Indeterminacy</i> (Garland, 1989); articles in <i>Philosophy Today</i>, <i>Philosophy and Literature</i>, the <i>Journal of French Philosophy</i>, <i>Telos</i>, <i>The European Legacy</i>, the <i>British Journal of Aesthetics</i>, <i>ex tempore</i>, <i>Symposium</i> and <i>Selected Reports in Ethnomusicology</i>; contributing author to <i>Ricoeur across the Disciplines</i> (Continuum, 2010) and <i>Paul Ricoeur and the Task of Political Philosophy</i> (Lexington, 2012); 2010 Fulbright Scholar, Centre for Irish Studies; National University of Ireland, Galway; 2014 Moore Institute Fellow, NUIG; President, Society for Ricoeur Studies.</p>

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>Timothy Taylor Professor (2004)</p>	<p>Popular musics, world music, cultural theory, globalization, technology, race, ethnicity, consumption, tourism, and gender.</p>	<p>Author of <i>Global Pop: World Music, World Markets</i> (Routledge, 1997), <i>Strange Sounds: Music, Technology and Culture</i> (Routledge, 2001), <i>Beyond Exoticism: Western Music and the World</i> (Duke, 2007) and <i>Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio</i>, co-edited with Mark Katz and Tony Grajeda (Duke, 2012); recipient of a fellowship from the National Humanities Center, as well as a junior fellowship and the Charles A. Ryskamp Fellowship from the American Council of Learned Societies; he has recently completed a book, <i>The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture</i>, published by the University of Chicago Press.</p>

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

2. Department of Music

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>Kenny Burrell Professor (without vote) (1995)</p>	<p>Director, Jazz Studies program in Ethnomusicology, and Professor in the Department of Music. Jazz performance, improvisation, composition, and jazz history.</p>	<p>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. He is a 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. He is 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 honorary doctorate from William Paterson College and a B.M. from Wayne State University.</p>
<p>Lily Chen-Hafteck Professor (2013)</p>	<p>Music Education—specialties in early childhood music and multicultural music education.</p>	<p>Ph.D. from the University of Reading, U.K. Publications/journal articles and book chapters on early childhood music and multicultural music education. On editorial boards of the <i>International Journal of Music Education</i>, <i>Asia-Pacific Journal for Arts Education</i> and <i>Music Education Research International</i>. On the board of the Intl. Society for Music Education; chaired its Young Professionals Focus Group and Early Childhood Commission. Founder and director, <i>Educating the Creative Mind</i> project (NEA). Co-investigator, <i>Advancing Interdisciplinary Research in Singing</i> (AIRS) project (Social Sciences and Humanities Research Council (SSHRC) of Canada).</p>
<p>Vladimir Chernov Professor (2007)</p>	<p>Voice; Advanced vocal technique and coaching.</p>	<p>Mr. Chernov has sung over 40 leading roles and has appeared at nearly every major international theater 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 many of today's great conductors such as Claudio Abbado, Valery Gergiev, James Levine and Seiji Ozawa. Chernov has performed nearly every baritone role in the operatic repertoire, and has made numerous recordings. He sang the role of Giorgio in the world premiere of Daniel Catan's opera <i>Il Postino</i>, with the L.A. Opera in September 2010.</p>
<p>Travis Cross Associate Professor (2013)</p>	<p>Wind Ensemble and Symphonic Band; vocal and instrumental music education</p>	<p>Cross holds D.M.A. and M.M. degrees from Northwestern University, and the B.M. degree <i>cum laude</i> in vocal and instrumental music education from St. Olaf College. In 2004, Cross received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. Cross contributed a chapter to a volume of <i>Composers on Composing for Band</i>. While at Virginia Tech, he received the Albert Lee Sturm Award for Faculty Excellence in the Creative Arts. He also has received an ASCAP Plus Award from the American Society of Composers, Authors & Publishers annually since 2004.</p>

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>Michael Dean Associate Professor (2004)</p>	<p>Voice; vocal technique and coaching. Vocal Diction and languages for performance.</p>	<p>Chair of the Department of Music 2011 – 2014. Has performed both concert and operatic repertoire, appearing in leading bass-baritone roles with many of the leading opera houses of the U.S. and Europe, and has extensive career experience as a cantata and oratorio soloist. In addition to his onstage career, Michael Dean has gained a national reputation as a voice teacher. He gives master classes throughout the country, has maintained private studios in New York and Boston, and was a member of the faculty of the New England Conservatory. He is also a member of the Voice Faculty of the prestigious Chautauqua Institution.</p>
<p>Inna Faliks Associate Professor (2012)</p>	<p>Piano—multidisciplinary and innovative programming, new music.</p>	<p>Inna Faliks distinguished career has taken her to many of the world's great stages, with thousands of performances with numerous orchestras, in solo appearances, and with conductors such as Leonard Slatkin and Keith Lockhart. She is committed to innovative programming, rarely heard and new music, as well as audience communication and education. She has won many prestigious competitions, including the Hilton Head International Competition and the coveted International Pro Musicis Award 2005. She is the founder and curator of the LMCC award winning series Music/Words – www.musicwordsnyc.com.</p>
<p>Juliana Gondek Professor (1997)</p>	<p>Voice; vocal technique and coaching. Vocal Diction and languages for performance</p>	<p>Adept opera and oratorio singer, whose recordings received Gramophone's Record of the Year and the 2004 Pryderyk Prize (the Polish "Grammy"), Gondek has performed widely and her discography includes vocal chamber music on Orion (winner of the Yehudi Menuhin Foundation Prize for a debut recording), as well as numerous National Public Radio and European radio and television live recordings. She is Founder-Director of NAPA Music Festival and Napa Arts Alliance. She holds a Bachelor's degree in violin performance from USC, and a graduate degree in voice. She is in demand as an adjudicator for major voice competitions throughout the country.</p>
<p>Gary Gray Professor (1966)</p>	<p>Clarinet performance and wind chamber music</p>	<p>Gray holds a Master's Degree in Woodwinds from Indiana University. He has many years of experience in teaching, recording and performing worldwide in major venues. His album of solo concerti, recorded with the Royal Philharmonic Orchestra was nominated for a Grammy Award in 1989 in the category of Best Soloist with Orchestra, only the second time in Grammy history that a clarinet album received this nomination. During his career in Hollywood, Gray has recorded film and television scores with such composer/conductors as: John Williams, Jerry Goldsmith, Henry Mancini, Laqlo Schifrin, James Horner, Shirley Walker, Randy Newman, Christopher Young, Elmer Bernstein and Alf Clausen.</p>

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>Gordon Henderson Professor (1982)</p>	<p>Marching Band, Vice Chair, and Director of Bands</p>	<p>Henderson directs the Bruin Marching Band and the Varsity Band. In 1993, the Marching Band received the Sudler Trophy, presented each year by the John Philip Sousa Foundation to recognize excellence and innovation. In 2009, Henderson was an adjudicator at the World Music Contest in Kerkrade, Netherlands, and adjudicates other international competitions. Was Assistant Director/Drill Designer for the Olympic All-American College Marching Band performing at the Opening Ceremonies of the 1984 Los Angeles Summer Olympics. Has composed/arranged music for several major motion pictures.</p>
<p>Frank Heuser Associate Professor (1995)</p>	<p>Music Education</p>	<p>Professor Heuser has many years of experience teaching music education at all educational levels from elementary through college. Active as an adjudicator and clinician in Southern California. Research interests include study of motor control issues in musicians, understanding and prevention of performance problems in wind players, and issues surrounding music perception and cognition. Has published in <i>Medical Problems of Performing Artists</i> and the <i>Southeastern Journal of Music Education</i>; is on the editorial board of the <i>Journal of Music Teacher Education</i>. Ph.D. from the University of Southern California, M.M. from Yale University, and B.A. from California State L.A.</p>
<p>Peter Kazaras Professor (2007)</p>	<p>Director, Opera UCLA. Opera singer, director, producer, teacher.</p>	<p>Kazaras (Harvard College, New York University School of Law) has been the Artistic Director of the Seattle Opera Young Artists Program, and has enjoyed an opera career since 1979. Recently he has had great success as a stage director and teacher. Career highlights include world premieres of new works at venues such as the Metropolitan Opera, Houston Grand Opera, La Scala Milan, Kennedy Center, Vienna State Opera, Dallas Opera, Carnegie Hall, etc.; he performed leading roles in landmark productions at the Seattle Opera with Stephen Wadsworth.</p>
<p>Ian Krouse Professor (1990)</p>	<p>Composition and Theory, Chair, Composition Area</p>	<p>Recipient of the UCLA Distinguished Teaching Award, an AT&T American Encores Grant, opera development grants from the NEA, the Ford and Rockefeller Foundations, and the Atlantic-Richfield Corporation. Won the BMI Award, the Gaudeamus Festival Prize; semi-finalist in the Kennedy Center Friedheim Awards, and finalist in the Barlow Competition and Big Ten Commissioning Project. Has recorded on the Brain, Chandos, Delos, GSP, GHA, Koch, Lisaddell, Naxos, RCM, and Urtext Digital Classics labels. Bachelor of Music degree/Performer's and Composer's Certificates from Indiana University, and M.M. and Doctorate of Music degrees from the University of Southern California.</p>

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>David Lefkowitz Associate Professor (1994)</p>	<p>Theory and Composition; Researched “meta-theoretical” issues and the internal structure of set-classes, Schoenberg’s piano music, music theory pedagogy, and a textbook “Music Theory: Syntax, Function, and Form” to be published soon.</p>	<p>Studied at The Eastman School of Music, Cornell University, and University of Pennsylvania. Has won international acclaim with works performed in more than a dozen countries. Has won such competitions as the Fukui Harp Music Award (twice), the ASCAP Grants to Young Composers Competition, and awards from the National Association of Composers, the Guild of Temple Musicians, Pacific Composers’ Forum, Chicago Civic Orchestra, the Washington International Competition, Society for New Music’s Brian M. Israel Prize, the ALEA III International Competition, and the Gaudeamus Music Week. He has also been a Meet-The-Composer Composer in Residence.</p>
<p>Jens Lindemann Professor (2001)</p>	<p>Trumpet and Brass Ensemble</p>	<p>Recently named “International Brass Personality of the Year” Lindemann has won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany as well as receiving an honorary doctorate. Trained at the Juilliard School, Jens is helping to redefine the idea of the concert artist by transcending stylistic genres and the very stereotype of his instrument, and has been a prize winner at numerous competitions including the prestigious ARD in Munich, and placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992.</p>
<p>Antonio Lysy Professor (2003)</p>	<p>Cello, string chamber music</p>	<p>Antonio Lysy performs as a soloist in major concert halls worldwide, both as a solo and chamber music artist. Lysy’s CD - "Antonio Lysy at the Broad - Music From Argentina," featuring the works of Piazzolla, Golijov, Ginastera, Bragato, and Schifrin. This CD won a Latin Grammy Award 'Best Classical Contemporary Composition' for Pampas, a piece he commissioned from Lalo Schifrin. He has a lengthy discography and regularly sponsors a festival in Tuscany, the annual Incontri in Terra di Siena Chamber Music Festival.</p>
<p>Movses Pogossian Professor (2008)</p>	<p>Violin, chamber music</p>	<p>Pogossian, with degrees from Komitas Conservatory and the Tchaikovsky Conservatory of Music in Moscow, was prize winner of the 1986 Tchaikovsky International Competition, and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition. He is Artistic Director of the critically acclaimed Dilijan Chamber Music Series. He has premiered over 50 works. He is the recipient of the 2011 Forte Award from Jacaranda, given for outstanding contributions to the promotion of new music and modern music. His discography is extensive, and includes world premiere recordings of Kurtág, Mansurian, Avanesov, Felder, Segerstam and music by Prokofiev and Hindemith.</p>

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Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Walter Ponce Professor (1996)	Piano	Ponce has performed around the world with symphony orchestras, as a soloist, and collaborated with many renowned artists. He has played in concert halls of almost every major city of North and South America, and in Europe, Morocco, Japan, Korea, and China. He 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. In New York he graduated from Mannes College with a Bachelor of Science degree and from the Juilliard School with Master and Doctor of Musical Arts degrees.
Neal Stulberg Professor (2005)	Director of Orchestral Studies, conductor, Philharmonia and Symphony; Performance Practice.	Stulberg, a graduate of Harvard College, the University of Michigan and the Juilliard School, has led the orchestras of almost every major city in the U.S. Europe, Israel, Russia, and Asia. He received the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize. He is also an acclaimed pianist, appearing regularly as recitalist, chamber musician and with major orchestras and at international festivals as pianist/conductor. He has given premieres of works by Reich, Smirnov, Tower, Schat and van Onna, and has recorded for West German Radio, Donemus, Yarlung Records, Sono Luminus and the Composers Voice label.
Guillaume Sutre Professor (2008)	Violin, head of string chamber music	Sutre entered the Paris Conservatory of Music at 14 and finished his studies at Indiana University. At 18 he won three major awards: 1st prize in the A. Curci International Violin Competition; the International Piano Trio ARD Competition; and the International Chamber Music Competition in South Bend, Indiana. He has performed in all major venues, including concerts with the Ysaye Quartet. His recordings received the highest distinctions internationally. He served on the jury of the 2010 Long-Thibaud International Violin Competition, and in 1994, SACEM awarded him the George Enesco Prize. In 1999 he was named Chevalier of the Order of Arts and Letters by the French government.
Robert Winter Professor (1974)	Music History, art of Listening, performance practice.	Winter's B.A. in Music and his M.F.A. in Piano are from SUNY, Buffalo, and his Ph.D. from the University of Chicago. Fulbright-Hayes and Martha Baird Rockefeller Foundation fellowships funded research on his doctoral work. He received the Otto Kinkeldey Award from the A.M.S., a Guggenheim Fellowship in 1983, and in 1990 the Frances Densmore Prize from the American Musical Instrument Assn. In 1996 he was awarded the Presidential Chair in Music & Interactive Arts at UCLA. Winter is that rare recipient of both of UCLA's two highest awards—the Distinguished Teaching Award in 2006 and the Faculty Research Lectureship in the spring of 2010.

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

3. Department of Musicology

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
<p>Olivia Bloechl Associate Professor (2004)</p>	<p>Research areas include early modern music; Baroque opera; postcolonialism; cultural theory; ethics and politics of music</p>	<p>Author of <i>Native American Song at the Frontiers of Early Modern Music</i> (Cambridge Univ. Press, 2008); co-editor of <i>Rethinking Difference in Music Scholarship</i> (forthcoming); winner of an ACLS Charles A. Ryskamp Research Fellowship</p>
<p>Nina Eidsheim Assistant Professor (2008)</p>	<p>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</p>	<p>Creator of "Mapping the Beat" (sponsored by National Geographic); author of two forthcoming books: <i>Musicology in the Flesh: Contemporary Music as Multi-Sensory Practice</i>, and <i>Measuring Race: Listening to Vocal Timbre and Vocality in African-American Popular Music</i>; UC Humanities Research Institute co-convenor ("Vocal Matters: Technologies of Self and the Materiality of Voice"; 2011-12); Cornell Society for the Humanities Fellow; Woodrow Wilson Career Enhancement Fellow</p>
<p>Robert Fink Professor (1998)</p>	<p>Research areas include music and culture after 1950; history and analysis of African-American popular music; politics of contemporary art music</p>	<p>Author of <i>Repeating Ourselves</i> (2005); 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); 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-)</p>
<p>Raymond Knapp Professor (1989) and Department Chair (2006-2009; 2013-present)</p>	<p>Research areas include the symphony; the American musical; musical nationalism; musical allusion; music and identity</p>	<p>Author of four books and co-editor of two others: <i>Brahms and the Challenge of the Symphony</i> (1997), <i>Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs</i> (2003), <i>The American Musical and the Formation of National Identity</i> (2005), winner of the George Jean Nathan Award for Dramatic Criticism), <i>The American Musical and the Performance of Personal Identity</i> (2006), <i>Musicological Identities: Essays in Honor of Susan McClary</i> (2008), and <i>The Oxford Handbook of the American Musical</i> (2011); chair of Undergraduate Council (2001-03); chair of General Education Governance Committee (2004-07); chair of Faculty Executive Committee of the College of Letters and Science (2009-11); chair of Department of Musicology (2006-09, 2013-)</p>

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

Name, title, date of hire	General field (s) of Study	Sample of career achievements and awards
Elisabeth Le Guin Professor (1997)	Baroque cellist. Research areas include performance practices; creative reconstruction; Boccherini; tonadilla (comic musical theater popular in Madrid from c. 1750-1808)	Founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet; author of <i>Boccherini's Body: an Essay in Carnal Musicology</i> ; 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
Tamara Levitz Professor (2002)	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	Author of <i>Teaching New Classically: Ferruccio Busoni's Master Class in Composition</i> (1996) and <i>Modernist Mysteries: Perséphone</i> (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 <i>Stravinsky and His World</i> (2013)
David MacFadyen Professor (2001)	Research areas include Russian poetry; Soviet-era popular song	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 (www.farfrommoscow.com) dedicated to daily musical developments across nine time zones: Russia, Ukraine, Belarus, Latvia, Lithuania, and Belarus
Mitchell Morris Associate Professor (1997)	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	Author of <i>The Persistence of Sentiment: Essays on Pop Music in the 70s</i> ; co-editor of <i>The Oxford Handbook of the American Musical</i> ; opera librettos for <i>Gesualdo: Prince of Madness</i> (2013) and <i>The Dove and the Nightingale</i> (2014); winner of the American Musicological Society's Philip Brett Award (2012)
Jessica Schwartz Assistant Professor (2014)	Research areas include atomic music; music of the Marshall Islands; punk; gender; music in politics; music and disability	Co-founder of the Marshallese Educational Initiative, Inc.; winner of an AMS 50 Dissertation Completion Fellowship; author of <i>Radiation Sounds: Marshallese Music and Nuclear Silences</i> (in preparation); Mellon Postdoctoral Teaching Fellow (2013-14)

Appendix D

Proposed Bylaws and Senate Regulations for Undergraduate Degrees

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

Proposed Regulations of the *new* 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 in the fall and then 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 specified in Part VIII would occur during the spring of 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 tired 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 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 fall by all student services staff and faculty; then it will be 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 would not occur until the 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 a 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

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 on 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 of 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.