

V. SPECIAL ORDERS

Consent Calendar

A. Santa Cruz, D.M.A. in Music Composition----Approval of New Degree (action)

In accordance with Academic Senate Bylaw 116.C¹ the Coordinating Committee on Graduate Affairs (CCGA) has submitted for the Assembly's approval, a request from UC Santa Cruz for a new degree, D.M.A. in Music Composition.

COORDINATING COMMITTEE ON GRADUATE AFFAIRS

Chair Kent Erickson

March 18, 2004

LAWRENCE PITTS
CHAIR, ACADEMIC COUNCIL

Re: UCSC, D.M.A. in Music Composition

Dear Larry:

At its March 16, 2004 meeting, CCGA approved the proposal from UC Santa Cruz to establish a program leading to a D.M.A. in Music Composition. This is a well-conceived, academically rigorous program that fills a valuable niche for the university. The faculty of the program have thoroughly and thoughtfully responded to the issues raised by CCGA as well as the four external reviewers, clarified some points, justified others, and adapted their proposal when appropriate. CCGA feels that this proposal clearly meets the standards of UC. For your information and records, I am enclosing the report of CCGA's lead reviewer for this proposal.

As you know, CCGA's approval is the last stop of the Academic Senate side of the systemwide review and approval process except when the new degree title must be approved by the President, under delegated authority from the Board of Regents. According to the Academic Senate Bylaws, the Assembly of the Academic Senate (or the Academic Council if the Assembly is not meeting within 60 days of CCGA's approval) must approve new degree titles. This program has CCGA's approval and we commend it to you.

Sincerely,
Kent Erickson
Chair, CCGA

cc: CCGA members
Suzanne Klausner, Principal Analyst, Program Review
David E. Jones, Chair, Music Composition

Enclosures

¹ Academic Senate Bylaw 116.C {Authority of the Assembly - Part II C. The Assembly shall consider for approval proposals for the establishment of new graduate degrees received from the Coordinating Committee on Graduate Affairs and requiring approval by the President, to whom The Regents have delegated authority of approval. Proposals approved by the Assembly shall be submitted to the President. [See [SOR 110.1](#) and [Bylaw 180.B.5](#)] (Am 24 May 00)

Supplementary Report on UCSC DMA Proposal

William G. Roy, Lead Reviewer

March 1, 2004

This report follows up a response from Professor David Evan Jones of the UCSC Music Department to the “Preliminary Report on the UCSC DMA Proposal” of December, 2003, along with reviews by Allan Schinder, Director of the Eastman Computer Music Center at the Eastman School of Music, Michael Bakan, an ethnomusicologist from Florida State University, Mary Simoni, Chair, Department of Performing Arts Technology at the University of Michigan, and Byron Adams, Chair of the Department of Music at UC-Riverside. Professor Jones has thoroughly and thoughtfully responded to the issues raised in the earlier reviews, clarifying some points, justifying others, and adapting their plan when appropriate. I thus recommend that we approve the degree as proposed and amended.

The major change the proposers have made is to require an additional course for each of the two DMA tracks. Those students specializing in world music composition will be required to take 203H *Area Studies in Performance Practice*. Those in the algorithmic composition track will be required to take 206B *Computer Assisted Composition*. Since these courses will be part of the student’s “focus courses,” the total number of required courses will not change. The proposers have also fortified their language and culture requirement, which one reviewer had labeled weak and vague. In response to a concern that theory training for the Qualifying Examination Preparation was insufficiently rigorous, they are now incorporating a third quarter of theory in the Music 297 sequence (Qualifying Examination Preparation).

I feel that the review process and the constructive response by the program has strengthened the proposed degree, which clearly meets the standards of UC.

Preliminary Report on the UCSC DMA Proposal

William G. Roy, Lead Reviewer, Coordinating Committee on Graduate Affairs

University of California

December, 2003

Overview

The proposed DMA degree for the UCSC campus is a well designed, academically rigorous program that fills a valuable niche for the university. Three highly thoughtful, carefully considered and well-informed reviews by distinguished experts engaged by CCGA confirm that the proposed program would benefit the university and society, with strategic suggestions for improvement.

Outline of the Program

The distinctive feature of this program is the choice of two areas of specialization, both of them underrepresented in comparable programs, but both rapidly growing: algorithmic and computer-assisted composition, and composition influenced by world music. As a professional degree, the emphasis is on the creation, performance, and dissemination of musical compositions, based on a solid foundation of musical theory and the western musical canon. The curriculum introduces students to research methods, pretonal, tonal, and posttonal analysis, general courses in music composition, with electives on

performance practice in various eras. Each specialization requires focus courses in that particular area. There are also qualifying compositions and recitals as part of the MA and DMA levels. The dissertation prospectus precedes a Qualifying Exam (written and oral) which advances students to candidacy. A dissertation includes a substantial musical composition with accompanying essay and is publicly defended. Throughout the program, there is regular mentoring and individualized study.

All three CCGA reviewers agreed that the program is fundamentally sound, but each offered suggestions for enhancement. Allan Schindler, Director of the Eastman Computer Music Center at the Eastman School of Music, noted that the understanding and codification of computer-assisted compositional resources has lagged behind other resources, retarding the development of musical results, but that the UCSC program offers promise of filling that void. One issue he raises is the relationship between the masters and the doctoral program. He raises the issue by asking whether the Music 203 electives (Performance in the Middle Ages, etc.) are doctoral seminars rather than master's courses. It is not clear what role these electives play in the two specializations or how many electives there are for each specialization. This is part of a broader issue that needs clarification in the proposal: how will the very small doctoral program relate the larger masters program? Will one or two students a year be able to constitute a sustainable doctoral culture? Will the higher expectations of doctoral achievement be diluted by the pervasive masters culture? Will there be courses designed to challenge the doctoral students? Prof. Schindler also questions whether Music 281, "Electronic Sound Synthesis" is pitched at a doctoral level. Information on comparable instances of very small DMA programs in the midst of larger MFA programs would ease the CCGA's concern on this general issue.

A related issue is how well a terminally oriented MFA program will provide the foundation for a DMA degree. In most parts of the university terminal masters programs are qualitatively different from masters programs that provide a stepping stone for doctoral degrees. For example, terminal masters programs tend to be relatively applied and are often highly specialized. In contrast masters degrees that are part of doctoral programs provide broad foundations of theory and method, often with the assumption that specializations share a common core.

Prof. Schindler wonders whether there is sufficient preparation in music theory. Are two courses sufficient for doctoral training? Are there opportunities for students who wish to develop theoretical training beyond required courses? This is especially important since graduates who follow academic careers will be called upon to teach high level theoretical courses. Without a strong background they will be at a disadvantage on the market.

Michael Bakan, an ethnomusicologist from Florida State University has similar concerns. His overall evaluation is very positive, calling it "well conceived and organized... unique,... and fills an important niche." While he feels that the elective courses, especially 206A, 203F, and 203G courses cover ethnomusicology/world music well, he finds that they lack a required general graduate survey on world music traditions that approaches the topic "ethnomusicologically" rather than "compositionally." He feels that such a course would improve students' marketability. He also wrote that the requirement that the faculty of students in world music "may recommend some language or cultural study" to be weak and vague. I concur. While it is important to give advisers and students flexibility in a program where there will be variation in goals and interests, the proposal would be strengthened by a tighter set of principles for ensuring that all students in world music composition are adequately prepared in the language and cultural study required for doctoral study.

Mary Simoni, Chair, Department of Performing Arts Technology at the University of Michigan also strongly endorses the proposal, finding it well conceived and articulated. She agrees with the other reviewers that the formal program needs to be strengthened beyond the recommended courses of “Concepts, Issues, and the Practice of Ethnomusicology” and “Area Studies in Performance Practice.” She is also uncertain whether students in computer assisted composition will have the necessary training in mathematics, engineering, and/or computer science to create automated tools to extend their compositional voices rather than relying on off-the-shelf software.

The most cautious endorsement came from Byron Adams, Professor and Chair of the Department of Music at UCR, who noted “with alarm that this proposal, as considered as it is in many respects, is partly based on outmoded Modernist assumptions as to the future of musical composition.” He did not elaborate but only cited that most students today have little interest in algorithmic and serialized techniques of generating musical scores. Such concerns would be very sobering if they were echoed in other reviews, but they are not. He nonetheless acknowledged the general rigor of the program and the high stature of the faculty.

One final concern about the program is whether there are sufficient electives available for the students in computer assisted computation and world music composition. The electives listed (203 series) are primarily performance practice in various periods.

Recruitment and Admissions

There is general consensus that there is sufficient demand for this program. The reviewers, however, had a few concerns. Prof. Simoni questioned how the admissions committee will evaluate and validate mathematical and technical skills, whether they will be assessed by the admission portfolio, or whether the UCSC Music Graduate Entrance Exam will be extended to include such issues. Prof. Bakan expressed a concern about whether the admissions requirement that all students be well versed in the Western musical tradition might exclude truly outstanding international composers of “unconventional” background. I agree that the program should be able to accommodate such potential students but feel that the structure allows the possibility of including unconventional students through the MFA program. I would be hesitant to dilute the rigor of admissions requirement in anticipation of exceptional circumstances.

Resources

Because the cohorts will be so small (1 or 2 students a year), there will be little impact on resources. The total number of graduate students will remain about 18-20 students at a time. Doctoral students will be supported primarily as Graduate Student Instructors (before MA) and Teaching Assistants (after MA). It is expected that block grants from the Graduate Division will provide fellowship support for some students.

Computer facilities are provided in the Electronic Music Graduate Studio and the Music Department Computer Lab. The proposal did not specify whether there are resources to meet needs that DMA students might have over MFA students, only that it planned to provide an annual contribution of \$2,000-3,000 annually for upgrades (along with pledged upgrading by the Music Department, Arts Division, and Computing Technology Services). As Prof. Simoni notes, there is no way to know from the proposal whether these resources are sufficient

Articulation with other Programs

The program will not be redundant with other programs either on the UCSC campus or throughout the state. UCSC has a new Digital Arts/New Media MFA program which will complement the computer assisted composition component of this program, but should not compete with it. Stanford, UCSD, UCB and CSU San Jose have courses on computer assisted composition, but none have specific concentrations in that that specialty. UCLA has a PhD in Ethnomusicology, but it is an academic, not a professional degree and does not emphasize composition. The planners of this program hope that there can be cooperation between the UCLA department and the world music specialists at UCSD. The external reviewers emphasize that UCSC is entering a unique but highly strategic niche.

Conclusion

This is a generally well conceived, academically rigorous and beneficial program. When the proposers revise the program in light of this report, I anticipate timely passage by the CCGA.