

DATA-DRIVEN MUSIC PERFORMANCE AND COMPOSITION

In Workflow

1. OTP Final Review (rcb@uoregon.edu) 2. Editor (sskelton@uoregon.edu)

New Program Proposal (previous number 374)

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Changes proposed by: stolet

General Information

Give a brief (1-2 paragraphs) overview of the proposed credential, including its disciplinary foundations and connections, its focus and learning objectives for students, and the specific degree (e.g. bachelors, masters, doctorate) and/or credentials (e.g. major, certificate, minor, concentrations) to be offered. This should be based largely on your descriptions in the following sections but it should be shorter than their combined length. Moreover, it should use language that is capable of communicating your ideas to audiences increasingly distant from your academic field as your proposal moves through the review process.

As a response to the undeniable rise in the importance of data, we propose an advanced degree program in music that in no way recedes from music and music-making, but that centrally relates data to music, intermedia composition, digital audio creation, sound creation, and data sonification. Within music, attention directed towards data is manifest most notably in the ways musical sounds are actuated and controlled in real-time performance situations. Instead of exerting energy into a physical body, like striking a drum or plucking a violin string, musical sounds are actuated and controlled by data input to algorithms. Because of exponential increases in computing speeds during the past 20 years, electronic music has evolved from a discipline where the actuation and control of musical sound was almost exclusively non-realtime and compositionally-centered, to a discipline that is substantially, but not exclusively, realtime and performative.

Coursework in the proposed degree program that specifically addresses and acknowledges this paradigm shift includes data-driven instrumental performance, musical performance networks, data-based instrument design and fabrication, and data sonification. The dissertation will be a creative and analytical product consisting of a text document and an original real-time electroacoustic composition for data-driven instrument(s). Because there is no widely accepted notational method for computer music, the composition will be represented as a high-definition audio/video recording of a performance of the dissertation work that will be submitted as supplemental material. The knowledge cultivated in this proposed course of study will position those who complete the degree well for successfully competing for both professional, research and academic positions. This proposed degree also relates to the proposed Master's degree in Data Science Specialization and functions as a counterpoint to it by offering coursework, not in data visualization, but in data sonification and auditory display. Because data sonification and its auditory display relates to the mapping of data produced through research, experiment, or observation, to parameters contained in sound-producing algorithms for the purpose of articulating features in the data, we imagine a degree recipient could find their ways into both academic and industry research positions.

The motivation for advancing this proposal relates to our concern for evolving our curricular studies to best address the rapidly expanding discipline of music technology. The degree program described in this proposal represents an evolution from a currently operational DMA degree that concentrates on the performance of data-driven musical instruments to a degree program that balances performance with research. The diversification of scholarly and creative work resulting from an increase of FTE in the music technology area offers the opportunity to broaden its curricular studies. The breadth of study rebalances the degree program by enhancing profiles in data-driven composition, data sonification, artist/brand development, aesthetics and design, and cultural discourse. These changes shift the degree

program from being less about musical performance to being more about academic inquiry and discourse and reflect the difference in the degree name – DMA to PhD.

Primary Proposer

Jeffrey Stolet

Home Department

Music

College

Music and Dance, School of

Level

Graduate

Program Type

Doctoral degree

Degree Type

MA, MS, PhD

Primary Location

UO main campus

Program Delivery Format

Traditional classroom/lab

Does the program represent a collaboration of two or more university academic units?

No

Proposed Identification

Full Title

Data-driven Music Performance and Composition

What's your desired effective date?

2021-2022

Relationship to Institutional Mission and Statewide Goals

How is the program connected with the UO's mission, signature strengths and strategic priorities?

The proposed degree is committed to discovery and creative and critical thinking that strives toward excellence in artistic expression. Because the degree focuses on the use of recent technologies to produce music and sound, the program will promote the creation of important cultural signatures: music that is truly of our time with the instruments anthropologically representing the cultural knowledge and values of our time. Additionally, the work related to data, data mapping, and data sonification relates to important developments occurring on the University of Oregon campus and around the world. The degree will also promote the excellence already established through the recognition our music technology faculty and students have received at international and national levels.

How will the proposal contribute to meeting UO and statewide goals for student access and diversity, quality learning, research, knowledge creation and innovation, and economic and cultural support of Oregon and its communities?

In a discipline that is substantially dominated by Caucasian males, we have cultivated a nurturing creative and educational environment that has dramatically shifted our student and faculty demographics to produce equality of opportunity for students who are traditionally underrepresented within the discipline of music technology. We will continue to work to enhance this environment that will produce additional opportunities for our students to develop and reach their full potential including special educational efforts involving travel support and guest artist visitations.

How will the proposal meet regional or statewide needs and enhance the state' capacity to:

- improve educational attainment in the region;
- respond effectively to social, economic and environmental challenges and opportunities; and
- address civic and cultural demands of citizenship?

Broadly speaking, the most widely used methods to produce music and sound are through the application of recent, computer-centric technologies. The truth of this statement extends to the radio, television, music recording, film, and video game industries. The extensiveness of technology into virtually every aspect of music and sound production makes the degree exceptionally well situated to produce graduates who will be able to contribute effectively to the social and economic challenges and opportunities of the region and the State of Oregon. Because there are few applications of technology that are more humane than to create beautiful music that reflects the world in which we live, we anticipate students of the program will develop into wonderful, contributing citizens.

Program Description

Is there a core set of required courses?

Yes

What is the core set of required courses and what is the rationale for giving these courses this prominent role? What are the central concepts and/or skills you expect students to take from the core?

The core coursework centers around performing and composing for data-driven instruments, developing and executing data-mapping strategies (transforming numerical input values to output values), or, more generally, creating mapping strategies where actions are linked to outcomes, sonifying data which maps data for analytic rather than aesthetic purposes, and developing instruments and computer-based networks for accomplishing any or all of these tasks. Students completing the degree will master data creation and data mapping strategies for the purposes of real-time musical performance, non-realtime composition, and data sonification. The primary courses include Data-driven Instrument Performance (MUP 769), Musical Performance Networks (MUS 571), SensorMusik (MUS 550), History of Electroacoustic Music (MUS 570), and Data Sonification (MUS 579).

A data-driven instrument is a musical instrument that operates in a fundamentally different way than traditional musical instruments that are predicated on an action-excitement mechanism. In these new instruments data has replaced energy's function. Whereas traditional instruments are driven by energy exerted into their physical systems, data-driven instruments replace energy's function with data streams that are generated, through performative actions involving interfaces. Once these performance interfaces output data, that data is sculpted using customize techniques in software (data-mapping), and then passed to sound-producing algorithms which respond to the received data. This conceptual model has three parts:

- 1) a section where data is created or acquired through human operation of some interface device,

- 2) a software layer (or layers) where each generated value input to it is mapped to an output value, or where each value input to it is analyzed, and, on the basis of that analysis, new replacement data is created, and then routed as control data to
- 3) a sound synthesis section capable of receiving and responding to this modified data to control musical parameters in realtime.

A dissertation that forms the culminating episode of the proposed degree will be a creative and analytical product consisting of a text document and an original real-time computer music composition for data-driven instrument(s). The dissertation can be understood as being comprised of: 1) an original large-scale computer music composition of a substantial and ambitious scope that is at least fifteen minutes in duration, that is performed with a data-driven instrument, and that is documented with a high-definition audio video recording; 2) the original software that contributes to documentation of the composition and that forms an essential component to the data-driven instrument; and 3) a text document that analyzes and describes the composition and the data-driven instrument. Whether the dissertation meets these standards shall be determined by the dissertation committee.

What is the relationship between upper-division courses and the lower-division curriculum? For example, are fundamental principles introduced in the lower division and then applied to increasingly complex problems at the upper-division? This vertical architecture is common in the sciences, but is by no means universal. In the humanities, a more horizontal structure is often appropriate. For example, students might read and analyze literature at each level (100-400), but do so with increasing sophistication and the capacity to draw on a widening array of literary forms and ideas.

Not applicable

Are there specific course-to-course prerequisites that help students extend or link ideas or are the intellectual connections among courses in your major more general?

The coursework is not serially organized, although there will exist interconnections between material presented in one course and material presented in other courses. Additionally, a required solo recital will provide a real-world context for students to illustrate their understanding of the connectivity between all of the skills and knowledge demanded by the discipline. Primary area comprehensive exams will provide a further level of assurance regarding the students' mastery of the material. Among the expertise that the degree demands is accomplished musical sensibilities, developed compositional skills, and strong technical and programming skills, especially as they may relate to data-mapping and sound design.

Are there tracks or concentrations within the credential? If so, do these start from a common core or are they differentiated from the beginning?

There will be no formal tracks or concentrations in the proposed Data-driven Music Performance and Composition degree.

Course of Study

The proposed Data-driven Music Performance and Composition degree consists of General Degree Requirements, and Area Requirements, and Other. Additionally, there are comprehensive exam and dissertation requirements.

General Degree Requirements – 27-30 credits:

- MUS 611 Research Methods in Music (3 cr.)
- MUS 665 Twentieth Century Music (3 cr.)
- Artist/Brand Development Course (selected from evolving menu of courses, 4 cr.)*
- Aesthetics and Design Course (selected from evolving menu of courses, 4 cr.)*
- Cultural Discourse Course (selected from evolving menu of courses, 4 cr.)*
- Elective Courses (9-12 cr.)

Area Requirements – 42 credits

* Menu of courses is attached as a PDF titled *Menu of Courses for PhD in Data-driven Music Performance and Composition*.

MUE 639 Pedagogy and Practicum for Data-driven Instruments (3 cr.)
 MUS 693 Oregon Electronic Device Orchestra (2 cr.)
 MUP 769 Data-driven Instrument Performance (24 cr., 4 cr. x 6 terms)
 MUS 550 SensorMusik (3 cr.)
 MUS 570 History of Electroacoustic Music (3 cr.)
 MUS 571 Musical Performance Networks (3 cr.)
 MUS 579 Data Sonification (4 cr.)

Other – 0 credits:

Solo Recital and Portfolio Requirement (0 cr.)

Recital requirement – 0 credits

The solo recital requirement will be fulfilled by the presentation on the University of Oregon campus of a solo recital containing five original electroacoustic compositions to be performed with data-driven instruments that employ a variety of interface devices as the front-end to the data-driven instrument. Expected total duration will be approximately one hour.

Portfolio Requirement – 0 credits

The six works included in the digital video portfolio must be musically substantial and well-executed compositions. All of the compositions of the portfolio must have received a public performance. Only one of the portfolio compositions may include other musical performers. The videos of the six works should be created as studio productions and not produced from recordings of live performances (except in rare cases when audience impact is vital to the work itself). The quality of the final audio/video product must be excellent.

Comprehensive Exams – 0 credits

There will be a comprehensive exam that concentrates on musical and technical areas of music technology.

Dissertation, MUS 603 – 18 credits:

The dissertation will be comprised of 1) an original large-scale computer music composition of a substantial and ambitious scope that is at least fifteen minutes in duration, that is performed with a data-driven instrument, and that is documented with a high- definition audio video recording; 2) the original software that contributes to documentation of the composition and that forms an essential component to the data-driven instrument; and 3) a text document that analyzes and describes the composition and the data-driven instrument.

Expected Learning Outcomes For Students And Means Of Assessment

Principal Learning Outcome (Concept or Skill)	Part of curriculum where this is introduced	Part of curriculum where this is developed	How students demonstrate mastery
We expect students to demonstrate substantial skill and knowledge related to 1) real-time performance and composition of electroacoustic music with data-driven musical instruments, 2) design and fabrication of data-driven musical instruments, 3) data-mapping strategies and techniques, 4) sound	The above skills and knowledge will be developed and honed most especially in the following courses: <ul style="list-style-type: none"> • MUP 769 Data-driven Instrument Performance (6 terms) • MUS 571 Musical • Performance Networks • MUS 550 SensorMusik • MUS 570 History of Electroacoustic Music • MUS 579 Data Sonification 	As above, the skills and knowledge will be developed and honed most especially in the following courses: <ul style="list-style-type: none"> • MUP 769 Data-driven Instrument Performance (6 terms) • MUS 571 Musical Performance Networks • MUS 550 SensorMusik • MUS 570 History of Electroacoustic Music • MUS 579 Data Sonification 	In addition to successfully completing the required coursework, multi-day primary area comprehensive exams will be required. Additionally, our graduate programs require a regular regiment of presenting ones work both at the School of Music and Dance and at juried conferences in this country and around the world. Among those conferences

synthesis techniques, 5) data-driven instrumental performance techniques, and 6) data sonification techniques.			are the International Computer Music Conference, the National Conference for the Society for Electro-Acoustic Music in the United States, the Kyma International Sound Symposium, and International Conference on New Interfaces for Musical Expression.
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If needed, explain particular items in the grid:

not necessary

If needed, describe your curriculum map in narrative form, as an alternate to the grid:

not necessary

What is the nature and level of research and/or scholarly work expected of program faculty which will be indicators of success in those areas?

As the primary method for disseminating the new creative knowledge produced by the faculty teaching in the proposed degree program, original electroacoustic music will be presented and performed and topics related to the degree will be presented in lecture format and published in conference proceedings at the preeminent conferences and festivals in the discipline. The current faculty has an exceptional record in this arena. Among those juried conferences and festivals are the International Computer Music Conference, the National Conference for the Society for Electro-Acoustic Music in the United States, the Kyma International Sound Symposium, the International Conference on New Interfaces for Musical Expression, and Musicacoustica – Beijing.

Explain the methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.

Beyond the required coursework exist, which is rigorous and significant, the presentation and evaluation of student solo recitals and primary area comprehensive exam will provide the music technology area data upon which to reflect, and when necessary, the information to act directly to refine our curriculum and methods.

Accreditation

Is or will the program be accredited?

No

Please explain why accreditation is not being sought:

No comparable curriculum exists.

Need for this Credential

What are the expected degrees/certificates over the next five years.

Number of Degrees:

Year1	Year2	Year3	Year4	Year5
0	0	0	1	1

What are possible career paths for students who earn this credential? Estimate the prospects for success of graduates in terms of employment, graduate work, licensure, or other professional attainments, as appropriate.

The main objective of the proposed degree in Data-driven Music Performance and Composition is to provide students with an elegant and powerful framework to develop into substantial musical artists who create music that is truly of our time. This will centrally involve developing expert skill and knowledge related to real-time performance and composition of electroacoustic music with data-driven musical instruments, design and fabrication of data-driven musical instruments, data-driven instrumental performance techniques, and data sonification techniques. It would be my expectation that students who complete the degree will find employment in academic or research positions or in industry. Additionally, it is not far-fetched to think graduates from this program might find employment in music therapy related fields.

Program Integration And Collaboration

Are there closely-related programs in other Oregon public or private universities?

No

If applicable, explain why collaborating with institutions with existing similar programs would not take place.

No public or private institutions within the State of Oregon offer degree programs similar or comparable to the proposed degree in Data-driven Music Performance and Composition.

Describe the potential for impact on other institution's programs.

Because of the uniqueness of the proposed degree program, no impact on other institutions within the State of Oregon is expected.

If the program's location is shared with another similar Oregon public university program, provide externally validated evidence of need.

Not applicable

List any additional faculty who will have a role in this this program as a result of the change(s), indicating those who will have leadership and/or coordinating roles. For each individual, indicate status with respect to tenure track (TT or NTT), rank, and full-time or part-time.

Faculty Name	Faculty Classification and Rank	FTE	Role
Jeffrey Stolet	TT – Full	1.0	Faculty
Akiko Hatakeyama	TT – Assistant	1.0	Faculty
Jon Bellona	Career NTT – Instructor 1	0.67	Faculty

Describe how students will be advised in the new program.

Advising will be handled by existing music technology faculty in association with the School of Music Graduate Office.

What other additional staff are needed to support this program?

In the short term, additional faculty will not be required due to this new degree, because all courses listed as part of the curriculum are presently staffed.

Are special facilities, equipment, or other resources required because of the change (e.g., unusual library resources, digital media support)?

No

Financial Sustainability

What financial resources are needed to support this proposal? Identify the resources currently available as part of existing UO programs or reallocations within existing budgets. Are additional resources needed?

No additional resources are requested for this proposal. Currently 2.67 FTE are committed towards exclusively instructing music technology courses. Additionally, other School of Music and Dance faculty lines support the teaching of non-music technology course required by the degree. There are also currently existing student fees associated with courses in the music technology curricula that support the needs of these programs. Advising will be handled by existing music technology faculty in association with the School of Music Graduate Office.

Provide a plan that shows how long-term financial viability of the program is to be achieved, addressing anticipated sources of funds, the ability to recruit and retain faculty, and plans for assuring adequate library support over the long term.

Business Plan Description

Likely, no additional FTE will be requested to service the proposed degree; however, if the degree reaches such a demand that additional instructional resources are required, additional instructional support will be requested. We do not anticipate such a situation arising. Course fees are currently in place for all required classes; this will support all operational needs into the foreseeable future. Facilities are quite good and can be maintained with current resources.

Describe your plans for development and maintenance of unique resources (buildings, laboratories, technology) necessary to offer a quality program.

The School of Music and Dance provides a suite of outstanding studios for electroacoustic and new media composition that provide powerful and high-quality environments in which students learn and create. Studios are equipped with current hardware and software for technological and artistic exploration and education. Additionally, there exist student fees associated with courses in the music technology curricula. These fees help in the purchase of computers, software, and other related technologies that are central in providing an excellent creative and educational environment.

What is the targeted student/faculty ratio? (student FTE divided by faculty FTE)

Not applicable because there are no dedicated faculty for proposed new music technology major. We expect that the student/faculty ratio will remain roughly similar after initiating the proposed Data-driven Music Performance and Composition degree.

What are the resources to be devoted to student recruitment?

The music technology faculty at the School of Music and Dance perform and lecture widely, both nationally and internationally, providing an exceptional forum to attract and recruit a strong applicant pool of prospective students.

If grant funds are required to launch the program, what does the institution propose to do with the program upon termination of the grant?

Not applicable

Other Program Characteristics

Must courses be taken for a letter grade and/or passed with a minimum grade to count toward the proposed major? If so, please list the courses and the requirements of each. Although there is variation in detail, UO majors typically require that most of the courses be taken for a letter grade (not "pass/no pass") and that the grade be C- or better.

All courses counted towards the degree requirements in Data-driven Music Performance and Composition must be taken for a letter grade and passed with a grade of B- or better.

How much course overlap will be allowed to count toward both the major and some other credential a student might be earning (a minor, certificate, or another major)? If there are specific credentials with overlap limits, please list those and the limits.

There are no overlap limitations.

Does your proposal call for new courses, or conversion of experimental courses into permanent courses? If so, please list courses in the text box below and indicate when they will be submitted to UOCC for approval:

Our proposal does not call for any new courses.

Will admission to the program be limited?

Yes

Maximum enrollment:

8

Will students be required to apply for entry to this program?

Yes

What are the conditions for admission?

A masters of music degree in a field related to music technology and demonstrated skill and knowledge related to data-driven music performance and composition. Among the expertise that admission requires is accomplished musical sensibilities, developed compositional skills, and strong technical and programming skills, especially as they may relate to data-mapping and sound design.

Additional Requirements (Will Appear in Catalog)

Not Applicable

Please describe admission procedures (Will Appear in Catalog)

The admission procedure we propose is entirely in accordance with the policies and procedures currently in place for admission to doctoral music programs at the University of Oregon and the School of Music and Dance. The documents and examples of work that will be required in the application process for the proposed degree include:

- (1) Résumé: attached to application for graduate admission
- (2) Statement of Purpose: attached to application for graduate admission
- (3) Example of Scholarly writing: attached to application for graduate admission
- (4) Evidence of live performance of applicant works: attached to application for graduate admission
- (5) List of creative electroacoustic music work: attached to application for graduate admission
- (6) List of performances of electro-acoustic music: attached to application for graduate admission
- (7) Audio or audio/video recordings that demonstrate developed abilities and technical skills in data-driven music performance and composition: submitted via the admissions file upload webpage
- (8) Video recordings of data-driven instrumental compositions: submitted via the admissions file upload webpage
- (9) Three references: see application for graduate admission for instructions

Interview with a member of the music technology faculty, while optional, may be arranged at the request of the applicant

Residency Requirements (Will Appear in Catalog)

At least one full-time academic year, the residency year, must be completed. The year of residency is expected to be the first year after admission as the doctoral student (as specified by the UO Graduate School).

Menu of Courses for PhD in Data-driven Music Performance and Composition

Students must complete at least three (3) credits in each category (see degree checklist):

Note from Faculty: The course menu is intended to evolve and update over time. Other courses are possible through a petition to faculty. Courses from the humanities could serve the goal of “Cultural Discourse”, especially Indigenous, Race, and Ethnic Studies; Women’s, Gender, and Sexuality Studies; Sociology, Comparative literature, Philosophy, and Cinema studies.

1. Artist / Brand Development

Category goals: The goal for *Artist / Brand Development* is to further a student's high-level portfolio, providing them with communication and marketing skills for building a professional life outside the University.

PPPM 522 Grant Proposal Writing (1 credit)

Catalog information: SPRING Choquette, Bob

Course description: Introduction to the process of preparing grant applications and material for funded research.

Note from Faculty: Writing grants and proposals are integral to art and academia.

Reference [link](#)

PPPM 572 Creative Placemaking (4 credits)

Catalog information: SPRING Arroyo, J.

Course description: Course provides an overview of the relationship between the arts and community development.

Note from Faculty: May only be offered every other year. Email instructor.

Reference [link](#)

PPPM 623 Professional Development (1 credit)

Catalog information: FALL

Course Description: Articulating preliminary career goals and mapping the necessary steps to accomplish these goals

Note from Faculty: Planning for life outside the university is integral to personal and professional success.

Reference [link](#)

HPHY 684 Kinematics of Human Movement (4 credits)

Catalog information: FALL 18 Hahn M

Course description: Theory and application of kinematic analysis of human motion. Emphasis on two- and three- dimensional kinematics, including data collection, analysis, and modeling. **Offered alternate years.**

Note from Faculty: Email instructor

Department [website](#)

Reference [link](#)

2. Aesthetics and Design

Category goals: The goal of *Aesthetics and Design* is to concretely build a theoretical and conceptual framework for a student’s dissertation (beyond standards of data mapping and DDIs), in order to strengthen their production quality, to bolster their technical craft, and provide additional entry points into their work.

ARTS 591 Topic Installation (4 credits)

Catalog information: FALL, Tannaz Farsi

Course description: Explores conceptually driven topics in sculpture such as formless, assemblage, and new landscapes.

Note from Faculty: Conceptually heavy, but sound art installation has been accepted in past for project work — for those interested in developing a sound art practice.

Reference [link](#)

ARTD 513 Emerging Technologies (4 credits)

Catalog information: WINTER Colin Ives

Course description: Explores use of emerging technologies in art. Create works using emerging technologies and techniques and explore contemporary artworks, philosophies, and cultural trends.

Note from Faculty: Very broad to explore and merge sound and visual forms, multimedia, installation, among other applications.

Reference [link](#)

ARTD 563 Communication Design (4 credits)

Catalog information: FALL M Salter. SPRING Y Tan

Course description: Explores the communication of ideas and information through visual means. Introduces design process and principles, visual language, and the art of problem solving in visual communication.

Note from Faculty: idea of performance as communication, underscore ideas of intermedia and visual performer with respect to communication of idea

Reference [link](#)

3. Cultural Discourse

Category Goal: The goal for *Cultural Discourse* is to develop impactful critical thinking and analytical skills, thus strengthening the work a student creates and how they communicate their work.

WGS 521 Bodies and Embodiment (4 credits)

Catalog information: WINTER Stewart L

Course description: Focuses on the complex relationships between gender, bodies, and society from theoretical and empirical perspectives. Theories examine the body through an intersectional lens to understand social construction, cultural symbolism, and political struggles, especially within institutional contexts like the media, medicine, and the market.

Note from Faculty: conceptual ideas to help frame body as it relates to performance

Reference [link](#)

WGS 511 Feminist Praxis (4 credits)

Catalog information: FALL Raikin J

Course description: Combined internship and seminar explores the history and politics of community agencies and the relationship of feminist theory to practice.

Reference [link](#)

WGS 532 Gender, Environment, & Development (4 credits)

Catalog information: WINTER Bufalino J

Course description: Surveys gender and political, economic, and cultural strategies for development and environmental change around the world.

Reference [link](#)

WGS 550 Literature & Feminist World-Making (4 credits)

Catalog information: SPRING Millan I

Course description: Examines feminist world-making in literary texts as a form of political theory, a strategy for thinking critically about the present, imagining the world under different circumstances, and building an alternative world from a feminist perspective.

Reference [link](#)

MUS 551 Intro to Ethnomusicology (4 credits)

Catalog information: WINTER, Ed Wolf

Course description: World musics studied in their social and cultural contexts. Compares the varied approaches, ideas, and methods of selected American and European researchers since 1980.

Reference [link](#)

J 624 Introduction to Social Virtual Reality (2 credits) PDX

Catalog information: WINTER

Course description: use of immersive VR in community building, storytelling, marketing, design, education, and more. Consider the ethical implications of this technology and its potential impacts on equity and inclusion.
Reference link

MUS 562 Popular Musics in the African Diaspora (4 credits)

Catalog information: FALL Iddrisu

Course description: Examines social and historical contexts of popular musics in the African diaspora from the 20th century on. Geographic focus is North America, the Caribbean, and Africa.

Reference [link](#)

SOC 545 Topic Race Big Picture (4 credits)

Catalog information: WINTER Shiao J

Course description: Advanced analysis of selected topics in sociology of race/ethnicity. Topics vary. Examples include Asian Americans, Latinos, mixed race, racial oppression, residential segregation, and the post-civil rights era.

Reference [link](#)

SOC 555 Topic Issues in Sociology of Gender (4 credits)

Course description: Advanced analysis of gender and social relations of power in contemporary society. Variable topics include Women and Health; Violence against Women.

Reference [link](#)

SOC 556 Feminist Theory (4 credits)

Catalog information: SPRING Balogun K

Course description: Examines major sociological theories that elucidate the position of women and gender as part of the configuration of social relations of power in contemporary societies.

Reference [link](#)

SOC 542 Topic Issues in Urban Sociology (4 credits)

Course description: Determinants and consequences of urbanization under different conditions; the city as a social and ecological system.

Reference [link](#)

J 511M US Film Industry (4 credits)

Catalog information: FALL Wasko J

Course description: Traces the past and present of the U.S. film industry. Multi-listed with [CINE 511M](#).

Reference [link](#)

COLT 550 Topic Comparative Studies in Cinema (4 credits)

Course description: Advanced consideration of the aesthetic (including literary) and cultural contexts of world film.

Reference link



UNIVERSITY OF OREGON

PhD: Data-driven Music Performance & Composition Checklist

Student Name: Last First UO ID:

Local Address:

Local Phone: E-mail:

Term/Year entered Year of residency (3 consecutive terms):

Faculty Advisor: Concurrent Program: (if applicable)

By graduation, I will have completed 81 GRADUATE-level credits past the bachelor's.

Table with 3 columns: Colleges/Universities Attended, Degrees Awarded, Date

Proficiencies/Prerequisites (as individually required based on GEE results)

*All undergraduate coursework taken to fulfill GEE requirements must be completed by the end fall term of the second academic year.

Music History - Choose one:

- Graduate Entrance Exam (GEE) passed
MUS 66 Survey (beyond courses required for the degree, including electives)
MUS 267, 268, and 269 Survey Music History passed

Music Theory - Choose one:

- Graduate Entrance Exam (GEE) passed
MUS 231 Music Theory IV passed

Aural Skills - Choose one:

- Graduate Entrance Exam (GEE) passed
MUS 234 Aural Skills IV passed

Table with 5 columns: Term, Year, Grade, Grade, Grade

General Degree Requirements

Table with 5 columns: Term, Year, Credits Needed, Credits Earned, Grade

Cultural Discourse Course(s) (at least 3 credits) chosen in consultation with faculty advisor that are contained on the menu of approved courses for the degree (see affiliated course menu, which will evolve and update over time)			3		

Elective Courses (at least 9 credits) chosen in consultation with faculty advisor (<i>give course number and title</i>)			9-12		

Area Requirements	Term	Year	Credits Needed	Credits Earned	Grade
MUE 639 Pedagogy and Practicum, Data-driven Music Comp. & Perform.			3		
Ensemble:					
MUS 693 Oregon Electronic Device Orchestra			2		
Advanced Data-driven Performance Studies: Must take six (6) consecutive terms					
MUP 765 Performance with Data-Driven Instruments			4		
MUP 765 Performance with Data-Driven Instruments			4		
MUP 765 Performance with Data-Driven Instruments			4		
MUP 765 Performance with Data-Driven Instruments			4		
MUP 765 Performance with Data-Driven Instruments			4		
MUP 765 Performance with Data-Driven Instruments			4		
Advanced Data-driven Studies:					
MUS 550 SensorMusik			3		
MUS 570 History of Electroacoustic Music			3		
MUS 571 Musical Performance Networks			3		
MUS 579 Data Sonification			4		
Additional courses taken (Give course no. and title)					

Recital

A solo recital containing five original electroacoustic compositions to be performed with data-driven instruments that employ a variety of interface devices as the front-end to the data-driven instrument. The expected total duration will be approximately one hour. Degree recital must occur prior to the comprehensive exam.

Recital Date:

Portfolio Requirement

The portfolio is comprised of six original electroacoustic compositions performed by the candidate and documented with excellent audio/video recordings. Each composition in the portfolio must be musically substantial and well-executed in the documentation. All of the compositions of the portfolio must have received a public performance. Only one of the portfolio compositions may include other musical performers. The videos of the six works should be created as studio productions and not produced from recordings of live performances (except in cases when audience impact is vital to the work itself).

Approval to take doctoral comprehensive exam:

Approved: _____
Faculty Advisor *Date*

Approved: _____
Director of Graduate Studies *Date*

MUSIC GRADUATE OFFICE ONLY
Rec'd _____
Approved to take exam: _____
<input type="checkbox"/> Database
<input type="checkbox"/> Copy to Student

Doctoral Comprehensive Exam

Exam:	Term/Year:	_____
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All requirements must be completed prior to sitting the comprehensive exam. Advancement follows completion of exams and submission of proposal. See Procedures and Policies for further explanation.

Proposed Term/Yr of Advancement: _____

Dissertation

	Term	Year	Credits Needed	Credits Earned	Grade
MUS 603: Dissertation (<i>Minimum of 18 credits after term of advancement. Must be enrolled for at least three (3) credits of MUS 603 in both the term prior to and term of oral defense.</i>): A composition of substantial dimension, composed under the guidance of a member of the music composition faculty that is performed by the candidate and documented with an excellent audio/video recording.			18		
MUS 603 Dissertation					
MUS 603 Dissertation					
MUS 603 Dissertation					

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