



ACADEMIC & STUDENT AFFAIRS COMMITTEE

October 6, 2022

Roaden University Center, Room 282

AGENDA

- I. Call to Order
- II. Approval of Minutes for the June 23, 2022 Committee Meeting
- III. Enrollment Report
- IV. Provost's Report
- V. New Academic Program Proposal (NAPP) for Bachelor of Science (B.S.) in Music
- VI. Research End-of-Year Report for Fiscal Year 2022
- VII. University Advancement End-of-Year Report for Fiscal Year 2022
- VIII. Other Business
- IX. Adjournment



ACADEMIC & STUDENT AFFAIRS COMMITTEE

June 23, 2022

Roaden University Center, Room 282

MINUTES

Meeting was streamed live via link found on this web page:
<https://www.tntech.edu/board/board-and-board-committee-meetings.php>

AGENDA ITEM 1 – CALL TO ORDER

The Tennessee Tech Board of Trustees Academic & Student Affairs Committee met on June 23, 2022 in Roaden University Center, Room 282. Chair Rhedona Rose called the meeting to order at 8:34 a.m.

Chair Rose asked Mr. Lee Wray, Secretary, to call the roll. The following members were present:

- Rhedona Rose
- Dan Allcott (virtual)
- Hannah Willis
- Barry Wilmore

Other board members also in attendance were Trudy Harper, Thomas Lynn, Fred Lowery, Teresa Vanhooser, Tom Jones (virtual), and Johnny Stites. A quorum was present. Tennessee Tech faculty and staff and members of the public were also in attendance.

Trustee Allcott and Trustee Jones both participated via Zoom and confirmed that they could simultaneously hear and speak to the Committee members, received the Committee materials in advance of the meeting, and were alone in the room at each of their locations.

AGENDA ITEM 2 – APPROVAL OF MINUTES

Chair Rose asked for approval of the minutes of the March 10, 2022 Academic & Student Affairs Committee meeting. Chair Rose asked if there were questions or comments regarding the minutes. There being none, Trustee Wilmore moved to recommend approval of the March 10,

2022 Academic & Student Affairs Committee minutes. Trustee Allcott seconded the motion. Mr. Wray called a roll call vote. The motion carried unanimously.

AGENDA ITEM 3 – Provost’s Report

Provost Bruce updated Board members on academic program accreditations. She informed members that during the past academic year, Tennessee Tech had 17 academic programs achieve accreditation; either applying for a new accreditation, applying for reaffirmation, or participating in an external program review.

Next Provost Bruce highlighted Tennessee Tech’s Society of Automotive Engineers (SAE) Formula One Team and SAE Student Baja Team. She shared photos of the Formula Team’s car that the students designed, built, and raced and gave information regarding the team’s recent competitions. She also shared a video of the 2022 International Baja SAE competition and recognized the positive impact that this competition has on Tennessee Tech as a whole.

Provost Bruce ended her report by sharing the top outstanding faculty awards for the year and recognizing faculty retirements.

AGENDA ITEM 4 – Enrollment Update

Interim Vice President Karen Lykins presented projections for fall 2022 enrollment. She indicated that participation in SOAR is up and that the projected fall new freshman enrollment projections look very positive.

AGENDA ITEM 5 – Academic Program Update

Provost Bruce shared an update on Tennessee Tech’s academic programs in terms of additions, deletions, and major revisions to the inventory of academic programs. She also provided the official academic program inventory, which is the official inventory of Tennessee Tech’s academic program offerings as listed on the Tennessee Higher Education Commission (THEC) website.

AGENDA ITEM 6 – New Academic Program Proposal (NAPP) for Bachelor of Science (B.S.) in Studio Arts

Provost Bruce shared the College of Fine Arts’ proposal to establish a B.S. degree in Studio Arts, which would expand degree offerings in Fine Arts, while also capitalizing on the strong Science, Technology, Engineering, and Mathematics (STEM) programming already in place. Provost Bruce also shared anticipated enrollment and financial projections with the Board.

Trustee Wilmore moved to send the NAPP for the B.S. in Studio Arts to the full Board for approval and to place it on the Board’s consent agenda. Trustee Allcott seconded the motion. The motion carried unanimously.

AGENDA ITEM 7 – TTU Policy 270 (General Graduate Admission Requirements)

Provost Bruce presented TTU Policy 270 to the Board of Trustees for approval of recommended revisions after receiving all other necessary university approvals. This policy is scheduled for review every four years. Provost Bruce explained that the majority of the revisions were editorial updates with one substantive revision to the policy being the specification of a minimum undergraduate GPA for all graduate students admitted to the university. This minimum GPA was defined in the Graduate catalog, but not specified in the policy.

Trustee Wilmore moved to send TTU Policy 270 to the full Board for approval and to place it on the Board’s consent agenda. Trustee Allcott seconded the motion. The motion carried unanimously.

AGENDA ITEM 8 – Athletics Update

Athletics Director Wilson reviewed the 2021-22 year in athletics. He also updated the Board of Trustees on the academic performances of the athletes, indicating that this is the sixth consecutive semester that the Tennessee Tech athletes have averaged above a 3.2 GPA. Mark Wilson with the help of President Oldham also shared Ohio Valley Conference (OVC) updates.

AGENDA ITEM 9 – Other Business

There was no other business.

AGENDA ITEM X – Adjournment

There being no further business, the Academic & Student Affairs Committee adjourned at 10:07 a.m.

Approved,

Lee Wray, Secretary



Agenda Item Summary

Date: October 6, 2022

Agenda Item: Enrollment Report

Review

Action

No action required

PRESENTERS: President Oldham

PURPOSE & KEY POINTS: Interim Vice President Karen Lykins will provide an update on enrollment numbers for the Fall 2022 semester via video. President Oldham will provide additional information regarding enrollment.



Agenda Item Summary

Date: October 6, 2022

Agenda Item: Provost's Report

Review

Action

No action required

PRESENTERS: Provost Bruce

PURPOSE & KEY POINTS: Provost Bruce will provide updates on recent activities in Academic Affairs, including initiatives related to student success, developments in new academic programs, and highlights of faculty and staff achievements.



EMILY HOUSE
Executive Director

BILL LEE
Governor

STATE OF TENNESSEE
HIGHER EDUCATION COMMISSION
STUDENT ASSISTANCE CORPORATION
312 ROSA L. PARKS AVENUE, 9TH FLOOR
NASHVILLE, TENNESSEE 37243
(615) 741-3605

TO: Lori Bruce, Provost
Tennessee Technological University

FROM: Julie A. Roberts, Chief Academic Officer
Tennessee Higher Education Commission

SUBJECT: Tennessee Technological University
Expedited Letter of Notification: Environmental Agriscience Technology,
Master of Science

DATE: August 12, 2022

Thank you for the revised submission of the Expedited Letter of Notification (ELON) for the Environmental Agriscience Technology, Master of Science (MS) program. Per *THEC Policy A1.6 – Expedited Academic Programs: Approval Process*, the ELON is evaluated on the following criteria: alignment with workforce, economic, or other state needs while still assuring quality, student demand, uniqueness, and institutional capacity to deliver the proposed program.

After reviewing the ELON, I approve University’s plan to develop the Expedited New Academic Program Proposal (ENAPP) for the Environmental Agriscience Technology, MS. It is understood the proposed program will be developed in accordance with the mission of TTU and will meet the Master Plan for Tennessee Postsecondary Education degree completion and workforce development objectives.

Please be advised that the Expedited Letter of Notification will be posted on the THEC website for public disclosure.

Attachment

cc: Emily House, THEC, Executive Director
Philip Oldham, TTU, President
Sharon Huo, TTU, Associate Provost
Darron Smith, TTU, Dean, College of Agriculture and Human Ecology
Bruce Greene, TTU, Director, School of Agriculture
Ryan Korstange, THEC, Director of Academic Affairs

Tennessee Higher Education Commission
Expedited Letter of Notification Evaluation
August 12, 2022



The evaluation of the Expedited Letter of Notification (ELON) is in accordance with the [THEC Policy A1.6 Expedited Academic Programs: Approval Process](#). The evaluation is conducted by interested parties and THEC staff. The ELON is posted on the THEC website for a 10-day period of comment by interested parties.

Institution: Tennessee Technological University	ELON Submission Date: January 31, 2022 Revised ELON Submission: June 4, 2022 Revised ELON Submission: August 8, 2022
Academic Program, Degree Designation: Environmental Agriscience Technology Master of Science (MS)	
Proposed CIP Code: 01.0308 (Agroecology and Sustainable Agriculture)	
Proposed Implementation Date: Spring 2024	
Time Period Posted on Website for Public Comment: February 1-11, 2022	
Program Liaison: Dr. Bruce Greene, Director School of Agriculture (bgreene@tntech.edu)	

Criteria	Comments
Letter of support from President/Chancellor	<ul style="list-style-type: none"> A letter of support from President Oldham, dated January 27, 2022, highlights the programs uniqueness amongst TN institutions, the massive need for sustainable agriculture, and the proposed programs fidelity to three goals of the US Farm bill.
Implementation timeline	<ul style="list-style-type: none"> The proposal targets implementation for Spring 2024. Please correct the implementation date on the internal cover form.
Background narrative	<ul style="list-style-type: none"> The program proposal comes out of conversations dating to 2018 amongst faculty in the College of Agriculture and Human Ecology. Early research into existing program offerings noted the lack of a master's program in sustainable agriculture in Tennessee. The proposed program is designed to serve both current undergraduates and industry professionals, and will develop graduates who are flexible, innovative, and able to use advancing technological resources to solve the latest real-world problems in agriculture. The program will be multi-disciplinary, incorporating faculty with expertise in animal science, horticulture, soil science, geospatial technology, engineering, and agribusiness. The proposed 33-credit program has a thesis and non-thesis option. <ul style="list-style-type: none"> The thesis option includes the 12 credits of field core classes, a 15-credit concentration, and a six-credit thesis. The non-thesis option includes the 12-credit field core, an 18-credit concentration, and a three-credit research project. Twenty-four credits (the field core and 12 credits of the concentration) will be offered as online or hybrid courses, the remainder will be in person.

<p>Justification for consideration of expedited policy</p>	<ul style="list-style-type: none"> ▪ The proposed program is unique and will train highly skilled workers in agriculture who will be integral to Tennessee’s transition from conventional to smart agricultural systems. ▪ Agriculture is a critical sector in Tennessee, occupying 40 percent of the states acreage, and supports nearly 70,000 farming operations. ▪ The Boyd Center reported that in 2015 (the most recent county data) the agricultural industry had a \$1.7 billion-dollar economic impact in the upper Cumberland region, providing 8,800 jobs. In 2019 the Boyd Center identified a \$81 billion-dollar statewide economic impact from agriculture and identified the creation of 342,000 jobs in agriculture. ▪ A seven percent increase nationally in jobs for Agricultural and Food Scientists is projected for 2016-2026. This growth is related to increased need for 1) crop producing in food and raw materials, 2) sustainable crop production techniques, and 3) innovation in agriculture related field.
<p>Existing programs of study at the institution</p>	<ul style="list-style-type: none"> ▪ The proposed program is not emerging from an existing minor, certificate, or other academic program.
<p>Community and industry partnerships</p>	<ul style="list-style-type: none"> ▪ Letters of support, are provided from: <ul style="list-style-type: none"> ○ Tony Womack, Deputy Commissioner, TN Department of Agriculture ○ Scott Bohanon, Education and Training Specialist, Tennessee Farmers’ Cooperative ○ Dale Barnett, Executive Director, Tennessee Poultry Association ○ Wendell Stockton, Director of Food Safety & Sustainability, Generation Farms
<p>Accreditation</p>	<ul style="list-style-type: none"> ▪ The proposed program is not considering programmatic accreditation, as there are currently no accrediting bodies for Agroecology and Sustainable Agriculture at the graduate level. Accreditors like ASABE accredit some overlapping fields at the undergraduate level.
<p>Administrative structure</p>	<ul style="list-style-type: none"> ▪ The proposed program will be housed under the College of Agriculture and Human Ecology, in the School of Agriculture. ▪ A current faculty member will be appointed as graduate coordinator and will be provided with release time in order to oversee the program.
<p>Enrollment and graduation projections</p>	<ul style="list-style-type: none"> ▪ The proposed program expects to enroll 4 full-time and 3 part-time students for each of the first two years, and 5 full-time and 4 part-time students for the following three years. Three graduates are expected in the second year of the program, increasing to 7 graduates in the fifth year. Enrollment and graduation projections are reflected in the following table.

Projected Enrollments and Graduates						
Year	Academic Year	Projected Total Full Time Enrollment	Projected Total Part Time Enrollment	Projected Total Enrollment	Projected Attrition	Projected Graduates
1	2024	4	3	7	2	0
2	2025	7	5	12	2	3
3	2026	8	8	16	2	4
4	2027	9	10	19	2	7
5	2028	9	10	19	2	7

Program enrollment is limited by the amount of faculty effort that can be devoted to teaching and mentoring students in the program. Currently the eight-program faculty devote 30 percent of their FTE to research. Capping program enrollment at eight new students each year will allow for program quality and student satisfaction in light of current staffing.

Alignment with State Master Plan and institutional mission profile

- The proposed program meets the Tennessee Higher Education Master Plan’s call for academic programs of distinction that meet economic development, workforce, and research needs. Specifically addressing the need for programs providing training in emerging technologies. The proposed program aligns with Goals 1-2 of the 2018 TTU strategic plan, Tech Tomorrow, by serving as an incubator for collaborative research and providing students with relevant experiential learning opportunities.
- The proposed program also aligns with TTU’s Rural Reimagined initiative, by training students with cutting edge agricultural technologies and skills who will contribute to the transition from conventional to advanced farming.

Student interest

- Student interest was determined through a survey distributed both to students currently enrolled in TTU’s School of Agriculture and to Alumni. Roughly 30 percent of the 128 alumni respondents expressed high interest in the proposed program, with nearly 22 percent indicating that they would enroll immediately.
- Eighty-five percent of alumni surveyed indicated a preference for part-time attendance.
- Twenty-one percent of the 75 current College of Agriculture students who responded to the survey expressed high interest in the proposed program, and another 65 percent expressed moderate interest. Sixty-three percent of current students indicated interest in full-time enrollment.

Existing programs offered at public and private Tennessee universities

- There are not any institutions in Tennessee that currently offer a master’s degree program in Sustainable Agriculture and Technology.
- Ten master’s programs are offered in Tennessee in Agriculture.
 - Agricultural Science, MS at Tennessee State University
 - Horse Science, MS at Middle Tennessee State University
 - Agriculture and Natural Resources, MSANR at UT Martin,
- Seven Master of Science programs at UT Knoxville (Agricultural Leadership, Education and Communication; Agricultural and

	<p>Resource Economics; Animal Science; Food Science; Plant Sciences; Entomology & Plant Pathology; and Environmental & Soil Sciences). The proposed program integrates agricultural disciplines that are siloed in existing programs, training students to understand the ecology of agricultural systems using cutting edge technology.</p>
Articulation and transfer	<ul style="list-style-type: none"> ▪ Not applicable.
Public comments	<ul style="list-style-type: none"> ▪ No public comments were received.



Agenda Item Summary

Date: October 6, 2022

Agenda Item: New Academic Program Proposal (NAPP) for Bachelor of Science (B.S.) in Music

Review

Action

No action required

PRESENTERS: Provost Bruce

PURPOSE & KEY POINTS: The new degree program for which approval is sought is a Bachelor of Science (B.S.) degree in Music. The proposal is led by faculty in the School of Music in the College of Fine Arts.

The School of Music currently offers Bachelor's degrees in music education and music performance. While these degree programs continue to be successful, there is a growing need for a new program that provides students with greater curricular flexibility, broader content, and training for careers that do not fit the traditional models of music education and performance.

We seek to add the B.S. degree to expand degree offerings that capitalize on the strong Science, Technology, Engineering, and Mathematics (STEM) programming already in place at Tennessee Tech University. The new degree program is designed to serve our student population as we experience an increase of transfer students, students entering with significant dual-enrollment credits, and/or students not wishing or unable to complete the requirements of the current Bachelor of Music degree.

The School of Music is a NASM (National Association of Schools of Music) department; the proposed B.S. degree will meet both University and NASM standards to ensure our continued accreditation.

Enrollment and Financial Projections:

Very conservative projections of 8 in year 1 and growing to approximately 30 by year 5.

The School of Music will utilize resources presently available to develop, launch and support the new proposed program; no additional faculty, space, or significant equipment will be needed initially to successfully implement the curriculum. Thus, the additional academic costs to the School of Music for launching the new program are minimal (approximately \$5000 per year) while the full tuition/fee revenue for the University is projected to be approximately \$200,000 per year by year 3 and approximately \$300,000 per year by year 5. A portion of these revenues may be used for equipment and technology purchases/upgrades to support the program.

5.1



LON and NAPP

Date of LON Submission: January 14, 2021
Revised: May 18, 2021

Date of NAPP Submission: November 19, 2021
Revised: August 15, 2022
Revised: September 9, 2022

Institution: Tennessee Tech University

Title of Program : Bachelor of Science in Music

CIP Code: 50.0901

Academic Liaison
Colin Hill
Director, School of Music
Tennessee Tech University
Box 5045
Cookeville, TN 38505
931-372-6406
cjhill@tntech.edu

Proposed Implementation Date: Spring 2023

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Name of Proposed Program:

Bachelor of Science in Music (B.S. Music)

CIP Code:

50.0901

Proposed Implementation Date:

Spring 2023

Academic Program Liaison (APL) Name and Contact Information:

Dr. Colin Hill, Director
School of Music
Tennessee Technological University
cjhill@tntech.edu
(931) 372-6406

Background Concerning Academic Program Development:

The Tennessee Tech School of Music currently offers Bachelor's degrees in music education and music performance, as well as four minors: music history, music performance, music technology, and music theory & composition. While these degree programs continue to be successful, there is a growing need for a new program that provides students with greater curricular flexibility, broader content, and training for careers that don't fit the traditional models of music education and performance.

The School of Music seeks to add the Bachelor of Science degree to expand degree offerings in the College of Fine Arts and create new interdisciplinary collaborations with STEM programs. This new degree will provide opportunities for students who wish to acquire a liberal arts degree while also receiving strong musical training. In addition, it will serve transfer students and/or students not wishing or unable to complete the requirements of the rigorous professional Bachelor of Music degrees, which have little curricular flexibility; thus, we anticipate higher student retention and enrollment as a result of this new degree offering.

The School of Music is a NASM (National Association of Schools of Music) department; the proposed Bachelor of Science degree will meet both University and NASM standards to ensure our continued accreditation.

Purpose and Nature of Program:

There is a growing need for a new program that provides students with greater curricular flexibility, broader content, and training for careers that don't fit the traditional models of music education and performance. The purpose of this program is to broaden the educational opportunities and graduation pathways for students seeking an accredited degree in music.

Tennessee Tech's current B.M. degrees lack curricular flexibility. This creates problems for transfer students, music education students who struggle to meet licensure benchmarks, and performance

majors whose musical abilities are not competitive in the open market. All three of these student groups would greatly benefit from a B.S. degree that features a more flexible academic curriculum.

Since the implementation of the TN Promise, the School of Music has seen a rise in transfer students. Our current B.M. degrees do not allow transfer students to complete the degree program in two years due to strict and abundant course requirements. The curricular flexibility of the proposed B.S. degree will aid in the transfer of non-institutional credits, allowing these students to graduate in a timelier manner. Further, the proposed BS degree will better serve non-traditional students, who may not be able to enroll as full-time students or who struggle to meet the rigorous demands of the professional B.M. degrees.

Currently, the B.M. degree in music education is Tennessee Tech's most popular music degree program. Unfortunately, the licensure benchmarks that occur during the junior year have been problematic for many students, contributing to a low School of Music retention rate of 61.5% over the last four years. Retention issues among the junior and senior class are overwhelmingly attributed to failing the PRAXIS subject assessment tests. This standardized exam serves as a pre-requisite for admittance into the teacher education program (student teaching). Over the last 5 years, 36% of TN Tech students fail the PRAXIS on their first attempt. Of those 36% students who fail their first time, 37% of them never pass it and change degree programs. The proposed B.S. degree will provide these students the opportunity to graduate with a music degree, rather than being forced to change academic disciplines.

Music students who do not wish to pursue a career in music education, or who have a change of heart during their music education degree program, are forced to pursue a degree in music performance, as this is our only other B.M. music degree offering. Honestly, this a poor fit for many of these students. A large contingency of our incoming students graduated from small, rural band programs and are below the national standards of an incoming music major. While most are able to complete the degree requirements of the B.M. music performance degree and show substantial improvement, many still struggle to survive the highly competitive freelance market of Nashville (the closest metropolitan area). The proposed B.S. degree is better fit for many of our current performance majors, preparing them for a variety of music industry jobs that are not performance-based.

Students who graduate from the proposed degree program will be prepared to assume a variety of positions, depending on their skillset and areas of study. Cookeville has a very active arts community, and there are a number of job opportunities for these potential graduates. Locally, these include companies such as the Cookeville Performing Arts Center, Bryan Symphony Orchestra, Cumberland County Playhouse, Backdoor Playhouse, Learning Tree Agency, Muddy Roots Music Festival, Harper's Soundstage and Recording Studio, Peachtree Learning Center, Steven's Street Music Academy, Crossroads Music, etc.

Regionally, the quantity and variety of potential employers grows exponentially. Nashville, Knoxville, Chattanooga, are all home to many performing arts companies, orchestras, live music venues, music agencies, independent artists, art academies, music festivals, religious organizations, sound recording/reinforcement industries, art organizations, instrument manufacturers, motion picture and video industries, retail and repair shops, etc.

Below are several current job postings that graduates from this degree program would be qualified to fill. Full job descriptions can be found in Appendix 3: Letters of Support and Current Job Postings.

Artist Relations Manager (Keyboards)

Yamaha
Franklin, TN 37064
Full-time

Summary of Duties/Qualifications:

- BM, BS, or BA College degree in music business or related field
- Maintain a strong rapport with artists, artist management and production.
- Arrange travel and prepare presentations.
- Collect, organize, and store artist assets – biographies, photos, approvals, & quotes.
- Write monthly reports, database management, special event organization
- Planning, developing, and administering of programs to promote sales.

Museum Director

The Blues Foundation
Memphis, TN 38103
\$48,000 - \$53,000 a year - Full-time

Summary of Duties/Qualifications:

- Requires knowledge of blues and blues history
- Bachelors Degree Preferred
- Oversee and maintain museum exhibits, including artifacts and interactive displays.
- Manage memorabilia collection.
- Develop relationships with donors past, present, and future
- Managerial Duties that include: Interview, hire, train, schedule Visitor Services employees and docents, schedule staff, handle time-off requests, and account for employee hours via Square.

Rotational Assistant - Country Music / Contemporary Music

Endeavor Operating Company, LLC
Nashville, TN 30723
\$41,000 - \$54,000 a year - Full-time

Summary of Duties/Qualifications:

- Strong understanding of and enthusiasm for the music industry
- Must be an excellent multi-tasker and have proven problem-solving abilities.
- Demonstrates accuracy and thoroughness in execution of assigned tasks.
- Maintaining schedules with high attention to detail
- Reviewing show contracts
- Covering desks for assistants
- Completing department projects

Coordinator, Music Touring

APA Agency
Nashville, TN 37219
\$41,000 - \$52,000 a year - Full-time

Summary of Duties/Qualifications:

- 1-2 years experience working in the entertainment industry required
- Prior Agency/Management or Venue experience is highly preferred
- Bachelor's Degree from an accredited university
- Coordinate tour announcement schedules
- Review and approve local marketing assets, advertising, promotions, and social media tactics for all domestic shows.
- Generate deal memos, contracting and reports
- Keep track of contracts and deposits.
- Invoicing and accounting

While there are many employment opportunities both locally and regionally, our students are not able to assume these positions due to their lack of training. Unfortunately, music students in the B.M are trained in music education or music performance, and lack skills in outside areas (business, marketing, technology, or management) due to the rigorous and narrow focus of the B.M. degree.

As the music industry has evolved, the traditional B.M. degrees in music education and music performance can have a seemingly narrow focus. For this reason, this B.S. degree will create natural and less restrictive opportunities for collaboration with Tennessee Tech's strong STEM programs. Students will be given the tools to creatively marry their artistic background with their love of science, technology, engineering, and math.

Conversely, the proposed degree plan may have the potential to appeal to STEM students who may choose to double-major and/or for whom the STEM specific program, ultimately, might not suit well. Thus, the proposed BS is the more logical and appropriate degree offering given the STEM focus and culture of TN Tech.

This contemporary and wide-ranging interdisciplinary approach will prepare students for numerous career paths of the ever-changing music industry. Further, the COVID-19 pandemic has had a profound impact on many music education and performance-based positions. While these affects are hopefully temporary, there will certainly be long-term implications and permanent re-structuring of many traditional career paths in music.

The curricular flexibility of the B.S. degree allows students to pursue a minor in a complementary field of study. This flexibility enables students to further diversify their skillset while also maintaining eligibility for Federal Financial Aid. Currently, our B.M. degrees are void of electives, eliminating the possibility of Federal Financial Aid for any courses outside of the B.M. music curriculums. The B.S. degree will provide the mechanism to offer curricular flexibility alongside the financial support that many of our students need and rely on. However, unlike an Interdisciplinary Studies degree, which focusses on two primary areas of study, the B.S. in music will give students the opportunity to complete a variety of courses that support their individual career goals. For this reason, the proposed B.S. degree does not pose a threat to the existing Bachelor of Music in Interdisciplinary Studies; they are vastly different degree programs.

Alignment with the State Master Plan and Institutional Mission and Strategic Plan:

In accordance with the State Master Plan for higher education (2015-2025) and its overriding function, the proposed Bachelor of Science in music will support the state's initiatives for student success, family prosperity, and the future workforce.

Student Success

Academic Readiness: The School of Music currently requests that all prospective students participate in a music audition prior to enrollment. This assessment enables faculty to accurately advise students about their potential success in the newly proposed degree program, prior to enrolling. This pre-enrollment interaction also gives prospective students an opportunity (and a contact) to ask questions about various programs of study. Similar pre-enrollment activities that assist with postsecondary readiness include complimentary private lessons and VIP visits. VIP visits are a campus-wide program that includes tours, informational meetings, and general academic advisement.

Access to Higher Education: The proposed B.S. degree will provide a new level of access to higher education, when compared with our current degree offerings. Currently, our B.M. in Music Performance and B.M. in Music Education are accessible to a particular type of student but fall short for transfer students and students who have a hard time meeting the benchmarks of these rigorous professional Bachelor of Music degrees. The proposed B.S. degree will allow transfer students to complete a bachelor's degree in 4 years (2 years at Tennessee Tech) and serve students who want to major in music but don't have the necessary experience or abilities to be successful in the existing Bachelor of Music degrees.

Completion: The proposed B.S. degree will provide a graduation pathway for students who have a difficult time matriculating through the existing Bachelor of Music degrees. We routinely have students who struggle to meet upper-level benchmarks of the B.M degrees and the proposed degree would allow students to continue/graduate with a music degree.

In addition, there are several common practices and resources that would be available to these students to further promote the completion of their degree. Some examples include a music specific advisor who specializes in our degree programs, a convocation course that features guest speakers on various topics, a weekly rep/studio class for each applied area, free tutoring for all music courses, and diagnostic exams for our incoming freshman/transfer students to promote accurate placement in courses and ensembles.

Family Prosperity

Affordability: The School of Music has a healthy music scholarship budget that will be available to students enrolled in the proposed B.S. in Music degree. In addition, the School of Music also has a financial assistance program that assists music majors who can't afford to stay enrolled. Lastly, there are several merit-based scholarship opportunities for current students who need aid beyond their 4-year scholarship package. This includes scholarships for elective ensemble participation and one-time endowed awards for our high-achieving students.

Transparency: The School of Music is extremely communicative about alumni accomplishments and possible career paths in music. In addition to providing up-to-date resources on alumni job placement, the School of Music hosts 2 alumni events a year that enable current students to interact/network with alums who are working in the field of music. These activities aim to provide transparency to current students and their families about realistic expectations upon graduation.

Outreach to Adults: The School of Music hosts nearly 250 free concerts on campus each year. These events are widely attended by students, staff, faculty, and the Cookeville community. While these concerts primarily function as pedagogical assessment, they are also an opportunity to expose adults to our degree programs and promote music education in our community. In addition, many of our music faculty give educational seminars at the Putnam County Library for their monthly events.

The Future Workforce

Future of Work: While our professional B.M. degrees adequately prepare students for traditional positions in music education and music performance, we have an increasing population of students who are seeking alternative opportunities in the field of music. This includes various music industry positions such as arts management, instrument development/maintenance, artist relations, sales, etc. In certain circumstances, the proposed degree even allows them to create their own niche positions/careers by combining various interdisciplinary STEM experiences.

CTE and Work-Based Learning: The proposed B.S degree includes a capstone senior project that encourages the students to create relationships and experiences with industry partners. Our music faculty is extremely well-connected with various organizations and individuals throughout the region and this capstone experience will provide students with various real-world experiences in their field.

Academic Program Approval: The proposed B.S. degree has undergone a series of revisions and improvements over the last four years. The first draft of this degree program was initiated by music faculty in 2019, and a LON was submitted to THEC in January 2020. Due to accreditation concerns expressed by NASM (National Association of Schools of Music), the LON was withdrawn and re-submitted to THEC in January of 2021. This second submission of the LON was substantially improved, incorporating changes based on various internal Tennessee Tech committees, guidance from NASM, and suggested edits from THEC. Unfortunately, the second attempt was unsuccessful due to concerns regarding a proposed emphasis in Live Audio Engineering. For this reason, the proposed emphasis in Live Audio Engineering has been removed from this proposal and will be pursued at a later date. For these reasons, this is our third attempt at THEC approval. While this process has been lengthier than anticipated, it has resulted in the best version of this degree proposal. We are confident that this proposal meets the needs and expectations of prospective students, our institution, our accrediting body, and THEC.

In addition to fulfilling the State's Master Plan, the proposed B.S. in music supports the areas of TTU's new strategic plan, Tech tomorrow, listed below:

Goal 1: Education for Life: TTU provides education that unleashes the potential and passion within our students and prepares them for successful careers and culturally enriched lives. TTU also provides educational opportunities, programs, credentials, and degrees to fuel the lifelong learning necessary for enduring achievement.

The liberal arts nature of this degree possesses curricular flexibility that has potential to meet the needs and interests of all types of students at different phases of their undergraduate academic career, while also providing a meaningful and rigorous music education.

Goal 2: Innovation in all We Do: TTU innovates in all we do, embracing and deploying our technological foundation in our education, research, service and stewardship.

The new degree program will afford students the opportunity to expand and apply their music practices with other disciplines. The degree curriculum possesses the flexibility to encourage and allow meaningful study in other disciplines outside of the College of Fine Arts to foster cross-disciplinary inquiry, dialogue, and innovation in unique ways.

Goal 3: Exceptional Stewardship: Tennessee Tech is committed to optimizing resources and continuously improving effectiveness, efficiency and return on investment for students.

The proposed new degree program will not require additional resources for the School of Music to implement a meaningful, rigorous and relevant curriculum that meets NASM standards. It is expected that the new degree program will aid in both recruitment and retention while maintaining consistent departmental operating costs. No additional facilities or significant equipment is required or anticipated for this degree.

Goal 4: Engagement for Impact: Tennessee Tech fosters partnerships with government, business, and non-profit organizations to advance economic and workforce development, create and disseminate knowledge, serve the public good, and generate cultural impact.

This liberal arts degree will have broad applicability for graduates entering the workforce, allowing students to combine their study of music with another area of focus (minor) and electives. Thus, providing opportunities for students to tailor their education to their needs, interest or to strengthen their employability. With the inherent curricular flexibility, students have better opportunity to develop partnerships in the community to gain meaningful and useful experiences in order to better prepare themselves for entrance into the workplace.

Institutional Capacity to Deliver the Proposed Academic Program:

The School of Music will utilize resources presently available to develop, launch and support the new proposed program; no additional faculty, space or significant equipment will be needed initially to successfully implement the curriculum. While our current BM degrees are healthy, some of our courses are not currently at full enrollment capacity, thus we are able to accommodate additional students who are interested in pursuing the Bachelor of Science degree in our current course offerings.

As the proposed degree program experiences growth, we will employ the teaching assistance of locally qualified individuals to offer additional course sections. Program revenues will support the salary of any additional adjunct faculty and needed equipment (laptop). As such, beyond implementing a new

marketing and promotion program to include the new academic program, there are minimal costs associated with the new degree. Our annual NASM accreditation fees will not be affected by the expected growth in the program. The program will be supported via program revenue.

All expenses are detailed in the budget projection chart on page 25.

The proposed academic programs place primary emphasis on the process of making music, which is unique compared to all other programs at Tennessee Tech University. Thus, it will not pose a threat to enrollment in pre-existing majors/programs at Tennessee Tech.

The large elective body of courses will support departments campus wide. The interdisciplinary nature of the degree holds potential for course development and collaboration in key areas such as technology, business, management, language, history, engineering and marketing. It is our strong desire to create opportunities for cross-disciplinary collaborative agreements across campus as it will benefit our students, our program and the University and mimic the interdisciplinarity of today’s work environment.

Program enrollments used in the financial projections are shown in the following table.

	2022-2023	2023-2024	2024-2025	2025-2026	2026-2027
Year 1	8	6	4	2	0
Year 2	0	8	6	4	2
Year 3	0	0	10	8	4
Year 4	0	0	0	12	10
Year 5	0	0	0	0	14
Total # Enrolled	8	14	20	26	30

See attached THEC Financial Projection form for estimated revenues and expenses in Appendix 4.

Existing Programs Offered at Public and Private Tennessee Institutions:

Based on current THEC Academic Program Inventory for TN Board of Regents and UT systems, there are two Bachelor of Science in Music degrees offered that have similarities to this proposed program: CIP Code 50.0901

<http://thec.ppr.tn/gov/THECSIS/Research/Research.aspx?TabIS=API+Search>

- Austin Peay State University: B.S. Music
- Tennessee State University: B.S. Music

While these programs are offered at public institutions within a 100-mile radius of TTU, the institutions are considerably different from TTU in curricular scope and flexibility. In addition, the proposed program has unique characteristics of interdisciplinary nature and collaborative arrangement in curriculum as well as course development. Thus, it is believed that these programs/institutions will not present

competition or have adverse effect on enrollment or retention of students in the proposed Bachelor of Science at Tennessee Tech University.

When further comparing the curriculum of the proposed degree with the B.S. in Music degrees from Austin Peay State University and Tennessee State University, there are significant differences. The Tennessee State curriculum places a large emphasis on music theory, music history, and foreign languages. All three areas account for 32-33 credits (15 music theory, 11-12 music history, 6 foreign language). Contrastingly, the proposed degree only requires 16 credits in these three areas (10 music theory, 6 music history, 0 foreign language). Fewer credits in these areas allows candidates of the proposed degree to enroll in a broader academic curriculum.

The proposed degree also varies significantly from TSU and APSU's B.S. Degrees when examining elective credits. TSU's B.S. Degree requires 26 elective credits and Austin Peay State University's B.S. Degree requires 24 elective credits. The proposed degree allows 34 credits, promoting strong curricular flexibility. Further, these elective credits are worked into the degree schedule starting the students' first semester. This early integration of electives will allow students to engage in a deeper study of their secondary area.

Lastly, when compared to TSU and APSU, the capstone project of the proposed degree is much different in scope. At TSU and APSU, the capstone project must be a senior recital. Since the proposed degree encourages a broader area of study, (up to 34 credits in areas other than music) a senior recital does not fit the spirit of this degree. Instead, the capstone project is defined as a senior project. While performing a music recital is certainly permitted, the broader scope of a "senior project" allows students to immerse themselves in other cross-disciplinary areas of interest or research.

Feasibility Study:

1. Introduction

The School of Music at Tennessee Tech is submitting a proposal for a Bachelor of Science in Music. This proposed degree includes core music courses as well as electives students can choose that will help them pursue a specific career.

This feasibility study will assess the proposed degree program in the following areas, as outlined in the THEC guidelines: student interest, local and regional demand/need, employer need/demand, future sustainable need/demand, and in some cases, a section for external research. In some instances, there may be an unavoidable overlap of information provided across the regional and employer demand. This is because the demand for labor, whether regional or state-level, can be understood to be generated by firms.

2. Potential Student Interest

2.1 - Survey Overview

This report summarizes the results of a survey instrument used to assess student interest of the proposed degree program. The survey instrument was constructed to parallel standard surveys used by higher education institutions to appraise students' attractiveness to a potential degree program. In

accordance with the Tennessee Higher Education Commission (THEC) approval process of new academic programs, the School of Music has employed Tennessee Tech University (TTU) College of Business faculty to collect and summarize prospective student interest data as a part of a feasibility study. The results from the survey instrument, in compilation with other report information, will be used to determine the program's potential.

2.2 - Survey Methods

The survey was distributed to current TTU undergraduates majoring in Music. The undergraduate students were separated into two groups. Students classified as freshman, sophomore, and junior were surveyed separately as group one and senior level undergraduates as group two. The online survey instrument was developed using Qualtrics, "a powerful and multifaceted on-line data collection/survey tool".¹ The survey was administered via email invitation to students from March 27, 2019 through April 5, 2019. During this period, recipients were reminded of the survey and encouraged to participate. Each survey group received the same survey instrument. The following description was sent to all students.

"The School of Music is in the process of gaining approval to offer a Bachelor of Science in Music degree. This liberal arts degree would require the core music classes (harmony, aural skills, piano proficiency, applied study at 1 hour credit, music history, etc.), general education courses, plus several elective hours. With these electives, students could pursue a minor in another area of study, or apply them to music courses in their area of interest. The degree will be an option for new students and also an option for current students who decide they do not want to pursue music education or performance, but want a degree in music."

The survey questions were designed to gauge student interest in the proposed degree program. Questions addressed key areas of importance such as students' strength of interest, potential date of enrollment, and the benefits of the program to the students' future endeavors. Demographic information was collected and students were permitted to share their viewpoint of the program in an open-ended question format.

2.3 - Description of Sample

Current undergraduates of Music were invited to participate in the survey. Of the 80 freshman, sophomore, and juniors surveyed, 34 responded for a 42.5% response rate. Twenty-three of the forty-four undergraduate seniors yielded response rate of 52.27%. The table below summarizes the data collected from survey instrument.²

2.4 - Results

The response rates of both groups were satisfactory for the purpose of this study. The questionnaire required students to select an answer choice to proceed to the next question. The questionnaire contained 8 questions. Seven questions were multiple choice and the eighth question was open-ended. The survey began with the question, "[h]ave you read the description of the proposed Bachelor of Science Degree in Music?" The purpose of the question was to ensure that all participants understood

¹ <https://www.tntech.edu/institute/services/qualtrics-software>

² Approximately 1 undergraduate freshman, sophomore, junior participant and 4 seniors partially completed the survey; however, their inputs are retained in the results.

the proposed program and could informatively answer the questions that followed. If the student was not aware of the program description, he/she was given the option to review it before continuing the survey. The description was reviewed by all Music students before continuing to answer the questionnaire.

Approximately 40.63% freshman-junior respondents signaled high interest in the start-up of this program offering, with 64% of these students desiring to enroll in the program immediately if the program commenced in Fall 2019. When students were asked if the proposed degree program better aligned with their future endeavors than currently offered degree programs, 36% selected “definitely yes” and 32% selected “probably yes”, while 16% indicated the degree program did not better align with future ventures.

Due to the nature of the questionnaire, this study thought it best to identify the current status of senior-level students, as the likelihood of attending and interest in the newly proposed program could be affected by the proximity to graduation. Seventeen percent of senior-level respondents were very interested in the program, and 34.78% moderately interested. Fifty percent of seniors estimated enrolling in the program immediately if offered. Approximately 16.67% of senior respondents consider the proposed degree program to be better aligned with their future careers than the presently offered degree program.

The table below displays the results of each survey question.

Student Responses to Open-Ended Survey Question: “If you would like to share other thoughts as it pertains to your interest in the proposed degree program, please do so below”³

Student Interest Survey Results for Proposed Degree Program in Music: Bachelor of Science Degree in Music				
Identify your current academic status	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Freshman	14	41.18	N/A	N/A
Sophomore	15	44.12	N/A	N/A
Junior	5	14.71	N/A	N/A
First Semester Senior	N/A	N/A	11	44
Second Semester Senior	N/A	N/A	12	48
Senior Status For More Than 2 Semesters	N/A	N/A	2	8
Have you read the description of the proposed Bachelor of Science Degree in Music which was enclosed in the email with the link to this survey?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Yes	21	63.64	14	60.87
No, but I would like to review the description	12	36.36	9	39.13
No, and I would not like to review the description	0	0	0	0
To what extent are you interested in pursuing studies toward a Bachelor of Science Degree in Music if offered at Tennessee Tech University?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Very	13	40.63	4	17.39
Moderately	12	37.5	8	34.78
Not at all	7	21.88	11	47.83
Is a Bachelor of Science Degree in Music better aligned with your future endeavors than currently offered degree programs?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Definitely yes	9	36	2	16.67
Probably yes	8	32	3	25
Might or might not	4	16	3	25
Probably not	3	12	4	33.33
Definitely not	1	4	0	0
How soon would you enroll in the proposed Bachelor of Science Degree in Music if one were to be established in Fall 2019?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Immediately	16	64	6	50
1 year	N/A	N/A	1	8.33
2 years	5	20	0	0
3 years	0	0	N/A	N/A
Not at all	4	16	5	41.67
If this program moves forward, would you like to be kept informed?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Yes	30	93.75	14	66.67
No	2	6.25	7	33.33

³ Note, student responses were not altered to prevent misinterpretation of viewpoint.

Freshman, Sophomore, Junior Responses:

- Sounds like a great idea for people who want to pursue music outside of education or performance purposes! I am not interested simply because I want to be a music teacher, but I believe this sounds like a great idea!
- I believe that this degree would be a great addition to the music department
- It would help me focus on other music that interests me more than the standard classical, which takes up the majority of my time. It takes a huge load off since I don't really want to do classical music for my career.
- Not everyone has a firm grasp on whether they want to teach or perform, so rather than picking one or even double majoring, a degree in Music is a great way to establish middle ground without any pressure to make a decision on that. It's a flexible degree which can later be used to refine for a graduate degree. Thanks a lot.
- I am hoping to eventually do music therapy, so this is exactly what I would like.

Senior Responses:

- A Bachelor of Music degree does not seem to present a significant opportunity for employment without pursuing Graduate school after undergraduate studies. And education degree is the most well-rounded degree you can get. The performance expectations are just as high as a performance degree, plus the knowledge, resources, and experience accumulated during the course of an education degree are so vast in scope that any field of study beyond that of an undergraduate degree is well supported by an education degree. A bachelor of science degree seems to leave an individual with less experience, less knowledge, and less resources to use after graduation. It seems, to me, like the easy way out of a music degree. "The path of least persistence".
- This would be amazing for people who want/need a degree in music but don't want to pursue education specifically. Such as, music therapy, music business, composition, etc.
- I've had a large interest in music therapy, and believe that a degree program like this would help students with interests outside specifically performance or education be able to gear classes to their independent goals, such as therapy, commercial music, business, technology, etc. It seems like the programs that were aimed toward therapy or business in the past failed because it was too small of a niche, and there weren't enough students to support entire majors dedicated to each program. This seems like a great step in the right direction, to begin building up other areas of music study for a more diverse program.
- Good opportunity for the university to further its academic program options
- It's hard enough for people to find a job with a music degree in either performance or education. (Not to mention having a music degree is a joke now a days) I think there's not a point in going in music if you aren't doing one or the other. I think music business should be the alternative. BUT there should be MUSIC business classes. Not just music classes and then business classes. You might as well minor in one or the other and it be the same thing. With a music business degree that would give students that think performance or education isn't what they want, an option of managing an orchestra, or studio, or shops. But I'm sure you all have made your decision on this other degree program already without our input anyways so..
- I think this is a terrible idea. As this degree is a comp out for people who are unable to do the normal requirements of a Ed or performance music major. I think that the school should just let

people fail instead of try to keep their numbers up and create a degree that is easier for people who can not achieve the real deal. This is a step down for tech and it is a bad move.

- I think this degree will help our School of Music better recruit students interested in music composition and theory.
- I think I'm theory this is a good idea, but I do not see a good application for this degree. If an individual is interested in university teaching or music therapy, an education degree would be, from what I know and believe, much more beneficial. For those interested in doing music business, a degree we do not offer, I think it may be beneficial, but a performance or Ed degree still seems like better options. It seems to be an easier path to getting a music degree. If we're doing this so that more people have an opportunity to earn a degree, so that we can graduate more students are we focused on the quantity of students in our program, or the quality of student we produce in the program. I would like to think quality is the first priority, and that comes from requiring hard work, dedication, and providing the most well-rounded, in-depth experience possible, not create a path of least persistence.

3. Local and Regional Need/Demand

Undergraduate degrees provide general market skills that can be used in many different occupations, and make the acquisition of specific skills easier and more efficient once a graduate is hired by an employer. It is quite common for college graduates to find employment in occupations that utilize their background in music, but also require other skills in business, marketing, technology, or management.

We use the 2017 Integrated Public Use Microdata Series (IPUMS) database from the American Community Survey of the BLS.⁴ Most BLS data are in the form of aggregated tables. IPUMS data are at the individual level. This allows for the construction of customized tables that can accommodate specific comparisons of interrelated variables.

Tennessee residents who hold an undergraduate degree in music find employment in many diverse occupations. Table 1 shows the top six occupations of Tennessee music majors. Note that musicians would be classified as "Arts, Design, Entertainment, Media", indicating that very few (14.2%) music majors become employed as musicians. This is very close to the proportion in the US population (14.7%). More Tennessee music majors are in education than are employed as musicians. Also note that the last four occupations in Table 1 are all business-related occupations, so that we could conclude that over one-third (37.9%) end up in business. The occupational distribution of Tennessee music majors is very similar to that of US music majors, though more Tennessee majors end up in business, and fewer in education.

⁴ Steven Ruggles, Sarah Flood, Ronald Goeken, Josiah Grover, Erin Meyer, Jose Pacas, and Matthew Sobek. IPUMS USA: Version 9.0 [dataset]. Minneapolis, MN: IPUMS, 2019. <https://doi.org/10.18128/D010.V9.0>

Table1: Top Occupations for TN Music Majors (in percent)

Occupation:	TN Music Majors	USA Music Majors
Education, Training, Library	20.6	30.0
Arts, Design, Entertainment, Media	14.2	14.7
Management, Business, Science/Art	13.9	11.1
Office and Administrative Support	11.8	9.4
Sales and Related Occupations	6.9	6.7
Business Operations Specialists	5.3	3.5

Table 2 reports statistics on the distribution of earnings of music majors in Tennessee and compares it to the distributions of US music majors, Tennessee workers in general, and all US workers. The average annual earnings of music majors in Tennessee, regardless of current occupation, is \$47166. This is substantially less than average of \$50989 for all music majors in the US. This likely is the result of differences in real earnings across all occupations in the US, as evidenced by comparing the average earnings of all Tennessee workers to the average earnings of all US workers. Tennessee's music majors earn 93% of US music majors' earnings, while all Tennessee workers earn only 87% of all US workers' earnings.

Table 2: Earnings Distributions Comparisons

	TN Music Majors	US Music Majors	All TN Workers	All US Workers
mean	47166	50989	39634	45499
median	36000	40000	29000	31000
std deviation	55499	57600	49403	56281
1 st quartile	19000	18000	13300	14700
3 rd quartile	56000	65000	50000	57000

The differences in the dispersion of earnings is also of interest. The variation of earnings of Tennessee music majors is about the same as that of US music majors, and all US workers. But the variation of all Tennessee workers is the smallest of the four. Although the standard deviation and first quartile of Tennessee music majors is very close to that of US music majors, the third quartile is much lower for Tennessee music majors. This indicates that the distribution of US music majors is more positively-skewed.

Whatever the differences in mean earnings, the biggest comparative difference that Tennessee music majors has is in the age-earnings profile. Typically, we observe that as workers age, their earnings

increase, reaching a peak somewhere in the 50s to early 60s, and then decline. Table 3 shows the average earnings at various age groups.

Table 3: Mean Earnings by Age Group

Age Group:	TN Music Majors	US Music Majors	All TN Workers	All US Workers
Less than 30	27862	27106	18995	21397
30-50	57452	56323	45331	53088
50-65	55032	64268	52304	58854
Over 65	40050	47937	40895	43773

The age-earnings profile of US music majors, all Tennessee workers, and all US workers all follow the usual profile. But Tennessee music majors' earnings peak earlier, and decline much more rapidly, than the comparison groups. This may imply that while younger Tennessee music majors enjoy the same earnings as the national average, future earnings may not increase as fast.

According to national statistics published by the Bureau of Labor Statistics (bls.gov), 44.7% of music majors are employed as musicians or teachers and 30.7% are employed in general business positions.⁵ In Tennessee, only 34.8% of music majors find employment as musicians or teachers, while 37.9% end up in business.⁵ This 17% swing from the national average, likely means that a higher percentage of TN music majors will end up in business related jobs, rather than music and education positions. This is further justification for the proposed degree, which has a broader curriculum and academic scope.

Further, there are likely students who are currently enrolled in our B.M. in Music Education and Music Performance degrees, who are unaware of careers outside of education and performance. If the proposed degree was implemented, it may expose current students to a more appealing or better matched career path in a music-related business position.

4. Employer Need/Demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor’s degree in Music.

Organizations in Putnam County have recently expressed a need for graduates with a music background, but who also possess skills in business, marketing, technology, or management. Students who graduate from this degree program will be prepared to assume a variety of positions, depending on their skillset and areas of study.

Locally, these include companies such as the Cookeville Performing Arts Center, Bryan Symphony Orchestra, Cumberland County Playhouse, Backdoor Playhouse, Learning Tree Agency, Muddy Roots Music Festival, Harper’s Soundstage and Recording Studio, Peachtree Learning Center, Steven’s Street

⁵ Overview of BLS Statistics by Occupation. *Bureau of Labor Statistics*. Retrieved March 3, 2021, from <https://www.bls.gov/bls/occupation.htm>

Music Academy, Crossroads Music, etc.

Regionally, the quantity and variety of potential employers grows exponentially. Nashville, Knoxville, Chattanooga, are all home to many performing arts companies, orchestras, live music venues, music agencies, independent artists, art academies, music festivals, religious organizations, sound recording/reinforcement industries, art organizations, instrument manufacturers, motion picture and video industries, retail and repair shops, etc.

Music students who graduate with the proposed degree will be better equipped to seek employment with companies who are hiring a music-related position that requires business, marketing, technology, or management skills. These graduates will be able to explore many career paths outside the traditional models of music education and performance.

The following section presents data and information obtained from the BLS and related sources. We investigate data from the BLS and related sources, such as location quotients, state and area data, and salary to gain a big picture view of music occupations. As mentioned earlier, there may be some overlap of information across the regional demand section and here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.⁵⁶

A student may seek the Bachelor of Science in Music to fulfill a desire for a liberal arts education and/or to obtain a “generalist” degree in music (Hill, Colin, LON). Particular occupations in the marketplace, as defined by the Bureau of Labor and Statistics, that may accommodate the proposed degree are broad and diverse. Government statistics are available based on occupations that are directly, or indirectly related to music. Although this information is valuable, it lacks the insight on where music majors are finding employment along with other critical aspects in the marketplace. Therefore, this study includes alternative data from IPUM (discussed in an earlier section) that investigates questions not be addressed by the BLS.

4.1 Snapshot

As part of gaining a big picture view, or snapshot of occupations in music, the Bureau of Labor Statistics provides data in the Occupational Employment Statistics repository (OES). After a careful review of this particular database, focus was placed on the general heading Arts, Design, Entertainment, Sports, and Media Occupations (OES Group ID Appendix 1B). There are several sub-occupational definitions under this description that make reference to music, such as Musicians, Singers, and Related Workers (27-2040),⁶ Music Directors and Composers (27-2041), Musicians and Singers (27-2042), and Entertainers and Performers, Sports and Related Workers, All Other (27-2099) (OES Sub-Group Appendix 1B). However, there is no single occupation defined as “music” listed in the OES. And although the “music degree holder” may find employment in related and seemingly non-related fields, Table 4 summarizes key information for the aforementioned occupations to provide a baseline for the reader.

⁵ Overview of BLS Statistics by Occupation. *Bureau of Labor Statistics*. Retrieved March 3, 2021, from <https://www.bls.gov/bls/occupation.htm>

⁶ DiFurio, Ferdinand. Feasibility Study on Music.

⁷ Detailed information was not available for this occupation, such as LQs and related employer data.

Table 4: OES Occupational Descriptions

Headings	Nt'l mean hourly wage
Musicians, Singers, and Related Workers	34.11
Music Directors and Composers	29.56
Musicians and Singers	35.86
Entertainers and Performers, Sports and Related Workers, All Other	23.15

The BLS includes information on occupations under the Occupational Outlook Handbook database (Handbook). It is not definitively clear how this information coincides with the Occupation Economic Statistics (OES). Because of this, this section will analyze select occupations from this database as part of the feasibility study.

Under the aggregated category entitled Entertainment and Sports Occupations, the following sub-occupations are listed: Actors, Athletes and Sports Competitors, Coaches and Scouts, Dancers and Choreographers, Music Directors and Composers, Musicians and Singers, and Producers and Directors.

We focus on the OES occupational category "Music Directors and Composers" as a baseline reference. This occupation cross-lists many jobs that a music major can attain (Directors, Cross-list Appendix 1B), such as music adapters, music arrangers, music conductors, and music copyists.⁷

The 2017 annual national median pay for Music directors and composers is listed as \$50,590.

The entry level of education required for this occupation is a Bachelor’s degree (no field specified), and the number of jobs nationally listed at 74,800. The job outlook and employment change forecasted nationally for the period 2016-2026 is 6% and 4,300 respectively (Music directors, Job Outlook, Appendix 1B).

The BLS provides information on the job description for Music Directors and composers. Some of the select descriptions of directors include “select musical arrangement and compositions to be performed for live audiences or recording, direct rehearsals to prepare performances and recording, and meet with potential donors and attend fundraisers” (Music Directors, Job Description, Appendix 1B). Composers “write original music that orchestras, bands, and other musical groups perform, meet with orchestras, musical groups, and other who are interested in commissioning a piece of music, and work with musicians to record their music” (Music Directors, Job Description, Appendix 1B).

The job outlook reported by the BLS for music directors and composers is expected to be consistent with the average growth for all occupations (Music directors, Job Outlook, A.4). However, the BLS report

⁷ The BLS cross-references the Music Professor with Post-secondary Teachers. Drama, Art, Music Teachers: Post-secondary is covered in this study briefly under the analysis using the OES repository. See section A.4. It is also worthwhile mentioning that Music video directors and Music video producers are cross-listed with Producers and directors in general. There are several other occupations listed that could qualify as a baseline reference. However, to accommodate various resource constraints of the feasibility study, this particular choice was made. In addition, information is provided by the BLS on post-secondary teaching careers in music. However, the School of Music already offers a Music Education degree that is separate from the proposed Bachelor’s degree in Music.

suggests the market may realize some resistance from competition in the labor market along with funding challenges for performance venues and the arts in general (Music directors, Job Outlook, Appendix 1B).

The BLS reports 74,800 jobs nationally for Music directors and composers in 2016, and projects 79,100 jobs for 2026. Extended data is available in an Employment by Industry excel file (Music Directors, Projections Central, Excel, Appendix 1B). The reader can observe where Music directors and composers are finding employment. A relatively large share of employment is held at educational institutions, self-employment, and Religious, grantmaking, civic, professional, and similar organizations (Music Directors, Projections Central, Employment by Industry, Excel, Appendix 1B). When this outcome should be coupled with the information in IPUM section 3.4 that reveals “music” majors are also finding employment in several, seemingly unrelated occupations.

To answer the question of “Which employers hire music majors and related?” the work environment provided by the BLS can be explored. The BLS reports the largest of employers of music directors and composers as listed in Table 5 (Music Directors, Work Enviro, Appendix 1B). Also listed in the table are annual average wages for Music directors and composers by the top paying employers (Music Directors, Pay, Appendix 1B).

Table 5: Employers of Music Directors and Composers

Headings	% of total	Pay of Music Directors and composers by top employers
Religious, grantmaking, civic, professional, and similar organizations	56%	\$40,560
Self-employed workers	26	N/A
Elementary and Secondary schools: state, local, and private	12	\$54,690
Performing arts companies	3	\$53,870

4.2 Location Quotients

As a way of assessing industry-intensity for employment in music-related occupations, location quotients are investigated. Location quotients provide a measure of the employment concentration for a particular job. An quotient of greater than one “indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.” (LQ).⁷

The location quotients for the state of TN for Music Directors and Composers, Musicians and Singers, Entertainers and Performers, Sports and Related Workers are 1.24, 2.60, and 1.00 respectively is listed in TN (LQ, Music Directors and Composers Appendix 1B ; LQ, Musicians and Singers ; LQ, Entertainers and Performers). There are likely geographical areas throughout the state that offer above average employment in music-related sectors that may explain the magnitudes of these indices. It is well known that in parts of Tennessee, the share of employment in sectors related to music composition, song

⁷ The BLS provides a definition of a location quotient as: “The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.” The value of the LQ is listed for TN. [https://www.bls.gov/oes/current/oes272041.htm#\(9\)](https://www.bls.gov/oes/current/oes272041.htm#(9))

writing, record producing, and supporting occupations is relatively high compared to other parts of the country.

4.3 State and Area data

State and Area data for Music Directors and composers can be obtained via the OES database that links from the Occupational Handbook (Music Directors, State and Area, Appendix 1B). In the state of TN, there are a reported 390 jobs under Music directors and composers for May of 2017.

The annual mean wage is provided by state for the period May 2017. A map is provided below that compares regions of U.S. (Music Directors, Maps, Appendix 1B). There are clusters of high-salary states in the Northeast region with a scattered distribution of relatively high-salary states throughout the nation. Tennessee does not report data for this map. More information on the geographical distribution, metropolitan versus nonmetropolitan, of pay and employment is listed in the Appendix (Music Directors, Metro, Appendix 1B).

The BLS provides additional information for State and Area within an external research site entitled Projections Central. Short-term Occupational Projections for Music directors and composers in TN from 2018 – 2020 are estimated to go from 1,630 in 2018 to 1,670 in 2020, representing a 2.5% change with an annual average number of jobs available at 180 (Music Directors, Projections Central, Excel, Appendix 1B).⁶ Long-term occupational projections for Music directors and composers in TN from 2016 to 2026 are estimated to go from 1,640 in 2016 to 1,790 in 2026, representing a 9.1% change (vs. 5.7% for the nation), with an annual average number of jobs available at 180.

4.4 Industry Profiles

An Industry Profile, which is a list of employers that hire the most (as measured in levels) for this occupation of Music Directors and Composers, includes Elementary and Secondary Schools, Religious Organizations, Performing Arts Companies, Colleges, Universities, and Professional Schools, Independent Artists, Writers, and Performers. Industries with the highest concentration of jobs for Music Directors and Composers include Religious Organizations, Performing Arts Companies, Sound Recording Industries, Independent Artists, Writers, and Performers, and Motion Picture and Video Industries. The top paying industries include Independent Artists, Writers and Performers, Sound Recording Industries, Performing Arts Companies, Promoters of Performing Arts, Sports, and Similar Events, and Junior Colleges (IP Music Directors and Composers Appendix 1B).

For Musicians and Singers, the Industry Profiles for the most employers, highest concentration of jobs, and top paying sectors are similar to those listed for the previously listed Music Directors and Composers (IP Musicians and Singers Appendix 1B). There are a few exceptions for this occupational definition: Promoters of Performing Arts, Sports and Similar events are among the highest employers (levels) unique to this definition, and Local Government, excluding schools and hospitals are listed among the top paying sectors.

For Entertainers and Performers, many of the same occupations listed as the most employers (levels), highest share of jobs, and top paying industries are cross-listed with the other occupations listed previously. Some that are unique for Entertainers and Performers, et al. include Traveler

⁶ A short-term rate of change was not available for the nation for Music directors and composers.

Accommodation, Independent Artists, Writers, and Performers, and Drinking Places for highest employers, highest share of employers and top paying sectors respectively (IP Entertainers and Performers Appendix 1B).

The BLS provides information on similar occupations to Music directors and composers, many of which could accommodate degree holders of the proposed bachelor's degree in music. These include Actors, Dancers and Choreographers, High School teachers (\$59,170), Kindergarten and elementary school teachers (\$56,900), Middle School teachers (\$57,720), Musicians and Singers, Postsecondary Teachers (\$76,000), Producers and Directors (\$71,620), and Writers and Authors (\$61,820).¹¹ (Music Directors, Projections Central, Excel, Appendix 1B).

The curriculum of the proposed degree aligns with the job and career opportunities locally and regionally. The proposed degree will provide students with the skills needed for employment in a variety of positions. This includes performing art companies, orchestras, live music venues, music agencies, independent artists, art academies, music festivals, religious organizations, sound recording/reinforcement industries, art organizations, instrument manufacturers, motion picture and video industries, retail and repair shops, etc. Since this degree has optimal curricular flexibility, each individual's career path will be guided by their interests and courses of study.

The curriculum of the proposed degree will also provide students with the skills needed to seek employment as music directors and composers. To direct any musical ensemble, conducting skills are required. For this reason, students are required to take two semesters of Conducting (3 credits). Musical directors must also be able to teach basic music theory and hear errors in rehearsal. Therefore, the proposed degree requires 4 semesters of music theory (10 credits) and 4 semesters of Aural Techniques (4 credits). If the student plans to be a choral director, they must be to accompany their choirs on the piano. For this reason, the proposed degree requires 2-4 semesters of piano.

If a student is particularly interested in directing k-12 ensembles, all music education courses can be taken as electives. These courses include Marching Band Techniques, Materials and Methods in Music (K-5), Materials and Methods in Music (6-12), String Pedagogy and Literature, and Choral Pedagogy and Literature.

The curriculum of the proposed degree will also prepare students to become successful composers. Composers must be strong at written and aural music theory and have a strong understanding of various musical styles, genres, and composers. Therefore, the proposed degree requires 4 semesters of music theory (10 credits), 4 semesters of Aural Techniques (4 credits), and 2 semesters of Music History (6 credits). Composers must also be proficient with music notation software and basic recording techniques so they can notate and document their compositions. For this reason, the proposed degree includes two music technology courses, Computer Applications in Music and Recording Techniques.

If a student is particularly interested in composition, all composition courses may be taken as electives (Instrumentation, Jazz Arranging, Repertoire and Literature, Form and Analysis, Contemporary Music, Music Business and Entrepreneurship, Improvisation I/II, Private Composition Lessons).

¹¹ Figures in parentheses are 2017 Median wage reported for the occupations.

5. External Research

There is additional information provided by the BLS that is external to the government's database. These resources include the National Association of Schools of Music, Future of Music Coalition, Music Composers and Arrangers, Music Directors, and Music Directors and Composers (Music Directors, More information, Appendix 1B).

The National Association of Schools of Music (NASM) was started in 1924 and states in its purpose to "advance the course of music in American life and especially in higher education, to establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence, and provide a national forum for the discussion of issues related to these purposes" (NASM).

A record of job listings for this organization reveals the following:

- Position of Accreditation Assistant
- Position of Editorial and Programming Assistant

It is important to point out that these positions require and/or state as preferable a college degree in the arts and/or a degree in performing arts. These are a few examples of how the proposed Bachelor's degree in Music may help students seeking these positions in the Arts Industry (Music Directors, NASM, Appendix 1B)

The Future of Music Coalition offers several resources to those in the music industry. A particular research project conducted by this group is Money from Music Quizzes. The study stresses the need for musicians to understand the fiscal aspects of the music industry along with copyright laws, licenses and agreements. The marketplace for these services may accommodate the degree holder in Music (Music Directors, Future of Music Coalition, Appendix 1B).

As part of providing more information for the music major in the marketplace, the BLS provides another alternative resource. The Career Outlook reference, which provides information on "careers for music lovers," is briefly summarized here (Music Directors, Career Outlook, Appendix 1B).

Within the field of music, there are many jobs to filled that support the performance component. These jobs are also likely to accommodate a degree holder with a Bachelor's degree in Music. The BLS highlights Broadcast and sound engineer technicians along with music teachers.

In terms of assessing the employment outlook, the BLS points out that obtaining reliable data on wages and employers is difficult since careers in music are broad and diverse. Many occupations within music have different titles and are indirectly related. For this reason, predicting where the music major will find employment is not clear. However, the broad-based skillset of the music major can offer a spectrum of employment opportunities in a competitive labor market.

6. Summary and Viability

Since labor market conditions, particularly labor demand, are dependent on the output market, some discussion of what music produces is helpful. Degree holders in music may pursue careers that generate music-related goods and services. On a spectrum, these goods and services may be relatively income elastic within a certain range, implying that individuals are likely to increase their quantity demanded for

them by proportionally more than some initial rise in income. This may be the case during an economic expansion, or conversely, in an economic contraction. This makes goods and services related to music particularly vulnerable to business cycles. As a result, the demand for labor, which is derived from the demand for the output good, may also be sensitive.

However, the results in the feasibility study show that music majors find employment in fields seemingly unrelated to their specialty. Individuals pursuing these alternative career paths may gain some degree of immunity to economic downturns, offering those employed with a layer of job security.

The analysis performed using the IPUMs database suggest unique and dynamic labor market conditions for the music major. In TN, music majors find employment in seemingly unrelated occupations such as education, business, sales and administrative support. A significant share (over one-third) find employment in business-related occupations. Also, the path of lifetime earnings for TN music majors appears to stagnate in a worker's later years when compared to national trends.

The proposed degree was designed to provide a core musical experience, while encouraging study in expanded areas. When compared to the other two existing B.S. Music degrees in Tennessee (APSU and TSU), the proposed degree has the highest elective total in the state (34 credits). Further, this degree incorporates these electives starting in the first semester, allowing the student to create a deep connection with their secondary area(s). Lastly, replacing the senior recital with a senior project, allows the student to pursue a capstone project in their secondary area, or a collaboration between both disciplines.

The survey results for the proposed degree in Music show that close to a majority share of freshmen-junior level students expressed a high interest in the program, while over a majority share indicated they would enroll in the program.

Because business cycles, or fluctuations in real GDP around the long-run trend, are considered short run phenomenon, the viability of the music degree in the short run maybe uncertain. As degree holders find new employment opportunities resulting from structural shifts in the economy, they may settle into jobs that are less vulnerable to economic swings. As a result, the proposed music degree may become more viable in the long run.

In summary, the viability of the proposed degree program in this study depends on several factors, several of which cannot be measured here. Labor market conditions, and how they respond to output market conditions, will dictate the demand for this proposed degree. Further, the survey results from this study may not always correlate with the actions respondents take in real life. The combination of these things add a large degree of uncertainty in forecasting the viability of the new program.

Program Cost / Revenues

The School of Music will utilize resources presently available to develop, launch and support the new proposed program; no additional faculty, space or significant equipment will be needed initially to successfully implement the curriculum. While our current BM degrees are healthy, some of our courses are not currently at full enrollment capacity, thus we are able to accommodate additional students who are interested in pursuing the Bachelor of Science degree in our current course offerings.

As the proposed degree program experiences growth, we will employ the teaching assistance of locally qualified individuals to offer additional course sections. Program revenues will support the salary of any additional adjunct faculty and needed equipment (laptop). As such, beyond implementing a new marketing and promotion program to include the new academic program, there are minimal costs associated with the new degree. Our annual NASM accreditation fees will not be affected by the expected growth in the program. The program will be supported via program revenue.

Enrollment and Financial Projections - In-state Tuition

	Year 1	Year 2	Year 3	Year 4	Year 5
Expenses	\$1,250	\$5,160	\$5,160	\$5,520	\$5,520
Tuition/Fees (in-state)	\$84,176 (8 FTE students)	\$147,308 (14 FTE students)	\$210,440 (20 FTE students)	\$273,572 (26 FTE students)	\$315,660 (30 FTE students)
Net Profit	\$82,926	\$142,148	\$205,280	\$268,052	\$310,140

Revenues include:

Tuition/fees: \$5,261/student per semester at 12 credit hour enrollment x 2 semesters = \$10,522/year/student

Expenses:

	Marketing/Promo	Adjunct Pay	Adjunct Benefits	Equipment (laptop)	Supplies	Total
Planning Year	\$0	\$2,500*	\$0	\$0	\$0	\$2,500
Year 1	\$1,250	\$0	\$0	\$0	\$0	\$1,250
Year 2	\$750	\$2,100	\$210	\$2,000	\$100	\$5,160
Year 3	\$750	\$2,100	\$210	\$2,000	\$100	\$5,160
Year 4	\$750	\$4,200	\$420	\$0	\$150	\$5,520
Year 5	\$750	\$4,200	\$420	\$0	\$150	\$5,520

* External Reviewer

The table above outlines all anticipated expenses during the first 5 years of the proposed degree, plus the costs related to the planning and approval process.

The planning year's only expense is the cost of an external reviewer. The School of Music paid the external reviewer \$2,000 for reviewing our previous proposal and an additional \$500 for travel and lodging. These expenses totaled approximately \$2,500.

The Dean of the College of Fine Arts has earmarked funds (\$1,250) to aggressively market the launch of the proposed degree program. We plan to purchase tabletop displays, pull-up banners, and other marketing materials during the first year that will be used in subsequent years. Starting in year 2, marketing allocations will be reduced to \$750. These annual funds will be used to print annual handouts and marketing materials.

Based on our projected enrollment, we are planning to hire adjunct instructors to accommodate growth. For this reason, we are allocating \$2,100 in years 2 and 3 and \$4,200 in years 4 and 5 (plus 10% for benefits). Each of these adjunct instructors will require a laptop (\$2,000 each), which is a projected expense in year 2 and 3.

Supplies are allocated for extra office supplies needed to support larger classes and additional sections. Starting in year 2, \$100 is allocated and then increases to \$150 in years 4 and 5.

All expenses are expected to be supported by proposed program revenues.

References:

Master Plan for Tennessee Postsecondary Education 2015-2025

<https://www.tn.gov/content/dam/tn/thec/bureau/research/other-research/master-plan/MasterPlanSummary.pdf>

Tennessee Tech Strategic Plan 2019: Tech Tomorrow

<https://www.tntech.edu/strategic>

Implementation Timeline:

Tennessee Tech University Board of Trustees Approval: October 6, 2022

Tennessee Higher Education Commission Approval: November 3, 2022

Program Implementation: Spring 2023

Institutional Approvals:

- School of Music Faculty 8/13/21
- College Curriculum Committee 9/10/21
- University Curriculum Committee 9/23/21
- Academic Council 10/6/21

The School of Music has carefully evaluated the potentials of student enrollment in the first year. As soon as we receive THEC Commission approval of the program, we will actively carry out our recruitment/marketing plan through on-campus and off-campus recruitment efforts.

To implement a comprehensive marketing plan, the Dean of the College of Fine Arts has secured one-time funding to create new tabletop displays, pull-up banners, and other marketing materials to promote the proposed degree. These materials will be displayed and promoted at campus recruitment events, college fairs, community college visits, TMEA All-state and regional events, band competitions, and other musical events during the spring and summer of 2023. Additionally, the School of Music plans to mail prospective students recruitment brochures about the proposed degree.

We have seen an increase in transfer enrollment in the last few years. Since this degree allows transfer students a 2-year pathway to graduation, we will put extra emphasis on the recruitment of transfer students.

While recruiting students for this new degree is a priority, this degree will also serve current students. We currently have 4-6 students who are interested in pursuing this degree as soon as it becomes available. 4 of these students have failed the PRAXIS 3 or more times and are seeking an alternative pathway to graduation. 2 other students have expressed interest due to their desire to seek music industry jobs. One wants to own a music store and the other wants to work for an instrument design company.

We also have a handful of students who dropped out of school recently because they were unable to complete the Teacher Education requirements of the B.M. These students have expressed an interest in returning to school if the proposed degree is implemented.

The proposed degree program will attract transfer students, students who have struggled to complete certain benchmarks in the B.M degree, and a new type of music student who is more industry driven. For these reasons, we project a first-year enrollment of 8 students.

Curriculum:

Program Learning Outcomes

- Students will become proficient performers in their primary instrument or voice, and will learn to perform in a variety of ensemble settings.
- Students will gain a new level of appreciation and understanding of music through the study of music theory and aural theory.
- Students will use technology as a tool for music creation. This includes writing scores using notation software, becoming proficient working with Digital Audio Workstations (DAW), and using technology in diverse performance settings.
- Students will develop an understanding of musical processes, aesthetic properties of style, and the way that cultural, and social forces shape and are shaped by musical practice. Students will be able to write about music, to develop original ideas, and defend musical judgments.
- Students will be encouraged to explore secondary areas of study to broaden their skills and experiences in adjacent disciplines.

Academic Program Requirements

Bachelor of Science in Music – Required Courses

MUS 1120	Harmony I	3 credits
MUS 1130	Aural Techniques I	1 credit
MUS 1140	Harmony II	3 credits
MUS 1150	Aural Techniques II	1 credit
MUS 2110	Harmony III	2 credits
MUS 2120	Aural Techniques III	1 credit
MUS 2130	Harmony IV	2 credits
MUS 2140	Aural Techniques IV	1 credit
MUS 1xxx	Lower-level Private Study	4 credits (1 each semester)
MUS 10xx	Lower-level Large Ensemble	8 credits (1 each semester)
MUS 1023	Intermediate Class Piano III	1 credit
MUS 1024	Intermediate Class Piano IV	1 credit
MUS 3010	Music History and Literature I	3 credits
MUS 3020	Music History and Literature II	3 credits
MUED 3630	Fundamentals of Conducting	1 credit
MUS 4010	Senior Project	1 credit
MUS 3xxx	Upper-level Private Study	4 credits (1 each semester)
MUS 4510	Computer Apps	2 credits
MUS 4250	Recording Techniques	2 credits
MUS 1013	Recital Class	0 credits (8 semesters)
UNMU 1020	First-Year Music Connection	1 credit
General Studies	General Studies	41 credits
Music Electives	Music Electives	4 credits (2 credits 3000 level or above)
Electives	General Electives	30 credits (18 credits 3000 level or above)
	Total Hours	120 credits

Bachelor of Science in Music – Semester Credit Hours (SCH)

Freshman Year

Fall Semester			Spring Semester		
UNMU 1020	First-Year Music Connection	1	MUS 1140	Harmony II	3
MUS 1120	Harmony I	3	MUS 1150	Aural Techniques II	1
MUS 1130	Aural Techniques I	1	MUS 1013	Recital Class	0
MUS 1030	Music Appreciation	3	MUS 1xxx	Private Lesson	1
MUS 1013	Recital Class	0	MUS 10xx	Major Ensemble	1
MUS 1xxx	Private Lesson	1	MATH 1xxx	Mathematics Gen Ed Core	3
MUS 10xx	Major Ensemble	1	ENGL 1020	English Composition II	3
ENGL 1010	English Composition I	3	Gen Ed Core	Social/Behavioral Sciences	3
Electives	*Elective Course	1	Electives	*Elective Course	1
Semester Credit Hours		14	Semester Credit Hours		16

*Piano class is highly advised Freshman Year

Sophomore Year

Fall Semester			Spring Semester		
MUS 2110	Harmony III	2	MUS 2130	Harmony IV	2
MUS 2120	Aural Techniques III	1	MUS 2140	Aural Techniques IV	1
MUS 1023	Intermediate Class Piano III	1	MUS 1024	Intermediate Class Piano IV	1
MUS 1013	Recital Class	0	MUS 1013	Recital Class	0
MUS 1xxx	Private Lesson	1	MUS 1xxx	Private Lesson	1
MUS 10xx	Major Ensemble	1	MUS 10xx	Major Ensemble	1
ENGL 2xxx	English Ged Ed Core	3	Gen Ed Core	Social/Behavioral Sciences	3
Gen Ed Core	Natural Science	4	Gen Ed Core	Natural Science	4
Electives	Elective Course	2	Electives	Elective Course	3
Semester Credit Hours		15	Semester Credit Hours		16

Junior Year

Fall semester			Spring Semester		
MUS 3010	Music History and Literature I	3	MUS 3010	Music History and Literature II	3
MUS 1013	Recital Class	0	MUS 1013	Recital Class	0
MUS 3xxx	Private Lesson	1	MUS 3xxx	Private Lesson	1
MUS 10xx	Major Ensemble	1	MUS 10xx	Major Ensemble	1
MUS 4510	Computer Apps	2	MUS 4250	Recording Techniques	2
MUED 3630	Fundamentals of Conducting	1	HIST 2020	American History II	3
HIST 2010	American History I	3	Electives	Elective Course	6
Gen Ed Core	SPCH 2410 or PC 2500	3			
Electives	Elective Course	2		Semester Credit Hours	16
	Semester Credit Hours	16			

Senior Year

Fall Semester			Spring Semester		
MUS 1013	Recital Class	0	MUS 1013	Recital Class	0
MUS 3xxx	Private Lesson	1	MUS 3xxx	Private Lesson	1
MUS 10xx	Major Ensemble	1	MUS 10xx	Major Ensemble	1
Gen Ed Core	Humanities/Fine Arts Elective	3	MUS 4010	Senior Project	1
MUS Electives		2	Electives	MUS Elective Course	2
Electives		6	Electives	Elective Course	9
	Semester Credit Hours	13		Semester Credit Hours	14

TOTAL: 120 hours

Since the proposed degree includes 34 credits of electives (20 of which need to be 3000 level or higher), below are some examples of music elective courses that would be available to these students:

- | | |
|--|--|
| MUS 100X – Chamber Ensembles | MUS 1051/1052 – Brass Techniques I/II |
| MUS 1016 – Accompanying | MUS 1060 – Chorale |
| MUS 1025 – Wind Ensemble | MUS 1065 – Mastersingers |
| MUS 1026 – Varsity Pep Band | MUS 1070 – Concert Choir |
| MUS 1031/1032 – String Techniques I/II | MUS 1071 – Percussion Techniques |
| MUS 1033 – Marching Band | MUS 1074 – Music to Meet Except. Ed. Needs |
| MUS 1035/1036 – Beginning/Inter Class Guitar | MUS 1075 – Afro Caribbean Ensemble |
| MUS 1041/1042 – Woodwind Techniques I/II | MUS 1076 – African Drumming Ensemble |

MUS 1080 – Bryan Symphony Orchestra
 MUS 1081/1082– Improvisation I/II
 MUS 1085 – University Orchestra
 MUS 1090/1091 – Jazz Ensemble / Lab Band
 MUS 1115 – Play Production
 MUS 1230 – Voice and Diction
 MUS 1650/1660 – Ballet I/II
 MUS 1670/1680 – Tap I/II
 MUS 3006 – Opera Workshop
 MUS 3030 – Musical Theatre History
 MUS 3130 – Form and Analysis
 MUS 3140 – Counterpoint
 MUS 3210 – Instrumentation
 MUS 3220/3230 – Jazz Comp and Arr. I/II
 MUS 3240 – Choral Literature

MUS 3710/3720 – Pedagogy and Literature I/II
 MUS 3800 – Vocal Pedagogy and Literature I/II
 MUS 4110 – History and Literature of Jazz
 MUS 4710/4720 – Supervised Teaching I/II
 MUED1820 – Intro to Music Ed
 MUED 3110 – Materials and Methods in K-5
 MUS 3130 – Materials and Methods in 6-12
 MUED 3230 – Marching Band Techniques
 MUS 3630 – Instrumental Conducting and Lit
 MUED 3630 – Choral Conducting and Literature
 MUED 3735 – String Pedagogy and Literature
 MUSA 1001/1002 – Live Audio Engin., Intro I/II
 MUSA 2001/2002 – Live Audio Engin., Inter I/II
 MUSA 3001/3002 – Live Audio Engin., Adv I/II
 MUSA 4001/4002 – Live Audio Engin., Pro I/II

Below are some examples of elective courses that would be help students gain skills in business, marketing, technology, and management.

ACCT 3170 - Financial Account. and Reporting I
 ACCT 3210 - Cost Accounting
 ACCT 3330 - Federal Taxation I
 AGED 3010 - Professional Leadership
 AGHE 3000 - Leadership and Service
 BMGT 3630 - Human Resource Management
 BMGT 3720 - Business Communication I
 BMGT 4410 - Conflict Management
 BMGT 4520 - Organizational Leadership
 BMGT 3510 – Management/Organization Behavior
 MKT 3400 - Principles of Marketing
 FIN 3210 - Principles of Managerial Finance
 LAW 2810 - Business Environment and Ethics
 COMM 2025 - Fundamentals of Communication
 CSC 1300 - Intro to Problem Solving & Comp
 CSC 1310 - Data Structures and Algorithms
 CSC 2400 - Design of Algorithms
 CSC 2700 - Discrete Structures for Comp. Science
 CSC 3570 - IT Security
 COMM 3030 - Principles of Event Planning

COMM 3080 – Communication/Effective Team Work
 JOUR 3460 - Introduction to Public Relations
 LIST 3500 - Non Profit Leadership
 DS 3620 - Data Driven Decision Making
 DS 3841 - Management Information Systems
 DS 3850 - Business Applications Development
 DS 3860 - Business Database Management
 DS 4210 - Business Intelligence
 DS 4250 - Business Data Communications
 ECE 2050 - Circuits & Electronics I
 ECE 2140 - Intro to Digital Systems
 ECE 3540 - Physical Electronics
 ECON 2010 - Principles of Microeconomics
 ECON 2020 - Principles of Macroeconomics
 EXPW 2015 - Concepts of Health and Wellness
 ME 2910 - Professionalism and Ethics
 ME 3010 - Materials and Processes in Manufacturing
 ME 4490 – Properties/Selection of Engin. Materials
 MET 2400 - Statics and Strength of Materials
 PC 4990 - Business and Grant Proposal Writing

Possible Minors

Local and regional employers have expressed a need for candidates with a musical background, but who also possess skills in business, marketing, technology, or management. Below are some minors currently offered at Tennessee Tech that align well with the skills needed for potential job/career opportunities:

Business Minor – General
Art History Minor
Communication Studies Minor
Computer Science Minor
Engineering Technology Minor
Professional and Technical

Communication Minor
Project Management Minor
Race and Ethnic Studies in the US Minor
Religious Studies Minor
Special Education Minor
Theatre Minor

5.2

There have been some recent discussions with other academic units on campus about creating new pathways between areas. The School of Music is incredibly inclusive and offers scholarships to non-majors for participating in musical ensembles. For this reason, we have observed that certain academic disciplines seem to be more active in the music program as non-majors.

We receive the highest percentage of non-major students from the College of Engineering, and conversely, School of Music students seem to have a high interest in courses offered by the Electrical Engineering Department and the Computer Science Department. Both departments recognize the common interests of music/engineering students, and this has led to the recent creation of new music and computer science minors, as well as the planning of future engineering minors. There are a lot of jobs locally and regionally that marry music and technology, and this seems to fit our current student demographic very well.

When the Director of the School of Nursing learned of our proposal for a B.S. in Music, she asked if we be interested in collaborating with the School of Nursing to create a therapy focus area. Music therapy is a growing field, and this would be a great precursor to a Master of Music Therapy degree (MMT).

Lastly, the Physics Department has also expressed interest in creating some unique sections of their acoustics courses for students in the proposed degree program.

Transfer Students

The proposed degree program includes 8 credits of lessons, 8 credits of ensembles, and enrollment in recital class each semester. Since transfer students are a target student population, our transfer equivalencies and credit offerings for lessons and ensembles are designed to give transfer students a 2-year pathway to graduation.

Recital Class is a 0-credit course, so it will not be a barrier to graduation. Transfer students will be advised to enroll in recital class each of the 4 semesters, fulfilling their degree requirements.

The proposed degree requires 8 credits of private lessons. All 8 community colleges in Tennessee that provide music transfer pathways to TN Tech include private lessons in their curriculum. Therefore, transfer students will be able to complete the 8-credit requirements in 2 years since 4 credits will transfer.

If a student transferred from a program that did not offer private lessons or did not meet our transfer equivalency standards, there is still a pathway to graduation in 2 years. We currently offer lessons for 2-credits. If needed, students could sign-up for 2-credits of lessons each semester, reaching their 8-credit requirement in 4 semesters.

With comparing the 8-credit requirements of lessons and ensembles, the same principles apply. Transfer students will be able to fulfill the 8 credits in 4 semesters by either obtaining transfer credit or enrolling in a 2-credit option. Additionally, with ensembles, students may elect to sign up for multiple ensembles each semester. This is typical of our B.M. students as well. Although B.M. students are required to be enrolled in 1 or 2 ensembles per semester, many elect to participate in 3 or 4 ensembles each semester. For this reason, reaching 8 ensemble credits in 4 years will be very feasible.

Sample Program of Study for Transfer Student

Below is a sample program of study for a transfer student who has completed a university parallel AA or AS degree. The proposed degree creates a 2-year graduation pathway for these students and leaves room for select courses that might not meet equivalency table standards. These courses are denoted with an asterisk*.

**Anticipated Transfer Credits
Completed University Parallel AA or AS Degrees**

MUS 1120Harmony I	3	Electives	Elective Course	7
MUS 1140Harmony II	3	MATH 1xxx	Mathematics Gen Ed Core	3
MUS 2110Harmony III	2	ENGL 1020	English Composition II	3
MUS 2130Harmony IV *	2	ENGL 1010	English Composition I	3
MUS 1130Aural Techniques I	1	ENGL 2xxx	English Ged Ed Core	3
MUS 1150Aural Techniques II	1	Gen Ed Core	Social/Behavioral Sciences	3
MUS 2120Aural Techniques III	1	Gen Ed Core	Social/Behavioral Sciences	3
MUS 2140Aural Techniques IV *	1	Gen Ed Core	Natural Science	4
MUS 1030Music Appreciation	3	Gen Ed Core	Natural Science	4
MUS 1xxxPrivate Lesson	4			
MUS 10xxMajor Ensemble	4			

* Course might need to be taken at TN Tech, depending on equivalency table course descriptions.

Total Credits: 59

Below is a sample two-year upper-level program of study for transfer students in BS in Music program at Tennessee Tech.

First Year at TTU

Fall Semester			Spring Semester		
UNMU 1020	First-Year Music Connection	1	MUS 1024	Intermediate Class Piano IV	1
MUS 1023	Intermediate Class Piano III	1	MUS 1013	Recital Class	0
MUS 1013	Recital Class	0	MUS 10xx	Major Ensemble	1
MUS 10xx	Major Ensemble	1	MUS 3xxx	Private Lesson	1
MUS 3xxx	Private Lesson	1	MUS 3010	Music History and Literature II	3
MUS 3010	Music History and Literature I	3	MUS 4250	Recording Techniques	2
MUED 3630	Fundamentals of Conducting	1	HIST 2020	American History II	3
MUS 4510	Computer Apps	2	Electives	Elective Course	4
HIST 2010	American History I	3			
Gen Ed Core	SPCH 2410 or PC 2500	3	Semester Credit Hours		15
Semester Credit Hours		16			

Second Year at TTU

Fall Semester			Spring Semester		
MUS 1013	Recital Class	0	MUS 1013	Recital Class	0
MUS 10xx	Major Ensemble	1	MUS 10xx	Major Ensemble	1
MUS 3xxx	Private Lesson	1	MUS 3xxx	Private Lesson	1
Gen Ed Core	Humanities/Fine Arts Elective	3	MUS 4010	Senior Project	1
MUS Electives		2	Electives	MUS Elective Course	2
Electives		8	Electives	Elective Course	10
Semester Credit Hours		15	Semester Credit Hours		15

Total Credits: 61

Additional Program Requirements:

All music majors must achieve a grade of "C" in each music course. If a lower grade is earned, the student must repeat the course.

All music majors must pass the Piano Proficiency Examination before enrolling in Upper Division (3000 level) music courses.

Music majors who are enrolled as full-time students are required to participate in a large ensemble each semester. This ensemble must be appropriate for their degree program and instrument/voice of study.

Current Courses and Existing Programs:

Existing Courses for Bachelor of Science in Music currently offered in all Bachelor of Music in Music Education and the Bachelor of Music in Performance degrees:

MUS 1120	Harmony I	3 credits
MUS 1130	Aural Techniques I	1 credit
MUS 1140	Harmony II	3 credits
MUS 1150	Aural Techniques II	1 credit
MUS 2110	Harmony III	2 credits
MUS 2120	Aural Techniques III	1 credit
MUS 2130	Harmony IV	2 credits
MUS 2140	Aural Techniques IV	1 credit
MUS 1xxx	Lower-level Private Study	4 credits (1 each semester)
MUS 10xx	Lower-level Large Ensemble	8 credits (1 each semester)
MUS 1023	Intermediate Class Piano III	1 credit
MUS 1024	Intermediate Class Piano IV	1 credit
MUS 3010	Music History and Literature I	3 credits
MUS 3020	Music History and Literature II	3 credits
MUED 3630	Fundamentals of Conducting	1 credit
MUS 3xxx	Upper-level Private Study	4 credits (1 each semester)
MUS 4510	Computer Apps	2 credits
MUS 1013	Recital Class	0 credits (8 semesters)
UNMU 1020	First-Year Music Connection	1 credit
General Studies	General Studies	41 credits

Existing course offered in Bachelor of Music in Performance: Jazz, Bachelor of Music in Performance: Instrumental:

MUS 4250	Recording Techniques	2 credits
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Existing courses offered at Tennessee Tech:

Music Electives	Music Electives	4 credits (2 credits above 3000)
Electives	General Electives	30 credits (18 credits above 3000)

New Courses Needed:

MUS 4010	Senior Project	1 credit
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MUS 4010 – Senior Project Credit: 1 Lab/Other: 3

This course is designed as the senior capstone experience. The nature of the work is open-ended, therefore the form and content of the project will be decided by the student and the chosen advisor for the course (usually, but not limited to, the student's academic mentor or applied teacher). The project design should include practical and academic components and should traverse various areas of interest (can include the student's minor or concentration). Students are encouraged to create relationships and experiences with industry partners in preparation for future employment. All music majors must achieve a grade of "B" in this course.

5.2

Distance Learning:

The School of Music does not have plans to offer the proposed program via distanced learning. This program is intended for on-campus delivery.

Course Syllabi:

Course Syllabi can be found in Appendix 5.

As a technological university, the School of Music is committed to integrating technology into the proposed curriculum. With 34 elective credits and a capstone project, the proposed B.S. in Music aims to create a highly individualized and cross-disciplinary curriculum of study. We hope this individualized flexibility will recruit and retain a distinctive population of students who are currently underserved.

Tennessee Tech University and the School of Music have developed several programs and advisement positions to ensure skillful and dedicated advisement. All freshman are advised through Launchpad, a team of advisors dedicated to first-year students. Students enrolled in the proposed B.S. in Music would be assigned to a specific Launchpad advisor who has been trained in our degree programs.

In 2020, the College of Fine Arts established a new advising position. This advisor works strictly with Music and Art students and is a specialist in these degree programs. Students transition from their Launchpad advisor to our College of Fine Arts advisor their second year and remain with this advisor through graduation. Further, students enrolled in the proposed B.S. in Music are required to take private lessons all 8 semesters. This one-on-one time with their applied faculty member creates an additional opportunity for advisement, in a less formal capacity.

Academic Standards:

Admission Standards

The policies and procedures for admission and scholarships are reviewed annually by the School of Music faculty. Each area (brass, woodwinds, percussion, strings, voice, piano) has a scholarship allocation committee responsible for setting annual standards. The Tennessee Technological University admission standards are as follows:

Admission to Freshman Standing

An applicant who has not enrolled in college courses following high school graduation or receiving a high school equivalent (HSE) diploma, GED/HiSET may be considered for admission as an undergraduate freshman. To gain admission to the University as a freshman student, one must meet the following requirements:

Graduates of public and non-public (including private schools, home schools, and church-related schools) high schools must provide an official high school transcript showing credits earned and date of graduation. Provisional admissions on academic merit through the sixth or seventh semester can be made; however, a final high school transcript showing graduation date and satisfactory grades must be received by the Office of Admissions before full admission can be granted.

The University upholds the requirements and recommendations of the State of Tennessee for Tennessee non-public schools:

www.state.tn.us/education/schools/non_public_schools.shtml. Out-of-state, online, and international schools are subject to a case-by-case evaluation to uphold a similar standard. Applicants who cannot provide a satisfactory secondary school credential may substitute acceptable scores on the GED or HiSET examination (see [Admission by Examination \(GED/HiSET Applicants\)](#))

Students graduating from high school must complete a distribution of college preparatory courses. The required courses in the Tennessee High School Diploma provide an example of such courses (see [TBR Admissions Policy 2:03:00:00 Section II.B.1.a,\(4\)](#)).

Admission requirements for new freshman applicants must have a 2.5 high school GPA and a 17 ACT Composite score (or a 910 SAT Critical Reading and Math score). Additionally, new freshman applicants must score at least a 15 on each sub score of the ACT (440 SAT Reading and 420 SAT Math).

Students that are over 21 years of age are exempted from the ACT/SAT requirement but must meet the required score on a course placement exam such as the ACCUPLACER.

Students who do not meet the above requirements will be reviewed by the Admissions Review Committee and a more holistic review will be used to evaluate the application for admission. Students volunteering information regarding a handicapping condition will be assessed on an individual basis.

Admission as a Transfer Student

An applicant who has begun college elsewhere following high school graduation or the awarding of a high school equivalent diploma (GED or HiSET) is a transfer student. If the student has completed less than twenty-four transferable semester hours of degree credit (college-level courses), the applicant will be evaluated using a combination of the admission requirements for freshmen and transfer applicants.

1. Transfer applicants must meet the following academic standards based on all of their previous college-level coursework at all institutions. (1) Must have a minimum cumulative GPA of 2.0; (2) Must have at least a 2.0 in their last full-time semester (or last 12 hours for part-time students).
2. Transfer applicants having graduated from a Tennessee Board of Regents community college with an A.A. or A.S. degree in a university-parallel program will usually be eligible for admission.
3. An applicant under disciplinary suspension or probation will not be considered for admission until a satisfactory statement has been furnished by the former college and approval given by the Admissions Review Committee.
4. Students who do not meet the above requirements will be reviewed by the Admissions Review Committee. Students volunteering information regarding a handicapping condition will be assessed on an individual basis.
5. Applicants whose native language is not English will be reviewed by the English Placement Committee. Such students may be required to take a placement test or submit test scores for the purpose of validating previous English study and/or placement in English courses, including English composition and English as a Second Language.

Readmission of Former Students

A former student of the University must file an application for re-admission. The application may be obtained online at www.tntech.edu/applyonline and should be filed no later than thirty (30) days prior to the first day of class to be considered for the semester in which he or she wishes to enroll. No application fee is required.

A former student who has been suspended two or more times or dismissed must submit a Request for Readmission After Suspension instead of the application for re-admission no later than 10 days for domestic students and six weeks for international students prior to the beginning of the semester in which he or she wishes to enroll. Admission decisions for suspended or dismissed students are determined by the Admissions and Credits Committee.

Other Academic Standards

Tennessee Technological University expects all students to strive for the highest academic achievement of which they are capable. Knowing that grades, once obtained, become a permanent record, the University is desirous that grades truly represent student accomplishment. A quality point average (QPA) of 2.00 is required to be eligible for the baccalaureate degree. This means that a 2.00 QPA is required over all college work taken, for all courses taken at Tennessee Tech, and for all courses taken in the major field.

It is the intention of the University to give the student ample opportunity to demonstrate satisfactory work. To achieve this purpose, a graduated retention standard scale has been adopted. A student who desires to raise his or her quality point average is encouraged to repeat

courses in which he or she has unsatisfactory grades, to consider a reduced load, and to evaluate the choice of major.

Warning. Students who fail to satisfy the minimum semester QPA standard as given in (column 2, Retention Table) will be placed on academic warning. Students who have been issued an academic warning and who fail to meet the minimum semester QPA standard (column 2, Retention Table) the next semester enrolled will be placed on academic probation. In cases where, concurrently, the semester QPA would indicate academic warning and the cumulative QPA would dictate academic probation, the student will be placed on probation.

Probation. Students who fail to maintain the cumulative or current quality point average required for unconditioned retention are placed on probation. This indicates that the quality of work performed is not satisfactory and the student is in danger of suspension unless his/her achievement shows the required improvement.

A student on probation must not enroll in more than sixteen hours and must remove the probation status the next enrolled semester by exceeding the requirements of the Academic Retention Table. A student on probation that meets the semester average requirement but does not equal the cumulative requirement of the Academic Retention Table will continue on probation.

Suspension. Any student who has been placed on probation and who fails to meet both the required cumulative QPA standard (column 1, Retention Table) and semester QPA standard (column 2, Retention Table) the next semester enrolled will be suspended for a minimum of one semester. The summer term may not be counted as the term of suspension. The only exception to the previous statement is that a student placed on probation and who earns a semester QPA of at least 2.0 (or required minimum semester QPA) the next term enrolled, but who does not raise his/her QPA to the required cumulative QPA standard (column 1), will remain on probation. A student on probation who receives grades of only “S” and/or “W” will incur academic suspension, due to the fact that his/her QPA did not meet the semester QPA standard (column 2, Retention Table). A student suspended for a second time must remain out of school for one calendar year. If a student is suspended a third time, the student will be denied enrollment in the University for a period of two calendar years. The student may wish to enroll at a community college during that time. If a student remains out of school for four years, the student is eligible to apply for “Academic Fresh Start,” which allows the student to begin a brand-new academic career.

Retention Table (Effective Fall 2010)

Cumulative Quality Hours Attempted Minus First Repeats	Required Minimum Cumulative Quality Point Average	Required Minimum Semester Quality Point Average
0.0 – 29.09	1.50	1.50
29.10 – 50.09	1.75	1.75
50.10 and above	2.00	2.00

In addition to the Tennessee Tech University standards, the School of Music meets the standards for accreditation by the National Association of Schools of Music (NASM).

The School of Music requires that all students pass all music courses with a C or better to meet program requirements. Students must also satisfy the proficiency examinations in piano. The Bachelor of Science in Music degree will culminate in a capstone experience in the Senior Project course (MUS 4010).

Equity:

Providing educational opportunities to all eligible persons without regard to age, gender, ethnicity, race, religion, national origin, disability, or sexual orientation, Tennessee Tech is committed to an inclusive and diverse campus that enriches educational experiences, promotes personal growth and a healthy society, prepares students for success in a global economy and enhances America's economic competitiveness. In addition, the campus office of Affirmative Action specifically monitors all job postings, i.e. faculty position, for adherence to federal diversity standards.

The School of Music aims to promote equity through the development and pursuit of scholarship opportunities for minority students. One such example is the Terracon Foundation Annual STEAM Scholarship for Diversity and Inclusion.

This recently funded scholarship will support students studying STEAM in the Colleges of Agriculture/Human Ecology, Arts/Science, Business, Education, Engineering, Fine Arts, or School of Nursing. The awarded annual scholarship amount will be split six ways. Students will be selected to represent each racial background at Tech (American Indian/Alaskan Native, Asian, Black/African American, Native Hawaiian/Other Pacific Islander, Hispanic, and White). Terracon allows Tennessee Tech to apply for this funding twice a year, for up to \$30,000 annually (up to \$15,000 each application).

The development and pursuit of opportunities for minorities, such as the Terracon, are an example of how Tennessee Tech University continues to strive for equity.

Program Enrollment and Graduates:

The proposed B.S. in Music will have minimal impact on enrollment in the existing B.M. degrees. The Bachelor of Science in Music degree aims to serve transfer students, as well as students who desire greater curricular flexibility, broader content, and training for careers that don't fit the traditional models of music education and performance degrees. It will also provide a graduation pathway for students who have difficulty meeting Teacher Education requirements or upper-level performance barriers. Currently, these students are being advised to switch to Interdisciplinary Studies so they can graduate. Instead, the proposed B.S. degree will allow the School of Music to retain these students, giving them a pathway to graduation within the School of Music.

Students who begin in the proposed degree but decide to switch to the B.M. should not have any difficulty making this transition, especially with the guidance of their advisor. When looking at the curriculum during the first 4 semesters, there are very few differences. It is not until the junior year when there is a noticeable difference between the B.S. and the B.M. curriculum. These similarities allow for maximum flexibility, should a student decide to change majors.

The proposed degree has a projected attrition rate of 20%. This figure was calculated based on the 3-year retention rates of our current B.M degrees. We anticipate that the proposed degree will have

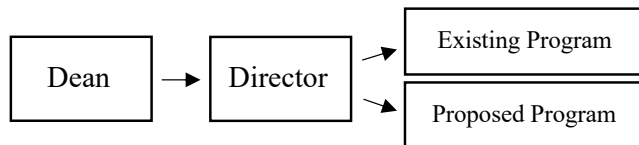
better retention than the B.M. degree due to the absence of barriers such as the PRAXIS. Although the Senior Project will be a defining benchmark, for hard-working and diligent students, it should not pose degree altering challenges.

The following table projects annual enrollments and the number of graduates during the first five years of the program accounting for an attrition rate of 20%.

Year	Academic Year	Projected Enrollment	Projected Attrition	Projected Graduates
1	2023	8	2	0
2	2024	14	2	2
3	2025	20	2	4
4	2026	26	2	8
5	2027	30	3	12

Administrative Structure:

There will be no changes in administrative structure. Dr. Colin Hill, Director of the School of Music, will serve as the administrative unit director of the proposed program.



Faculty Resources:

Because the core music courses of the Bachelor of Science in Music degree are common between existing music education and music performance degrees, there are no new faculty resources required. The School of Music currently employs 8 adjunct instructors, 1 Senior Lecturer, 8 Assistant Professors, 3 Associate Professors, and 12 Professors. The Senior Project is the only course which is not being taught at this time. The faculty that is assigned to teach the course will depend upon the nature of the project.

Current Faculty

Below is a list of name, rank, highest degree, primary department and level of involvement of all current faculty members who will participate in the program.

- Michael Adduci, D.M.A., Performance, Assistant Professor of Oboe, School of Music. (Private Lesson, Aural Techniques, Harmony, Computer Applications)
- Daniel Allcott, M.M., Cello Performance, Professor of Cello, Director Bryan Symphony Orchestra, School of Music. (Private Lessons, Bryan Symphony Orchestra, University Orchestra, Conducting)
- Wei Tsun Chang, D.M.A., Violin Performance, Professor of Violin, School of Music. (Private Lessons, String Methods, Music Appreciation)
- Mark J. Cramer, D.M.A., Clarinet Performance, Assistant Professor of Clarinet, School of Music. (Private Lessons, Clarinet Choir, Music Appreciation, Woodwind Methods)
- Greg Danner, Ph.D., Professor of Music Theory and Composition, School of Music. (Harmony, Form and Analysis, Private Lessons)
- Catherine Godes, D.M.A., Piano Performance, Professor of Piano, School of Music. (Private Lessons, Class Piano)
- Scott Hagarty, D.M.A., Trumpet Performance, Assistant Professor of Trumpet, School of Music. (Private Lessons, Trumpet Ensemble, Aural Techniques)
- Robert Fant, D.M.A., Horn Performance and Pedagogy, Interim Instructor of Horn, School of Music. (Private Lessons, Aural Techniques, horn choir)
- Eric Lynn Harris, D.M.A., Conducting and Pedagogy, Professor of Music, Associate Director of Bands. (Concert Band, Marching Band Techniques, Music Appreciation, Recording Techniques, Harmony)
- Joshua Hauser, D.M.A., Trombone Performance, Professor of Trombone, School of Music. (Private Lessons, Trombone Choir, Music Appreciation)
- Colin J. Hill, D.M.A., Percussion Performance, Associate Professor of Percussion, School of Music. (Private Lessons, Percussion Ensemble).
- Mary Matthews, D.M.A., Flute Performance, Assistant Professor of Flute, School of Music. (Private Lessons, Flute Choir)
- Chris McCormick, M.M., Jazz Studies and Contemporary Media, Professor of Music, Director of Jazz Studies, School of Music. (Jazz Ensemble, Jazz Lab Band, Jazz Arranging, Jazz History)
- Jeffrey L. Miller, II, Ph.D., Music Education, Assistant Professor, Director of Bands, School of Music. (Symphony Band, Marching Band, Conducting, Brass Methods)
- Preston Light, D.M.A., Tuba Performance, Assistant Professor of Tuba, School of Music. (Private Lessons, Tuba Ensemble)
- Wendy Mullen, D.M.A., Vocal Performance, Professor of Voice, School of Music. (Private Lessons, Music Appreciation)
- Diane Pulte, D.M.A., Vocal Performance, Professor of Voice, School of Music. (Private Lessons, Recital Class, Class Voice Instruction)
- Christopher Reames, D.M.A., Vocal Performance, Assistant Professor of Voice, School of Music. (Private Lessons, Diction, Opera Workshop)
- Paul Thurmond, M.M., Accompanying and Vocal Coaching, Instructor, School of Music. (Accompanying Chorale, Class Piano, coaching sessions)
- Jeffrey Womack, M.M., Bassoon Performance, Assistant Professor of Bassoon, School of Music. (Private Lessons, Music History and Literature, Music Appreciation)
- Matthew Younglove, D.M.A., Saxophone Performance, Assistant Professor of Saxophone, School of Music. (Private Lessons, Saxophone Choir, Honors Music Appreciation)
- Craig T. Zamer, Ph.D., Music Education/Choral Conducting, Professor, School of Music. (Concert Choir, Chorale, Mastersingers, Conducting)

Faculty Vitae

See Appendix 6 for faculty member vitae.

Library and Information Technology Resources

Resources currently available for the Bachelor of Science in Music more than suffice for this degree program. Current resources serve the Bachelor of Music in Performance, and the Bachelor of Music in Music Education. No additional materials are needed for the Bachelor of Science in Music.

Students can access resources via a discovery tool for access to the library catalog, articles, dissertations, media, eBooks, and database contents, and they have access to over 200 databases for research.

Common resources used by music students and faculty include Arts & Humanities Database, Classical Music Library, Fine Arts and Music Collection, Grove Music Online, Humanities Full Text, Music Index Online, Naxos Music Library, Naxos Music Library JAZZ, Oxford Music Online, and Salem Press. Electronic resources are available at all times from any location. Unavailable articles and books can be requested through Inter Library Loan; articles are delivered electronically, and books are physically delivered to the library. Students can also request physical materials be added to the collection. The most popular physical materials are textbook and course reserves and standardized testing materials.

There are additional library services outside the collection. Students can reserve study rooms and use technology for group work and to practice presentations. Students can also schedule appointments for free help with finding resources, developing a presentation, creating a research poster, and getting documents notarized. The library also offers free, individual peer tutoring to any student for help with courses, study skills, test prep, writing papers, and resumes. There are also special group tutoring sessions for select nursing classes to prepare for exams. Appointments and reservations for all of these services are made online.

Support Resources

The degree program is supported by a Director, four staff, twenty-three full-time faculty, and eight adjunct faculty. Over the last several years, there has been a clear emphasis on developing new mechanisms for student support at the School, College, and University levels. Students are provided with a wide variety of campus resources aimed at improving campus engagement, financial support, academic advisement, physical/mental health, and academic success.

Each music student is assigned an advisor and they are required to meet once a semester. All freshman are advised by a single launchpad advisor who specializes in music and art. All sophomores, juniors, and seniors are assigned to a single advisor who advises them for the entirety of their degree.

The proposed program is extremely flexible, as it includes 34 elective credits. For this reason, students are able to create an individual program of study that best fits their interests and future career paths. While some students will have a clear vision of their academic direction, others will need guidance through advisement.

These advisors will help students in the proposed degree program identify pathways and areas of focus that match their interests and desired career paths. Further, these advisors will be aware of the skills that local and regional employers are seeking and can steer students towards desirable areas of study. This might include minors in business, marketing, technology, and management. While individual courses may be selected, pursuing existing minors would be the preferred form of advisement. Since there are 34 credits of electives, students would have the opportunity to choose up to two minors.

To ensure that students meet the degree requirement of 36 credits at the 3000-4000 level, the 34 elective credits will be defined as the following:

Music Electives	4 credits (2 credits 3000 level or higher)
General Electives	30 credits (18 credits 3000 level or higher)

Tennessee Tech uses a platform called Degree Works to monitor degree progress. This program allows advisors to monitor degree progress (including upper-level credits), ensuring their successful progression through the degree.

Evidence of Willingness to Partner

The School of Music has a strong relationship with many local businesses, individuals, and organizations in the Cookeville community. These business partnerships include local hotels, retail stores, restaurants, real estate agencies, car companies, etc. The community continuously supports the arts in Cookeville and there have been several generous endowments in recent years. The most notable partnership lies with the Bryan Symphony Orchestra. This professional orchestra has a long and healthy relationship with the School of Music and many activities and personnel are heavily intertwined.

Other Support Currently Available

The School of Music has faculty, staff, and adjuncts who could take on additional duties to provide support. Given the multi-disciplinary nature of the proposed curriculum, additional resources are widely available across the University.

Other Support Needed

No additional faculty, staff, or support will be needed initially to successfully implement the curriculum. As the proposed degree program experiences growth, the School of Music will employ locally qualified adjunct instructors to teach additional sections. Program revenues will support the salary of any additional adjunct faculty and their needed equipment (laptop). Beyond initial marketing expenses (tabletop displays, pull-up banners, etc.), the annual marketing costs will be relatively low.

Our annual NASM accreditation fees will not be affected by the expected growth in the program.

Facilities and Equipment

Existing Facilities and Equipment

The resources currently available for the Bachelor of Music suffice for the Bachelor of Science in Music. The School of Music is housed in the Bryan Fine Arts building which was opened in January 1982. The building is shared with the School of Art, Craft, and Design. The three-level facility, of Neo-Georgian design, incorporates designs and material for the acoustical demands of music performance. These include carpeting, strategically placed drapes and baffles and other design considerations for music, teaching, and practicing.

The total usable space is as follows:

Lobby and Reception Room	868 sq.ft.
Music Recital Hall, Classrooms and Labs	9,765 sq.ft.
Faculty Studios and Offices	5,426 sq.ft.
(Art Studios)	1,899 sq.ft.
Practice Rooms	2,131 sq.ft.
Computer/MIDI Lab	408 sq.ft.
<u>Other</u>	<u>2,994 sq.ft.</u>
Total	23,491 sq.ft.

The building contains a 485 seat concert hall (Wattenbarger Auditorium) with two large dressing rooms, a 65-seat recital hall which doubles as a classroom, four additional classrooms, a rehearsal hall for instrumental ensembles, thirty-two practice rooms, twenty-four office-studios for faculty, a conference room, an electronic piano laboratory, and organ practice room, two storage rooms for uniforms and equipment, three administrative and support staff office areas, a music library room for band, orchestra and choir, a computer/MIDI lab, and a reception room.

Wattenbarger Auditorium contains two concert Steinway “D” grand pianos. One of these was just purchased in December 2018. In addition, the hall has a harpsichord and a fifty-seven rank Schantz pipe organ. The recital hall and the instrumental rehearsal room each have a concert grand piano. Other pianos in the Bryan Fine Arts Building include:

- 12 grand pianos in the voice and piano studios, rehearsal and performance venues
- 10 upright studio pianos in faculty studios
- 26 upright studio pianos in practice rooms and classrooms
- 15 Clavinova electronic pianos in the piano laboratory and selected classrooms

The music unit own a full complement of band/orchestral instruments, including an inventory of 50 orchestral string instruments, 118 woodwind instruments, and 158 brass instruments. Percussion equipment includes state-of-the-art equipment as a set of four American Drum tympani and a set of Bergerault chimes. The percussion inventory also includes a set of Afro-Caribbean drums that were purchased in 2018.

The School of Music also utilizes equipment that digitally records and live streams all performances that take place in Wattenbarger Auditorium.

Additional Facilities and Equipment Required or Anticipated

While our facilities are adequate for the current size of our School of Music, we recognize that with significant growth, additional space will be needed. Fortunately, the Dean of the College of Fine Arts, Jennifer Shank, has identified a viable solution. The north wing of the Bryan Fine Arts building is occupied by the Tennessee Tech painting studio (School of Art, Craft, and Design). If additional space is needed to accommodate School of Music growth, Dean Shank has proposed moving the painting studio to Foundation Hall. Foundation Hall is the primary location of the School of Art, Craft, and Design.

As the proposed degree program experiences growth, additional laptops will be needed. Based on enrollment/graduation projections, we will likely hire 2 adjunct instructors during the first 5 years, amounting to 2 laptops.

Marketing and Recruitment plan

The School of Music marketing and recruitment plan for the proposed program is multifaceted. Program announcements will be sent through email and direct mailing to state and regional schools and universities, alumni, and professional music organizations. Program offerings will be promoted at conferences through recruitment booths/displays. Additionally, faculty will recruit for the program in multiple ways including: visiting high schools, serving as a guest clinician/conductor, adjudicating, and offering specific recruiting events at the School of Music.

While the School of Music aims to attract out-of-state students, recruitment efforts have primarily focused on in-state students from west, middle, and east Tennessee. To recruit for the proposed program, the School of Music plans to target community college students and musicians who want to study music, without the curricular constraints of a professional degree. The School of Music will recruit transfer students through regular on-campus visits and by providing clear advisement on the transfer process. In addition, the School of Music will launch a region-wide marketing campaign, targeting students interested in pursuing a liberal arts style degree that integrates musical studies with STEM focused experiences.

Assessment / Evaluation

The current proposal was created, reviewed, and approved by School of Music faculty. The unit's Curriculum Committee will review the degree annually, making recommendations for any additions/changes for consideration of the music faculty. SACSCOC and NASM standards will be included in any discussions concerning the degree.

Aspects of the program will also be assessed annually by the Director of the School of Music through the Academic Student Learning Outcomes and Assessment tool required for SACSCOC accreditation. Additionally, NASM reviews the unit for renewal of accreditation every ten years. The School of Music is scheduled for this Comprehensive Review in FY 2025.

For students, the Bachelor of Science in Music contains several assessment checkpoints in the program of study. All music courses must be passed with a grade of 'C' or higher to meet degree requirements. Several courses are taught in sequence, building skills and concepts in a carefully designed progression. All students must pass a piano proficiency and theory/aural skills courses before matriculating into upper division courses. In applied study (music lessons), students must present their repertoire to a

faculty panel for assessment each semester. Each student will also complete a Senior Project that will be evaluated by faculty as a Senior Capstone experience.

Accreditation

The Tennessee Technological University School of Music is accredited by the National Association of Schools of Music and the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC).

The curricular structure for the Bachelor of Science in Music adheres to NASM standards (IV.C.4, IV.C.6., and VII.). Application for program accreditation can be submitted once the degree has received university approval.

Funding

No additional funds are needed to initiate this degree. Additional funding may be needed as enrollment grows, but these minimal costs should be offset by student tuition. If additional funding is needed, the University has recently developed a new course fee structure, and these funds are available to the School of Music for equipment and technology purchases/upgrades. Further, as enrollment increases in the proposed program, the revenue generated from these students will fund the additional resources needed for growth. Please see page 25 for additional details.

Appendix 1

Feasibility Study

Summary and Viability

Since labor market conditions, particularly labor demand, are dependent on the output market, some discussion of what music produces is helpful. Degree holders in music may pursue careers that generate music-related goods and services. On a spectrum, these goods and services may be relatively income elastic within a certain range, implying that individuals are likely to increase their quantity demanded for them by proportionally more than some initial rise in income. This may be the case during an economic expansion, or conversely, in an economic contraction. This makes goods and services related to music particularly vulnerable to business cycles. As a result, the demand for labor, which is derived from the demand for the output good, may also be sensitive.

However, the results in the feasibility study show that music majors find employment in fields seemingly unrelated to their specialty. Individuals pursuing these alternative career paths may gain some degree of immunity to economic downturns, offering those employed with a layer of job security.

The analysis performed using the IPUMs database suggest unique and dynamic labor market conditions for the music major. In TN, music majors find employment in seemingly unrelated occupations such as education, business, sales and administrative support. A significant share (over one-third) find employment in business-related occupations. Also, the path of lifetime earnings for TN music majors appears to stagnate in a worker's later years when compared to national trends.

The proposed degree was designed to provide a core musical experience, while encouraging study in expanded areas. When compared to the other two existing B.S. Music degrees in Tennessee (APSU and TSU), the proposed degree has the highest elective total in the state (34 credits). Further, this degree incorporates these electives starting in the first semester, allowing the student to create a deep connection with their secondary area(s). Lastly, replacing the senior recital with a senior project, allows the student to pursue a capstone project in their secondary area, or a collaboration between both disciplines.

The survey results for the proposed degree in Music show that close to a majority share of freshmen-junior level students expressed a high interest in the program, while over a majority share indicated they would enroll in the program.

Because business cycles, or fluctuations in real GDP around the long-run trend, are considered short run phenomenon, the viability of the music degree in the short run maybe uncertain. As degree holders find new employment opportunities resulting from structural shifts in the economy, they may settle into jobs that are less vulnerable to economic swings. As a result, the proposed music degree may become more viable in the long run.

In summary, the viability of the proposed degree program in this study depends on several factors, several of which cannot be measured here. Labor market conditions, and how they respond to output market conditions, will dictate the demand for this proposed degree. Further, the survey results from this study may not always correlate with the actions respondents take in real life. The combination of these things add a large degree of uncertainty in forecasting the viability of the new program.

General Disclaimer

Independence: The thoughts and views of the authors of this study are based on their professional judgement and were not influenced by an outside party and do not present a known conflict of interest.

The Economics: Making predictions on the viability of a new academic program in the short and long run depends on many factors, many of which are not measured in this study. Input (labor market) and output markets play a critical role in this process. For instance, it is important to understand how a new degree will affect labor markets, and thus, the nominal wage. There are also feedback effects to consider regarding how the market influences the degree.

Ideally, understanding an output or input market begins with characterizing the structure of the market along a spectrum. The four main market structures in the output market are the Monopoly, Oligopoly, Monopolistic Competition, and Perfect Competition. Similar structures exist for the input markets. This study does not include an analysis of market structure.

Although earnings in the marketplace are not the only return one receives for their talents and skills, the focus of this study is largely on the monetary aspect associated with a proposed degree program. This study places a large focus on input markets, but does not consider the wide range of nonmonetary factors that may encourage someone to seek a new degree.

The interplay between output and input markets, the timing of these markets, and economic shocks, are just some of the elements that should be accounted for in the prediction process. Overall, this makes forecasting very complex and difficult. Because these factors are not considered here, caution should be taken when considering the summary analysis in this study.

Feasibility Study:

1. Introduction

The School of Music at Tennessee Tech is submitting a proposal for a Bachelor of Science in Music. This proposed degree includes core music courses as well as electives students can choose that will help them pursue a specific career.

This feasibility study will assess the proposed degree program in the following areas, as outlined in the THEC guidelines: student interest, local and regional demand/need, employer need/demand, future sustainable need/demand, and in some cases, a section for external research. In some instances, there may be an unavoidable overlap of information provided across the regional and employer demand. This is because the demand for labor, whether regional or state-level, can be understood to be generated by firms.

2. Potential Student Interest

2.1 Survey Overview

This report summarizes the results of a survey instrument used to assess student interest of the proposed degree program. The survey instrument was constructed to parallel standard surveys used by

higher education institutions to appraise students' attractiveness to a potential degree program. In accordance with the Tennessee Higher Education Commission (THEC) approval process of new academic programs, the School of Music has employed Tennessee Tech University (TTU) College of Business faculty to collect and summarize prospective student interest data as a part of a feasibility study. The results from the survey instrument, in compilation with other report information, will be used to determine the program's potential.

2.2 Survey Methods

The survey was distributed to current TTU undergraduates majoring in Music. The undergraduate students were separated into two groups. Students classified as freshman, sophomore, and junior were surveyed separately as group one and senior level undergraduates as group two. The online survey instrument was developed using Qualtrics, "a powerful and multifaceted on-line data collection/survey tool".⁷ The survey was administered via email invitation to students from March 27, 2019 through April 5, 2019. During this period, recipients were reminded of the survey and encouraged to participate. Each survey group received the same survey instrument. The following description was sent to all students.

"The School of Music is in the process of gaining approval to offer a Bachelor of Science in Music degree. This liberal arts degree would require the core music classes (harmony, aural skills, piano proficiency, applied study at 1 hour credit, music history, etc.), general education courses, plus several elective hours. With these electives, students could pursue a minor in another area of study, or apply them to music courses in their area of interest. The degree will be an option for new students and also an option for current students who decide they do not want to pursue music education or performance, but want a degree in music."

The survey questions were designed to gauge student interest in the proposed degree program. Questions addressed key areas of importance such as students' strength of interest, potential date of enrollment, and the benefits of the program to the students' future endeavors. Demographic information was collected and students were permitted to share their viewpoint of the program in an open-ended question format.

2.3 Description of Sample

Current undergraduates of Music were invited to participate in the survey. Of the 80 freshman, sophomore, and juniors surveyed, 34 responded for a 42.5% response rate. Twenty-three of the forty-four undergraduate seniors yielded response rate of 52.27%. The table below summarizes the data collected from survey instrument.⁸

2.4 Results

The response rates of both groups were satisfactory for the purpose of this study. The questionnaire required students to select an answer choice to proceed to the next question. The

⁷ <https://www.tntech.edu/institute/services/qualtrics-software>

⁸ Approximately 1 undergraduate freshman, sophomore, junior participant and 4 seniors partially completed the survey; however, their inputs are retained in the results.

questionnaire contained 8 questions. Seven questions were multiple choice and the eighth question was open-ended. The survey began with the question, “[h]ave you read the description of the proposed Bachelor of Science Degree in Music?” The purpose of the question was to ensure that all participants understood the proposed program and could informatively answer the questions that followed. If the student was not aware of the program description, he/she was given the option to review it before continuing the survey. The description was reviewed by all Music students before continuing to answer the questionnaire.

Approximately 40.63% freshman-junior respondents signaled high interest in the start-up of this program offering, with 64% of these students desiring to enroll in the program immediately if the program commenced in Fall 2019. When students were asked if the proposed degree program better aligned with their future endeavors than currently offered degree programs, 36% selected “definitely yes” and 32% selected “probably yes”, while 16% indicated the degree program did not better align with future ventures.

Due to the nature of the questionnaire, this study thought it best to identify the current status of senior-level students, as the likelihood of attending and interest in the newly proposed program could be affected by the proximity to graduation. Seventeen percent of senior-level respondents were very interested in the program, and 34.78% moderately interested. Fifty percent of seniors estimated enrolling in the program immediately if offered. Approximately 16.67% of senior respondents consider the proposed degree program to be better aligned with their future careers than the presently offered degree program.

The table below displays the results of each survey question.

Student Interest Survey Results for Proposed Degree Program in Music: Bachelor of Science Degree in Music				
Identify your current academic status	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Freshman	14	41.18	N/A	N/A
Sophomore	15	44.12	N/A	N/A
Junior	5	14.71	N/A	N/A
First Semester Senior	N/A	N/A	11	44
Second Semester Senior	N/A	N/A	12	48
Senior Status For More Than 2 Semesters	N/A	N/A	2	8
Have you read the description of the proposed Bachelor of Science Degree in Music which was enclosed in the email with the link to this survey?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Yes	21	63.64	14	60.87
No, but I would like to review the description	12	36.36	9	39.13
No, and I would not like to review the description	0	0	0	0
To what extent are you interested in pursuing studies toward a Bachelor of Science Degree in Music if offered at Tennessee Tech University?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Very	13	40.63	4	17.39
Moderately	12	37.5	8	34.78
Not at all	7	21.88	11	47.83
Is a Bachelor of Science Degree in Music better aligned with your future endeavors than currently offered degree programs?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Definitely yes	9	36	2	16.67
Probably yes	8	32	3	25
Might or might not	4	16	3	25
Probably not	3	12	4	33.33
Definitely not	1	4	0	0
How soon would you enroll in the proposed Bachelor of Science Degree in Music if one were to be established in Fall 2019?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Immediately	16	64	6	50
1 year	N/A	N/A	1	8.33
2 years	5	20	0	0
3 years	0	0	N/A	N/A
Not at all	4	16	5	41.67
If this program moves forward, would you like to be kept informed?	Freshman, Sophomore, Junior Count	Freshman, Sophomore, Junior Respondents %	Senior Count	Senior Respondents %
Yes	30	93.75	14	66.67
No	2	6.25	7	33.33

Student Responses to Open-Ended Survey Question: “If you would like to share other thoughts as it pertains to your interest in the proposed degree program, please do so below”⁹

Freshman, Sophomore, Junior Responses:

- Sounds like a great idea for people who want to pursue music outside of education or performance purposes! I am not interested simply because I want to be a music teacher, but I believe this sounds like a great idea!
- I believe that this degree would be a great addition to the music department
- It would help me focus on other music that interests me more than the standard classical, which takes up the majority of my time. It takes a huge load off since I don't really want to do classical music for my career.
- Not everyone has a firm grasp on whether they want to teach or perform, so rather than picking one or even double majoring, a degree in Music is a great way to establish middle ground without any pressure to make a decision on that. It's a flexible degree which can later be used to refine for a graduate degree. Thanks a lot.
- I am hoping to eventually do music therapy, so this is exactly what I would like.

Senior Responses:

- A Bachelor of Music degree does not seem to present a significant opportunity for employment without pursuing Graduate school after undergraduate studies. And education degree is the most well-rounded degree you can get. The performance expectations are just as high as a performance degree, plus the knowledge, resources, and experience accumulated during the course of an education degree are so vast in scope that any field of study beyond that of an undergraduate degree is well supported by an education degree. A bachelor of science degree seems to leave an individual with less experience, less knowledge, and less resources to use after graduation. It seems, to me, like the easy way out of a music degree. “The path of least persistence”.
- This would be amazing for people who want/need a degree in music but don't want to pursue education specifically. Such as, music therapy, music business, composition, etc.
- I've had a large interest in music therapy, and believe that a degree program like this would help students with interests outside specifically performance or education be able to gear classes to their independent goals, such as therapy, commercial music, business, technology, etc. It seems like the programs that were aimed toward therapy or business in the past failed because it was too small of a niche, and there weren't enough students to support entire majors dedicated to each program. This seems like a great step in the right direction, to begin building up other areas of music study for a more diverse program.
- Good opportunity for the university to further its academic program options
- It's hard enough for people to find a job with a music degree in either performance or education. (Not to mention having a music degree is a joke now a days) I think there's not a point in going in music if you aren't doing one or the other. I think music business should be the alternative. BUT there should be MUSIC business classes. Not just music classes and then business classes. You might as well minor in one or the other and it be the same thing. With a music business degree that would give students that think performance or education isn't what they want, an option of managing an orchestra, or

⁹ Note, student responses were not altered to prevent misinterpretation of viewpoint.

studio, or shops. But I'm sure you all have made your decision on this other degree program already without our input anyways so..

- I think this is a terrible idea. As this degree is a comp out for people who are unable to do the normal requirements of a Ed or performance music major. I think that the school should just let people fail instead of try to keep their numbers up and create a degree that is easier for people who can not achieve the real deal. This is a step down for tech and it is a bad move.
- I think this degree will help our School of Music better recruit students interested in music composition and theory.
- I think I'm theory this is a good idea, but I do not see a good application for this degree. If an individual is interested in university teaching or music therapy, an education degree would be, from what I know and believe, much more beneficial. For those interested in doing music business, a degree we do not offer, I think it may be beneficial, but a performance or Ed degree still seems like better options. It seems to be an easier path to getting a music degree. If we're doing this so that more people have an opportunity to earn a degree, so that we can graduate more students are we focused on the quantity of students in our program, or the quality of student we produce in the program. I would like to think quality is the first priority, and that comes from requiring hard work, dedication, and providing the most well-rounded, in-depth experience possible, not create a path of least persistence.

3. Local and Regional Need/Demand

Undergraduate degrees provide general market skills that can be used in many different occupations, and make the acquisition of specific skills easier and more efficient once a graduate is hired by an employer. It is quite common for college graduates to find employment in occupations that are seemingly unrelated to their undergraduate major. This is not an indication of a slack in demand, of excess supply of specific degree holders, or a mistake in the choice of major. It is the normal operation of a dynamic labor market that allocates available skills to employers who demand those skills.

We use the 2017 Integrated Public Use Microdata Series (IPUMS) database from the American Community Survey of the BLS.¹⁰ Most BLS data are in the form of aggregated tables. IPUMS data are at the individual level. This allows for the construction of customized tables that can accommodate specific comparisons of interrelated variables.

Tennessee residents who hold an undergraduate degree in music find employment in many diverse occupations. Table 1 shows the top six occupations of Tennessee music majors. Note that musicians would be classified as "Arts, Design, Entertainment, Media", indicating that very few (14.2%) music majors become employed as musicians. This is very close to the proportion in the US population (14.7%). More Tennessee music majors are in education than are employed as musicians. Also note that the last four occupations in Table 1 are all business-related occupations, so that we could conclude that over one-third (37.9%) end up in business. The

¹⁰ Steven Ruggles, Sarah Flood, Ronald Goeken, Josiah Grover, Erin Meyer, Jose Pacas, and Matthew Sobek. IPUMS USA: Version 9.0 [dataset]. Minneapolis, MN: IPUMS, 2019. <https://doi.org/10.18128/D010.V9.0>

occupational distribution of Tennessee music majors is very similar to that of US music majors, though more Tennessee majors end up in business, and fewer in education.

Table1: Top Occupations for TN Music Majors (in percent)

Occupation:	TN Music Majors	USA Music Majors
Education, Training, Library	20.6	30.0
Arts, Design, Entertainment, Media	14.2	14.7
Management, Business, Science/Art	13.9	11.1
Office and Administrative Support	11.8	9.4
Sales and Related Occupations	6.9	6.7
Business Operations Specialists	5.3	3.5

Table 2 reports statistics on the distribution of earnings of music majors in Tennessee and compares it to the distributions of US music majors, Tennessee workers in general, and all US workers. The average annual earnings of music majors in Tennessee, regardless of current occupation, is \$47166. This is substantially less than average of \$50989 for all music majors in the US. This likely is the result of differences in real earnings across all occupations in the US, as evidenced by comparing the average earnings of all Tennessee workers to the average earnings of all US workers. Tennessee's music majors earn 93% of US music majors' earnings, while all Tennessee workers earn only 87% of all US workers' earnings.

Table 2: Earnings Distributions Comparisons

	TN Music Majors	US Music Majors	All TN Workers	All US Workers
mean	47166	50989	39634	45499
median	36000	40000	29000	31000
std deviation	55499	57600	49403	56281
1 st quartile	19000	18000	13300	14700
3 rd quartile	56000	65000	50000	57000

The differences in the dispersion of earnings is also of interest. The variation of earnings of Tennessee music majors is about the same as that of US music majors, and all US workers. But the variation of all Tennessee workers is the smallest of the four. Although the standard deviation and first quartile of Tennessee music majors is very close to that of US music majors, the third quartile is much lower for Tennessee music majors. This indicates that the distribution of US music majors is more positively-skewed.

Whatever the differences in mean earnings, the biggest comparative difference that Tennessee music majors has is in the age-earnings profile. Typically, we observe that as workers age, their earnings increase, reaching a peak somewhere in the 50s to early 60s, and then decline. Table 3 shows the average earnings at various age groups.

Table 3: Mean Earnings by Age Group

Age Group:	TN Music Majors	US Music Majors	All TN Workers	All US Workers
Less than 30	27862	27106	18995	21397
30-50	57452	56323	45331	53088
50-65	55032	64268	52304	58854
Over 65	40050	47937	40895	43773

The age-earnings profile of US music majors, all Tennessee workers, and all US workers all follow the usual profile. But Tennessee music majors' earnings peak earlier, and decline much more rapidly, than the comparison groups. This may imply that while younger Tennessee music majors enjoy the same earnings as the national average, future earnings may not increase as fast.

According to national statistics published by the Bureau of Labor Statistics (bls.gov), 44.7% of music majors are employed as musicians or teachers and 30.7% are employed in general business positions.⁵ In Tennessee, only 34.8% of music majors find employment as musicians or teachers, while 37.9% end up in business.⁵ This 17% swing from the national average, likely means that a higher percentage of TN music majors will end up in business related jobs, rather than music and education positions. This is further justification for the proposed degree, which has a broader curriculum and academic scope.

Further, when comparing the job force of Putnam County (Tennessee Tech University), to the surrounding region, there are fewer jobs available per capita in the field of music and education. In Putnam County, there are approximately 34,000 jobs.⁵ Of these 34,000 jobs, 8.4% are in education and music (2,848 positions).⁵

⁵ Overview of BLS Statistics by Occupation. *Bureau of Labor Statistics*. Retrieved March 3, 2021, from <https://www.bls.gov/bls/occupation.htm>

When compared to the surrounding region, this is a significantly lower percentage. In Nashville, 10.3% of the 360,000 jobs are in education and music (36,994 jobs)⁵ and in Knoxville, 10% of the 90,000 jobs are in education and music (9,039 jobs).⁵

Since there are fewer music jobs available per capita in Putnam County, compared to the surrounding region (Nashville and Knoxville), and Tennessee music majors are statistically more likely to end up in a business-related job than in music/education positions (17% swing from the national average), there is a strong local and regional need for the proposed degree due to its interdisciplinary focus and broader academic curriculum. Music students who graduate with the proposed degree will be better equipped to seek employment in business related positions and music positions that don't follow the traditional models of music performance/education.

4. Employer Need/Demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor's degree in Music. The following section presents data and information obtained from the BLS and related sources. We investigate data from the BLS and related sources, such as location quotients, state and area data, and salary to gain a big picture view of music occupations. As mentioned earlier, there may be some overlap of information across the regional demand section and here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.¹¹⁶

A student may seek the Bachelor of Science in Music to fulfill a desire for a liberal arts education and/or to obtain a "generalist" degree in music (Hill, Colin, LON). Particular occupations in the marketplace, as defined by the Bureau of Labor and Statistics, that may accommodate the proposed degree are broad and diverse. Government statistics are available based on occupations that are directly, or indirectly related to music. Although this information is valuable, it lacks the insight on where music majors are finding employment along with other critical aspects in the marketplace. Therefore, this study includes alternative data from IPUM (discussed in an earlier section) that investigates questions not be addressed by the BLS.

4.1 Snapshot

As part of gaining a big picture view, or snapshot of occupations in music, the Bureau of Labor Statistics provides data in the Occupational Employment Statistics repository (OES). After a careful review of this particular database, focus was placed on the general heading Arts, Design, Entertainment, Sports, and Media Occupations (OES Group ID Appendix 1B). There are several sub-occupational definitions under this description that make reference to music, such as Musicians, Singers, and Related Workers (27-2040),⁶ Music Directors and Composers (27-2041), Musicians and Singers (27-2042), and Entertainers and Performers, Sports and Related Workers, All Other (27-2099) (OES Sub-Group Appendix 1B). However, there is no single occupation defined as "music" listed in the OES. And although the "music degree holder" may

⁵ Overview of BLS Statistics by Occupation. *Bureau of Labor Statistics*. Retrieved March 3, 2021, from <https://www.bls.gov/bls/occupation.htm>

⁶ DiFurio, Ferdinand. Feasibility Study on Music.

⁷ Detailed information was not available for this occupation, such as LQs and related employer data.

find employment in related and seemingly non-related fields, Table 4 summarizes key information for the aforementioned occupations to provide a baseline for the reader

Table 4: OES Occupational Descriptions

Headings	Nt'l mean hourly wage
Musicians, Singers, and Related Workers	34.11
Music Directors and Composers	29.56
Musicians and Singers	35.86
Entertainers and Performers, Sports and Related Workers, All Other	23.15

The BLS includes information on occupations under the Occupational Outlook Handbook database (Handbook). It is not definitively clear how this information coincides with the Occupation Economic Statistics (OES). Because of this, this section will analyze select occupations from this database as part of the feasibility study.

Under the aggregated category entitled Entertainment and Sports Occupations, the following sub-occupations are listed: Actors, Athletes and Sports Competitors, Coaches and Scouts, Dancers and Choreographers, Music Directors and Composers, Musicians and Singers, and Producers and Directors.

We focus on the OES occupational category "Music Directors and Composers" as a baseline reference. This occupation cross-lists many jobs that a music major can attain (Directors, Cross-list Appendix 1B), such as music adapters, music arrangers, music conductors, and music copyists.⁷

The 2017 annual national median pay for Music directors and composers is listed as \$50,590.

The entry level of education required for this occupation is a Bachelor’s degree (no field specified), and the number of jobs nationally listed at 74,800. The job outlook and employment change forecasted nationally for the period 2016-2026 is 6% and 4,300 respectively (Music directors, Job Outlook, Appendix 1B).

The BLS provides information on the job description for Music Directors and composers. Some of the select descriptions of directors include “select musical arrangement and compositions to be performed for live audiences or recording, direct rehearsals to prepare performances and recording, and meet with potential donors and attend fundraisers” (Music Directors, Job Description, Appendix 1B). Composers “write original music that orchestras, bands, and other musical groups perform, meet with orchestras, musical groups, and other who are interested in commissioning a

⁷ The BLS cross-references the Music Professor with Post-secondary Teachers. Drama, Art, Music Teachers: Post-secondary is covered in this study briefly under the analysis using the OES repository. See section A.4. It is also worthwhile mentioning that Music video directors and Music video producers are cross-listed with Producers and directors in general. There are several other occupations listed that could qualify as a baseline reference. However, to accommodate various resource constraints of the feasibility study, this particular choice was made. In addition, information is provided by the BLS on post-secondary teaching careers in music. However, the School of Music already offers a Music Education degree that is separate from the proposed Bachelor’s degree in Music.

piece of music, and work with musicians to record their music” (Music Directors, Job Description, Appendix 1B).

The job outlook reported by the BLS for music directors and composers is expected to be consistent with the average growth for all occupations (Music directors, Job Outlook, A.4). However, the BLS report suggests the market may realize some resistance from competition in the labor market along with funding challenges for performance venues and the arts in general (Music directors, Job Outlook, Appendix 1B).

The BLS reports 74,800 jobs nationally for Music directors and composers in 2016, and projects 79,100 jobs for 2026. Extended data is available in an Employment by Industry excel file (Music Directors, Projections Central, Excel, Appendix 1B). The reader can observe where Music directors and composers are finding employment. A relatively large share of employment is held at educational institutions, self-employment, and Religious, grantmaking, civic, professional, and similar organizations (Music Directors, Projections Central, Employment by Industry, Excel, Appendix 1B). When this outcome should be coupled with the information in IPUM section 3.4 that reveals “music” majors are also finding employment in several, seemingly unrelated occupations.

To answer the question of “Which employers hire music majors and related?” the work environment provided by the BLS can be explored. The BLS reports the largest of employers of music directors and composers as listed in Table 5 (Music Directors, Work Enviro, Appendix 1B). Also listed in the table are annual average wages for Music directors and composers by the top paying employers (Music Directors, Pay, Appendix 1B).

Table 5: Employers of Music Directors and Composers

Headings	% of total	Pay of Music Directors and composers by top employers
Religious, grantmaking, civic, professional, and similar organizations	56%	\$40,560
Self-employed workers	26	N/A
Elementary and Secondary schools: state, local, and private	12	\$54,690
Performing arts companies	3	\$53,870

4.2 Location Quotients

As a way of assessing industry-intensity for employment in music-related occupations, location quotients are investigated. Location quotients provide a measure of the employment concentration for a particular job. A quotient of greater than one “indicates the occupation has a

higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.” (LQ).⁷

The location quotients for the state of TN for Music Directors and Composers, Musicians and Singers, Entertainers and Performers, Sports and Related Workers are 1.24, 2.60, and 1.00 respectively is listed in TN (LQ, Music Directors and Composers Appendix 1B ; LQ, Musicians and Singers ; LQ, Entertainers and Performers). There are likely geographical areas throughout the state that offer above average employment in music-related sectors that may explain the magnitudes of these indices. It is well known that in parts of Tennessee, the share of employment in sectors related to music composition, song writing, record producing, and supporting occupations is relatively high compared to other parts of the country.

4.3 State and Area data

State and Area data for Music Directors and composers can be obtained via the OES database that links from the Occupational Handbook (Music Directors, State and Area, Appendix 1B). In the state of TN, there are a reported 390 jobs under Music directors and composers for May of 2017.

The annual mean wage is provided by state for the period May 2017. A map is provided below that compares regions of U.S. (Music Directors, Maps, Appendix 1B). There are clusters of high-salary states in the Northeast region with a scattered distribution of relatively high-salary states throughout the nation. Tennessee does not report data for this map. More information on the geographical distribution, metropolitan versus nonmetropolitan, of pay and employment is listed in the Appendix (Music Directors, Metro, Appendix 1B).

The BLS provides additional information for State and Area within an external research site entitled Projections Central. Short-term Occupational Projections for Music directors and composers in TN from 2018 – 2020 are estimated to go from 1,630 in 2018 to 1,670 in 2020, representing a 2.5% change with an annual average number of jobs available at 180 (Music Directors, Projections Central, Excel, Appendix 1B).¹² Long-term occupational projections for Music directors and composers in TN from 2016 to 2026 are estimated to go from 1,640 in 2016 to 1,790 in 2026, representing a 9.1% change (vs. 5.7% for the nation), with an annual average number of jobs available at 180.

4.4 Industry Profiles

An Industry Profile, which is a list of employers that hire the most (as measured in levels) for this occupation of Music Directors and Composers, includes Elementary and Secondary Schools, Religious Organizations, Performing Arts Companies, Colleges, Universities, and Professional Schools, Independent Artists, Writers, and Performers. Industries with the highest concentration

⁷ The BLS provides a definition of a location quotient as: “The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.” The value of the LQ is listed for TN.

[https://www.bls.gov/oes/current/oes272041.htm#\(9\)](https://www.bls.gov/oes/current/oes272041.htm#(9))

¹² A short-term rate of change was not available for the nation for Music directors and composers.

of jobs for Music Directors and Composers include Religious Organizations, Performing Arts Companies, Sound Recording Industries, Independent Artists, Writers, and Performers, and Motion Picture and Video Industries. The top paying industries include Independent Artists, Writers and Performers, Sound Recording Industries, Performing Arts Companies, Promoters of Performing Arts, Sports, and Similar Events, and Junior Colleges (IP Music Directors and Composers Appendix 1B).

For Musicians and Singers, the Industry Profiles for the most employers, highest concentration of jobs, and top paying sectors are similar to those listed for the previously listed Music Directors and Composers (IP Musicians and Singers Appendix 1B). There are a few exceptions for this occupational definition: Promoters of Performing Arts, Sports and Similar events are among the highest employers (levels) unique to this definition, and Local Government, excluding schools and hospitals are listed among the top paying sectors.

For Entertainers and Performers, many of the same occupations listed as the most employers (levels), highest share of jobs, and top paying industries are cross-listed with the other occupations listed previously. Some that are unique for Entertainers and Performers, et al. include Traveler Accommodation, Independent Artists, Writers, and Performers, and Drinking Places for highest employers, highest share of employers and top paying sectors respectively (IP Entertainers and Performers Appendix 1B).

The BLS provides information on similar occupations to Music directors and composers, many of which could accommodate degree holders of the proposed bachelor's degree in music. These include Actors, Dancers and Choreographers, High School teachers (\$59,170), Kindergarten and elementary school teachers (\$56,900), Middle School teachers (\$57,720), Musicians and Singers, Postsecondary Teachers (\$76,000), Producers and Directors (\$71,620), and Writers and Authors (\$61,820).¹¹ (Music Directors, Projections Central, Excel, Appendix 1B).

The curriculum of the proposed degree will provide students with the skills needed to seek employment as music directors and composers. To direct any musical ensemble, conducting skills are required. For this reason, students are required to take two semesters of Conducting (3 credits). Musical directors must also be able to teach basic music theory and hear errors in rehearsal. Therefore, the proposed degree requires 4 semesters of music theory (10 credits) and 4 semesters of Aural Techniques (4 credits). If the student plans to be a choral director, they must be to accompany their choirs on the piano. For this reason, the proposed degree requires 2-4 semesters of piano.

If a student is particularly interested in directing k-12 ensembles, all music education courses can be taken as electives. These courses include Marching Band Techniques, Materials and Methods in Music (K-5), Materials and Methods in Music (6-12), String Pedagogy and Literature, and Choral Pedagogy and Literature.

The curriculum of the proposed degree will also prepare students to become successful composers. Composers must be strong at written and aural music theory and have a strong understanding of various musical styles, genres, and composers. Therefore, the proposed degree

¹¹ Figures in parentheses are 2017 Median wage reported for the occupations.

requires 4 semesters of music theory (10 credits), 4 semesters of Aural Techniques (4 credits), and 2 semesters of Music History (6 credits). Composers must also be proficient with music notation software and basic recording techniques so they can notate and document their compositions. For this reason, the proposed degree includes two music technology courses, Computer Applications in Music and Recording Techniques.

If a student is particularly interested in composition, all composition courses may be taken as electives (Instrumentation, Jazz Arranging, Repertoire and Literature, Form and Analysis, Contemporary Music, Music Business and Entrepreneurship, Improvisation I/II, Private Composition Lessons).

5. External Research

There is additional information provided by the BLS that is external to the government's database. These resources include the National Association of Schools of Music, Future of Music Coalition, Music Composers and Arrangers, Music Directors, and Music Directors and Composers (Music Directors, More information, Appendix 1B).

The National Association of Schools of Music (NASM) was started in 1924 and states in its purpose to “advance the course of music in American life and especially in higher education, to establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence, and provide a national forum for the discussion of issues related to these purposes” (NASM).

A record of job listings for this organization reveals the following:

- Position of Accreditation Assistant
- Position of Editorial and Programming Assistant

It is important to point out that these positions require and/or state as preferable a college degree in the arts and/or a degree in performing arts. These are a few examples of how the proposed Bachelor's degree in Music may help students seeking these positions in the Arts Industry (Music Directors, NASM, Appendix 1B)

The Future of Music Coalition offers several resources to those in the music industry. A particular research project conducted by this group is Money from Music Quizzes. The study stresses the need for musicians to understand the fiscal aspects of the music industry along with copyright laws, licenses and agreements. The marketplace for these services may accommodate the degree holder in Music (Music Directors, Future of Music Coalition, Appendix 1B).

As part of providing more information for the music major in the marketplace, the BLS provides another alternative resource. The Career Outlook reference, which provides information on “careers for music lovers,” is briefly summarized here (Music Directors, Career Outlook, Appendix 1B).

Within the field of music, there are many jobs to filled that support the performance component. These jobs are also likely to accommodate a degree holder with a Bachelor's degree in Music. The BLS highlights Broadcast and sound engineer technicians along with music teachers.

In terms of assessing the employment outlook, the BLS points out that obtaining reliable data on wages and employers is difficult since careers in music are broad and diverse. Many occupations within music have different titles and are indirectly related. For this reason, predicting where the music major will find employment is not clear. However, the broad-based skillset of the music major can offer a spectrum of employment opportunities in a competitive labor market.

6. Summary and Viability

Since labor market conditions, particularly labor demand, are dependent on the output market, some discussion of what music produces is helpful. Degree holders in music may pursue careers that generate music-related goods and services. On a spectrum, these goods and services may be relatively income elastic within a certain range, implying that individuals are likely to increase their quantity demanded for them by proportionally more than some initial rise in income. This may be the case during an economic expansion, or conversely, in an economic contraction. This makes goods and services related to music particularly vulnerable to business cycles. As a result, the demand for labor, which is derived from the demand for the output good, may also be sensitive.

However, the results in the feasibility study show that music majors find employment in fields seemingly unrelated to their specialty. Individuals pursuing these alternative career paths may gain some degree of immunity to economic downturns, offering those employed with a layer of job security.

The analysis performed using the IPUMs database suggest unique and dynamic labor market conditions for the music major. In TN, music majors find employment in seemingly unrelated occupations such as education, business, sales and administrative support. A significant share (over one-third) find employment in business-related occupations. Also, the path of lifetime earnings for TN music majors appears to stagnate in a worker's later years when compared to national trends.

The proposed degree was designed to provide a core musical experience, while encouraging study in expanded areas. When compared to the other two existing BS Music degrees in Tennessee (APSU and TSU), the proposed degree has the highest elective total in the state (34 credits). Further, this degree incorporates these electives starting in the first semester, allowing the student to create a deep connection with their secondary area(s). Lastly, replacing the senior recital with a senior project, allows the student to pursue a capstone project in their secondary area, or a collaboration between both disciplines.

The survey results for the proposed degree in Music show that close to a majority share of freshmen-junior level students expressed a high interest in the program, while over a majority share indicated they would enroll in the program.

Because business cycles, or fluctuations in real GDP around the long-run trend, are considered short run phenomenon, the viability of the music degree in the short run maybe uncertain. As degree holders find new employment opportunities resulting from structural shifts in the economy, they may settle into jobs that are less vulnerable to economic swings. As a result, the proposed music degree may become more viable in the long run.

In summary, the viability of the proposed degree program in this study depends on several factors, several of which cannot be measured here. Labor market conditions, and how they respond to output market conditions, will dictate the demand for this proposed degree. Further, the survey results from this study may not always correlate with the actions respondents take in real life. The combination of these things add a large degree of uncertainty in forecasting the viability of the new program.

Appendix 1b: References with Graphics

OES Group ID: 27-0000

https://www.bls.gov/oes/current/oes_nat.htm#27-0000

Occupational Employment Statistics

May 2017 National Occupational Employment and Wage Estimates
United States

These estimates are calculated with data collected from employers in all industry sectors in metropolitan and nonmetropolitan areas in every state and the District of Columbia.

Additional information, including the hourly and annual 10th, 25th, 75th, and 90th percentile wages, is available in the [downloadable XLS file](#).

Major Occupational Groups (**Note**--clicking a link will scroll the page to the occupational group):

- 00-0000 [All Occupations](#)
- 11-0000 [Management Occupations](#)
- 13-0000 [Business and Financial Operations Occupations](#)
- 15-0000 [Computer and Mathematical Occupations](#)
- 17-0000 [Architecture and Engineering Occupations](#)
- 19-0000 [Life, Physical, and Social Science Occupations](#)
- 21-0000 [Community and Social Service Occupations](#)
- 23-0000 [Legal Occupations](#)
- 25-0000 [Education, Training, and Library Occupations](#)
- **27-0000 [Arts, Design, Entertainment, Sports, and Media Occupations](#)**
- 29-0000 [Healthcare Practitioners and Technical Occupations](#)
- 31-0000 [Healthcare Support Occupations](#)
- 33-0000 [Protective Service Occupations](#)
- 35-0000 [Food Preparation and Serving Related Occupations](#)
- 37-0000 [Building and Grounds Cleaning and Maintenance Occupations](#)
- 39-0000 [Personal Care and Service Occupations](#)
- 41-0000 [Sales and Related Occupations](#)
- 43-0000 [Office and Administrative Support Occupations](#)
- 45-0000 [Farming, Fishing, and Forestry Occupations](#)
- 47-0000 [Construction and Extraction Occupations](#)
- 49-0000 [Installation, Maintenance, and Repair Occupations](#)
- 51-0000 [Production Occupations](#)
- 53-0000 [Transportation and Material Moving Occupations](#)

OES Sub-Group 27-0000

https://www.bls.gov/oes/current/oes_nat.htm#27-0000

Occupation code	Occupation title (click on the occupation title to view its profile)	Level	Employment	Employment RSE	Employment per 1,000 jobs	Median hourly wage	Mean hourly wage	Annual mean wage	Mean wage RSE

27-2040	Musicians, Singers, and Related Workers	broad	55,570	2.4%	0.390	\$25.95	\$34.11	(4)	2.0%
27-2041	Music Directors and Composers	detail	15,400	3.2%	0.108	\$24.32	\$29.56	\$61,490	2.8%
27-2042	Musicians and Singers	detail	40,170	3.1%	0.282	\$26.96	\$35.86	(4)	2.4%
27-2099	Entertainers and Performers, Sports and Related Workers, All Other	detail	11,440	17.7%	0.080	\$17.09	\$23.15	(4)	3.0%

5.2

The screenshot shows the top navigation bar of the Bureau of Labor Statistics website, including the logo and menu items like 'Home', 'Subjects', 'Data Tools', 'Publications', 'Economic Releases', 'Students', and 'Beta'. Below the navigation is a search bar and a list of links for 'OOH HOME', 'OCCUPATION FINDER', 'OOH FAQ', 'OOH GLOSSARY', 'A-Z INDEX', 'OOH SITE MAP', and 'EN ESPAÑOL'. The main heading is 'OCCUPATIONAL OUTLOOK HANDBOOK'. A list of music-related terms is provided, each with a cross-reference to a specific occupation code:

- [Music adapters](#), see: [Music directors and composers](#)
- [Music arrangers](#), see: [Music directors and composers](#)
- [Music conductors](#), see: [Music directors and composers](#)
- [Music copyists](#), see: [Music directors and composers](#)
- [Music directors and composers](#)
- [Music directors](#), see: [Music directors and composers](#)
- [Musicians and singers](#)
- [Musicians](#), see: [Musicians and singers](#)
- [Music librarians](#), see: [Librarians](#)
- [Music ministers](#), see: [Music directors and composers](#)
- [Music pastors](#), see: [Music directors and composers](#)
- [Music professors](#), see: [Postsecondary teachers](#)
- [Music video directors](#), see: [Producers and directors](#)
- [Music video producers](#), see: [Producers and directors](#)

<https://www.bls.gov/ooh/a-z-index.htm#M>

OES Group ID: 27-0000 [https://www.bls.gov/oes/current/oes_nat.htm#\(4\)](https://www.bls.gov/oes/current/oes_nat.htm#(4))

The screenshot shows the Bureau of Labor Statistics website. The main heading is "Occupational Employment Statistics" and the sub-heading is "May 2017 National Occupational Employment and Wage Estimates United States". The page provides a list of major occupational groups with their corresponding OES IDs and names. A sidebar on the left contains navigation links and a search box. A "Subscribe to the OES Update" button is also visible.

Major Occupational Groups (Note—clicking a link will scroll the page to the occupational group):

- + 00-0000 All Occupations
- + 11-0000 Management Occupations
- + 13-0000 Business and Financial Operations Occupations
- + 15-0000 Computer and Mathematical Occupations
- + 17-0000 Architecture and Engineering Occupations
- + 19-0000 Life, Physical, and Social Science Occupations
- + 21-0000 Community and Social Service Occupations
- + 23-0000 Legal Occupations
- + 25-0000 Education, Training, and Library Occupations
- + 27-0000 Arts, Design, Entertainment, Sports, and Media Occupations
- + 29-0000 Healthcare Practitioners and Technical Occupations
- + 31-0000 Healthcare Support Occupations
- + 33-0000 Protective Service Occupations
- + 35-0000 Food Preparation and Serving Related Occupations
- + 37-0000 Building and Grounds Cleaning and Maintenance Occupations
- + 39-0000 Personal Care and Service Occupations
- + 41-0000 Sales and Related Occupations
- + 43-0000 Office and Administrative Support Occupations
- + 45-0000 Farming, Fishing, and Forestry Occupations
- + 47-0000 Construction and Extraction Occupations
- + 49-0000 Installation, Maintenance, and Repair Occupations
- + 51-0000 Production Occupations
- + 53-0000 Transportation and Material Moving Occupations

5.2

IP Music Directors and Composers

Industry profile for this occupation: [Top](#)

Industries with the highest published employment and wages for this occupation are provided. For a list of all industries with employment in this occupation, see the [Create Customized Tables](#) function.

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Elementary and Secondary Schools	6,100	0.07	\$27.90	\$58,030
Religious Organizations	4,430	2.29	\$26.64	\$55,420
Performing Arts Companies	2,500	1.97	\$34.35	\$71,450
Colleges, Universities, and Professional Schools	500	0.02	\$32.46	\$67,510
Independent Artists, Writers, and Performers	380	0.73	\$34.52	\$71,810

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Religious Organizations	4,430	2.29	\$26.64	\$55,420
Performing Arts Companies	2,500	1.97	\$34.35	\$71,450
Sound Recording Industries	170	1.01	\$34.36	\$71,480
Independent Artists, Writers, and Performers	380	0.73	\$34.52	\$71,810
Motion Picture and Video Industries	370	0.09	(8)	(8)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Independent Artists, Writers, and Performers	380	0.73	\$34.52	\$71,810
Sound Recording Industries	170	1.01	\$34.36	\$71,480
Performing Arts Companies	2,500	1.97	\$34.35	\$71,450
Promoters of Performing Arts, Sports, and Similar Events	90	0.07	\$33.93	\$70,570
Junior Colleges	110	0.02	\$32.82	\$68,270

Geographic profile for this occupation: [Top](#)

States and areas with the highest published employment, location quotients, and wages for this occupation are provided. For a list of all areas with employment in this occupation, see the [Create Customized Tables](#) function.

IP Musicians and Singers

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Performing Arts Companies	20,210	15.97	\$38.43	(4)
Religious Organizations	9,500	4.91	\$37.24	(4)
Colleges, Universities, and Professional Schools	2,330	0.08	\$28.31	(4)
Promoters of Performing Arts, Sports, and Similar Events	1,520	1.08	\$36.65	(4)
Elementary and Secondary Schools	1,520	0.02	\$25.32	(4)

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Performing Arts Companies	20,210	15.97	\$38.43	(4)
Religious Organizations	9,500	4.91	\$37.24	(4)
Independent Artists, Writers, and Performers	1,010	1.97	\$29.25	(4)
Promoters of Performing Arts, Sports, and Similar Events	1,520	1.08	\$36.65	(4)
Sound Recording Industries	180	1.07	\$41.79	(4)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Sound Recording Industries	180	1.07	\$41.79	(4)
Local Government, excluding schools and hospitals (OES Designation)	340	0.01	\$40.82	(4)
Performing Arts Companies	20,210	15.97	\$38.43	(4)
Other Amusement and Recreation Industries	(8)	(8)	\$38.05	(4)
Religious Organizations	9,500	4.91	\$37.24	(4)

IP Entertainers and Performers

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)
Performing Arts Companies	1,400	1.11	\$23.15	(4)
Spectator Sports	1,150	0.81	\$17.97	(4)
Independent Artists, Writers, and Performers	1,000	1.94	\$31.74	(4)
Traveler Accommodation	860	0.04	\$26.08	(4)

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Independent Artists, Writers, and Performers	1,000	1.94	\$31.74	(4)
Performing Arts Companies	1,400	1.11	\$23.15	(4)
Spectator Sports	1,150	0.81	\$17.97	(4)
Promoters of Performing Arts, Sports, and Similar Events	630	0.45	\$16.61	(4)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Business, Professional, Labor, Political, and Similar Organizations	30	0.01	\$33.90	(4)
Independent Artists, Writers, and Performers	1,000	1.94	\$31.74	(4)
Employment Services	90	(2)	\$29.54	(4)
Traveler Accommodation	860	0.04	\$26.08	(4)
Drinking Places (Alcoholic Beverages)	350	0.09	\$24.52	(4)

IP Art, Drama <https://www.bls.gov/oes/current/oes251121.htm>

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	\$78,610
Junior Colleges	17,910	2.43	(4)	\$78,270
Other Schools and Instruction	6,920	1.62	(4)	\$83,410
Technical and Trade Schools	560	0.42	(4)	\$55,160
Performing Arts Companies	150	0.12	(4)	\$72,970

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Junior Colleges	17,910	2.43	(4)	\$78,270
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	\$78,610
Other Schools and Instruction	6,920	1.62	(4)	\$83,410
Technical and Trade Schools	560	0.42	(4)	\$55,160
Performing Arts Companies	150	0.12	(4)	\$72,970

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
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Performing Arts Companies	150	0.12	(4)	\$72,970
Technical and Trade Schools	560	0.42	(4)	\$55,160

The screenshot shows the Occupational Outlook Handbook page for Entertainment and Sports Occupations. The page includes a navigation bar, a search box, and a table of occupations with their respective job summaries, entry-level education requirements, and 2017 median pay.

OCCUPATION	JOB SUMMARY	ENTRY-LEVEL EDUCATION	2017 MEDIAN PAY
Actors	Actors express ideas and portray characters in theater, film, television, and other performing arts media. They interpret a writer's script to entertain or inform an audience.	Some college, no degree	The annual wage is not available.
Athletes and Sports Competitors	Athletes and sports competitors participate in organized, officiated sporting events to entertain spectators.	No formal educational credential	\$51,370
Coaches and Scouts	Coaches teach amateur or professional athletes the skills they need to succeed at their sport. Scouts look for new players and evaluate their skills and likelihood for success at the college, amateur, or professional level. Many coaches also are involved in scouting.	Bachelor's degree	\$32,270
Dancers and Choreographers	Dancers and choreographers use dance performances to express ideas and stories. There are many types of dance, such as ballet, tap, modern dance, hip, and jazz.	See Note in Section One	The annual wage is not available.
Music Directors and Composers	Music directors, also called conductors, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.	Bachelor's degree	\$50,590
Musicians and Singers	Musicians and singers play instruments or sing for live audiences and in recording studios.	No formal educational credential	The annual wage is not available.
Producers and Directors	Producers and directors create motion pictures, television shows, live theater, commercials, and other performing arts productions. They interpret a writer's script to entertain or inform an audience.	Bachelor's degree	\$71,620
Umpires, Referees, and Other Sports Officials	Umpires, referees, and other sports officials preside over competitive athletic or sporting events to help maintain standards of play. They detect infractions and decide penalties according to the rules of the game.	High school diploma or equivalent	\$26,800

Last Modified Date: Friday, April 13, 2018

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<https://www.bls.gov/ooh/entertainment-and-sports/home.htm>

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)
Performing Arts Companies	1,400	1.11	\$23.15	(4)
Spectator Sports	1,150	0.81	\$17.97	(4)
Independent Artists, Writers, and Performers	1,000	1.94	\$31.74	(4)
Traveler Accommodation	860	0.04	\$26.08	(4)

Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Independent Artists, Writers, and Performers	1,000	1.94	\$31.74	(4)
Performing Arts Companies	1,400	1.11	\$23.15	(4)
Spectator Sports	1,150	0.81	\$17.97	(4)
Promoters of Performing Arts, Sports, and Similar Events	630	0.45	\$16.61	(4)
Motion Picture and Video Industries	1,750	0.41	(8)	(8)

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Business, Professional, Labor, Political, and Similar Organizations	30	0.01	\$33.90	(4)
Independent Artists, Writers, and Performers	1,000	1.94	\$31.74	(4)
Employment Services	90	(7)	\$29.54	(4)
Traveler Accommodation	860	0.04	\$26.08	(4)
Drinking Places (Alcoholic Beverages)	350	0.09	\$24.52	(4)

IP Art, Drama

<https://www.bls.gov/oes/current/oes272041.htm>

5.2

Industries with the highest levels of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	\$78,610
Junior Colleges	17,910	2.43	(4)	\$78,270
Other Schools and Instruction	6,920	1.62	(4)	\$83,410
Technical and Trade Schools	560	0.42	(4)	\$55,160
Performing Arts Companies	150	0.12	(4)	\$72,970

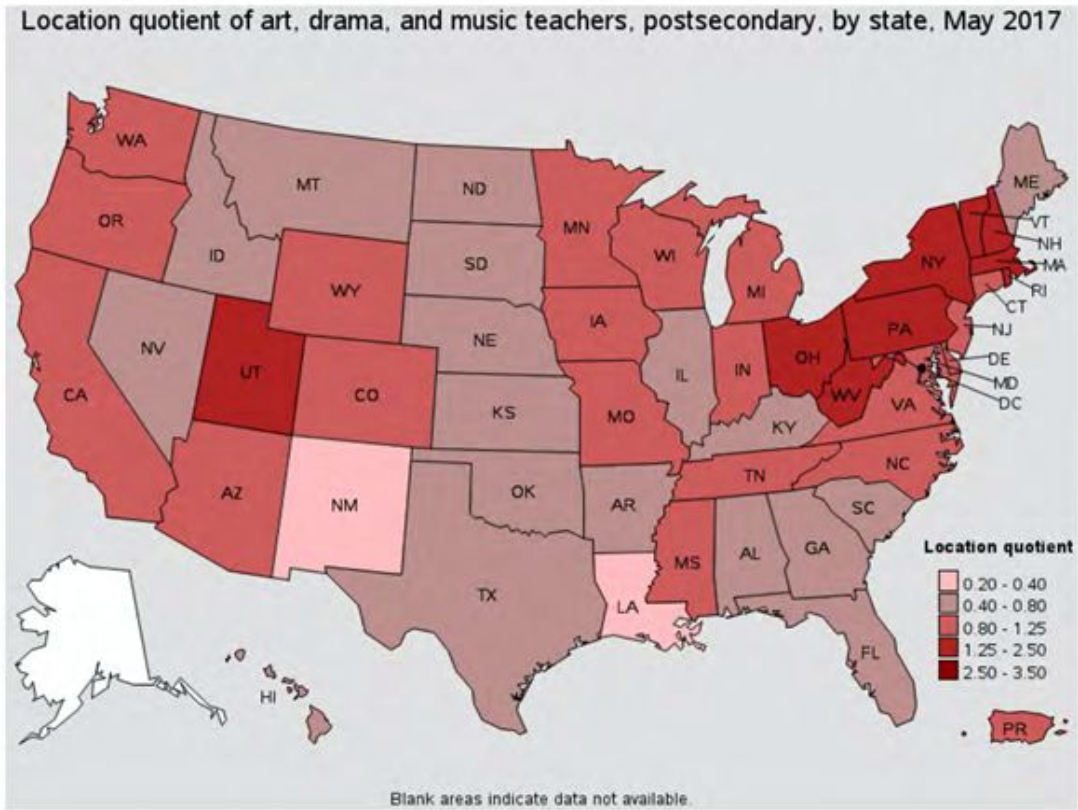
Industries with the highest concentration of employment in this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Junior Colleges	17,910	2.43	(4)	\$78,270
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	\$78,610
Other Schools and Instruction	6,920	1.62	(4)	\$83,410
Technical and Trade Schools	560	0.42	(4)	\$55,160
Performing Arts Companies	150	0.12	(4)	\$72,970

Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Other Schools and Instruction	6,920	1.62	(4)	\$83,410
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	\$78,610
Junior Colleges	17,910	2.43	(4)	\$78,270
Performing Arts Companies	150	0.12	(4)	\$72,970
Technical and Trade Schools	560	0.42	(4)	\$55,160

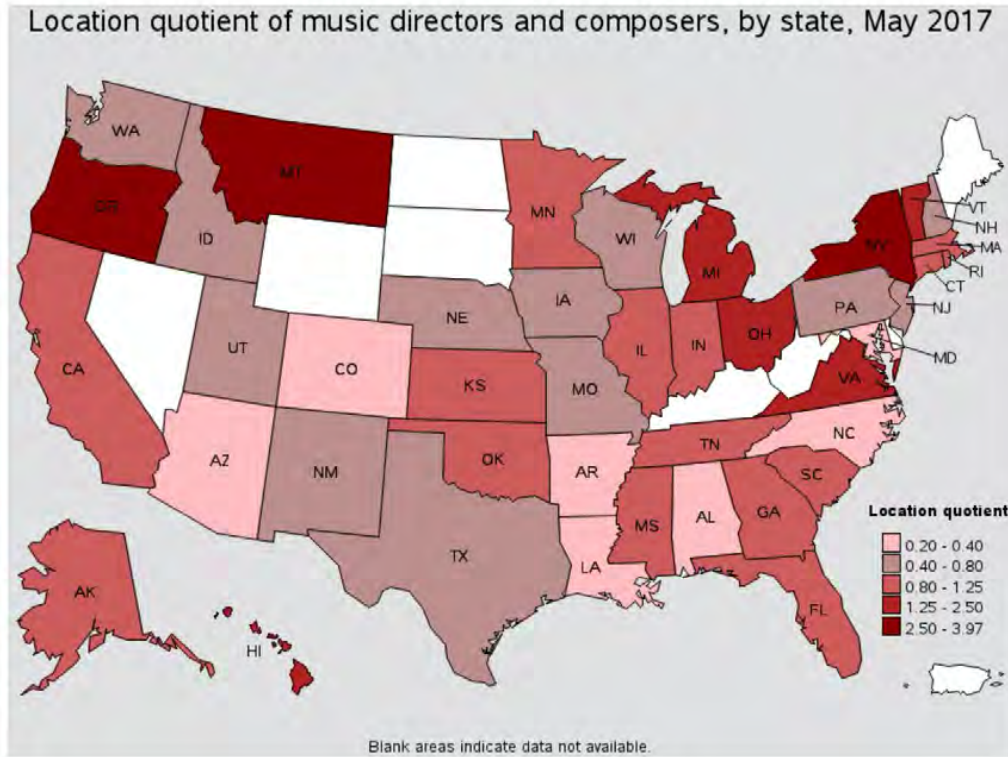
LQ, Art, Drama and music teachers, postsecondary



5.2

LQ, Music Directors and Composers

5.2

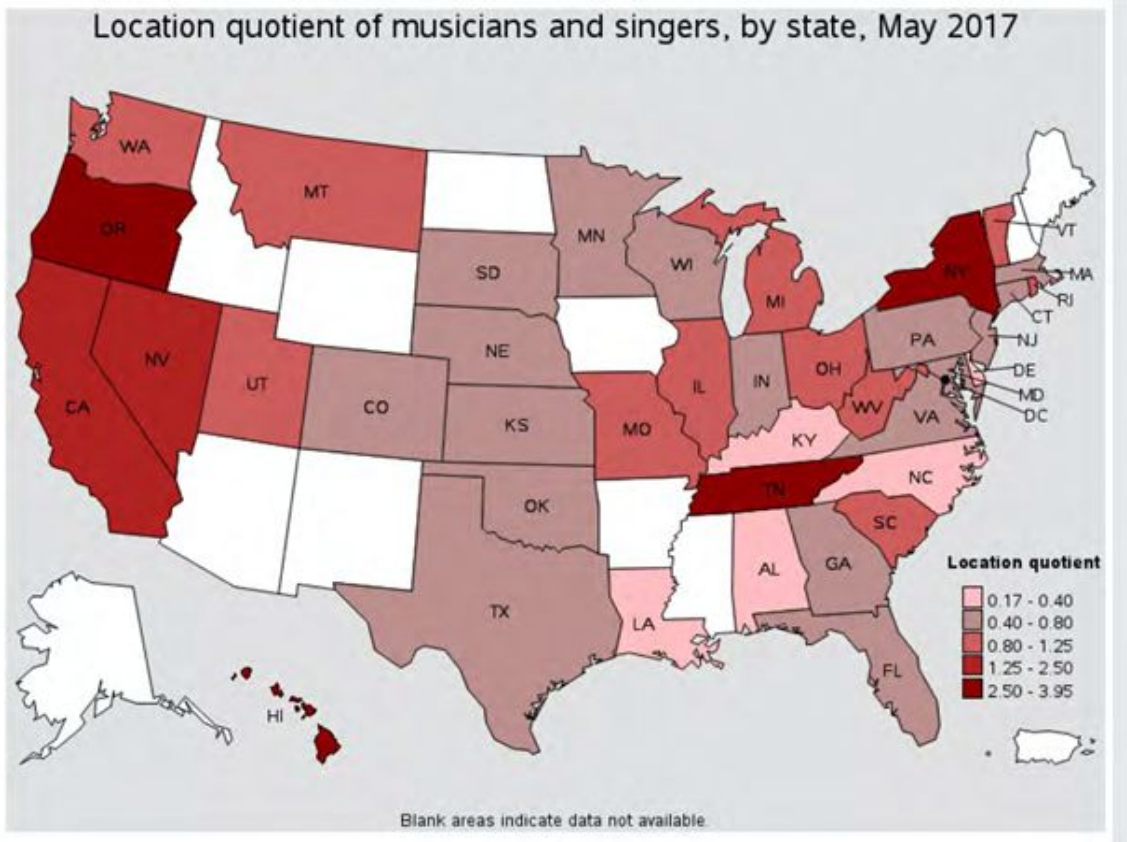


For Music Directors:

States with the highest employment level in this occupation:

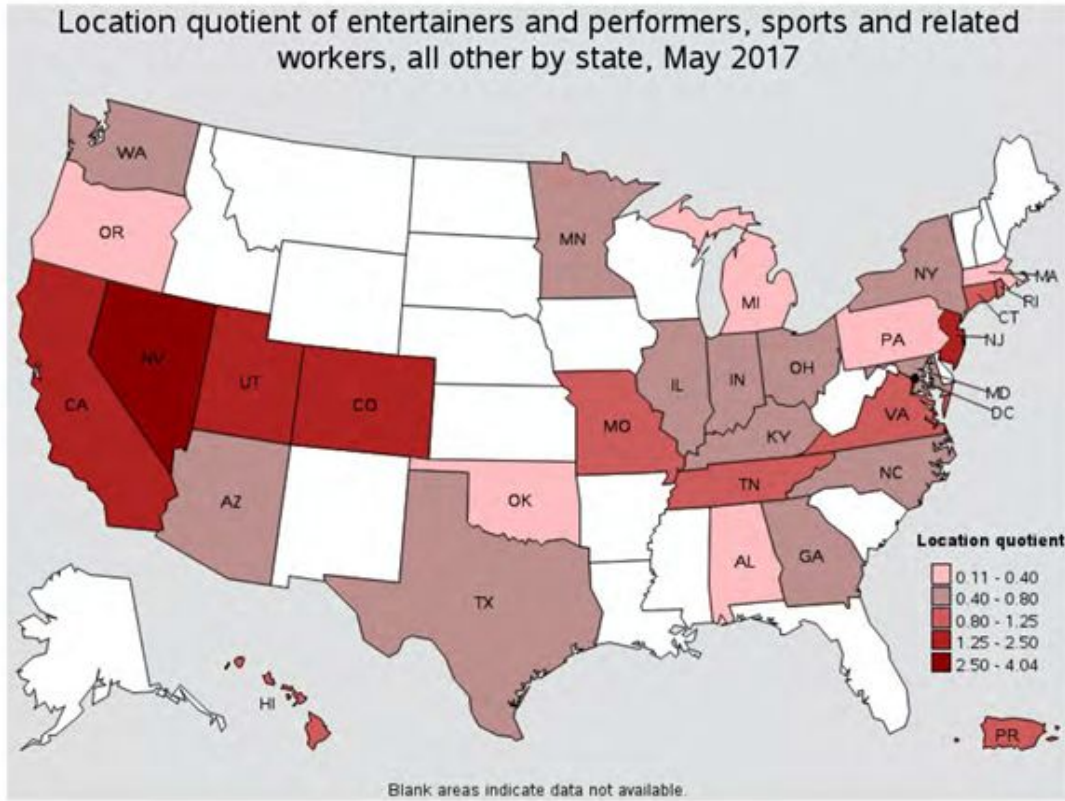
State	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
New York	2,920	0.32	2.94	\$37.43	\$77,850
California	1,850	0.11	1.02	\$29.08	\$60,480
Texas	940	0.08	0.73	\$27.44	\$57,070
Ohio	820	0.15	1.42	\$30.23	\$62,870
Oregon	790	0.43	3.97	\$21.50	\$44,730

LQ, Musicians and Singers



5.2

LQ, Entertainers and Performers



5.2

----- Link to the OES
https://www.bls.gov/oes/current/oes_nat.htm#27-0000

Directors, Similar Occupation

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-8>

5.2










Occupational Outlook Handbook > Entertainment and Sports > **Music Directors and Composers** EN ESPAÑOL PRINTER-FRIENDLY

Summary What They Do Work Environment How to Become One Pay Job Outlook State & Area Data **Similar Occupations** More Info

Similar Occupations

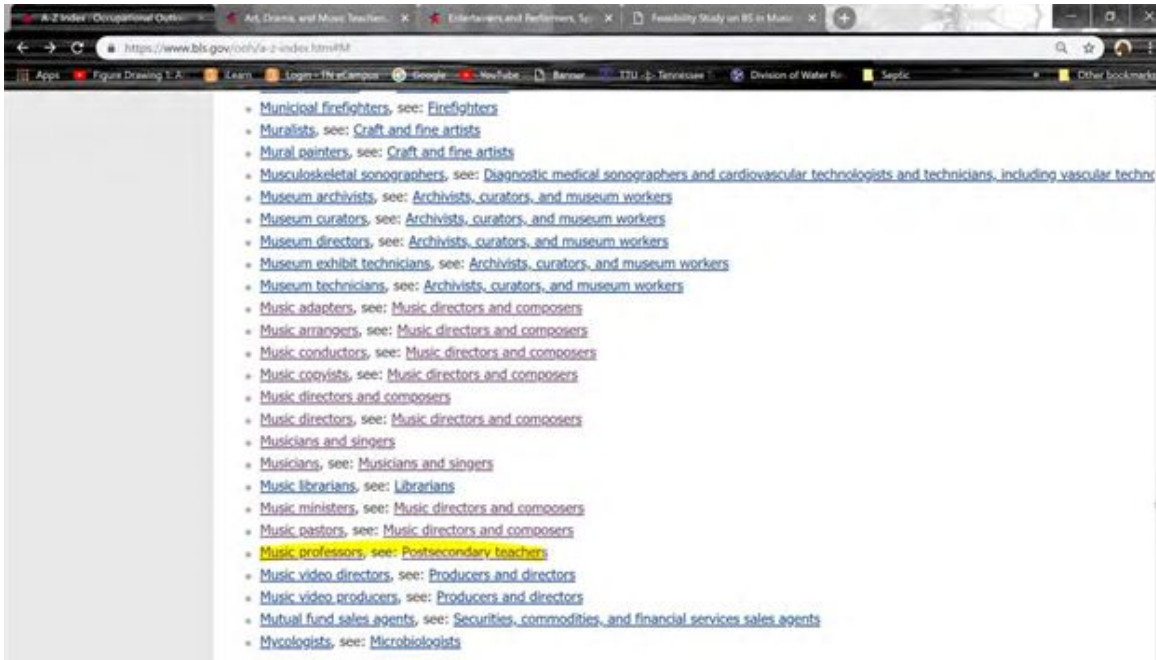
About this section

This table shows a list of occupations with job duties that are similar to those of music directors and composers.

OCCUPATION	JOB DUTIES	ENTRY-LEVEL EDUCATION	2017 MEDIAN PAY
 Actors	Actors express ideas and portray characters in theater, film, television, and other performing arts media. They interpret a writer's script to entertain or inform an audience.	Some college, no degree	The annual wage is not available.
 Dancers and Choreographers	Dancers and choreographers use dance performances to express ideas and stories. There are many types of dance, such as ballet, tango, modern dance, tap, and jazz.	See How to Become One	The annual wage is not available.
 High School Teachers	High school teachers help prepare students for life after graduation. They teach academic lessons and various skills that students will need to attend college and to enter the job market.	Bachelor's degree	\$59,170
 Kindergarten and Elementary School Teachers	Kindergarten and elementary school teachers instruct young students in basic subjects, such as math and reading, in order to prepare them for future schooling.	Bachelor's degree	\$56,900
 Middle School Teachers	Middle school teachers educate students, typically in sixth through eighth grades. They help students build on the fundamentals they learned in elementary school and prepare them for the more difficult curriculum they will face in high school.	Bachelor's degree	\$57,720
 Musicians and Singers	Musicians and singers play instruments or sing for live audiences and in recording studios.	No formal educational credential	The annual wage is not available.
 Postsecondary Teachers	Postsecondary teachers instruct students in a wide variety of academic and technical subjects beyond the high school level. They may also conduct research and publish scholarly papers and books.	See How to Become One	\$76,000
 Producers and Directors	Producers and directors create motion pictures, television shows, live theater, commercials, and other performing arts productions. They interpret a writer's script to entertain or inform an audience.	Bachelor's degree	\$71,620
 Writers and Authors	Writers and authors develop written content for various types of media, including advertisements; books; magazines; movie, play, and television scripts; and blogs.	Bachelor's degree	\$61,820

[<- State & Area Data](#) [More Info >](#)

Directors, Cross-list



5.2

Music directors, Job Outlook

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-6>

5.2

Occupational Outlook Handbook > Entertainment and Sports >


Music Directors and Composers

EN ESPAÑOL PRINTER-FRIENDLY

Summary What They Do Work Environment How to Become One Pay Job Outlook State & Area Data Similar Occupations More Info

Summary

Quick Facts: Music Directors and Composers	
2017 Median Pay	\$50,590 per year \$24.32 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	Less than 5 years
On-the-job Training	None
Number of Jobs, 2016	74,800
Job Outlook, 2016-26	6% (As fast as average)
Employment Change, 2016-26	4,300



What Music Directors and Composers Do
 Music directors, also called *conductors*, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.

Work Environment
 Most music directors work for religious organizations and schools, or are self-employed. Music directors may spend a lot of time traveling to different performances. Composers can work in offices, recording studios, or their own homes.

How to Become a Music Director or Composer
 Educational and training requirements for music directors and composers vary, although most positions require related work experience. A music director or conductor for a symphony orchestra typically needs a master's degree; a choir director may need a bachelor's degree. There are no formal educational requirements for those interested in writing popular music.

Pay
 The median annual wage for music directors and composers was \$50,590 in May 2017.

Job Outlook
 Employment of music directors and composers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to remain steady. Despite expected growth, tough competition for jobs is anticipated because of the large number of people interested in entering this field.

State & Area Data
 Explore resources for employment and wages by state and area for music directors and composers.

Similar Occupations
 Compare the job duties, education, job growth, and pay of music directors and composers with similar occupations.

More Information, Including Links to O*NET
 Learn more about music directors and composers by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm>

Music Directors and Composers

EN ESPAÑOL | PRINTER-FRIENDLY

- Summary
- What They Do
- Work Environment
- How to Become One
- Pay
- Job Outlook**
- State & Area Data
- Similar Occupations
- More Info

Job Outlook

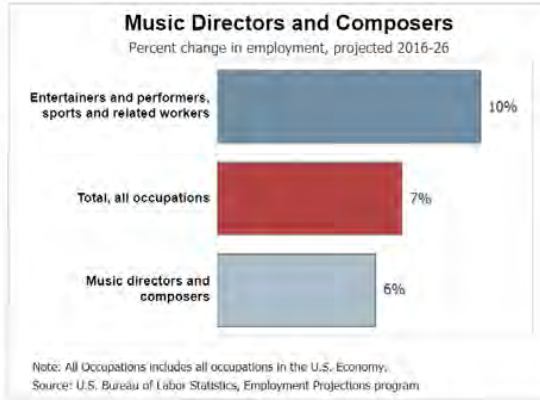
About this section

Employment of music directors and composers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations.

The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to remain steady. Music directors will be needed to lead orchestras for concerts and musical theater performances. They also will conduct the music that accompanies ballet troupes and opera companies.

In addition, there will likely be a need for composers to write original music and arrange known works for performances. Composers will be needed as well to write film scores and music for television and commercials.

However, growth is expected to be limited because orchestras, opera companies, and other musical groups can have difficulty getting funds. Some music groups are nonprofit organizations that rely on donations and corporate sponsorships, in addition to ticket sales, to fund their work. These organizations often have difficulty finding enough money to cover their expenses. In addition, growth may be limited for music directors in schools due to struggles with school funding, and music programs may be cut.



Job Prospects

Despite expected growth, tough competition for jobs is anticipated because of the large number of people interested in entering this field. In particular, there will be considerable competition for full-time music director and composer positions. Candidates with exceptional musical talent and dedication should have the best opportunities.

Music directors and composers may experience periods without work. During these times, they may work in other occupations, give music lessons, attend auditions, or write music.

Employment projections data for music directors and composers, 2016-26

Occupational Title	SOC Code	Employment, 2016	Projected Employment, 2026	Change, 2016-26		Employment by Industry
				Percent	Numeric	
Music directors and composers	27-2041	74,800	79,100	6	4,300	xlsx

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

<- Pay

State & Area Data ->

5.2

Music Directors, Job Description

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-2>

5.2

OOH HOME | OCCUPATION FINDER | OOH FAQ | OOH GLOSSARY | A-Z INDEX | OOH SITE MAP | EN ESPAÑOL

OCCUPATIONAL OUTLOOK HANDBOOK

Occupational Outlook Handbook > Entertainment and Sports >

Music Directors and Composers

[EN ESPAÑOL](#)
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Summary
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What Music Directors and Composers Do

Music directors, also called *conductors*, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.

Duties

Music directors typically do the following:

- Select musical arrangements and compositions to be performed for live audiences or recordings
- Prepare for performances by reviewing and interpreting musical scores
- Direct rehearsals to prepare for performances and recordings
- Choose guest performers and soloists
- Audition new performers or assist section leaders with auditions
- Practice conducting to improve their technique
- Meet with potential donors and attend fundraisers

Music directors lead orchestras, choirs, and other musical groups. They ensure that musicians play with one coherent sound, balancing the melody, timing, rhythm, and volume. They also give feedback to musicians and section leaders on sound and style.


Music directors may work with a variety of musical groups, including church choirs, youth orchestras, and high school or college bands, choirs, or orchestras. Some work with orchestras that accompany dance and opera companies.

Composers typically do the following:

- Write original music that orchestras, bands, and other musical groups perform
- Arrange existing music into new compositions
- Write lyrics for music or work with a lyricist
- Meet with orchestras, musical groups, and others who are interested in commissioning a piece of music
- Study and listen to music of various styles for inspiration
- Work with musicians to record their music

Composers write music for a variety of types of musical groups and users. Some work in a particular style of music, such as classical or jazz. They also may write for musicals, operas, or other types of theatrical productions.

About this section



Composers write and arrange original music in a variety of musical styles.

Music Directors, Work Enviro

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-3>

5.2

The screenshot shows the Occupational Outlook Handbook page for Music Directors and Composers. The page is titled "Occupational Outlook Handbook" and "Music Directors and Composers". The "Work Environment" section is highlighted. It states that music directors and composers held about 74,800 jobs in 2016. The largest employers are religious, grantmaking, civic, professional, and similar organizations (56%), self-employed workers (26%), elementary and secondary schools (12%), and performing arts companies (3%). The page also includes a photo of a conductor leading an orchestra and a suggested citation.

Work Environment

Music directors and composers held about 74,800 jobs in 2016. The largest employers of music directors and composers were as follows:

Religious, grantmaking, civic, professional, and similar organizations	56%
Self-employed workers	26
Elementary and secondary schools; state, local, and private	12
Performing arts companies	3

Music directors commonly work in concert halls and recording studios, and they may spend a lot of time traveling to different performances. Composers can work in offices, recording studios, or their own homes.

Jobs for music directors and composers are found all over the country. However, many jobs are located in cities in which entertainment activities are concentrated, such as New York, Los Angeles, Nashville, and Chicago.

Work Schedules

Rehearsals and recording sessions are commonly held during business hours, but performances take place most often on nights and weekends. Because music writing is done primarily independently, composers may be able to set their own schedules.

SUGGESTED CITATION:
Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Music Directors and Composers, on the Internet at <https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm> (visited February 18, 2019).

Last Modified Date: Monday, July 2, 2018

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<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-3>

Music Directors, Pay

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-5>

5.2

The screenshot shows the 'Pay' section of the Occupational Outlook Handbook for Music Directors and Composers. It includes a navigation bar with tabs for Summary, What They Do, Work Environment, How to Become One, Pay, Job Outlook, State & Area Data, Similar Occupations, and More Info. The 'Pay' section contains text about the median annual wage of \$50,590 in May 2017, a bar chart comparing wages to other occupations, and a table of wages by industry.

Pay

The median annual wage for music directors and composers was \$50,590 in May 2017. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$21,010, and the highest 10 percent earned more than \$109,300.

In May 2017, the median annual wages for music directors and composers in the top industries in which they worked were as follows:

Elementary and secondary schools; state, local, and private	\$54,690
Performing arts companies	53,870
Religious, grantmaking, civic, professional, and similar organizations	40,560

Rehearsals and recording sessions are commonly held during business hours, but performances take place most often on nights and weekends. Because music writing is done primarily independently, composers may be able to set their own schedules.

Music Directors and Composers
Median annual wages, May 2017

Music directors and composers	\$50,590
Entertainers and performers, sports and related workers	\$42,010
Total, all occupations	\$37,690

Note: All Occupations includes all occupations in the U.S. Economy.
Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics

SUGGESTED CITATION:
Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Music Directors and Composers, on the Internet at <https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm> (visited February 18, 2019).

Last Modified Date: Monday, July 2, 2018

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<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-5>

Music Directors, Projections Central, Excel

Long Term Occupational Projections (2016-2026)

5.2

This page allows you to sort, search and export long term projections. To sort the data click on the header of the column to sort. You can filter the data by clicking on the "Search" button at the bottom of the grid. Click the "Export - CSV" button to export the data based on the current sort and filter options. If the grid below is blank when a particular state is selected, it means that that state has not yet submitted their projections. You can go to the "Projections Site" link at the left and select individual state links for more information.

Search

Area	Occupations
<div style="border: 1px solid gray; padding: 2px;"> United States ▼ </div>	<div style="border: 1px solid gray; padding: 2px;"> Motorcycle Mechanics Multimedia Artists and Animators Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic Museum Technicians and Conservators Music Directors and Composers Musical Instrument Repairers and Tuners </div>

If highlighting specific occupations, please select no more than 40.

Area	Title ↕	Base	Projected	Change	% Change	Avg. Anl. Openings
United States	Music Directors and Composers	74,800	79,100	4,300	5.7	7,700

<http://www.projectionscentral.com/Projections/LongTerm>

Long Term Occupational Projections (2016-2026)

This page allows you to sort, search and export long term projections. To sort the data click on the header of the column to sort. You can filter the data by clicking on the "Search" button at the bottom of the grid. Click the "Export - CSV" button to export the data based on the current sort and filter options. If the grid below is blank when a particular state is selected, it means that that state has not yet submitted their projections. You can go to the "Projections Site" link at the left and select individual state links for more information.

Search

Area	Occupations
Tennessee	Motorcycle Mechanics Multimedia Artists and Animators Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic Museum Technicians and Conservators Music Directors and Composers Musical Instrument Repairers and Tuners

If highlighting specific occupations, please select no more than 40.

Area	Title *	Base	Projected	Change	% Change	Avg. Anl Openings
Tennessee	Music Directors and Composers	1,640	1,790	150	9.1	180

Page 1 of 1
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View 1 - 1 of 1

<http://www.projectionscentral.com/Projections/LongTerm>

Short Term Occupational Projections (2018-2020)

This page allows you to sort, search and export short term projections. To sort the data click on the header of the column to sort. You can filter the data by clicking on the "Search" button at the bottom of the grid. Click the "Export - CSV" button to export the data based on the current sort and filter options. If the grid below is blank when a particular state is selected, it means that that state has not yet submitted their projections. You can go to the "Projections Site" link at the left and select individual state links for more information.

Search

Area	Occupations
<div style="border: 1px solid gray; padding: 2px;"> Tennessee ▼ </div>	<div style="border: 1px solid gray; padding: 2px;"> Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic Museum Technicians and Conservators Music Directors and Composers Musical Instrument Repairers and Tuners Musicians and Singers Natural Sciences Managers </div>

If highlighting specific occupations, please select no more than 40.

Area	Title ↑	Base	Projected	Change	% Change	Avg. Anl Openings
Tennessee	Music Directors and Compose	1,630	1,670	40	2.5	180

Export - CSV
Page 1 of 1
10
View 1 - 1 of 1

<http://www.projectionscentral.com/Projections/ShortTerm>

Music Directors, Projections Central, Employment by Industry, Excel

Employment by industry, occupation, and percent distribution, 2016 and projected 2026
 27-2041 Music directors and composers
 (Employment in thousands)
 Industries with fewer than 50 jobs, confidential data, or poor quality data are not displayed

Sort Order	Code	Industry Title	2016			2026			
			Employment	Percent of industry	Percent of occupation	Employment	Percent of industry	Percent of occupation	
1	TE1000	Total employment	74.8	0.0	100.0	79.1	0.0	100.0	
2	TE1100	Self-employed workers	19.3	0.2	25.8	20.4	0.2	25.8	
3	TE1200	Total wage and salary employment	55.6	0.0	74.2	58.7	0.0	74.2	
4	510000	Information	0.7	0.0	0.9	0.7	0.0	0.9	
5	512000	Motion picture and sound recording industries	0.5	0.1	0.6	0.5	0.1	0.6	
6	512100	Motion picture and video industries	0.3	0.1	0.4	0.4	0.1	0.4	
7	512200	Sound recording industries	0.2	1.1	0.2	0.2	1.1	0.2	
8	515000	Broadcasting (except Internet)	0.2	0.1	0.2	0.1	0.1	0.2	
9	515100	Radio and television broadcasting	0.2	0.1	0.2	0.1	0.1	0.2	
10	515110	Radio broadcasting	0.1	0.1	0.2	0.1	0.1	0.1	
11	610000	Educational services, state, local, and private	9.9	0.1	13.2	10.1	0.1	12.7	
12	611000	Educational services, state, local, and private	9.9	0.1	13.2	10.1	0.1	12.7	
13	611100	Elementary and secondary schools, state, local, and private	8.7	0.1	11.7	8.7	0.1	11.0	
14	611105	Elementary and secondary schools, private	2.9	0.3	3.9	3.0	0.3	3.8	
15	611103	Elementary and secondary schools, local	5.8	0.1	7.8	5.7	0.1	7.2	
16	6112-3	Junior colleges, colleges, universities, and professional schools; state, local, and private	0.8	0.0	1.0	0.9	0.0	1.1	
17	611200	Junior colleges, state, local, and private	0.1	0.0	0.2	0.1	0.0	0.2	
18	611203	Junior colleges, local	0.1	0.0	0.2	0.1	0.0	0.2	
19	611300	Colleges, universities, and professional schools; state, local, and private	0.6	0.0	0.9	0.7	0.0	0.9	
20	611305	Colleges, universities, and professional schools; private	0.5	0.0	0.7	0.6	0.0	0.8	
21	611302	Colleges, universities, and professional schools, state	0.1	0.0	0.2	0.1	0.0	0.2	
22	6114-7	Other educational services; state, local, and private	0.4	0.1	0.5	0.5	0.1	0.7	
23	611600	Other schools and instruction; state, local, and private	0.4	0.1	0.5	0.5	0.1	0.6	
25	620000	Healthcare and social assistance	0.1	0.0	0.1	0.1	0.0	0.1	16.0
26	710000	Arts, entertainment, and recreation	3.1	0.1	4.2	3.2	0.1	4.0	1.4
27	711000	Performing arts, spectator sports, and related industries	3.1	0.7	4.2	3.2	0.7	4.0	1.3
28	711100	Performing arts companies	2.6	2.2	3.5	2.6	2.2	3.3	-0.5
29	711110	Theater companies and dinner theaters	0.3	0.5	0.4	0.3	0.5	0.4	5.1
30	7113-4	Promoters of events, and agents and managers	0.1	0.1	0.2	0.1	0.1	0.2	17.7
31	711300	Promoters of performing arts, sports, and similar events	0.1	0.1	0.2	0.1	0.1	0.2	17.7
32	711500	Independent artists, writers, and performers	0.4	0.8	0.5	0.4	0.8	0.6	7.9
33	810000	Other services (except public administration)	41.7	0.6	55.7	44.6	0.7	56.3	6.9
34	813000	Religious, grantmaking, civic, professional, and similar organizations	41.7	1.4	55.7	44.6	1.5	56.3	6.9
35	8134-9	Civic, social, professional, and similar organizations	0.1	0.0	0.1	0.1	0.0	0.1	-0.2
36	813400	Civic and social organizations	0.1	0.0	0.1	0.1	0.0	0.1	-0.2

5.2

Music Directors, State and Area

The screenshot shows the Occupational Outlook Handbook website. At the top, there is a navigation bar with links for OOH HOME, OCCUPATION FINDER, OOH FAQ, OOH GLOSSARY, A-Z INDEX, OOH SITE MAP, and EN ESPAÑOL. A search bar is located on the right. The main header reads 'OCCUPATIONAL OUTLOOK HANDBOOK'. Below this, the breadcrumb trail is 'Occupational Outlook Handbook > Entertainment and Sports > Music Directors and Composers'. There are buttons for 'EN ESPAÑOL' and 'PRINTER-FRIENDLY'. A horizontal menu contains tabs for Summary, What They Do, Work Environment, How to Become One, Pay, Job Outlook, State & Area Data (which is selected), Similar Occupations, and More Info. The 'State & Area Data' section is titled 'State & Area Data' with a link 'About this section'. Underneath is the 'Occupational Employment Statistics (OES)' section, which explains that the OES program produces employment and wage estimates annually for over 800 occupations. A sub-section is titled 'Music directors and composers'. Below this are sections for 'Projections Central' and 'CareerOneStop'. At the bottom of the page, there is a 'SUGGESTED CITATION' box with the following text: 'Bureau of Labor Statistics, U.S. Department of Labor, Occupational Outlook Handbook, Music Directors and Composers, on the Internet at https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm (visited February 23, 2019)'. The page also includes a 'Last Modified Date' of Monday, July 2, 2018, and social media sharing options for Facebook, Twitter, and LinkedIn.

5.2

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-7>

Music Directors, Metro

Top paying metropolitan areas for this occupation:

Metropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Minneapolis-St. Paul-Bloomington, MN-WI	150	0.08	0.70	\$52.52	\$109,250
New York-Jersey City-White Plains, NY-NJ Metropolitan Division	1,590	0.24	2.20	\$39.39	\$81,920
Seattle-Bellevue-Everett, WA Metropolitan Division	100	0.06	0.54	\$38.26	\$79,590
Cleveland-Elyria, OH	190	0.19	1.73	\$36.32	\$75,550
Baltimore-Columbia-Towson, MD	50	0.03	0.31	\$36.08	\$75,050
Columbus, OH	100	0.10	0.90	\$34.03	\$70,780
Boston-Cambridge-Newton, MA NECTA Division	270	0.15	1.34	\$33.96	\$70,640
Atlanta-Sandy Springs-Roswell, GA	140	0.05	0.50	\$33.80	\$70,300
Indianapolis-Carmel-Anderson, IN	80	0.08	0.76	\$32.75	\$68,110
Oakland-Hayward-Berkeley, CA Metropolitan Division	220	0.19	1.76	\$32.57	\$67,740

Nonmetropolitan areas with the highest employment in this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Southwest New York nonmetropolitan area	120	0.69	6.36	\$15.35	\$31,940
North Northeastern Ohio non-metropolitan area (non-contiguous)	90	0.27	2.51	\$26.81	\$55,770
Capital/Northern New York nonmetropolitan area	80	0.53	4.89	(8)	(8)
Central New York nonmetropolitan area	80	0.60	5.54	\$20.78	\$43,220
North Texas Region of Texas nonmetropolitan area	50	0.18	1.67	\$26.74	\$55,610

5.2

Nonmetropolitan areas with the highest concentration of jobs and location quotients in this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Northwest Massachusetts nonmetropolitan area	30	1.16	10.73	\$27.14	\$56,440
Southwest New York nonmetropolitan area	120	0.69	6.36	\$15.35	\$31,940
Central New York nonmetropolitan area	80	0.60	5.54	\$20.78	\$43,220
Capital/Northern New York nonmetropolitan area	80	0.53	4.89	(8)	(8)
Southwest Kansas nonmetropolitan area	40	0.47	4.33	\$25.20	\$52,420

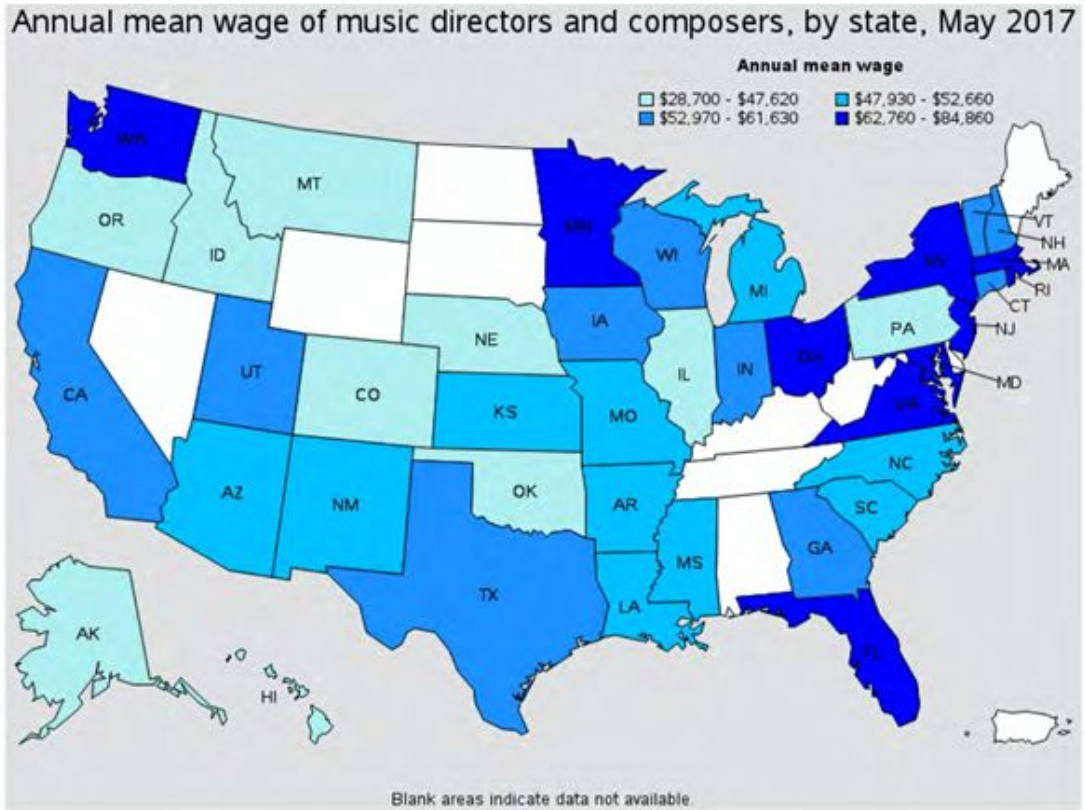
Top paying nonmetropolitan areas for this occupation:

Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Coastal Plains Region of Texas nonmetropolitan area	30	0.21	1.93	\$27.92	\$58,070
West Texas Region of Texas nonmetropolitan area	40	0.21	1.93	\$27.62	\$57,450
Big Thicket Region of Texas nonmetropolitan area	40	0.39	3.60	\$27.33	\$56,850
Northwest Massachusetts nonmetropolitan area	30	1.16	10.73	\$27.14	\$56,440
North Northeastern Ohio non-metropolitan area (non-contiguous)	90	0.27	2.51	\$26.81	\$55,770

[About May 2017 National, State, Metropolitan, and Nonmetropolitan Area Occupational Employment and Wage Estimates](#)

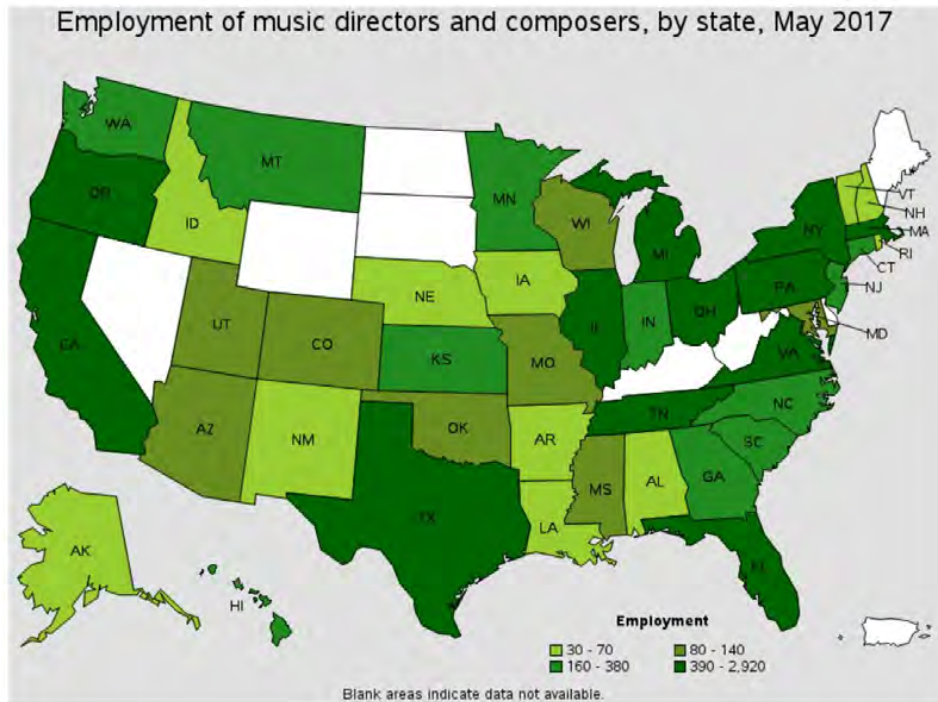
<https://www.bls.gov/oes/current/oes272041.htm#st>

Music Directors, Maps



5.2

<https://www.bls.gov/oes/current/oes272041.htm#st>



Music Directors, More information

The screenshot shows the Occupational Outlook Handbook (OOH) website. At the top, there is a navigation bar with links for 'OOH HOME', 'OCCUPATION FINDER', 'OOH FAQ', 'OOH GLOSSARY', 'A-Z INDEX', 'OOH SITE MAP', and 'EN ESPAÑOL'. A search bar is located on the right side of the navigation bar. Below the navigation bar, the main heading is 'OCCUPATIONAL OUTLOOK HANDBOOK'. The page is titled 'Music Directors and Composers' and is part of the 'Entertainment and Sports' section. A navigation menu includes 'Summary', 'What They Do', 'Work Environment', 'How to Become One', 'Pay', 'Job Outlook', 'State & Area Data', 'Similar Occupations', and 'More Info'. The main content area is titled 'Contacts for More Information' and provides links to the 'National Association of Schools of Music', 'Future of Music Coalition', and O*NET resources for 'Music Composers and Arrangers', 'Music Directors', and 'Music Directors and Composers'. A 'SUGGESTED CITATION' box is also present, along with a 'Last Modified Date' of Monday, July 2, 2018, and social media sharing options for Facebook, Twitter, and LinkedIn.

5.2

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-9>

Music Directors, NASM

NASM NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

HOME > ABOUT NASM

Back to About NASM

PURPOSES

> Purposes
> Philosophy
> History
> Relationships with Other Organizations
> Current Notices
> Calendar
> Officers, Commissioners, and Committees
> NASM Staff
> Employment Opportunities

The National Association of Schools of Music was founded in 1924 to secure a better understanding among institutions of higher education engaged in work in music; to establish a more uniform method of granting credit; and to develop and maintain basic, threshold standards for the granting of degrees and other credentials.

The purpose of the Association as articulated in its Constitution is:

- To advance the course of music in American life and especially in higher education.
- To establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence.
- To provide a national forum for the discussion of issues related to these purposes.

5.2

Music Directors, NASM
Editorial and Programming Assistant

<https://nasm.arts-accredit.org/about/employment-opportunities/editorial-programming-assistant/>

5.2

EDITORIAL AND PROGRAMMING ASSISTANT

January 21, 2019

The National Association of Schools of Music, a not-for-profit specialized accrediting association founded in 1924, headquartered in Reston, VA, is seeking a full-time (9-5, M-F) staff member. This employee will hold consistent responsibilities and duties with and among all organizations and operating entities managed by the National Office for Arts Accreditation.

The Association employs fourteen staff members in a non-smoking, studious, quiet, and busy office. Attire is business professional. The National Office is within walking distance of the Metro.

Daily responsibilities include, but are not limited to:

- Coordinate and prepare for Annual and other meeting program planning meetings including conducting research, preparing materials, and scheduling planning meeting activities.
- Create Annual and other meeting program text as informed by notes, feedback, discussion, and assignment.
- Invite, confirm, and communicate with Annual and other meeting personnel.
- Organize, manage, monitor, and maintain as current Annual and other meeting program content and personnel.
- Attend to and complete tasks associated with meeting close out.
- Write, create, edit, and proofread text and documents as assigned and in support of Association operations.
- Assist the Executive Director as assigned with daily responsibilities associated with the work of the National Office for Arts Accreditation and its constituent organizations.

Necessary Qualifications:

An undergraduate degree is required; a graduate degree is preferred. Study in an arts discipline and writing expertise are required. At least 3 years of post-collegiate professional experience is required.

Music Directors, NASM
Accreditation Assistant

<https://nasm.arts-accredit.org/about/employment-opportunities/accreditation-assistant-2/>

5.2

The screenshot shows a job posting for an Accreditation Assistant (Reports) at the National Association of Schools of Music (NASM). The page includes a navigation menu on the left, a main title, a date, a detailed description of the role, a list of daily responsibilities, a list of skills required, and necessary qualifications.

Back to Employment Opportunities

ACCREDITATION ASSISTANT (REPORTS)

January 21, 2019

The National Association of Schools of Music, a not-for-profit specialized accrediting association founded in 1924, headquartered in Reston, VA, is seeking a full-time (9-5, M-F) staff member. This employee will hold consistent responsibilities and duties with and among all organizations and operating entities managed by the National Office for Arts Accreditation.

The Association employs fourteen staff members in a non-smoking, studious, quiet, and busy office. Attire is business professional. The National Office is within walking distance of the Metro.

Daily responsibilities include, but are not limited to:

- Manage and maintain the evaluative and consultative report submission and dissemination process.
- Manage and maintain on a daily basis the organization, processing, and filing of evaluative and consultative reports.
- Prepare and format documents and correspondence; proofread and edit various texts.
- Read, review, study, and consider accreditation materials.
- Provide assistance to individuals seeking information about Association work.
- Assist in the work of the accreditation Commissions.

Skills required:

- Demonstrated ability to understand and work with and in complex systems
- Exceptional organizational abilities
- Advanced formatting, editing, and proofreading skills
- Outstanding written and verbal communication skills
- Excellent customer service skills; patient and instructional manner
- Proven ability to handle multiple priorities and meet deadlines
- Meticulous attention to detail
- Ability to work successfully both independently and in teams
- Advanced knowledge and demonstrated experience with Microsoft Office, FileMaker, Adobe Acrobat, and Mac operating systems

Necessary Qualifications:

An undergraduate degree in fine or performing arts is required. A graduate degree in fine or performing arts is preferred. At least 3 years of post-collegiate professional experience is required.

Music Directors, Future of Music Coalition
<https://futureofmusic.org/research>

Future of Music Coalition Education, Research and Advocacy for Musicians

Home News Issues Events Research Press About Support Looking for something? Go

Research

The goal of FMC's research program is to execute statistically sound research that provides musicians, policymakers, the public and the media with a clear analysis of issues at the intersection of music, law, technology, and policy. Since 2001, FMC has published research on media ownership, the effects of the 1996 Telecommunications Act on musicians and the public, payola, musicians' opinions about changes in the digital landscape, and musicians' access to health insurance.

Reports & Surveys

Music and Money Quiz Analysis

18 month report

Kristin Thomson Friday, November 21, 2014

In July 2013, Future of Music Coalition launched the *Money from Music Quizzes*, four online questionnaires that were designed to test how much musicians knew about money and music, and the copyright laws, licenses and agreements that frequently determine who gets paid, and how much. Today, we are publishing a report that analyzes the results over the first 18 months.

FMC's goals with this project were twofold. We hoped to:

- (1) educate musicians about some common – but often misunderstood – copyright and revenue stream issues in a fun and challenging way [read more](#)

Related Campaign: [On Artist Compensation](#)

Tags: [Research](#), [Artist Revenue Streams Project](#), [copyright](#), [licensing](#), [quiz](#)

Fact Sheets

Confused about an issue? Start with our fact sheets:

- [ASCAP - BMI Consent Decrees](#)
- [AT&T + T-Mobile Merger](#)
- [Low-Power FM](#)
- [Media Ownership](#)
- [Orphan Works](#)

FMC in the News

Recent press stories that mention FMC's work

- [Latino Civil Rights Groups, Media Coalition Take Aim at SiriusXM Shifting Eight Latin Music Stations](#)
- Latin Post
- Jun 3, 2016
- [FCC Asked to Open Formal Proceeding on Zero Rating](#)

Up Front

- [Policy Priorities for 2019](#)
- Blog
- Jan 8, 2019
- [What's going on with healthcare, and what does it mean for musicians?](#)
- Blog
- Sep 25, 2017
- [Comments of Arts Organizations on Net Neutrality](#)
- Official Filing
- Aug 29, 2017
- [New Survey Documents Independent Labels' Experience with Notice & Takedown](#)
- Official Filing
- Mar 29, 2017
- [Joint Statement on Elimination of the NEA, NEH, and CPB](#)

5.2

Music Directors, Career Outlook

Career Outlook HOME ABOUT ARCHIVES CONTACT US Search Career Outlook

Careers for music lovers

Sara Royster | February 2015

Rock 'n' roll. Jazz. Calypso. There are many different types of music, each with its own style. And just as musical styles vary, so, too, do occupations in the music world.

Musician and singer are popular choices for a musical career. But even if you can't carry a tune, you can incorporate music into your work. [Dancers](#), [composers](#), and [sound engineering technicians](#), for example, all work with music in various ways.

And for many, making music a career is a lifelong dream. "I started playing the piano at age 6 and fell in love instantly," says Ciara McAllister, a pianist and music teacher in San Francisco, California. "I feel lucky to be able to make a living in music, my biggest passion."

This article provides an overview of different types of careers for music lovers. The first section profiles several occupations that involve music. The second section describes how you can prepare for a music-related career. The third section details some of the high and low notes of working in music. Career resources are presented at the end.

IN THIS ARTICLE

- [Musical occupations](#)
- [Employment, wages, and outlook](#)
- [High and low notes](#)

<https://www.bls.gov/careeroutlook/2015/article/careers-for-music-lovers.htm>

Employment, wages, and outlook

As a whole, music occupations do not employ many workers, according to data from the [Bureau of Labor Statistics](#) (BLS) [Employment Projections](#) (EP) program. In 2012, for example, EP data show that there were about 10,200 choreographers, about 28 percent of whom were self-employed.

BLS data from the [Occupational Employment Statistics](#) (OES) survey show that wages for music workers are generally higher than the median annual wage for all workers, which was \$35,080 in May 2013. But OES data exclude the self-employed, and many music workers do not pursue music as their primary source of income.

Employment

Measuring the employment of music workers can be difficult for several reasons. Employment numbers for music-related occupations are often small. Furthermore, music is a secondary career for some workers, who may need or prefer to have another job to make a living.

And job duties in these occupations do not always relate to music. For example, some [broadcast and sound engineering technicians](#) may work on television programs, not musical performances.

Because of these challenges, it's sometimes difficult to identify music workers in BLS data. For example, BLS counts music teachers in several occupations. Music teachers in elementary, middle, or high schools are counted with other types of teachers in those schools. Private music teachers are counted with other types of self-enrichment education teachers. Only in colleges and universities—where they are counted with postsecondary arts, drama, and music teachers—is the occupation more distinct.

Workers in many music-related occupations are self-employed. EP data show that about 36 percent of [musicians and singers](#), 29 percent of [dancers](#), and 23 percent of [music directors and composers](#) were self-employed in 2012.

Wages

As with employment data, wage data for music workers may not always accurately reflect working conditions or total pay in these occupations. For example, OES data exclude the many self-employed who are working in music. But understanding wage data for these occupations can help to clarify how music workers earn money.

Workers in some music occupations—including [musicians and singers](#)—are usually paid by the hour and do not work year round, full-time. As a result, BLS estimates their median hourly wage, not the median annual wage. For example, musicians may be hired to work on the score of a feature film for a specific number of hours. These workers earn an hourly wage only for the duration of the project, so an annual estimate would overstate their overall wages.

In other occupations, workers may have a source of income that is not counted as part of their wages. For example, in addition to drawing a salary, [music directors](#) may also earn fees for guest engagements at other music companies.

Outlook

The job outlook that BLS projects for music occupations varies. For example, employment growth is projected to range from as fast as 24 percent for [choreographers](#) to as slow as less than 1 percent for [sound engineering technicians](#). Employment growth in music occupations is affected by factors such as technology and the availability of funding for the arts. However, job openings are expected in all occupations because of the need to replace workers who leave or retire.

The variation in projected employment growth of music occupations between 2012 and 2022 has several different causes. For example, employment of [music directors and composers](#) is expected to grow more slowly than average because of limited funding for musical groups. In contrast, employment of [choreographers](#) is expected to grow much faster than average, as more people interested in pop culture enroll in dance schools.

The job outlook for teachers is projected to vary during the 2012–22 decade. But employment projections for most teaching occupations do not specify subject area, and music programs may be more susceptible than others to funding cuts. At the college level, music teachers are identified among postsecondary arts, drama, and music teachers, an occupation that is projected to have faster-than-average employment growth because of rising enrollment in colleges and universities.

<https://www.bls.gov/careeroutlook/2015/article/careers-for-music-lovers.htm>


References for OOH Table

Occupational Outlook Handbook > Entertainment and Sports > **Music Directors and Composers** EN ESPAÑOL PRINTER-FRIENDLY

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

Summary

Quick Facts: Music Directors and Composers	
2017 Median Pay	\$50,590 per year \$24.32 per hour
Typical Entry-Level Education	Bachelor's degree
Work Experience in a Related Occupation	Less than 5 years
On-the-job Training	None
Number of Jobs, 2016	74,800
Job Outlook, 2016-26	6% (As fast as average)
Employment Change, 2016-26	4,300



What Music Directors and Composers Do
 Music directors, also called *conductors*, lead orchestras and other musical groups during performances and recording sessions. Composers write and arrange original music in a variety of musical styles.

Work Environment
 Most music directors work for religious organizations and schools, or are self-employed. Music directors may spend a lot of time traveling to different performances. Composers can work in offices, recording studios, or their own homes.

How to Become a Music Director or Composer
 Educational and training requirements for music directors and composers vary, although most positions require related work experience. A music director or conductor for a symphony orchestra typically needs a master's degree; a choir director may need a bachelor's degree. There are no formal educational requirements for those interested in writing popular music.

Pay
 The median annual wage for music directors and composers was \$50,590 in May 2017.

Job Outlook
 Employment of music directors and composers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. The number of people attending musical performances, such as symphonies and concerts, and theatrical performances, such as ballets and musical theater, is expected to

5.2

<https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm#tab-1>

OOH HOME | OCCUPATION FINDER | OOH FAQ | OOH GLOSSARY | A-Z INDEX | OOH SITE MAP | EN ESPAÑOL

OCCUPATIONAL OUTLOOK HANDBOOK

Search Handbook Go

Occupational Outlook Handbook > Entertainment and Sports >

Musicians and Singers

EN ESPAÑOL | PRINTER-FRIENDLY

Summary | What They Do | Work Environment | How to Become One | Pay | Job Outlook | State & Area Data | Similar Occupations | More Info

Summary

Quick Facts: Musicians and Singers	
2017 Median Pay	\$26.96 per hour
Typical Entry-Level Education	No formal educational credential
Work Experience in a Related Occupation	None
On-the-Job Training	Long-term on-the-job training
Number of Jobs, 2016	172,400
Job Outlook, 2016-26	6% (As fast as average)
Employment Change, 2016-26	10,400



What Musicians and Singers Do
Musicians and singers play instruments or sing for live audiences and in recording studios.

Work Environment
Musicians and singers often perform in settings such as concert halls, arenas, and clubs.

How to Become a Musician or Singer
There are no postsecondary education requirements for musicians or singers interested in performing popular music. However, many performers of classical music and opera have at least a bachelor's degree. Musicians and singers need extensive training and regular practice to acquire the skills and knowledge necessary to interpret music at a professional level.

Pay
The median hourly wage for musicians and singers was \$26.96 in May 2017.

Job Outlook
Employment of musicians and singers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. Growth will be due to increases in demand for musical performances. However, there will be tough competition for jobs because of the large number of people who are interested in becoming musicians and singers.

<https://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm>

Appendix 2

Additional Information in Response to THEC's Evaluation

Local and Regional Need

According to national statistics published by the Bureau of Labor Statistics (bls.gov), 44.7% of music majors are employed as musicians or teachers and 30.7% are employed in general business positions.¹ In Tennessee, only 34.8% of music majors find employment as musicians or teachers, while 37.9% end up in business.¹ This 17% swing from the national average, likely means that a higher percentage of TN music majors will end up in business related jobs, rather than music and education positions. This is further justification for the proposed degree, which has a broader curriculum and academic scope.

Further, when comparing the job force of Putnam County (Tennessee Tech University), to the surrounding region, there are fewer jobs available per capita in the field of music and education. In Putnam County, there are approximately 34,000 jobs.¹ Of these 34,000 jobs, 8.4% are in education and music (2,848 positions).¹ When compared to the surrounding region, this is a significantly lower percentage. In Nashville, 10.3% of the 360,000 jobs are in education and music (36,994 jobs)¹ and in Knoxville, 10% of the 90,000 jobs are in education and music (9,039 jobs).¹

Since there are fewer music jobs available per capita in Putnam County, compared to the surrounding region (Nashville and Knoxville), and Tennessee music majors are statistically more likely to end up in a business-related job than in music/education positions (17% swing from the national average), there is a strong local and regional need for the proposed degree due to its interdisciplinary focus and broader academic curriculum. Music students who graduate with the proposed degree will be better equipped to seek employment in business related positions and music positions that don't follow the traditional models of music performance/education.

Employer Need / Demand

The curriculum of the proposed degree will provide students with the skills needed to seek employment as music directors and composers. To direct any musical ensemble, conducting skills are required. For this reason, students are required to take two semesters of Conducting (3 credits). Musical directors must also be able to teach basic music theory and hear errors in rehearsal. Therefore, the proposed degree requires 4 semesters of music theory (10 credits) and 4 semesters of Aural Techniques (4 credits). If the student plans to be a choral director, they must be to accompany their choirs on the piano. For this reason, the proposed degree requires 2-4 semesters of piano.

If a student is particularly interested in directing k-12 ensembles, all music education courses can be taken as electives. These courses include Marching Band Techniques, Materials and Methods in Music (K-5), Materials and Methods in Music (6-12), String Pedagogy and Literature, and Choral Pedagogy and Literature.

The curriculum of the proposed degree will also prepare students to become successful composers. Composers must be strong at written and aural music theory and have a strong understanding of various musical styles, genres, and composers. Therefore, the proposed degree requires 4 semesters of music theory (10 credits), 4 semesters of Aural Techniques (4 credits), and 2 semesters of Music History (6 credits). Composers must also be proficient with music notation software and basic recording

¹ Overview of BLS Statistics by Occupation. *Bureau of Labor Statistics*. Retrieved March 3, 2021, from <https://www.bls.gov/bls/occupation.htm>

techniques so they can notate and document their compositions. For this reason, the proposed degree includes two music technology courses, Computer Applications in Music and Recording Techniques.

If a student is particularly interested in composition, all composition courses may be taken as electives (Instrumentation, Jazz Arranging, Repertoire and Literature, Form and Analysis, Contemporary Music, Music Business and Entrepreneurship, Improvisation I/II, Private Composition Lessons.

5.2

Future Sustainable Need / Demand

The proposed degree was designed to provide a core musical experience, while encouraging study in expanded areas. When compared to the other two existing BS Music degrees in Tennessee (APSU and TSU), the proposed degree has the highest elective total in the state (34 credits). Further, this degree incorporates these electives starting in the first semester, allowing the student to create a deep connection with their secondary area(s). Lastly, replacing the senior recital with a senior project, allows the student to pursue a capstone project in their secondary area, or a collaboration between both disciplines.

<https://www.bls.gov/bls/occupation.htm>



U.S. BUREAU OF LABOR STATISTICS

5.2

Overview of BLS Statistics by Occupation

Workers are classified into occupational categories based upon the work they perform and their skills, education, training, and credentials. Two examples of occupations are accountants and auditors and janitors and cleaners. Some occupations are found in just one or two [industries](#), but many occupations are found in a large number of industries.

Most BLS occupation data use the [Standard Occupational Classification \(SOC\) System](#), but some data are still based on an older occupational classification system. (See the [SOC Implementation Schedule](#) for more information.)

BLS publishes a large amount of information by occupation, including career information, employment levels and projections, and data on earnings and working conditions.

Careers

Occupational Outlook Handbook

This publication describes the nature of the work, working conditions, the training and education needed, earnings, and expected job prospects for a wide range of occupations.

Career Outlook

Career Outlook articles provide data and information on a variety of topics—including occupations and industries, pay and benefits, and more. These articles are helpful for students, career counselors, jobseekers, and others planning careers.

Number of People Employed in Specific Occupations

Occupational Employment and Wage Statistics

BLS conducts an annual mail survey of establishments that provides data on employment and wages by occupation and industry for over 800 occupations and for about 400 industries throughout the Nation, and similar data for all states and selected metropolitan areas.

Current Population Survey

The monthly survey of U.S. households provides data on employment and earnings by occupation, along with age, gender, race, educational attainment, and other characteristics of workers in each occupation.

Wages by Area and Occupation

Occupational Employment and Wage Statistics and National Compensation Survey

Wage data are available by occupation for the [nation](#), [regions](#), [states](#), and many [metropolitan areas](#). Wage data by area and occupation are from the [National Compensation Survey](#), [Occupational Employment and Wage Statistics Survey](#), or the [Current Population Survey](#). See [Wages by Area and Occupation](#) to determine which information suits your needs.

Modeled Wage Estimates

This program provides annual estimates of average hourly wages for occupations by selected job characteristics and geographical locations. The job characteristics include bargaining status (union and nonunion), part- and full-time work status, incentive- and time-based pay, and the level of difficulty and complexity of work.

More information: [Wages by Area and Occupation](#). [Additional Data on Occupations](#)

Injuries, Illnesses, and Fatalities

This program provides data on nonfatal illnesses and injuries on the job and on worker fatalities by occupation and other worker characteristics.

Occupational Requirements Survey

This survey provides information about the physical demands, environmental conditions, mental and cognitive demands, and vocational preparation requirements of occupations.

Employment Projections

This program provides projections of the labor market 10 years into the future and other career information.

Minimum Wage Workers

BLS data on workers with hourly earnings at or below the prevailing federal minimum wage are described on the [Overview of BLS Data on Minimum Wage Workers](#) page.

Last Modified Date: September 1, 2020

Appendix 3

Letters of Support & Current Job Postings



August 1, 2019

Dr. Wendy Mullen, Director
Tennessee Tech University
School of Music

A Bachelor of Science in Music would be a fantastic addition to Tennessee Tech University's (TTU) School of Music degree offerings. As a former student at TTU, I would have personally loved the opportunity to pursue a music degree that offered focuses in Business, Marketing, or Arts Management. Because my options were either Performance or Education, I went with a completely different path for my undergraduate degree.

As a professional working on the administrative side of the performing arts, I often see college graduates with music degrees, but very few of them have the administrative or business knowledge or skills to succeed in a non-performance position. I recently hired a candidate for a Development Coordinator position. She had earned a Bachelor of Arts in Performance and then later when back to graduate school because she realized she did not have the skills necessary to obtain the positions she wanted. When looking through resumes, I certainly preferred to see those with music and arts backgrounds to those with just business backgrounds. However, if a candidate had education or experience with both, they were immediately moved to the top of the pile.

I also recently attended a "State of the Arts" Candidate Forum and Reception hosted by Nashville Arts Coalition and Candidates for Metropolitan Nashville Council. The panel featured leaders from both large and small arts organizations in the Nashville area. All of panelists agreed, and made a point to note, that they would prefer to hire a candidate with an education background in the arts and those who also had skills in Arts Management and other business-related focuses would be assets to their organizations.

I would absolutely consider an applicant with a Bachelor of Science in Music to be a stronger candidate than those with other backgrounds and I think this new degree program would be a great option for students and potential employers.

Susan E. Luna, MPA, CFRE
Senior Director of Individual Giving
Tennessee Performing Arts Center



TPAC.org
615-782-4040

505 Deaderick Street, 3rd Floor
Nashville, TN 37243

MAILING: PO Box 190660
Nashville, TN 37219

WMArocks.com
615-782-4030

Dear Wendy Mullen,

Hello! My name is Kyle Tarwater, and I am a former student of Tennessee Tech University. I'm writing to you in reference to the new proposed degree path, the Bachelor of Science in Music. One of the issues I had when looking at my potential options as a student of Music was that it mostly encouraged only the Music education degree. With the status of music education in our country, it led me to be wary of putting all my eggs into one basket, so to speak. Ultimately, I ended up going the route of pursuing an interdisciplinary degree.

After reviewing the proposed course load for the Bachelor of Science in Music, I believe I would have chosen to pursue this option. The ability to do a more focused music degree with a side focus as well would have much more market potential in my opinion. Knowing many people have entered in several different facets of the music industry, the additional supplementary learning would have benefitted most all of them greatly. I have mentioned this new curriculum to a few folks, and they are hopeful that students in the future might have the ability to earn this degree! For me personally, I was interested in trying to make my own version of a music therapy degree by mixing in psychology classes with the interdisciplinary option. However, it made it extremely difficult with a full course load to also continue to be as focused in my music. This ultimately led to me burning out and losing my passion.

I see this degree as a fantastic option for future students who have a love of music but are interested in doing something other than teaching at a lower or higher education level. I'm sure there are many incoming students who would be happy to know this option exists. I sincerely hope that Tennessee Tech considers establishing this degree. Thank you for your time!

Sincerely,

Kyle Tarwater



Cookeville Performing ARTS Center
10 East Broad Street 931-528-1313

August 7, 2019

Dr. Wendy Mullen, Director
Tennessee Tech University
School of Music Box 5045
Cookeville, TN 38505

Dr. Mullen-

I am pleased to hear that TTU is considering a new Bachelor of Science degree in Music.

I think this will be an excellent option for students who excel in music and want to work in the public sector in areas other than education or performance. Having the opportunity to augment their music education with courses which will be beneficial in associated fields such as Arts management, business, and technology will be invaluable as they seek employment post-graduation. Too often, we see applicants in the Arts industry who possess tremendous talent in music, dance, or theatre but lack business and management skills. Offering a degree that allows students to choose undergraduate electives in those areas will improve their chances of getting a job and being successful.

In my particular field of Arts Administration, Theatre, and Dance, an applicant holding a Bachelor of Science in Music degree with a focus in theatre or business would be much more attractive and desirable than one with a degree focusing solely on music performance or education.

I fully support a decision to include this degree at TTU would look forward to engaging with its graduates. You may contact me directly with any questions or further comment.

Regards,

A handwritten signature in cursive script that reads "Chad McDonald".

Chad McDonald
Cultural Arts Superintendent
City of Cookeville
931-520-5296
cbm@cookeville-tn.gov



August 9, 2019

To Whom It May Concern,

This letter is to communicate my enthusiastic support for the addition of the Bachelor of Science in Music degree at Tennessee Technological University. The School of Music currently supports degree programs in Music Performance and Music Education, along with a Music Minor, which is merely the bare minimum for a comprehensive collegiate music program. Numerous other universities in Tennessee offer additional specialized courses of study in music, such as Middle Tennessee State University, which offers a Music Industry degree, and the University of Tennessee, which includes Bachelor of Arts degrees in Applied Music or Music and Culture. Tennessee Tech competes directly with these programs for student recruitment, and a wider range of degree programs would aid significantly in those efforts.

As the landscape of professional music continues to evolve, many successful schools of music evolve in parallel, adapting degree programs and adding courses of study to better prepare students for the wide variety of occupations within in the music industry. As an arts administration professional, I have a job I never would have imagined as a student, simply because I was unaware this career path even existed, and "performance" and "education" were the only apparent options. A Bachelor of Science degree would allow students like myself to receive high-quality musical training, but still leave room to personalize one's course of study. Students could choose more classes in computer science, engineering, administration, or psychology to better prepare them for modern, relevant, and lucrative careers in sound engineering, recording, arts administration, or music therapy, for example.

I know I speak for many of the School of Music students and faculty by expressing my excitement for the potential addition of the Bachelor of Science in Music degree. It would create new, compelling opportunities for Music majors, allowing an education more closely tailored to each student's specific career goals. This decision alone would increase the marketability and recruitment power of the School of Music, while ultimately providing students more avenues through which to achieve professional success.

Sincerely,

Rachel Salter
Executive Director
Bryan Symphony Orchestra Association

(931) 525-2633 · contact@bryansymphony.org · 123 West Broad Street, Suite 4, Cookeville, TN 38501 · www.bryansymphony.org



MARTIN

Division of Academic Affairs
324 Administration Building
554 University Street
Martin, Tennessee 38238
Office: (731) 881-7010
Fax: (731) 881-7503
www.utm.edu

January 14, 2021

Betty Dandridge, Chief Academic Officer
Tennessee Higher Education Commission
312 Rosa L. Parks Avenue, 9th Floor
Nashville, TN 37243

Dear Betty,

I write to offer my full support for the proposed new Bachelor of Science in music at Tennessee Tech University. During my career, I have found that there is a subgroup of students interested in music who often find themselves in the strange in-between place that Tennessee Tech is trying to address. They are not focused on performance and they are not planning to be K-12 music educators, but they are passionate about music and want to continue studying it. If given the opportunity to do so, they will use their university training beyond graduation in myriad ways in their communities and throughout their lives. Given the importance of the Tennessee Promise and the number of students who transfer into four year institutions with associates degrees, I believe it is wise for 4-year institutions to provide a pathway for transfers to continue pursuing music through their graduation. This program would provide that pathway.

This would not affect the Music Department at UTM. The program will benefit students, especially transfer students, and I hope it is approved.

Sincerely,

A handwritten signature in black ink that reads 'Phil Acree Cavalier'.

Phil Acree Cavalier, Ph.D.
Provost and Vice Chancellor for Academic Affairs



MARTIN

COLLEGE of HUMANITIES & FINE ARTS

5.2

Department of Music
108 Fine Arts
16 Mt. Pelia Rd.
Martin, Tennessee 38238
Office: 731.881.7402
Fax: 731.881.7415
www.utm.edu/music

January 19, 2021

To Whom it may concern:

This letter is being written in support of the (LON) proposed for a new [Bachelor of Science in Music](#) program from TN Tech University.

I support the creation of this degree and see it as one which might potentially be of interest to prospective students who would want to pursue a Master of Music Education Degree, a degree we hope to offer soon at UTM.

At UTM Music we are always looking for ways to collaborate with other universities and programs and we would certainly be open to that if Dr. Hill and other faculty at TN Tech University wished to do so.

I wish them the best of luck with their new program and hope it is approved.

Very best,
Julie

Julie Hill, DMA
Chair and Professor, Department of Music
Co – Editorial Director, Percussive Notes/ Past-President, PAS
UT President's Inaugural Educate Award Winner



Artist Relations Manager (Keyboards)

Yamaha
Franklin, TN 37064
Full-time

<https://recruiting2.ultipro.com/YAM1001YAMAM/JobBoard/a32d90a2-eea8-4a64-a24c-fe0769d33017/OpportunityDetail?opportunityId=4b5e819f-e225-4b63-92e9-a996671a4139>

Yamaha is looking for an Artist Relations Manager to support the Yamaha Artist Relations Group. Main responsibilities include artist support through communication to our artist community. This position is responsible for managing Artist Relations activities, communication and support for Yamaha “**Keyboard** Artists.

Here’s What You’ll Do

- Collect, organize, and store artist assets – biographies, photos, approvals, quotes, etc.
- Write monthly reports, database management, special event organization, as well as the planning, developing, and administering of programs to promote sales through the leveraging of Yamaha artists.
- Work cross functionally to assist in creating new literature/promo/social materials and Artist ads.
- Utilize the clinic support system to correctly collect and respond to all clinic support requests.
- Coordinate prospective artist information:
 - Send and track artist applications
 - Collect and organize received applications and research prospective artist background
 - Analyze, review, and provide initial review/recommendation of received applications/packets
 - Research and bring forward new, key prospective artists
- Maintain a strong rapport with artists, artist management and production managers.
- Coordinate timely accommodation sales of product to Artists and clients as related to contractual agreements established for endorsement purposes.
- Interface and coordinate with numerous vendors while maintaining strong relationships.
- Assist the YARG team with various projects/events/concert and film productions.
- Arrange travel and prepare presentations.
- Perform other duties as assigned.

Preferred: BM, BS, or BA College degree in music business or related field

Here's What You'll Bring to the Table:

- High School Diploma
- 5+ years' experience in the music industry/record label and/or publishing
- Advanced knowledge of 'Keyboard' related instruments
- Excellent communication (verbal and written)
- Unquestioned integrity and ethics with a levelheaded approach to doing work, ability to maintain sensitive and confidential information
- Superb customer service skills
- Ability to be successful in a self-managed environment
- Collaboration within a fast-paced team environment
- Advanced computer skills (Microsoft Office Suite, Salesforce, etc.)
- High level of comfort with web technologies and ability to learn new applications quickly
- Motivated, reliable, enthusiastic, professional, and responsible
- Excellent project management and organization skills
- Ability to multi-task high level projects while still delivering core job functions.
- Able to solve problems and think critically.
- Ability to travel up to 75%

Here's what we'll bring to the table:

- Comprehensive benefits package including Medical, Vision, Dental, LTD, Life-Insurance and 401k with match AND automatic contributions
- Performance based bonus program
- Robust employee wellness programs including free music lessons
- Gym membership reimbursement program
- Tobacco cessation reward program
- Free concerts from award winning artists
- Discounted hotel, travel, entertainment, and other attractions
- Employee product purchase program
- Flexible work options
- Casual dress
- Vacation, sick-time and personal floating holidays
- Inclusive and passionate culture
- Opportunity to be part of something bigger; changing people's lives through music and sound

If this role is 'music to your ears', please apply!

Museum Director

The Blues Foundation

Memphis, TN 38103

\$48,000 - \$53,000 a year - Full-time

<https://www.salary.com/job/the-blues-foundation/director-museum-operations-and-programs/j202203030716410391985>

Museum/Curatorial Duties

- Oversee and maintain museum exhibits, including artifacts and interactive displays.
- Manage memorabilia collection.
- Develop relationships with donors past, present, and future
- Craft and process necessary paperwork for incoming/outgoing artifacts - Deeds of Gift/Loans, Artifact Returns
- Craft copy for museum labels, providing historical context for artifacts
- Manage exhibits in LRBC gallery, presenting contracts to preparatory and overseeing installation/deinstallation of exhibits.
- Provide docents with prudent information on happenings in the museum, historic information, etc.
- Work with Programming Docent to develop programming that will engage museum visitors and represent the Blues Hall of Fame in a manner that can appeal to a wide array of guests.
- Serve as Ambassador for the Blues Foundation with tourism groups, answering queries/being a point of contact.

Managerial Duties

- Interview, hire, train, and schedule Visitor Services employees and docents.
- Schedule staff, handle time-off requests, and account for employee hours via Square.
- Coach staff on new policies, information pertaining to the museum, approach for scheduling for special/private events, provide and accept feedback on new methods of engaging museum guests/methods to improve museum experience.
- Handle all group sales and special event inquiries for museum, including correspondence, providing all suitable information for special event requests, including photographic examples of past events, approved catering, programming options, formally booking events, and registering them in building calendar for all staff to see.
- Oversee Bricks for the Blues campaign - reaching out to past donors who have not completed inscription requests, gather inscription information, send off information to engravement team, and arrange for paving (ongoing)
- Sign off on work done by Enviro-Master (bathroom sanitizers/supplies), serve as one of the points of contact for housekeeping company.
- Oversee elements of daily operations for the Blues Foundation's three main events: the Blues Hall of Fame induction ceremony, the Blues Music Awards, and the International Blues Challenge. Tasks include gathering materials, coordinating staffing, event setup, overseeing truck rentals, loading/unloading of all necessary items for event staging and production, gathering donations for silent auctions, setup of offsite retail operations,

handling all offsite inventory, setup of online retail terminals and processing transactions, handling all sales reports and cash handling at EOD.

- In lieu of Communications Manager, tasked with handling some social media duties.

General/Daily Responsibilities:

- Perform morning set-up duties - setting up Square POS terminal for daily ops, count till and ensure money is correct, check retail area for cleanliness, set up museum displays and interactives/troubleshoot issues, check museum area for cleanliness, turn on all lights in building, turn on music and unlock doors at opening time
- Serve as prime point of contact for guests at front desk, run POS terminal/assist in checking in guests. Answer any queries about museum (length of tour, content, cost, etc). Serve as ambassador for Memphis by recommending other points of interest, places to eat, etc. Assist Programming Docent when needed with POS terminal/checking guests in.
- Ring up all retail transactions, ensuring that retail area is stocked and ready for each work day. Assist others in retail transactions. Ensure that consignment items are rung up correctly and are accounted for correctly in Square.
- Monitor online retail transactions via Neon. Safely wrap outgoing gifts, ensuring that proper postage is used and shipped off via USPS.
- Answer general questions about Blues Foundation memberships, directing to Membership Manager when on-site.
- Answer phones, providing information on the Blues Foundation, the museum, and all other related queries.
- Serve as primary contact for facility rentals, private functions, tour groups, and Blues Foundation events that occur in the museum
- Maintain daily visitors log, separating by tickets purchased, guests who visit the art gallery, group tours, discounted tickets, students, and children.
- Provide information about rotating exhibits in the LRBC gallery, including background on artist, pricing, and purchasing options. Account for via consignment. Requires knowledge of blues and blues history. Bachelors Degree Preferred. Will be required to assist with The Blues Foundation's events such as International Blues Challenge and Blues Music Awards as needed.

Benefits

- Dental insurance
- Health insurance
- Vision insurance

Rotational Assistant - Country Music / Contemporary Music

Endeavor Operating Company, LLC

Nashville, TN 30723

\$41,000 - \$54,000 a year - Full-time

https://wmeimg.wd1.myworkdayjobs.com/en-US/ENDEAVOREARLYCAREERS/job/TN-Nashville---1201-Demonbreun/Rotational-Assistant--Contemporary-Music_JR8732

Position Overview:

Rotational Assistants service the company across all departments, primarily within the Contemporary Music department. They complete ad-hoc projects and temporarily cover desks while assistants are away. The position also entails assisting with a variety of daily administrative office tasks. Rotational Assistants will be eligible to apply for assistant desks after training is completed.

Essential Responsibilities:

- Maintaining schedules with high attention to detail
- Reviewing show contracts
- Covering desks for assistants
- **Completing department projects**

Core Competencies:

- Must be detailed oriented and able to handle complex instructions with care and follow-through.
- Must be an excellent multi-tasker and have proven problem-solving abilities.
- Demonstrates accuracy and thoroughness in execution of assigned tasks.
- Friendly and open demeanor with ability to maintain confidentiality at all times.
- Strong understanding of and enthusiasm for the music industry
- Ability to adapt to changes and work in a fast paced, demanding environment.
- Dependable and proactive. Able to prioritize the workload and use time efficiently.

Coordinator, Music Touring

APA Agency

Nashville, TN 37219

\$41,000 - \$52,000 a year - Full-time

<https://recruiting.paylocity.com/recruiting/jobs/Details/1278310/APA-Agency/Coordinator-Music-Touring>

About Us

Founded in 1962, Agency for the Performing Arts (APA) is one of the largest diversified talent agencies in the entertainment industry with offices in Los Angeles, New York, Nashville, Atlanta, Toronto and London. APA represents some of the most accomplished, celebrated and award-winning actors, writers, producers, directors, creators, comedians, musicians, authors, intellectual properties, production companies, artisans, social influencers, and lifestyle brands across all media platforms worldwide.

What We Are Looking For:

Seeking a Coordinator with a music touring focus. Must be organized, detail-oriented, self-started and able to learn quickly in an ever-changing environment. This position will assist two senior agents in the concerts department by supporting the Agency's top tier music, comedy and speaker rosters. The position requires a communicative and thoughtful individual who can take initiative while learning on the job. The candidate will need a strong work ethic and an understanding of how their supporting role can help to grow the Agency's practice. Excellent written and verbal communication skills are essential, as well as an interest music and special events. This is an opportunity for someone with agency/management experience who wants to continue on the representation path.

Skills & Qualifications:

- Coordinate tour announcement schedules. Review and approve local marketing assets, advertising, promotions, and social media tactics for all domestic shows.
- Serve as the primary marketing point of contact and liaison for internal and external stakeholders (promoters, management, agency, label, PR).
- Generate deal memos, contracting and reports
- Keep track of contracts and deposits.
- Invoicing and accounting
- Dealing with high profile buyers, promoters, and managers while understanding the importance of confidentiality and professionalism
- Maintain accurate records and release of deposits and commissions.
- Ability to handle a heavy workload, while prioritizing work to meet deadlines.
- Resourceful, proactive, reliable, trustworthy
- Strong written and verbal communication skills

Experience & Education

- 1-2 years experience working in the entertainment industry required
- Prior Agency/Management or Venue experience is highly preferred
- Bachelor's Degree from an accredited university

Appendix 4

THEC Financial Projection Form

Tennessee Higher Education Commission
Appendix A: THEC Financial Projections
 Please Enter the Name of the Institution Here
 Please Enter the Name of the Proposed Academic Program Here

Seven-year projections are required for doctoral programs.
 Five-year projections are required for baccalaureate and Master's degree programs
 Three-year projections are required for associate degrees and undergraduate certificates.
 Projections should include cost of living increases per year.
 Planning year projections are not required but should be included when appropriate.

	Planning Year	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
I. Expenditures								
A. One-time Expenditures								
New/Renovated Space ¹	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Equipment	-	-	2,000	2,000	-	-	-	-
Library	-	-	-	-	-	-	-	-
Consultants	2,000	-	-	-	-	-	-	-
Travel	500	-	-	-	-	-	-	-
Other	-	1,250	750	750	750	750	-	-
Sub-Total One-time	\$ 2,500	\$ 1,250	\$ 2,750	\$ 2,750	\$ 750	\$ 750	\$ -	\$ -
B. Recurring Expenditures								
Personnel								
Administration								
Salary	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Benefits	-	-	-	-	-	-	-	-
Sub-Total Administration	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Faculty								
Salary	\$ -	\$ -	\$ 2,100	\$ 2,100	\$ 4,200	\$ 4,200	\$ -	\$ -
Benefits	-	-	210	210	420	420	-	-
Sub-Total Faculty	\$ -	\$ -	\$ 2,310	\$ 2,310	\$ 4,620	\$ 4,620	\$ -	\$ -
Support Staff								
Salary	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Benefits	-	-	-	-	-	-	-	-
Sub-Total Support Staff	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Graduate Assistants								
Salary	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Benefits	-	-	-	-	-	-	-	-
Tuition and Fees* (See Below)	-	-	-	-	-	-	-	-
Sub-Total Graduate Assistants	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Operating								
Travel	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Printing	-	-	100	100	150	150	-	-
Equipment	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-
Sub-Total Operating	\$ -	\$ -	\$ 100	\$ 100	\$ 150	\$ 150	\$ -	\$ -
Total Recurring	\$ -	\$ -	\$ 2,410	\$ 2,410	\$ 4,770	\$ 4,770	\$ -	\$ -
TOTAL EXPENDITURES (A + B)	\$ 2,500	\$ 1,250	\$ 5,160	\$ 5,160	\$ 5,520	\$ 5,520	\$ -	\$ -

***If tuition and fees for Graduate Assistants are included, please provide the following information.**

Base Tuition and Fees Rate	\$	-	\$	-	\$	-	\$	-	\$	-	\$	-
Number of Graduate Assistants		-		-		-		-		-		-

II. Revenue

Planning Year	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
Tuition and Fees ²	-	84,176	147,308	210,440	273,572	315,660	-
Institutional Reallocations ³	2,500	(82,926)	(142,148)	(205,280)	(268,052)	(310,140)	-
Federal Grants ⁴	-	-	-	-	-	-	-
Private Grants or Gifts ⁵	-	-	-	-	-	-	-
Other ⁶	-	-	-	-	-	-	-
BALANCED BUDGET LINE	\$ 2,500	\$ 1,250	\$ 5,160	\$ 5,160	\$ 5,520	\$ 5,520	\$ -

Notes:

(1) Provide the funding source(s) for the new or renovated space.

N/A

(2) In what year is tuition and fee revenue expected to be generated? Tuition and fees include maintenance fees, out-of-state tuition, and any applicable earmarked fees for the program. Explain any differential fees.

Cost of tuition and University fees (excluding housing or meal plan) for a full-time student (12 credit hours) is \$5,261 per semester.

- Estimated revenue for year 1 was calculated based on a projected enrollment of 8 students.
- Estimated revenue for year 2 was calculated based on a projected enrollment of 14 students.
- Estimated revenue for year 3 was calculated based on a projected enrollment of 20 students.
- Estimated revenue for year 4 was calculated based on a projected enrollment of 26 students.
- Estimated revenue for year 5 was calculated based on a projected enrollment of 30 students.

(3) Identify the source(s) of the institutional reallocations, and grant matching requirements if applicable.

(4) Provide the source(s) of the Federal Grant including the granting department and CFDA(Catalog of Federal Domestic Assistance) number.

N/A

(5) Provide the name of the organization(s) or individual(s) providing grant(s) or gift(s).

N/A

(6) Provide information regarding other sources of the funding.

No other funding sources exist.



EMILY HOUSE
Executive Director

STATE OF TENNESSEE
HIGHER EDUCATION COMMISSION
STUDENT ASSISTANCE CORPORATION
312 ROSA L. PARKS AVENUE, 9TH FLOOR
NASHVILLE, TENNESSEE 37243
(615) 741-3605

BILL LEE
Governor

5.3

TO: Lori Bruce, Provost and Vice President for Academic Affairs
Tennessee Technological University

FROM: Julie A. Roberts, Chief Academic Officer
Tennessee Higher Education Commission

SUBJECT: Tennessee Technological University
Music, Bachelor of Science

DATE: September 21, 2022

Pursuant to THEC Academic Policy A1.0 (*New Academic Programs: Approval Process*), THEC staff will support the proposed Music, Bachelor of Science (BS) degree. This proposed program has satisfied all requirements with conducting a site visit and responding satisfactorily to all recommendations and suggestions by the external reviewer, Dr. Amir Zaheri, Associate Professor and Associate Director of the School of Music at the University of Alabama

Tennessee Technological University may now seek approval from the Board of Trustees (BOT). Contingent upon approval by the BOT, and a formal request indicating that such approval has been granted, Tennessee Technological University may request that the Music, BS program be placed on the Commission's agenda for approval.

cc: Emily House, THEC, Executive Director
Philip Oldham, TTU, President
Sharon Huo, TTU, Associate Provost
Colin Hill, TTU, Director, School of Music
Ryan Korstange, THEC, Director of Academic Affairs



Agenda Item Summary

Date: October 6, 2022

Agenda Item: Research End-of-Year Report for Fiscal Year 2022

- Review**

 Action

 No action required

PRESENTERS: President Oldham

PURPOSE & KEY POINTS: President Oldham will provide an update from the Office of Research and Economic Development, including an end-of-year report for year 2022 and future initiatives.



Agenda Item Summary

7.1

Date: October 6, 2022

Agenda Item: University Advancement End-of-Year Report for Fiscal Year 2022

Review

Action

No action required

PRESENTERS: Dr. Kevin Braswell

PURPOSE & KEY POINTS: Dr. Braswell will provide an update from University Advancement, including an end-of-year report for year 2022 and future initiatives.