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September 9, 2015

MEMORANDUM

TO: State Board of Regents

FROM: David L. Buhler

SUBJECT: Southern Utah University – Master of Music in Music Technology with Emphases in Performance Technology and Studio Technology

Issue

Southern Utah University (SUU) requests approval to offer a Master of Music (MM) in Music Technology with Emphases in Performance Technology and Studio Technology effective January 1, 2016. The institutional Board of Trustees approved the degree on June 11, 2015.

Background

The emergence and rapid growth of digital technologies has impacted the music industry in significant ways in the new millennium. Accordingly, SUU's proposed MM in Music Technology is in response to the need for professional musicians to possess a much higher level of technological competence than is found in many traditional collegiate programs. The proposed degree is designed for music performers, educators, and composers who wish to use technology to enhance/expand their current skills and for technicians in the music profession, or those who aspire to work as music technicians, to expand their knowledge of current platforms. Students would be able to enter the program in fall, spring, or summer, and it would be possible to complete the degree over the span of one full year.

The proposed MM in Music Technology is a 30-credit, online degree, consisting of 18 credits of core courses, 10 credits in an emphasis area, and 2 credits of in-program electives. Students with little or no experience in music technology would be required to take an additional 2 credits of preliminary/foundational coursework. The curriculum was developed with input from a Professional Advisory Committee comprised of music technology professionals and higher education partners from Utah and California, as well as a review of model programs offered at other institutions. The SUU Department of Music is a member of the National Association of Schools of Music (NASM), so the proposed MM in Music Technology was also developed in accordance with NASM standards and would, eventually, be formally reviewed by NASM.

In preparation for the MM in Music Technology, SUU hired a full-time faculty member to coordinate development of the proposal and oversee the anticipated degree program. Other full-time SUU music faculty have been identified to teach selected courses in the proposed MM in Music Technology, and

several music industry professionals with specific expertise have been or will be secured to teach part-time in the program. While some of the anticipated part-time faculty do not hold advanced degrees, the SUU proposal references NASM guidelines that provide for highly-qualified practitioners (who may or may not hold academic degrees) to serve in faculty positions if their experience, education, and expertise equate to at least a master's degree.

While baccalaureate programs in commercial music/music business/music technology have been launched in recent years at Snow College, Utah State University, and Utah Valley University, there is no graduate degree in music technology offered in the Utah System of Higher Education (USHE). As such, student interest in SUU's proposed MM in Music Technology is expected to be high. Working music professionals are likely to have interest, as well. Job growth for musicians and technicians is projected to be modest (5-9%) from 2012 to 2022, but it is felt a degree in music technology will advantage graduates seeking employment as composers, copyists, private teachers, producers, software developers, studio musicians, technicians, etc.

Policy Issues

The proposed degree has been developed and reviewed in accordance with processes established by Southern Utah University and the Board of Regents. The USHE Chief Academic Officers and appropriate faculty have reviewed and are supportive of SUU's request to offer an MM in Music Technology. Comments provided by other USHE institutions spoke to the appropriateness of the curriculum, appeal of the online degree format, qualifications of the SUU music technology faculty, opportunities for graduates of other USHE music technology-related baccalaureate programs, and potential for success. Questions regarding the curriculum and online format were addressed in detail by SUU. There are no additional policy issues relative to the approval of this program.

Commissioner's Recommendation

The Commissioner recommends the Regents approve the request by Southern Utah University to offer a Master of Music in Music Technology with Emphases in Performance Technology and Studio Technology.

_____
David L. Buhler
Commissioner of Higher Education

DLB/GVB
Attachment

Program Description
Southern Utah University
Master of Music in Music Technology

Section I: The Request

Southern Utah University (SUU) requests approval to offer a Master of Music (MM) in Music Technology with Emphases in Performance Technology and Studio Technology effective January 1, 2016. The institutional Board of Trustees approved the degree on June 11, 2015.

Section II: Program Description

Complete Program Description

The proposed Master of Music in Music Technology is a 30-credit hour program designed to prepare graduates to work in the music profession. The coursework will be delivered entirely online, using a mixture of text, still images, audio podcasts, video webcasts, and regular, live interaction with faculty through the use of videoconference and desktop project-sharing technologies. The curriculum and proposed schedule are such that student cohorts will be able to begin study in the program at the start of the fall, spring, or summer semesters, and the program can be completed in the span of one full year.

The degree program is designed for two groups of working musicians: (1) those who wish to use technology to enhance and expand their current skillset as a performer, educator, or composer and, thus, increase their employability; and (2) those who wish to work (or are already working) as technicians in the music profession and wish to expand their knowledge of the platforms currently in use. To serve these two groups, all students enroll in core courses in music technology and then choose a study emphasis – Performance Technology or Studio Technology – as they determine which will better prepare them for employment in their chosen field. All students in the program will complete a capstone project showing mastery and synthesis of skills learned in their area of study, and will have the opportunity to work in preparation of that capstone project with an academic and professional mentor.

Purpose of Degree

It is the purpose of this degree to provide students with both the core and advanced skills in music technology necessary to be successful in a wide range of musical endeavors, particularly as they relate to employment as musicians. This degree is born out of necessity; students who graduate from traditional music programs that provide no training or background in music technology often find themselves at a competitive disadvantage. A traditional Bachelor of Music degree in performance, for example, typically provides outstanding training in the musical skills, techniques, and theoretical knowledge that are critical to the development of a student as a musician. However, these programs typically offer very little or no training in how to actually become a professional musician: how and where people work, the equipment that they use in their work, and workflow between musicians and other artists and craftsmen in the production of larger-scale projects, such as films, video games, or live performances that infuse significant music technology. Students who come from traditional programs such as these will most likely choose to enroll in the Performance Technology emphasis. This track is specifically geared toward students who have a great deal of musical training, but little training in music technology.

For students who are graduates of programs with music technology as a significant part of the curriculum, the choice of emphasis would likely be Studio Technology. This track is designed to provide a more in-depth and narrowly-focused study of specific platforms that were likely only touched upon during baccalaureate study. In the case of both emphases, the curriculum for the degree provides students with training on the tools used by commercial musicians, including hardware and software platforms, web-based delivery systems, and technology used for business applications. In short, it is the purpose of this degree to prepare students to begin work as professional musicians. For this reason, Southern Utah University is proposing that this be a Master of Music program, rather than a Master of Arts or other degree. The MM is the professional music degree and, in this case, will provide the necessary depth of study and musical and technological rigor to prepare graduates to be competitive in the music profession.

Institutional Readiness

As part of the most recent accreditation visit to SUU by the National Association of Schools of Music (NASM), the accreditation team report cited a “stunning lack” of music technology in the music department curriculum. The SUU music department has taken this criticism to heart and has determined it will turn a program weakness into a program strength. Significant changes have been made to do just that, including the addition of new coursework in music technology for both music education and performance majors in the undergraduate curriculum. A music technology lab and recording and post-production facilities were approved by the university administration for the support of both the undergraduate and graduate programs to be ready in summer 2015.

The addition of the MM in Music Technology will have little impact upon the existing administrative structures of the Department of Music. The Department Chair will oversee the degree by organizing course schedules, assigning faculty to the courses, and calculating faculty loads, with significant assistance and input from the Area Coordinator for music technology, who will also advise students on course schedules and program navigation. These duties are already performed by both the Department Chair and the Area Coordinator for undergraduate students, and the addition of graduate students will not add any undue burden.

Faculty resources are currently available to offer this degree. The new, full-time faculty member in music technology will act as Area Coordinator for the degree and teach 4-6 credit hours each semester in the program. Other full-time faculty will teach performance, theory, and history courses, while the remainder of the courses will be taught by newly-appointed adjunct faculty who are specialists in the field of study.

Departmental Faculty

Department Faculty Category	Dpt Faculty Headcount – Prior to Program Implementation	Faculty Additions to Support Program	Dpt Faculty Headcount at Full Program Implementation
With Doctoral Degrees (Including MFA and other terminal degrees, as specified by the institution)			
Full-time Tenured	9	1	10
Full-time Non-Tenured			
Part-time Tenured			
Part-time Non-Tenured	4	1	5
With Master's Degrees			
Full-time Tenured	1		1
Full-time Non-Tenured			
Part-time Tenured			
Part-time Non-Tenured	7	2	9
With Bachelor's Degrees			
Full-time Tenured			
Full-time Non-Tenured			
Part-time Tenured			
Part-time Non-Tenured		6	6
Other			
Full-time Tenured			
Full-time Non-Tenured			
Part-time Tenured			
Part-time Non-Tenured			
Total Headcount Faculty in the Department			
Full-time Tenured	10	1	11
Full-time Non-Tenured			
Part-time Tenured			
Part-time Non-Tenured	11	9	20
Total Department Faculty FTE *(As reported in the most recent A-1/S-11 Institutional Cost Study for "prior to program implementation" and using the A-1/S-11 Cost Study Definition for the projected "at full program implementation.")*	13.07	3.63	16.70

Staff

SUU already has significant resources among the staff for assistance with and support of online education. For this reason, current staff and administration are sufficient for offering the degree.

Library and Information Resources

Current library holdings are sufficient for the degree. SUU has 9,257 musical scores for study purposes, divided nearly evenly between vocal and instrumental, over 5,000 works about music, and nearly 2,000

works on music teaching and instruction. There is also access to thousands of recordings from the SUU collection and through the Naxos music library. Other resources are available through eBooks and interlibrary loan. Each year, SUU adds to the collection through budget allocations to the music department specifically for library resources, aiding in keeping the collection current.

Admission Requirements

When applying for the program, the prospective students will need to:

1. Be successfully admitted to the Graduate School at SUU;
2. Provide transcripts showing a baccalaureate degree in music or a baccalaureate degree in a field that supports graduate study in music technology (subject to approval by Area Coordinator);
3. Submit audio or video recordings (in physical or online form) that show the applicant's current skill level as a performer, composer, and/or technologist;
4. Submit a résumé and written Statement of Purpose.

All applicants will be approved by the Music Technology Area Coordinator in conjunction with the Professional Advisory Committee.

Student Advisement

Students in the MM in Music Technology program will receive advisement from the Music Technology Area Coordinator. In addition, student academic progress will be supervised by music faculty on a regular basis.

Justification for Graduation Standards and Number of Credits

The 30-credit hour requirement for the proposed Master of Music degree falls within the state guidelines for master's degrees, as well as National Association of Schools of Music (NASM) guidelines for credits in a Master of Music program.

External Review and Accreditation

As required by NASM standards for degrees in the music profession, the SUU music department has convened a Professional Advisory Committee comprised of educators and professionals in the areas of performance technology, studio technology, and music business technology. This committee includes:

<u>Performance Technology</u>

- Dan Anderegg: composer, keyboardist, video editor, *Grey's Anatomy*
- Sam Cardon: Emmy Award-winning composer, producer, BYU-TV, Orem UT
- Rich Dixon: guitarist, producer, 3-time winner of Utah Studio Musician of the Year, product representative for DOD Electronics, Lehi UT
- Emannuel Fratianni: video game composer and principal conductor of the multimedia performance piece *Video Games Live*, Los Angeles CA
- Nick Fryman: composer/arranger for Royal Caribbean, Carnival, Celebrity and Disney cruise lines, Los Angeles CA

- Tommy Tallarico: video game composer and creator of the integrated media performance piece *Video Games Live*, Los Angeles CA

Studio and Live Sound Technology

- Michael Green: chief engineer, MetCom Studios, Salt Lake City UT
- Nicholas Greer: owner, Nick Greer Music, Orem UT
- Frank Stearns: owner, Mars Audio Studios, Cedar City UT
- Mark Stephenson: owner, MAS Productions, Clearfield UT
- Scott Wiley: owner, June Audio Studios, Provo UT

Music Business Technology

- Ted Hinckley: owner, EMH Classical Music, represented worldwide by Warner/Chappell music libraries; music staff for more than 30 feature-length films; faculty, Snow College, Ephraim UT
- Kathy Steadman: owner, KS Video Editing, and producer of dozens of large-scale performance and television events, Carlsbad CA
- Dick Wells: singer/songwriter and studio singer with more than 50 full-length film scores to his credit and member of SAG/AFTRA administration, Los Angeles CA

Higher Education Faculty Partners

- Dr. Vance Larsen: chair, Horne School of Music at Snow College, and part of development team for Bachelor of Music in Commercial Music
- Dr. Marden Pond: owner, Marden Pond Music; faculty, Utah Valley University; freelance composer and technology educator, Salt Lake City UT

The proposal for the Master of Music in Music Technology includes the necessary courses as outlined by NASM guidelines. No additional consultation from NASM was received, however the proposed course of study has been compared to MM degrees in Music Technology offered at other institutions, and the curriculum is consistent with these offerings. NASM will review the program in the summer and fall of 2015 prior to its going into effect. SUU has a long-standing accreditation from NASM, and this degree will not advance without NASM approval.

Projected Program Enrollment and Graduates; Projected Departmental Faculty/Students

Data Category	Current – Prior to New Program Implementation	PROJ YR 1	PROJ YR 2	PROJ YR 3	PROJ YR 4	PROJ YR 5
Data for Proposed Program						
Number of Graduates in Proposed Program	X	10	15	20	25	30
Total # of Declared Majors in Proposed Program	X	15	30	45	45	45
Departmental Data – For Proposed Program						
Total Department Faculty FTE *(as reported in Faculty table above)*	13.07	14.69	16.45	16.70	16.70	16.70
Total Department Student FTE *(Annualized FTE)**	117.8	140.3	162.8	167.3	167.3	167.3
Student FTE per Faculty FTE *(ratio of Total Department Faculty FTE and Total Department Student FTE above)*	9.01	9.55	9.90	10.02	10.02	10.02
Program accreditation-required ratio of Student FTE/Faculty FTE, if applicable: NA						

**This program will function on a tri-semester basis (fall, spring, summer), so the figures here represent annualized FTE.*

Expansion of Existing Program

The Master of Music in Music Technology is a new degree program, but is the second graduate degree program in music at SUU (the other being a Master of Music Education degree).

Section III: Need

Program Need

The music profession has seen significant change in methods of production, distribution, and teaching over the past fifteen years. These changes have come as a result of extraordinary advancements in personal computer software, hardware, and the Internet. Music is an integral part of the entertainment industry in the United States, with revenues in 2013 exceeding $16.5 billion. These revenues come from a variety of traditional sources, including music recording, physical music sales (CDs, tapes, records), concert revenues, licensing, and broadcast, but also from a very large number of revenue streams that did not exist ten years ago, including digital downloads, ringtones, and streaming.[1]

[1]Fanner, Eric. *Music Industry Sales Rise, and Digital Revenue Gets Credit*. The New York Times. On the Internet, http://www.nytimes.com/2013/02/27/technology/music-industry-records-first-revenue-increase-since-1999.html?_r=0

It is clear that for the training of a contemporary musician to be complete, the student must receive a strong training in the traditional core skills, but that a greater emphasis must also be placed on use and mastery of the new tools available for use. For this reason, the proposed Master of Music in Music Technology will have a focus that is practical, applied, and occupational.

In his article, *The Coming Melt-Down in Music Higher Education*, music educator and critic David Cutler of the Duquesne University Center for Music Entrepreneurship Studies suggests that this focus might be critical to the future of music education in general:

> As we have witnessed in the recording, automobile, and housing sectors, past formulas for success may not last forever. Industries that fail to adapt to current realities are often unsustainable . . . Over the coming decades, the music schools that thrive will be those that differentiate their offerings, cultivate entrepreneurial leaders, and best prepare students for professional realities.[2]

With this degree, SUU seeks to prepare students for the professional realities that face them. Graduates of the proposed program should have greater success in both finding and sharing their own unique voice with the world. Graduates with a mastery of the pre-production, production, and distribution platforms used in the realm of digital music will enjoy a substantial technical and artistic advantage over musicians without these skills. Training students in these skills meets a need not currently served by any other Utah System of Higher Education institution at the graduate-degree level.

Market Demand

Since the start of the new millennium, perhaps no industry has undergone more changes than the music profession. Dramatic shifts have been seen in every aspect of the business, from talent development to production and post-production to marketing and distribution. This state of evolution has rendered previous models of the music profession obsolete and, in nearly every way, unrecognizable from those used in past decades.

Much of this change is due, either directly or indirectly, from the significant increase in the use of digital technologies that now pervades every aspect of the music business. As the industry has been evolving, higher education has been slower to recognize these changes for what they are: a completely new way of thinking about making a living as a musician. Industry forces will necessitate that the next generation of professional musicians has a much higher level of technological competence than the current level of training provides. Degree programs of this type are an attempt to recognize the realities of the market within higher education.

Labor Market Demand

For students in the Performance Technology emphasis, the job outlook points to both keen competition and the professional advantage enjoyed by those with the ability to use technology. According to the U.S. Department of Labor, Bureau of Labor Statistics, employment of musicians is expected to grow (5%) from 2012 to 2022, slower than average for all occupations. Digital downloads and streaming of performances

[2]David Cutler. *The Savvy Musician*. On the Internet at http://www.savvymusician.com/blog/2010/10/the-coming-melt-down-in-music-higher-education/

make it easier for fans to listen to recordings and view performances. Easier access to recordings gives musicians more publicity and grows interest in their work, and concertgoers may become interested in seeing them perform live.[3] Although the job outlook is not particularly strong at this time for performers, it does not change the fact that many college students continue to choose this as their career path and as their chosen field of study. This reality, coupled with the lack of technology training found in most traditional music programs, creates a gap between college/university training and the workforce. The proposed degree program will help close that gap and be particularly helpful for students seeking employment as performers due to its focus on music production and distribution.

Students choosing the Studio Technology emphasis will find the job outlook to be better. According to the U.S. Department of Labor, Bureau of Labor Statistics, employment of broadcast and sound engineering technicians is projected to grow 9% from 2012 to 2022, about as fast as average for all occupations. Growth is expected to stem from businesses, schools, and radio and television stations seeking new equipment to improve their audio and video capabilities.[4] Because of the size and complexity of the modern music profession, many opportunities exist for employment for those completing the Studio Technology emphasis of the proposed degree (and very likely for graduates of the Performance Technology track, as well).

An abbreviated list of these jobs includes: music recording and production; film, television, or game production; live event production; music supervisor for film or television; technician or sales representative for music retailers or software/hardware developers.

Members of the Professional Advisory Committee have served in these capacities and recognize the value to prospective employers of the type of advanced training that this degree will provide. Prospective students in the degree program also recognize this added value to their current level of training. Responses to an SUU survey indicated strong agreement (83%) with the statement "Potential employers would be likely to respond positively to employees with a graduate degree in Music Technology."

Student Demand

The pool of potential students for this program is significant. With the two available study emphases, the degree is an excellent fit for graduates of both traditional baccalaureate programs (which typically contain little or no music technology in the curriculum) and graduates from commercial music baccalaureate programs (which typically have some significant technology training as part of the curriculum).

To get a sense of the level of student interest within the state of Utah, surveys were administered to 103 current upperclassmen and recent music graduates from all USHE institutions offering baccalaureate degree programs in music, including the University of Utah, Utah State University, Utah Valley University, Weber State University, Dixie State University, Snow College, and Southern Utah University. Because the survey was available online, interested students from non-USHE institutions also responded, including Brigham Young University campuses in Provo, Laie HI, and Rexburg ID; Arizona State University; and the

[3]Bureau of Labor Statistics, U.S. Department of Labor, Occupational Outlook Handbook, 2014-15 Edition, Musicians and Singers, on the Internet at http://www.bls.gov/ooh/entertainment-and-sports/musicians-and-singers.htm (visited 2/3/15).
[4]Bureau of Labor Statistics, U.S. Department of Labor, Occupational Outlook Handbook, 2014-15 Edition, Broadcast and Sound Engineering Technicians, on the Internet at http://www.bls.gov/ooh/media-and-communication/broadcast-and-sound-engineering-technicians.htm (visited 2/3/15).

Berklee College of Music in Boston. Potential students were found to be highly interested in the program, with 81% of respondents stating they thought it likely or very likely that a master's degree program in music technology would be beneficial to them in pursuing their musical career, and 82% of students answering they would be interested or very interested in enrolling in the program if it were available today. The value of the program in enhancing a musician's current skills was strongly supported, with 89% of respondents indicating this degree would be very likely or likely to enhance what they already do as musicians. Offering this program entirely online was also strongly recognized, with 80% of the survey respondents indicating online delivery as being likely or very likely to have a positive impact on their decision to enroll.

Students or recent graduates from natural "feeder" programs at Snow College and Utah Valley University showed a very high level of interest in the degree, with 90% of respondents indicating either strong or very strong interest in enrolling as soon as the degree is available. Perhaps most telling of all the responses was the optional field for respondents to leave their name and email address so that they could receive additional information; more than 70 respondents did so. (Complete survey results are available upon request.)

It is important to note that the development of the new baccalaureate programs in commercial music within the Utah System of Higher Education (USHE) has led to significant changes in enrollment at the institutions implementing them. Particularly worth mentioning is the growth and development of the music program at Snow College. The music program there currently has more than 235 majors, which makes the program the fourth largest in the state by enrollment, despite the fact that Snow College itself has by far the smallest enrollment in USHE. Music majors make up nearly 7% of the entire enrollment at Snow College, a dramatically higher percentage than is seen at sister institutions. The rapid growth in enrollment is due entirely to the decision to establish the first four-year degree program in the College's history in commercial music.[5]

Students graduating from programs like the one at Snow and elsewhere recognize the value of technology training in creating additional revenue streams and in maximizing their primary musical skillsets. These students and others like them throughout the country and worldwide will be the primary drivers for change in music higher education and will populate programs of the type proposed here.

Similar Programs

The curriculum for this program has been modeled after a number of existing programs throughout the United States and abroad, particularly:

- The Mary Pappert School of Music at Duquesne University, Pittsburgh PA
- The Steinhardt School of Music at NYU, New York NY
- The Academy of Art University, San Francisco CA
- The University of North Carolina School of the Arts, Winston-Salem NC
- Berklee College of Music, Boston MA and Valencia, Spain
- University of Birmingham, United Kingdom
- The University of Newcastle, Australia

[5]Snow College Office for Institutional Research

These institutions were examined because they contained elements of either structure, curriculum, or delivery method that provided a basis for the development of the proposed SUU MM degree. Specifically:

- The programs at Duquesne University and NYU were studied because they are two institutions that provide graduate degrees in music technology that are accredited by NASM. Curricular structure, degree options (e.g., MM vs. MA), and the balance between the elements of platform-based technology training, music theory, and music history were examined.
- The programs at the Academy of Art University and the Berklee College of Music were studied because their curriculum design is considered to be very current, particularly in regards to platform-based training. These schools, both of them private and for-profit (and neither accredited by NASM), are uniquely attached in many ways to the music industry, and study of them provided a glimpse into industry-based platform and curriculum choices.
- The programs at the University of Birmingham and the University of North Carolina School of the Arts were studied because they used project-based curricula, with an emphasis on professional portfolio development.
- The University of Newcastle was studied because it was one of very few music technology programs at the graduate level that was delivered completely online.

Ultimately, the curriculum design is distinctive and unique to this program, but it is based on instructional frameworks and curricular structures found in these institutions and developed in conjunction with the music profession leaders on the Professional Advisory Committee.

No master's degree program in music technology currently exists in the Utah System of Higher Education. However, there are now a number of programs that offer some music technology training as part of baccalaureate degree programs, notably, Snow College (BM), Utah Valley University (BM), and Utah State University (BA). It is not a coincidence that these institutions have begun to offer such programs in the past three years. It is recognition of both the significant changes in the music profession and the need for higher education to address these changes in order to prepare students to work as musicians.

Collaboration with and Impact on Other USHE Institutions

It is the intent of SUU to work closely with all USHE institutions, and especially those with music technology in the curriculum, to provide both integrated curricular offerings and smooth articulation for students wishing to enter the proposed master's degree program. Faculty members from programs offering degrees in commercial music are serving as members of the Professional Advisory Committee and will offer valuable insight and consultation on the curriculum. The impact of this degree will be positive; it will provide graduates from USHE music degree programs an additional and unique option for graduate study not available elsewhere in the state.

Benefits

This degree will benefit program graduates because it prepares them to work in the music profession in a wide variety of ways, ranging from traditional employment to new entrepreneurial activities. The degree also benefits musicians and the communities in which they reside by improving the economic outlook for the musicians in the area. Based on the changes in the music profession brought about by the personal computer, the Internet, and project-sharing technology, commercial musicians can live virtually anywhere

they choose. Musicians no longer need to reside and work in or near large metropolitan areas in order to make an income sufficient to support a family. While metropolitan areas do provide more traditional performance opportunities, students who work in music technology-related fields, such as copyists, producers, studio musicians, private teachers, software developers, and composers can successfully enjoy their livelihood while living in any of the small communities found in rural Utah and elsewhere. This program will help the economy of SUU's service region by providing students who chose to live and work in rural Utah with the core skills necessary to be successful in a wide range of musical endeavors.

The program will also benefit SUU by establishing a new center of excellence in music technology in the music department. The investment in the faculty and necessary infrastructure to offer this degree will create a new and vibrant graduate program in music, but will also serve to revitalize the undergraduate program by increasing student interest in continuing their studies in the department beyond the baccalaureate degree.

This degree will benefit all institutions in the Utah System of Higher Education by establishing a program that enhances the value of baccalaureate degrees currently offered by all four-year music programs in the state system. The proposed degree will provide students graduating from baccalaureate programs in USHE with additional skillsets and revenue streams to significantly enhance their ability to make a living as musicians.

Consistency with Institutional Mission

According to the institutional mission, SUU will "offer educational experiences typical of private universities with the affordability of public higher education" and "provide outstanding programs of study in the arts and sciences, pre-professional, professional and graduate studies." In addition, the institution is also committed to "contribute to state, regional, and community needs as a social, cultural and economic catalyst."[6] The proposed degree aligns with the mission and goals of the institution, providing a graduate degree in the arts similar to both private and public universities at a substantially lower cost and, because of the online instructional design, at much greater convenience for the working student. The degree will have a positive cultural and economic impact on communities where its graduates reside because they will enrich the cultural fabric of the community while also enjoying the benefits of greater economic opportunity.

Section IV: Program and Student Assessment

Program Assessment

1. Enrollment numbers will be reviewed each semester to monitor achievement of enrollment goals (15 students in year one, 30 students in year two, 45 students in years three, four, and five).
2. Student progress toward program completion will be reviewed each semester to monitor retention and achievement of cumulative graduation goals (10 graduates in year one, 20 graduates in year two, and 30 graduates in years three, four, and, five).
3. Course evaluations and an annual student satisfaction survey will be utilized to assess the effectiveness and usefulness of the SUU program and its effect on student preparedness for a

[6]Southern Utah University, Office of the President. *Mission and Vision*, on the Internet at http://suu.edu/general/president/mission.html (visited 2/10/15).

wide variety of working environments. The results will be used to guide instruction and program delivery and development.

4. The Professional Advisory Committee will annually discuss and assess curriculum efficacy and applicability, and review student satisfaction surveys to make recommendations to the program.

Student Assessment

Students entering the master's program will be expected to have achieved the prerequisite undergraduate learning outcomes listed below:

1. Performance and Musicianship – music graduates will:
    a. Demonstrate technical and artistic performance standards in their area of expertise.
    b. Have a wide range of performance experience of the highest level.
    c. Have a broad knowledge of literature in a wide variety of musical styles.
2. History, Theory, Analysis – music graduates will:
    a. Conceptualize and perform music in its proper historical context.
    b. Be able to analyze harmony and other aesthetic qualities of music.
    c. Be able to research and write cogently about music.
    d. Demonstrate the ability to perceive and understand music aurally.
3. Piano Proficiency – music graduates will be able to:
    a. Play and accompany simple folk songs by ear, in any key.
    b. Transfer theory and skills concepts to the keyboard.
    c. Read at sight at the level of 4-part hymns.
4. Music in Social and Cultural Contexts – music graduates will:
    a. Have an understanding of the role of music in society.
    b. Participate in cultural experiences that will enlarge multicultural understanding.
    c. Possess an understanding of the responsibility of building the audiences of the future.

Achievement of the prerequisite learning outcomes prior to program entry will be assessed through a review of a prospective student's transcript to ensure graduation from a baccalaureate program that meets the above requirements, as well as an entrance placement exam to ensure that remedial work is not needed. Deficient students will either not be admitted or assigned remedial work prior to enrollment.

Students accepted into the MM in Music Technology program will be expected to demonstrate proficiency in the learning outcomes described by the NASM accreditation handbook. Student achievement of the learning outcomes will be measured by written work, completion of assigned projects on both an individual and group basis, and mastery of technological platforms as shown by timed, hands-on examinations. Pre-program and post-program assessments will be compared to review student progress.

More specifically, the learning outcomes will be assessed as shown below:

Learning Outcomes	Assessments
1. Performance and Musicianship	
a. Expanded aural skills abilities, particularly as related to recorded music	Directed and comparative listening, aural skills exams
b. Expanded performance skills, particularly as	Participation in Online Performance Ensemble,

Learning Outcomes	Assessments
related to collaborative performance	performance review
2. History and Theory	
a. Knowledge of Music History on par with graduate-level national standards	Written projects and exams
b. Knowledge of Music Theory on par with graduate-level national standards	Written projects and exams
c. Knowledge of the historical and theoretical aspects of music technology and their impact on composition, performance, business, and sound reproduction	Written projects and exams
3. Technological Mastery	
a. Professional-level mastery of recording platforms used in music profession	Individual and collaborative projects, written and practical exams, project and exam review
b. Professional-level mastery of notation platforms used in music profession	Individual and collaborative projects, written and practical exams, project and exam review
c. Professional-level mastery of music business platforms used in the collection, licensing, copyright, and distribution of music	Individual and collaborative projects, written and practical exams, project and exam review, capstone project and assignment portfolio review
d. Professional-level mastery of technology platforms related to the creation, editing and synchronization of music to video, film, or live performance	Individual and collaborative projects, written and practical exams, project and exam review, capstone project and assignment portfolio review
e. Professional-level mastery of technology platforms related to the reinforcement and recording of live sound	Individual and collaborative projects, written and practical exams, project and exam review, capstone project and assignment portfolio review

Section V: Finance

Department Budget

Please note that there is 5% inflation rate on tuition and 2% inflation rate calculated on salaries in the table below.

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Three-Year Budget Projection *Note: Projected numbers provided below are for the MM program, not the entire Department.*							
Departmental Data	Current Departmental Budget – Prior to New Program Implementation	Departmental Budget					
		Year 1		Year 2		Year 3	
		Addition to Budget	Total Budget	Addition to Budget	Total Budget	Addition to Budget	Total Budget
Personnel Expense							
Salaries and Wages		104,055	104,055	46,951	151,006	8,480	159,486
Benefits		34,103	34,103	10,619	44,722	2,162	46,884
Total Personnel		$138,158	$138,158	$57,570	$195,728	$10,642	$206,370

Expense							
Travel		2,000	2,000		2,000		,2000
Capital							
Library							
Current Expense		6,000	6,000	2,000	8,000		8,000
Total Non-Personnel Expense		8,000	8,000	2,000	10,000		10,000
Total Expense *(Personnel + Current)*		$146,158	$146,158	$59,570	$205,728	$10,642	$216,370
Departmental Funding							
Appropriated Fund		$146,158	$146,158	$59,570	$205,728	$10,642	$216,370
Other:							
Special Legislative Appropriation							
Grants and Contracts							
Special Fees / Differential Tuition							
Total Revenue		$146,158	$146,158	$59,750	$205,728	$10,642	$216,370
Difference							
Revenue-Expense		$0	$0	$0	$0	$0	$0
Departmental Instructional Cost / Student Credit Hour* *(as reported in institutional Cost Study for "current" and using the same Cost Study Definition for "projected")*			$327		$230		$220

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Funding Sources

This program will be self-supported through additional tuition.

Reallocation

This program is not supported through reallocation.

Impact on Existing Budgets

This program will be self-supported through new tuition and will not impact existing budgets.

Section VI: Program Curriculum

The proposed program is an online, Master of Music in Music Technology. Students in the degree program will complete 30 semester hours of credit, which can be accomplished in one full year, if desired (see Program Schedule). When applying for the program, prospective students must:

1. Be successfully admitted to the Graduate School at SUU;
2. Provide transcripts showing a baccalaureate degree in music or a baccalaureate degree in a field that supports graduate study in music technology (subject to approval by Area Coordinator);
3. Submit audio or video recordings (in physical or online form) that show the applicant's current skill level as a performer, composer, and/or technologist;
4. Submit a résumé and written Statement of Purpose.

All applicants will be approved for admission by the Music Technology Area Coordinator in conjunction with the Professional Advisory Committee.

The application process, and particularly the background at the baccalaureate level and the samples submitted for admission, will largely determine which emphasis a student pursues. The two emphases – Performance Technology and Studio Technology – are designed to provide training for two distinct groups of students:

- Graduates from traditional music programs or those who have little or no experience with music technology and who wish to maximize the investment they made in their baccalaureate degree by learning the necessary technology skills to compete as a professional musician (Performance Technology);
- Graduates from commercial music programs or those who through personal or other training have some significant experience with music technology, and are looking to create opportunities for themselves to work as music technicians (Studio Technology).

Students will have three points of entry into the program: fall semester, spring semester, or summer semester. Students with little or no experience in music technology will be required to take a preliminary/foundational course, MUSC 6180 *Survey of Music Technology*, prior to full matriculation into the program.

The decision to make the program delivery entirely online was based on several different considerations, including:

1. The commitment of Southern Utah University to making master's degree programs that are effective, convenient, and cost-effective for students;
2. The intention that students enrolled in the program should be able to continue to work as professional musicians in their current location while enrolled in the program, so that careers are enhanced and developed, rather than interrupted;
3. The development of technologies that positively facilitate project development from numerous remote locations.

Project-sharing compatible software platforms will form the basis of the online delivery of this curriculum, so that students will not just interact with text and audio/visual components on the webpage, but will be able to work, in real time, on course projects with faculty and fellow students. This will greatly enhance both learning and retention in the program.

Southern Utah University has a number of graduate programs that are delivered either completely or in part through online instruction. These degrees include a hybrid degree in Music Education, an online master's degree in Arts Administration, and an online degree in Education. The institution is committed to providing a very high level of quality in its online programs, and the proposed curriculum for this degree program reflects that commitment. Southern Utah University subscribes to *Quality Matters*, a national organization that serves as a benchmark for quality standards within online education. Because music is, in most cases, a collaborative art form, it is the intention of both the Department of Music and SUU at large to deliver the proposed curriculum with the very highest degree of quality possible, including significant, real-time video and audio interaction between students and faculty, and students and peers.

Program Curriculum

*Preliminary/Foundational Course as needed		2 credits*
MUSC 6180	Survey of Music Technology	2

Required Courses – All Students		18 credits
MUSC 6100	Introduction to Music Graduate Study	2
MUSC 6300	Live Music/Concert Production I	2
MUSC 6320	Audio Recording I	2
MUSC 6350	Music Business Technology	2
MUSC 6550	Digital Music Notation I	2
MUSC 6590	Online Performance Ensemble	1
MUSC 6930	Studies in Music Theory	3
MUSC 6940	Studies in Music History	3
MUSC 6970	Capstone Project Presentation	1

Studio Technology Emphasis		10 credits
MUSC 6310	Live Music/Concert Production II	2
MUSC 6330	Audio Recording II	2
MUSC 6340	Sequencing & Electronic Music	2

MUSC 6370	Music for Film/Video/Games	2
MUSC 6950	Special Topics: Music Studio Technology	2

Performance Technology Emphasis		10 credits
MUSC 6360	Music and Video for Social Media	2
MUSC 6560	Digital Music Notation II	2
MUSC 6570	Music/Video Post-Production	2
MUSC 6580	Music in Multimedia Performance	2
MUSC 6960	Special Topics: Music Performance Technology	2

Elective		2 credits
MUSC XXXX	Choose from program courses not designated as required for selected track.	

Total Credits 30 (32)

Program Schedule – Performance Technology Emphasis

*Preliminary/Foundational Course as needed prior to entry		2 credits*
MUSC 6180	Survey of Music Technology	2

First Semester		10 credits
MUSC 6100	Introduction to Music Graduate Study	2
MUSC 6320	Audio Recording I	2
MUSC 6350	Music Business Technology	2
MUSC 6550	Digital Music Notation I	2
MUSC 6580	Music in Multimedia Performance	2

Second Semester		10 credits
MUSC 6300	Live Music/Concert Production I	2
MUSC 6560	Digital Music Notation II	2
MUSC 6570	Music/Video Post-Production	2
MUSC 6590	Online Performance Ensemble	1
MUSC 6930	Studies in Music Theory	3

Third Semester		10 credits
MUSC XXXX	Elective Course	2
MUSC 6360	Music and Video for Social Media	2
MUSC 6940	Studies in Music History	3
MUSC 6960	Special Topics: Music Performance Technology	2
MUSC 6970	Capstone Project Presentation	1

Program Schedule – Studio Technology Emphasis

*Preliminary/Foundational Course as needed prior to entry		2 credits*
MUSC 6180	Survey of Music Technology	2

First Semester		10 credits
MUSC 6100	Introduction to Music Graduate Study	2
MUSC 6320	Audio Recording I	2
MUSC 6340	Sequencing and Electronic Music	2
MUSC 6350	Music Business Technology	2
MUSC 6550	Digital Music Notation I	2

Second Semester		10 credits
MUSC 6300	Live Music/Concert Production I	2
MUSC 6330	Audio Recording II	2
MUSC 6370	Music for Film/Video/Games	2
MUSC 6590	Online Performance Ensemble	1
MUSC 6930	Studies in Music Theory	3

Third Semester		10 credits
MUSC XXXX	Elective Course	2
MUSC 6310	Live Music/Concert Production II	2
MUSC 6940	Studies in Music History	3
MUSC 6950	Special Topics: Music Studio Technology	2
MUSC 6970	Capstone Project Presentation	1

Section VII: Faculty

The faculty for this program will, of necessity, have a mixture of both traditional academic training coupled with significant professional experience in the area being taught. The latter of these qualifications is perhaps of the greatest importance, as the students in the program will be taught best how to become professionals in the field by those who are, in fact, professionals in the field. Not only will the instruction be more pertinent when taught by current practitioners, but the creation of professional networks between students and faculty will likely also facilitate students finding work in their chosen field. This mixture of both academic and professional training for faculty is consistent with NASM guidelines:

- It is essential that a significant number of faculty members teaching graduate-level courses be active in presenting their work to the public and to peers in their fields as professional composers, performers, scholars, or practitioners.
- NASM recognizes the availability of doctorates for specialists in performance, composition, and some other applied disciplines. At the same time, the Association recognizes that some highly qualified practitioners may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, education, and expertise at least equivalent to those required for the master's degree in music or another appropriate field.

- Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of music and music-related fields.[7]

Because the program will have multiple entry points for students, faculty teaching assignments will overlap so that the necessary courses can be offered in fall, spring, and summer semesters without significantly overburdening any one faculty member.

Full-Time Faculty

Keith Bradshaw, Music Department Chair

- PhD, Composition, University of Minnesota, 1995
- MM, Composition, Brigham Young University, 1990
- BM, Theory and Composition, Brigham Young University, 1986
- Professional composer, arranger, orchestrator, and music engraver
- Composer-in-residence with the Orchestra of Southern Utah
- Teaching Assignment: Studies in Music Theory, Online Performance Ensemble, Special Topics: Music Performance Technology, Capstone Project Presentation

Steven Meredith, Music Technology Area Coordinator

- DMA, Choral Music, Arizona State University, 1995
- MM, Music Education, University of Utah, 1989
- BM, Music Education, University of Utah, 1983
- Apple Certified Pro
- Owner – MeWe Productions
- Multiple Telly Award Winner
- Producer/performer credits: ABC Sports (national), Xena: Warrior Princess and Hercules (syndicated), George of the Jungle (Disney), Fires of Faith (PBS), Josh Groban in Concert, Video Games Live, Star Wars Live, Warner/Chappell Christmas Music Library, Garritan Personal Choir
- Teaching Assignment: Survey of Music Technology, Introduction to Music Graduate Study, Capstone Project Presentation, Music Business Technology, Online Performance Ensemble, Special Topics: Music Performance Technology

Lynn Vartan

- DMA, Percussion Performance with cognate in Music Education and Theater Design, University of Southern California, 2004
- MM, Percussion Performance, University of Southern California, 2000
- BM, Percussion Performance, California State University, Northridge, 1997
- Multiple Grammy Nominations – Classical

[7] National Association of Schools of Music. *Handbook 2014-15, Standards for Accreditation, II.E.1. "Faculty and Staff Qualifications".* NASM, 2014, pp. 61-62

- Multiple Grammy Nominations – Latin
- Teaching Assignment: Music in Multimedia Performance, Special Topics: Studies in Music History, Special Topics: Music Performance Technology, Online Performance Ensemble, Concert Production/Live Sound I

Adjunct Faculty (ready for hire)

Dan Anderegg

- MFA, Film Music Composition, University of North Carolina School for the Arts, 2012
- BM, Piano Performance, University of Utah, 2009
- Editor – Pluralsight, creator, editor and distributor of online education materials
- Owner – MusicNerd Studio
- Academy of Television Arts and Sciences Internship in Music for Television, 2012
- Composition credits: Grey's Anatomy (ABC), Save Me (NBC), Franklin and Bash (TNT), Mistresses (ABC), Surviving Sin City (PBS)
  Teaching Assignment: Music for Film/Video/Games, Music/Video Post Production, Music and Video for Social Media, Special Topics: Music Studio Technology

Nicholas Greer

- Graduate studies, Composition, Brigham Young University, 2006-2008
- BM, Composition, Brigham Young University, 2005
- Copyist/orchestrator credits: Handel's Messiah, (documentary), Cesar's Last Fast, Stuck, The Swan Princess: A Royal Family Tale, World of Warcraft: Warlords of Draenor, A Kurt Bestor Christmas, The Velveteen Rabbit, Forever Strong, Beau Jest, Mormon Tabernacle Choir - (2002-2014 - copyist)
- Teaching Assignment: Digital Music Notation I, Digital Music Notation II, Special Topics: Music Studio Technology, Sequencing and Electronic Music

Ted Hinckley

- BA, American Studies, Brigham Young University, 1999
- Owner – EMH Classical Music (recording library in conjunction with Warner Chappell Music)
- Owner – Edwin Merrill Productions (music production and contracting)
- Full-time faculty – Horne School of Music at Snow College
- Teaching Assignment: Music Business Technology, Survey of Music Technology, Audio Recording I, Music and Video for Social Media, Special Topics: Music Studio Technology

Frank Stearns

- BA, Radio/Television Management and Production, Eastern Washington University, 1981
- Graduate Studies, Ampex Technical Schools
- Owner – Mars Mobile Recording
- Taught audio engineering and live sound at Eastern Washington University

- Live sound credits: World's Fair, Herbie Hancock, Stan Kenton, Roy Orbison, Spokane Opera and Symphony
- Recording credits: 70+ studio albums
- Software developer and technical writer for Hewlett-Packard, Cadrey, Aptec Systems, Mentor Graphics Photon Kinetics, Spacelabs Medical
- Teaching Assignment: Live Music/Concert Production I, Live Music/Concert Production II, Special Topics: Music Studio Technology

Mark Stephenson

- MA, Organizational Management, University of Phoenix, 2000
- BS, Business Administration, University of Phoenix, 1997
- Pro Tools Certified
- Owner – MAS Production Studios
- Major label recording credits: RCA, Warner Bros., Arista, Mercury
- Artists: Rascal Flatts, Jackie Evancho, Michael Martin Murphey, Cori Connors, Mary Kaye, Tyler Perry
- Has been a contributor on independent and major label recordings that have sold more than 70 million units.
- Teaching Assignment: Audio Recording I, Audio Recording II, Notation I, Music Business Technology, Music/Video Post Production, Music and Video for Social Media, Special Topics: Music Studio Technology

Adjunct Faculty (still to be hired)

An additional three adjunct faculty members will be hired, particularly in support of instruction in:

- Sequencing and Electronic Music,
- Audio Recording I, and II
- Live Music/Concert Production
- Survey of Music Technology
- Music and Video for Social Media
- Music for Film/Video/Games

It is not anticipated these positions will be difficult to fill with qualified instructors. Indeed, one of the advantages of the online instruction in this program is that qualified adjuncts may be drawn from a very large geographic area.