



OFFICE OF THE BOARD OF TRUSTEES

Public Meeting Notice

May 6, 2022

To: Academic and Student Affairs Committee of the Board of Trustees of Southern Oregon University

From: Sabrina Prud'homme, University Board Secretary

RE: Notice of Special Meeting of the Academic and Student Affairs Committee

The Academic and Student Affairs Committee of the Southern Oregon University Board of Trustees will hold a special meeting on the date and at the locations set forth below.

Topics of the meeting include an action item regarding a new program proposal for a bachelor of arts/bachelor of science degree in music industry and production studies, and an announcement of future meetings of the committee.

The meeting will occur as follows:

Tuesday, May 10, 2022

2:30 p.m. to 3:15 p.m. (or until business concludes)

DeBoer Room, 3rd Floor, Hannon Library, SOU Campus

Members of the public may view the proceedings at <https://sou.zoom.us/j/85386708910> at the time of the meeting.

Visit governance.sou.edu for meeting materials.

Public Comment

Members of the public who wish to provide public comments for the meeting are invited to sign up to speak or submit their comments in writing at least 24 hours in advance of the meeting to the Board of Trustees email address: trustees@sou.edu. Public comments also may be delivered to SOU Board of Trustees, 1250 Siskiyou Boulevard, Churchill Hall, Room 107, Ashland, OR 97520.

If special accommodations are required, please contact at (541) 552-6060 at least 24 hours in advance.



Board of Trustees
Academic and Student Affairs Committee Meeting
May 10, 2022

Call to Order / Roll / Declaration of a Quorum



**Board of Trustees
Academic and Student Affairs Committee Special Meeting**

**Tuesday, May 10, 2022
2:30p.m. – 3:15 p.m. (or until business concludes)
DeBoer Room, Hannon Library, SOU Campus
Webinar Link: <https://sou.zoom.us/j/85386708910>**

AGENDA

Persons wishing to provide public comment shall sign up in advance or do so in writing via trustees@sou.edu.
Please note: timings are approximate.

5 min.	1	Call to Order/Roll/Declaration of a Quorum	Chair Jonathon Bullock
	1.1	Welcome and Opening Remarks	
	1.2	Land Acknowledgement	Dr. Susan Walsh, SOU, Provost and Vice President for Academic Affairs
	1.3	Roll and Declaration of a Quorum	Sabrina Prud'homme, SOU, Board Secretary
	1.4	Agenda Review	Chair Bullock
	2	Public Comment	
	3	Action, Information and Discussion Items	
20 min.	3.1	New Program Proposal: Bachelor of Arts/ Bachelor of Science in Music Industry and Production Studies (Action)	Dr. Derek Keller, SOU, Assistant Professor of Commercial Music; Terry Longshore, SOU, Music Chair and Professor & Director of Percussion Studies
	3.2	Future Meetings	Chair Bullock
	6	Adjournment	Chair Bullock

Public Comment

New Program Proposal: B.A. / B.S in Music Industry & Production Studies (Action)



Proposal for a New Academic Program

Institution: Southern Oregon University

College/School: Oregon Center for the Arts

Department/Program Name: Music Program

Degree and Program Title: BA/BS in Music Industry & Production Studies

1. Program Description

- a. Proposed Classification of Instructional Programs (CIP) number: 50.0913
- b. Brief overview (1-2 paragraphs) of the proposed program, including its disciplinary foundations and connections; program objectives; programmatic focus; degree, certificate, minor, and concentrations offered.

The BA/BS of Music Industry & Production Studies (MIPS) will be a program that attracts most kinds of music majors, but particularly those with backgrounds that have not had 'traditional' paths of study, such as participating in orchestras, chamber ensembles, concert bands/wind ensembles, jazz bands, or choirs. This degree program is appropriate for undergraduates who seek a basic, comprehensive knowledge and foundational skills for work and growth in the music industry through a collegiate experience that includes the completion of a music degree. This program will prepare musicians seeking a creative work life in the Music Industry. The program will be a robust one, with rigorous skill acquisition in digital audio technologies, courses for developing entrepreneurial acumen, and opportunities for artistic growth in an area of music making that is still underrepresented in higher education: music of the popular sphere. This aesthetic emphasis will reflect the Music Program's placing value in an open, welcoming, safe space for people of different identities and backgrounds to study music in higher education, one that encourages students to imagine and then actuate themselves to work creatively and entrepreneurially in a vast industry.

Course of study – proposed curriculum, including course numbers, titles, and credit hours. (94-95 credits)

Required from Music Theory & Aural Skills Core Curriculum (21 credits):

(note: aligns with NASM's Essential Competencies in Music for a Liberal Arts Degree in Music Industry)

MUP 190 or 170 - Applied Music - 6 credits - (2 or 4 credits per term)

MUS 165 – Concert & Recital Attendance - 0 credits (ten terms required)

MUS 121 - Music Theory 1 - 3 credits

MUS 122 - Music Theory 2 - 3 credits

MUS 123 - Music Theory 3 - 3 credits

MUS 124 - Aural Skills 1 - 1 credit

MUS 125 - Aural Skills 2 - 1 credit

MUS 126 - Aural Skills 3 - 1 credit

MUS 292 - Keyboard Skills - 3 credits (3 courses / terms)

Required from the Audio & Music Production (AMP I-VI) and Music Industry Sequences (21-22 credits):

(note: aligns with NASM's Essential Competencies in 'Music Industry' for a Liberal Arts Degree in Music Industry)

MUS 215 - Audio and Music Production II (Pro Tools 101) - 3 credits
MUS 216 - Audio and Music Production III (Pro Tools 110) - 3 credits
MUS 415 - Music Industry Studies - 3 credits
MUS 416 - Music Publishing, Copyright, and Licensing - 3 credits
MUS 340 - Audio & Music Production IV - Game Music (Pro Tools 130) - 3 credits
MUS 341 - Audio & Music Production V - Music for Film and Video - 3 credits
MUS 342 - Audio & Music Production VI - Sound Engineering - 3 credits OR TA 342 – Sound Engineering – 4 credits

Required from the Surveys of Popular Music History & Culture (2 courses, 8 credits):

(note: this aligns with NASM's Essential Competencies in 'General Studies' for a Liberal Arts Degree in Music Industry)

MUS 201 - Classical Music - 4 credits
MUS 202 - Music of the World - 4 credits
MUS 203 - American Jazz - 4 credits
MUS 205 - Rockin' in the Free World: Rock History from 1900-1959 - 4 credits
MUS 206 - Hey, Hey, My, My, Rock and Roll Will Never Die: Rock Music of the 1960s-1970s - 4 credits
MUS 207 - On the Cover of the Rolling Stone: Rock Music from the 1970s-Present - 4 credits
MUS 208 - Hip Hop Revolution: Rap Music and Culture in Contemporary America - 4 credits
MUS 210 - American Country Music - 4 credits

Required Ensembles (6 credits):

note: this aligns with NASM's Competencies in 'Essential Experiences' for a Liberal Arts Degree in Music Industry)

Select 6 credits from MUS 384 - MUSIX Ensemble , or any of the other ensembles MUS 351, MUS 389, MUS 394, MUS 395, MUS 396, MUS 397, MUS 398.

Required Business Courses (20 credits):

(note: aligns with NASM's Essential Competencies in 'Business' for a Liberal Arts Degree in Music Industry)

BA 211 - Financial Accounting 4 credits
BA 213 - Managerial Accounting 4 credits
BA 110 - Introduction to Business - 4 credits
EC 201 - Principles of Microeconomics - 4 credits
EC 202 - Principles of Macroeconomics - 4 credits

Upper Division Music Electives (15 credits)

Choose 15 credits from upper division MUP or MUS courses, or from upper division courses offered by other programs and approved by a student's major advisor. Credits earned may be used to satisfy the requirements of a complementary minor or certificate.

Practicum (Internship) – (1 credit)

MUS 409 - Practicum - 1-15 credits

Capstone Project (2 credits)

MUS 400 - Capstone/Entrepreneurship - 2 credits

- a. Manner in which the program will be delivered, including program location (if offered outside of the main campus), course scheduling, and the use of technology (for both on-campus and off-campus delivery).

MIPS will be delivered primarily in person. Yet, since the pandemic era had a dramatic impact on the delivery of course material, a majority of faculty have ‘skilled up’ their abilities to teach online. Many of the music courses listed above can be taught effectively online/remotely, or perhaps in ‘hybrid’ format, with more/less a ‘flick of the switch.’ Over the last academic year, Dr. Derek Keller, the director of the Music Industry & Production (MIP), has become adept at accommodating students that have contracted Covid (or a general illness) by making daily course meetings available over Zoom so they may stay current with course materials. Yet, more assessment regarding these delivery methods is needed to determine if students *desire* said methods. Surveys of and evaluations by students that have already completed course work within the MIP program over the last year and a half will certainly contribute to this assessment.

- b. Adequacy and quality of faculty delivering the program.

Dr. Keller was hired to build the Music Industry & Production program. His background combined with his diverse aesthetic purview, expertise, and teaching experience made him the ideal candidate for the position and has done nothing less that deliver on his [three-year plan](#). Over the last 16 months (he started in Winter Term of 2021), Dr. Keller has:

- designed the BA/BS in MIPS (which has included his writing the curriculum and delivering half thereof this academic year).
- revised the Music Industry & Production Certificate.
- created the Audio & Music Production Badge/Micro-credential
- launched [MUSIX](#), the performance branch of the new degree program
- formed a label: MIP@OCA@SOU.
- designed a logo, which is viewable on MIP’s direct-to-fan marketing outlet, [Bandcamp](#), as well as our digital media outlets (see below)
- produced and released two EPs (composed by the students in [MUSIX](#)) that are available across all major digital outlets, such [Spotify](#), Apple Music, Pandora and others.
- designed, coordinated, and equipped the newly upgraded Music Industry & [Production Lab \(MIP Lab\)](#), and Recital Hall Control Room.
- Hired and managed student staff for the Music Industry & Production Lab
- facilitated and coordinated the Music Program’s becoming an Avid Learning Partner (for which he had to become an Avid Certified Instructor).
- secured funding for all the aforementioned (through Music Program budget requests and grant proposals).

The efforts and accomplishments stated above have contributed already to the overall increase in enrollments within the Oregon Center for the Arts, which has led the University in said increases.

- c. Adequacy of faculty resources – full-time, part-time, adjunct.

Per the teaching demands and FTE loading, other fulltime faculty and instructors in our current adjunct pool will likely need to be contracted to teach courses that Dr. Keller’s teaching schedule will not allow in future academic years. For example, one of the courses outlined in our proposal (AMP VI – Audio Engineering) is intended to be cross listed with Theater Arts and could be taught in their building by their faculty. Another one of the courses, AMP V (Music & Audio for Film & Video), could be taught by another one our adjuncts, Dr. Mark

Jacobs, who has taught a similar course historically (as a MUS 399 – Special Topics). Therefore, additional hires beyond our adjunct pool are unnecessary.

- d. Other staff: n/a
- e. Adequacy of facilities, library, and other resources.
 - Facilities

At the outset, the Music Program will not need new equipment. However, Dr. Keller has two important upgrades in mind. First, he seeks to design a proper set of smaller rooms in the basement of the Music Building: a recording control room with a window facing the Music Industry & Production Lab (MIP Lab); two small modular post-production labs; and an isolation booth. This is possible through the emptying and repurposing of the storage facility between the dance studio and the MIP Lab.

As stated in previous and successful course proposals (and both Carpenter I and PDG grant proposals), his vision is to make the Music Program an audio and music production house. With previous course proposals (which are now real classes with strong enrollments), and hardware/software acquisitions, the Music Program has a fabulous lab with industry-standard, integral equipment.* The Music Program has also acquired the skeletal components of a (Dante) Network Audio system. To produce music at the highest level, however, students (and faculty) need proper (dead/isolated) room acoustics and the equipment do it. The Music Building is a sieve of acoustic bleed. With his faculty colleagues, Dr. Keller is researching solutions to this problem, which has yielded the potential acquisition of prefabricated rooms to house the aforementioned consortium of spaces with all concomitant hardware and software.

Additionally, Dr. Keller wishes to redesign the Control Room above the Recital Hall, as it will be the hub of the (Dante) Network Audio system. The Music Program already has much of the skeletal components of the Dante Network, which is a huge step.** However, the Control Room is out of date, full of unused or obsolete equipment, and is unsuitable for the ease of workflows associated with front-of-house sound reinforcement, high-end audio recording, live streaming, and *teaching* the aforementioned.

The above will be funded over time through more grants and finding donors whose name(s) would adorn the headers of the entry ways to each of these spaces. Dr. Keller will need help being connected to potential donors and coached on how to develop relationships that lead to the requisite philanthropic support. He has accomplished a great deal with very little in the grand scheme of his goals for the Music Program. That is not to say that what was awarded was paltry – quite the contrary: *it was indeed generous!* Rather, he can accomplish even more if he is connected with the right people to secure the funding.

* The MIP Lab also doubles as an ensemble rehearsal space where Dr. Keller directs the MUSIX ensemble and happens to teach the Audio & Music Production Sequence, Music Theory, Aural Skills, Music Industry Studies, and Publishing, Licensing, & Copyright.

** This is thanks to Dr. Keller securing two generous grants (totaling just over \$15,000) awarded by the Provost's office, the Carpenter I and PDA; and generous support from the OCA division and Music Program chairs, Drs. David Humphrey and Terry Longshore. These grants and program support also funded Keller's training to become an Avid Certified Instructor, the Music Program becoming an AVID Learning Partner, and Keller's fully equipping the MIP Lab.

- Library – Letter Dated February 9, 2021

TO: Terry Longshore, Chair, Music; Patrick Stubbins, Academic Affairs
 FROM: Emily Miller-Francisco, Music & Collection Development Librarian
 CC: Dale Vidmar, University Librarian
 DATE: February 9, 2022
 SUBJECT: Hannon Library resources to support the proposed Music Industry and Production Studies BA/BS

The review process for new minor, certificate, major, and graduate programs proposed at Southern Oregon University examines adequacy of library resources needed to sustain a quality offering. This includes the two line items in the HECC Budget form (Library/Printed and Library/Electronic).

Overview

As students progress through the proposed Music Industry and Production Studies BA/BS program, Hannon Library's collections will enable students to find articles from core journals in the discipline, books, audio tracks, videos, and other sources of information useful for research. The materials budget is used to efficiently select resources that best support SOU's instructional programs.

As of June 2021, Hannon Library's physical collections includes 341,806 volumes, 524 current journal subscriptions, 2,242 CDs, and 7,693 DVDs, among other holdings. The Hannon Library also provides access to over 375,000 e-books, 88 licensed databases, 2,539,291 streaming audio tracks, and 75,564 streaming videos. We have subscriptions to 8,228 e-journals via publisher packages (Taylor & Francis, Sage, Wiley, etc.) and provide access to content from an additional 27,024 journals in aggregator databases like ProQuest and Ebsco.

Books

Searching through our holdings on the subject term "music trade" yields 48 print and 59 e-books. There are 14 e-books with the subject heading "acoustical engineering." There are several other subject headings (e.g. music and technology; sound recording industry; sound—recording and reproducing; composition (music); etc.) related to the production of music that may also be useful.

Students and faculty also have the opportunity to request print books at no cost from our consortium which includes 37 academic libraries in Oregon, Washington, and Idaho. Summit, the union catalog of the Orbis Cascade Alliance, contains over 10 million titles representing 30 million items. Materials are picked up and delivered daily via a courier system, usually within five business days. Although this access is not as convenient as books housed in our building, students and faculty are still able to get books within a few days for almost any research topic. For example, searching for the subject heading "music trade" in Summit yields an additional 535 books. In the rare instance that a title is not available in either our library or from an Orbis Cascade member library, it can be requested via interlibrary loan.

Journals

The Hannon Library subscribes to several online journals that support music industry and production topics. Examples include *MEIEA Journal*, *Musical Merchandise Review*, and *Billboard*. Students can search across almost all of our full-text content by searching in the Hannon Library Catalog.

Citations for journal articles outside our subscriptions can be found in one of our databases such as *Music Index* or *ProQuest Central*. Depending on the topic, an alternative subject database may be appropriate, such as *MLA International Bibliography*. Articles beyond our holdings can be requested through interlibrary loan and usually will arrive electronically within just a few days.

Audio

The Hannon Library subscribes to the *Naxos Music Library*, which is the world's largest online classical music library. Currently, it offers streaming access to more than 169,718 CDs and more than 600 titles are added each month.

Films

In addition to Hannon's Library's extensive collection of DVDs, the library subscribes to *Academic Video Online* which contains over 78,000 streaming videos. Of these, a number of films focus on relevant topics and can be accessed from the library catalog or at the *Academic Video Online* website.

Conclusion

Because the proposed Music Industry and Production Studies BA/BS will be largely based on existing SOU courses, we are confident that the Hannon Library's resources are adequate to support the program in terms of books and journals. The library's increasing access to electronic books and journals will enable students to do their research from home or campus. If our holdings aren't adequate for a particular topic and they are able to plan ahead, students will be able to order almost any book from our consortium. Articles beyond our holdings can be requested through interlibrary loan.

Please use these amounts on the HECC budget form:

Library – Print	\$0
Library – Electronic	\$0

f. Anticipated start date: Fall 2022

2. Relationship to Mission and Goals

- a. Manner in which the proposed program supports the institution's mission, signature areas of focus, and strategic priorities.

SOU's mission states: Southern Oregon University is a regionally-engaged learning community committed to being the educational provider of choice for learners throughout their lives.

- We inspire curiosity and creativity, compel critical thinking, foster discovery, and cultivate bold ideas and actions.
- We achieve student success, professional preparation, and civic engagement through service excellence, evolving technologies, and innovative curriculum.
- We foster access, equity, inclusion and diversity in thought and practice.

- We prepare our learners to be responsible, engaged citizens in our democracy.
- We promote economic vitality, sustainability, cultural enrichment, and social well-being in our region, the state, the nation, and the world.

This new degree clearly aligns with SOU's mission in a broad sense, but also more specifically in its emphasis on promoting creativity, cultivating bold ideas and actions, preparing our students for professional success, fostering access, equity, inclusion, and diversity, and promoting economic vitality and cultural enrichment in our region, the state, and the world.

This Degree aligns with the Music Program's core mission in several ways. First and foremost, the degree requirements will develop our students' creative and technical abilities with state-of-the-art technology to prepare them to perform, create, and support music-making in their communities throughout the world with entrepreneurial acumen. With SOU's ever-expanding diversity, this degree will foster the joy and discipline of learning, and encourage the exploration of a wide variety of musical styles from an equally diverse array of cultures. The learning activities in these courses encourage student-to-student collaborations, thus laying the foundation for meaningful, collaborative networks. Students will certainly be offered plentiful learning opportunities from professionals from across the industry as guest artists. As the MIP program expands its curriculum, enrollments, and notoriety, Dr. Keller intends to develop internships with individuals/production companies as potential employers for our students. This degree is designed to enable highly motivated students with diverse musical backgrounds to become skilled musicians, capable of making artistic and musical contributions to society as performers, composers, music-business professionals, and active supporters and appreciators of music. This new degree will emphasize *vocational skill acquisition*, which will prepare our students for the 'gig economy' in the real-world Music Industry.

- b. Manner in which the proposed program contributes to institutional and statewide goals for student access and diversity, quality learning, research, knowledge creation and innovation, and economic and cultural support of Oregon and its communities.

This program would interest those who deem themselves 'bedroom producers', those who like to 'make beats', or play in a punk/metal/jam/rock/country/hip-hop band with the same fervor and dedication as those who study classical and jazz. This degree will provide educational and experiential credibility to musicians that seek creative work in the Music Industry, and the gig economies therein. These students desire a legitimate space in which to study music, become expert musicians, and work in a field that, while still challenging to navigate, is actually *more* accessible in the last 20 years in terms of making a living. This program will cast a wide net to capture students whose musical interests have rarely been validated, and yet, imminently viable in the industry. MIPS directly responds to the long-standing and ongoing shift towards what young musicians want to study more than ever before: a praxis of popular music, including its production and entrepreneurial potential and viability. Finally, the Music Program has no regional competition in a 200-300-mile radius for a program of this nature. The Music Program is thus poised to be a hub for studies in music industry and technology.

- c. Manner in which the program meets regional or statewide needs and enhances the state's capacity to:
 - i. improve educational attainment in the region and state.

Because the Music Program has no regional competition in a 200-300-mile radius (and if the shape of an amoeba, even farther reaching) for a program of this nature, the So-OR and Nor-Cal music student population will now have access to industry standard training and education in the popular music industry.

- ii. respond effectively to social, economic, and environmental challenges and opportunities

For decades, the popular music has been lambasted by academe as not worthwhile artistically or occupationally. Yet, for those people that attain success in the field, they begin to earn wealth *sooner* than those who pursue masters and doctoral programs to eke out a living in academe. If empowered with business acumen and entrepreneurship (which this degree aims to do), graduates of the program will be imminently employable, much in the way that music education majors are now. (Note: the SOU Music Program has a 100% placement rate of their Music Education majors.) As expressed elsewhere in this document, this degree embraces vocational training in music technology – which is critical to capitalizing on opportunities in *any* area of music.

- iii. address civic and cultural demands of citizenship.

It is our aim that our future graduates will capitalize on said opportunities within the broader music industry as enumerated above. In so doing, a positive feedback loop will sound throughout the region – up to Roseburg, out to Klamath, and down to Humboldt – heralding that SOU is a place where educational opportunities are available to students who want a pathway of study that leads to a field in music outside of the classroom and not necessarily on the classical concert stage or in the ‘casuals’ scene (playing background music in a club or social function). Our Music Industry & Production Certificate has already proven that our graduates find successful, comfortable livings in the industry – one case and point is [Laura Neathamer](#), director of merchandizing at Adorama. Successful, comfortable livings lead to tax-paying citizens – and, in the best-case scenario, taxes lead to greater investment in the regional and state population. Per the former, our graduates will be examples for their hometown origins, a source of social uplift in the wake of the challenges that these aforementioned communities have faced even before the pandemic.

3. Accreditation

- a. Accrediting body or professional society that has established standards in the area in which the program lies, if applicable.

[National Association of Schools of Music \(NASM\)](#)

- b. Ability of the program to meet professional accreditation standards. If the program does not or cannot meet those standards, the proposal should identify the area(s) in which it is deficient and indicate steps needed to qualify the program for accreditation and date by which it would be expected to be fully accredited.

The Music Program has meticulously followed [NASM's guidelines](#) for developing and offering a degree of this type.

- c. If the proposed program is a graduate program in which the institution offers an undergraduate program, proposal should identify whether or not the undergraduate program is accredited and, if not, what would be required to qualify it for accreditation.

n/a

- d. If accreditation is a goal, the proposal should identify the steps being taken to achieve accreditation. If the program is not seeking accreditation, the proposal should indicate why it is not.

The SOU Music Program is fully accredited by the National Association of Schools of Music (NASM). In Spring 2022 we completed our 10-year Self-Study, and a visitation team will be on campus from May 3-6, 2022 to evaluate our program. This degree proposal is not part of that review process, since it has not yet been approved fully at SOU, but we will inform the evaluation committee of its status, and if deemed ready, they may review it at that time, or choose to recommend that it be reviewed next year separately for NASM approval.

4. Need

- a. Anticipated fall term headcount and FTE enrollment over each of the next five years.
5-10 students in the major at launch, 15-20 by year two, 25-30 by year three, 35-40 by year four.
- b. Expected degrees/certificates produced over the next five years.
20-25
- c. Characteristics of students to be served (resident/nonresident/international; traditional/nontraditional; full-time/part-time, etc.).

MIPS will appeal to a longstanding and fast-growing contingent of upcoming, non-traditional music students in the region and beyond: young ‘producers’ and practitioners of popular forms of music who have not been afforded the same opportunities, as those participating in orchestras, chamber ensembles, concert bands/wind ensembles, jazz bands, or choirs. This program would interest those who deem themselves ‘bedroom producers’, those who like to ‘make beats’, or play in a punk/metal/jam/rock/country/hip-hop band with the same fervor and dedication as those who study classical and jazz. These students desire a legitimate space in which to study music, become expert musicians, and work in a field that, while still challenging to navigate, is actually *more* accessible in the last 20 years in terms of making a living.

This program will cast a wide net to capture students whose musical interests have rarely been validated, and yet, imminently viable in the industry. The umbrella program, Music Industry & Production (MIP), welcomes these students whose identities and backgrounds will indeed be diverse. MIP directly responds to the long-standing and ongoing shift towards what young musicians want to study more than ever before: a praxis of popular music, including its production and entrepreneurial potential and market viability. The BA/BS in MIPS will provide educational and experiential credibility to musicians that seek creative work in the Music Industry, and the gig economies therein. The Music Program is thus poised to be a hub for studies in music industry and technology.

- d. Evidence of market demand.

Dr. Keller has empirical evidence to show that there is a glut of students that make up a large percentage of potential music students that are determined to work in the contemporary Music Industry. Over this past Fall Term (2021), the Music Program began to roll out the first course of a sequence in Audio & Music Production (AMP): MUS 115 – AMP I, which is a foundational course in digital audio recording and editing. With no

advertising/marketing, MUS 115 was enrolled at capacity. Additionally, the Music Program just became an official ‘AVID Learning Partner’ and Dr. Keller became the official ‘Avid Certified Instructor’ (AVID is the developer of one of the most prevalent professional audio production software in the industry). With these two accolades, the Music Program now has access to marketing materials for its aggressive recruiting agenda. When the Music Program’s efforts in marketing, advertising, and recruiting begin to land regionally, it is the Music Program’s hope and intent that the ‘at-capacity’ course(s) will spill into multiple sections. Moreover, Dr. Keller is steadily working on *meeting the demand and cultivating the need* locally: he has started collaborating with High School Music Program directors to develop labs in their existing facilities, such as the ones at South Medford High School and Rogue Valley Community College. These labs and programs, for which he will facilitate and participate in clinics, will become potential local feeders to this degree program. Notably, Music Program has no regional competition in a 200-300-mile radius for a program of this nature. And finally, prospective students (who Dr. Keller encounters on a regular basis at SOU Preview weekends and recruiting events on a regular basis), current students, and successful members of the industry, with whom we are already partnering, all attest to what we are building at SOU:

“Thanks for taking me around!! I learned so much...you really have a cool program going on” – Chelsea Hastings, prospective junior, East Bay, CA.

“Dr. Keller, I really appreciate what you are building here. I feel I will be ready for the future when I graduate.” – Ross Calder Fettig, current undergraduate.

“I wish they had this curriculum when I was in school” – Andy Osborn, Artists & Labels Operations Manager, Bandcamp.com, Oakland, CA.

“It is so terrific that you are giving students what they want...this is what they need!... I would love to help anyway I can.” – Ryan Wines, CEO Marmoset Music, SOU Alum, and member of the SOU Foundation Board, Portland, OR.

- e. If the program’s location is shared with another similar Oregon public university program, the proposal should provide externally validated evidence of need (e.g., surveys, focus groups, documented requests, occupational/employment statistics and forecasts).

n/a

- f. Estimate the prospects for success of program graduates (employment or graduate school) and consideration of licensure, if appropriate. What are the expected career paths for students in this program?

- Manufacturing, retail, and wholesale
- The recording industry (both private & large production studios)
- Concert production and Arts & Artist Management
- Professional Rights Organizations and Performance Unions
- Producers, Songwriters, Composers, Arrangers, and Music Supervisors
- Music publishing & Licensing
- Social Media, Marketing, and Digital Distribution
- Media archivist

5. Outcomes and Quality Assessment

- a. Expected learning outcomes of the program.
 - Discern different workflows particular to producing music & audio itself, and for games, video, film, and other new media.
 - Practice variable techniques in digital audio recording, editing, mastering, and sound reinforcement.
 - Manage a wide variety of track counts and multiple channels of simultaneous inputs and outputs particular to different kinds of music and sound environs.
 - Create a portfolio of original music compositions as stand-alone musical works (songs), cinematic sound tracks, and sound design.
 - Practice a collaborative work ethic to develop a network of creative working relationships upon graduation.
 - Prepare to acquire (up to) two different certifications by exam, as bestowed by AVID (developer of Pro Tools) in the areas of 'User' and 'Game Audio'.
- b. Methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.
 - collaborative and personal projects (entrepreneurial 'faux' business development and research papers (on the music industry)
 - Original creative work (music, and the same for film, and video)
 - Exams/Quizzes
 - Group / Singular presentations (business 'pitches')
 - Portfolio development (creative work, social media presence, c.v., resume)
 - Capstone projects
 - Internships
 - Conference attendance
- c. Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.
 - Continuing education, training, and praxis in the areas of audio & music production, game audio, live sound engineering
 - Conferences in the subjects mentioned above.
 - Production and release of music composed, performed, and produced by students in the program.
 - Production and release of music composed, performed, and produced by the faculty in any area of the music industry (concert stage, film, video, etc.).

6. Program Integration and Collaboration

- a. Closely related programs in this or other Oregon colleges and universities.

In my research, there is no program to the north (University of Oregon, Oregon State University), or south to Humboldt State (CA), that offers a BA/BA in "Music Industry & Production Studies." While U of O has a Music Technology degree, their curriculum focuses on "the creation of new types of musical content" and downplays "the vocational training of recording engineers or related technicians." This message is indicative that U of O is not interested in preparing their students for real-world music industry skills. While I am certain that both OSU and Humboldt State have curriculum and course offerings that embrace the study of music technology, they do not offer a degree path that 'brands' their students as those who seek to work in the Music Industry. In brief, this new program will

offer more *vocational skill acquisition* in the way that prepares students for the *gig economy* of the real-world Music Industry. Further still, these vocational skills will be combined with courses in Business and Economics to empower our future graduates with an entrepreneurial mindset.

There is a Bachelor of Arts/Science in Sonic Arts & Music Production at Portland State University, which based its degree program on an Associate degree of Music & Sonic Arts at Portland Community College (PCC). Per PCC's program, they state:

Music and Sonic Arts is a program unique in the state, region, and nation. In a caring and supportive environment, with the help of contemporary and emerging technologies, students push the boundaries of music and sound, discovering what is artistically and technologically possible.

The Music and Sonic Arts program values, welcomes, and teaches the contributions of people of different identities and backgrounds, and encourages students to imagine the important, possible roles of music, sound, and technology in positive social change.

While the second paragraph surely aligns with our own values, the program does not emphasize to the same degree the vocational skills acquired upon graduation as our degree proposal. Sonic experiment with the latest gadgets can surely be rewarding, but practiced, credentialed skills and business acumen is what will pay the bills.

Finally, MIPS will also have Industry credibility with one of the leading software developers in the world: Avid. The Music Program at SOU is now one of only two Avid Learning Partners in the state, the other of which is offered in the *Cinema* program, not the music program at the University of Oregon.

- b. Ways in which the program complements other similar programs in other Oregon institutions and other related programs at this institution. Proposal should identify the potential for collaboration.

With this new degree, the Music Program seeks to establish, review, and re-instate current and potentially new articulation agreements with Community Colleges across Oregon. For example, Dr. Keller is working closely with the Rogue Valley College district Head of Music, Chiharu Sai, to develop an agreement, whereby students who complete similar courses to the first 3 of 6 Audio & Music Production (AMP) courses can enter MIPS and graduate in a timely manner.

Dr. Keller also seeks to work with surrounding high schools to aid in developing digital audio/music production curriculum. For example, Ashland High School will undergo a major renovation next academic year that will likely render their inability to offer their music technology courses on their campus. Keller sees this as an opportunity to create HS-to-University curricular pathways on SOU's campus for those who we seek in MIP, in addition to those in traditional music programs and formal music study. (The SOU Music Building is only a long block away from Ashland HS.)

In recent months, Keller has been working with South Medford Highschool to develop a small number of workstations with music production hardware/software in order to provide creative access to students described above, as well as 'traditional' music students, who participate in choir, band(s), and orchestra. He intends the same with North Medford High School.

- c. If applicable, proposal should state why this program may not be collaborating with existing similar programs.

n/a

- d. Potential impacts on other programs.

As outlined in other areas of this proposal, MIPS will increase enrollments with the Music Program (and the Oregon Center for the Arts division), because of its appeal to a broader set of students we seek to capture: non-traditional music majors. MIPS actively seeks students with backgrounds that have not had 'traditional' paths of study such as participating in orchestras, chamber ensembles, concert bands/wind ensembles, jazz bands, or choirs. This program will interest those who deem themselves 'bedroom producers', those who like to 'make beats', or play in a punk/metal/jam/rock/country/hip-hop band with the same fervor and dedication as those who study classical and jazz. With a more diversified aesthetic purview, there will come a more diverse student population, and likely many that have gone underserved.

The BA/BS in MIPS will become part of the suite of degree paths within the Music Program; namely The Bachelors of Music in Performance, Bachelors of Music in Education. It is also the natural outgrowth of our certificates in Music Industry & Production and Sound Design. Moreover, it also stemmed the developing micro credential in Audio & Music Production.

While not all chairs of all departments, the following faculty persons have been notified and/or consulted:

Dr. Bret Anderson – dated 11/1/21

Terry,

I approve the inclusion of EC 201 and EC 202 into the proposed Music Industry & Production program. If you would like a more formal letter of support, please let me know.

Best,

Bret Anderson, Ph.D.

Associate Professor & Chair of Economics

Dr. Jeremy Carlton – 10/30/21

Hi Terry,

Thanks for bringing this to my attention!

I just reviewed it thoroughly and I do not see any problems with listing those three business courses (BA110, BA211, and BA231) as part of your new and exciting degree. Please feel free. :)

Kindest,

Jeremy L. Carlton

Dr. David Bithell – 08/13/21

Thanks all, for this discussion. I'm excited to see the growth of these areas on campus. I am certainly supportive of this, and would like to see it happen.

From my departmental perspective, I would love to see ways that sound design (defined broadly) can be included in courses like these. EMDA and DCIN tend to have a number of students interested in this area (sound design, foley, dialogue recording/editing, etc.) who might

shy away from a course focused on film scoring as they don't consider themselves composers nor musicians. Should we develop a parallel course in sound design for film/video or do you both feel there is space for these approaches in the course proposed here? Either outcome is fine with me. Having two classes would provide more variety of courses available for students to take, but could make it harder to fill and staff.

Any thoughts?

Thanks again for getting the ball rolling on this!

David

7. External Review

If the proposed program is a graduate level program, follow the guidelines provided in *External Review of New Graduate Level Academic Programs* in addition to completing all of the above information.

n/a

MEMORANDUM

TO: Terry Longshore, Chair, Music; Patrick Stubbins, Academic Affairs

FROM: Emily Miller-Francisco, Music and Collection Development Librarian

CC: Dale Vidmar, University Librarian

DATE: February 9, 2022

SUBJECT: Hannon Library resources to support the proposed Music Industry and Production Studies BA/BS

The review process for new minor, certificate, major, and graduate programs proposed at Southern Oregon University examines adequacy of library resources needed to sustain a quality offering. This includes the two line items in the HECC Budget form (Library/Printed and Library/Electronic).

Overview

As students progress through the proposed Music Industry and Production Studies BA/BS program, Hannon Library's collections will enable students to find articles from core journals in the discipline, books, audio tracks, videos, and other sources of information useful for research. The materials budget is used to efficiently select resources that best support SOU's instructional programs.

As of June 2021, Hannon Library's physical collections includes 341,806 volumes, 524 current journal subscriptions, 2,242 CDs, and 7,693 DVDs, among other holdings. The Hannon Library also provides access to over 375,000 e-books, 88 licensed databases, 2,539,291 streaming audio tracks, and 75,564 streaming videos. We have subscriptions to 8,228 e-journals via publisher packages (Taylor & Francis, Sage, Wiley, etc.) and provide access to content from an additional 27,024 journals in aggregator databases like ProQuest and Ebsco.

Books

Searching through our holdings on the subject term "music trade" yields 48 print and 59 e-books. There are 14 e-books with the subject heading "acoustical engineering." There are several other subject headings (e.g. music and technology; sound recording industry; sound—recording and reproducing; composition (music); etc.) related to the production of music that may also be useful.

Students and faculty also have the opportunity to request print books at no cost from our consortium which includes 37 academic libraries in Oregon, Washington, and Idaho. Summit, the union catalog of the Orbis Cascade Alliance, contains over 10 million titles representing 30 million items. Materials are picked up and delivered daily via a courier system, usually within five business days. Although this access is not as convenient as books housed in our building, students and faculty are still able to get books within a few days for almost any research topic. For example, searching for the subject heading "music trade" in Summit yields an additional 535 books. In the rare instance that a title is not available in either our library or from an Orbis Cascade member library, it can be requested via interlibrary loan.

Journals

The Hannon Library subscribes to several online journals that support music industry and production topics. Examples include *MEIEA Journal*, *Musical Merchandise Review*, and *Billboard*. Students can search across almost all of our full-text content by searching in the Hannon Library Catalog.

Citations for journal articles outside our subscriptions can be found in one of our databases such as *Music Index* or *ProQuest Central*. Depending on the topic, an alternative subject database may be appropriate, such as *MLA International Bibliography*. Articles beyond our holdings can be requested through interlibrary loan and usually will arrive electronically within just a few days.

Audio

The Hannon Library subscribes to the *Naxos Music Library*, which is the world's largest online classical music library. Currently, it offers streaming access to more than 169,718 CDs and more than 600 titles are added each month.

Films

In addition to Hannon's Library's extensive collection of DVDs, the library subscribes to *Academic Video Online* which contains over 78,000 streaming videos. Of these, a number of films focus on relevant topics and can be accessed from the library catalog or at the *Academic Video Online* website.

Conclusion

Because the proposed Music Industry and Production Studies BA/BS will be largely based on existing SOU courses, we are confident that the Hannon Library's resources are adequate to support the program in terms of books and journals. The library's increasing access to electronic books and journals will enable students to do their research from home or campus. If our holdings aren't adequate for a particular topic and they are able to plan ahead, students will be able to order almost any book from our consortium. Articles beyond our holdings can be requested through interlibrary loan.

Please use these amounts on the HECC budget form:

Library – Print	\$0
Library – Electronic	\$0

New Program Proposal

BA/BS in Music Industry & Production Studies

NOTE: This form should be used for new minors, or new concentrations to existing degrees. For new majors/degrees, complete the HECC new program proposal form as well as this form.

New Program name: BA/BS in Music Industry & Production Studies

CIP Code: (Classification of Instructional Program): 50.0913

Impact statement:

1. What is the expected effect of this program on existing courses (both within your department/program or elsewhere in the SOU curriculum)?

1. Program Overview

i. Description of the program

The BA/BS of Music Industry & Production Studies will be a program that attracts most kinds of music majors but particularly those with backgrounds that have not had 'traditional' paths of study such as participating in orchestras, chamber ensembles, concert bands / wind ensembles, or jazz bands. This degree program is appropriate for undergraduates who seek a basic, comprehensive knowledge and foundational skills for work and growth in the music industry through a collegiate experience that includes the completion of a music degree. This program will prepare musicians seeking a creative work life in the Music Industry. The program will be a robust one, with rigorous skill acquisition in digital audio technologies, courses for developing entrepreneurial acumen, and opportunities for artistic growth in an area of music making that is still underrepresented in higher education: music of the popular sphere. This aesthetic emphasis will reflect the Music Program's placing value in an open, welcoming, safe space for people of different identities and backgrounds to study music in higher education, one that encourages students to imagine and then actuate themselves to work creatively and entrepreneurially in a vast industry.

ii. Rationale & Justification

This program would interest those who deem themselves 'bedroom producers', those who like to 'make beats', or play in a punk/metal/jam/rock/country/ hip-hop band with the same fervor and dedication as those who study classical and jazz. This degree will provide educational and experiential credibility to musicians that seek creative work in the Music Industry, and the gig economies therein. These students desire a legitimate space in which to study music, become expert musicians, and work in a field that, while still challenging to navigate, is actually *more* accessible in the last 20 years in terms of making a living. This program will cast a wide net to capture students whose musical interests have rarely been validated and yet imminently viable in the industry. This new degree program directly responds to the long-standing and ongoing shift towards what young musicians want to study more than ever before: a praxis of popular music, including its production and entrepreneurial

New Program Proposal

BA/BS in Music Industry & Production Studies

potential and viability. Finally, the OCA: Music Program has no regional competition in a 200-300 mile radius for a program of this nature. The OCA: Music Program is thus poised to be a hub for studies in music industry and technology.

iii. Alignment with Institutional Mission and Goals:

1. Objectives of the proposed program are as follows

- Discern different workflows particular to producing music & audio itself, and for games, video, film, and other new media.
- Practice variable techniques in digital audio recording, editing, mastering, and sound reinforcement.
- Manage a wide variety of track counts and multiple channels of simultaneous inputs and outputs particular to different kinds of music and sound environs.
- Create a portfolio of original music compositions as stand-alone musical works (songs), cinematic sound tracks, and sound design.
- Practice a collaborative work ethic to develop a network of creative working relationships upon graduation.
- Prepare to acquire (up to) two different certifications by exam, as bestowed by AVID (developer of ProTools) in the areas of 'User' and 'Game Audio'.

2. Alignment with SOU's mission and strategic plan goals

This Degree aligns with the Music Program's core mission in several ways. First and foremost, the degree requirements will develop our students' creative and technical abilities with state-of-the-art technology to prepare them to perform, create, and support music-making in their communities throughout the world with entrepreneurial acumen. With SOU's ever-expanding diversity, this degree will foster the joy and discipline of learning, and encourage the exploration of a wide variety of musical styles from an equally diverse array of cultures. The learning activities in these courses encourage student-to-student collaborations, thus laying the foundation for meaningful networking in the future. Students will certainly be offered plentiful learning opportunities from professionals from across the industry as guest artists. As the Music Industry & Production program expands its curriculum, enrollments, and notoriety, Dr. Keller intends to develop internships with individuals/production companies as potential employers for our students. This degree is designed to enable highly motivated students with diverse musical backgrounds to become skilled musicians, capable of making artistic and musical contributions to society as performers, composers, music-business professionals, and active supporters and appreciators of music. This new degree will emphasize *vocational skill acquisition*, which will prepare our students for the 'gig economy' in the real-world Music Industry.

New Program Proposal

BA/BS in Music Industry & Production Studies

3. Alignment with academic division and program goals?

Dr. Derek Keller was hired to develop the Music Industry & Production program in the fall of 2020. In the last 9 months he has designed, funded, and equipped the Music Industry & Production program. Even before his contract commenced in December of last year, he prosed three courses, all of which became cataloged. With no advertisement, the first class of the new curriculum is enrolled at capacity this Fall Term. Over the summer he developed and launched the Music Program's 'Learning Partnership' with AVID, the developer of ProTools, one of the music industry's key Digital Audio Workstations (software for digital audio recording and editing). He directs the new MUSIX student ensemble, with whom he produced two publicly released, professional quality 'calling cards' for marketing, recruiting, and of course, pure enjoyment. The first was released in April, the second in June: <https://youtu.be/Jw9U-Fu0bml> & <https://youtu.be/1tBuChDlhfU>. Additional to curricular expansion, Keller has started building out the Dante Audio Network System, which will both serve as a teaching tool and turn the Music Program into a music and audio production powerhouse.

iv. Alignment with Existing Programs:

1. Support to other SOU Programs

This new degree will become part of the suite of degree paths. There is already a curricular infrastructure in place: the Music Program already offers BA/BS, two related Certificates, and a proposed Badge in Audio & Music Production in this curricular cycle. After its revision to include courses in the new AMP sequence, the Certificate in Music Industry will be married together with the BA/BS requirements as put forth by the Music Program in their General Music degree.

2. Program Enhancement

The aforementioned and forthcoming will show how the degree will enhance the Music Program.

v. Demand:

1. Evidence of demand for this program?

Dr. Keller has empirical evidence to show that there is a glut of students that make up a large percentage of potential music students that are determined to work in the contemporary Music Industry. Over this fall term, the Music Program began to roll out the first course of a sequence in Audio & Music Production (AMP): MUS 115 – AMP I, a foundational course in digital audio recording and editing. With no advertising/marketing, MUS 115 is enrolled at capacity. Additionally, the Music Program just became an official 'AVID Learning Partner' and Dr. Keller became the official 'Avid Certified Instructor'

New Program Proposal

BA/BS in Music Industry & Production Studies

(AVID is the developer of one of the most prevalent professional audio production software in the industry). With these two accolades, the Music Program now has access to marketing materials for its aggressive recruiting agenda. When the Music Program's efforts in marketing, advertising, and recruiting begin to land regionally, it is the Program's home and intent that the 'at-capacity' course(s) will spill into multiple sections. Moreover, Dr. Keller is steadily working on *meeting the demand and cultivating the need* locally: he has started collaborating with High School Music Program directors to develop labs in their existing facilities, such as one at South Medford High School and Rogue Valley Community College. These labs and programs, for which he will facilitate and participate in clinics, will become potential local feeders to this degree program.

2. Work opportunities post graduation from program (i.e. career areas, post-graduate study, etc.)?

The BS/BA of Music Industry & Production Studies will prepare students to work in many areas of the Music Industry:

- Manufacturing, retail, and wholesale
- The recording industry (both private & large production studios)
- Concert production and Arts & Artist Management
- Professional Rights Organizations and Performance Unions
- Producing Songwriters & Composers
- Music publishing & Licensing
- Social Media, Marketing, and Digital Distribution

3. Similarity to other programs within the state of Oregon

In my research, there is no program to the north (UofO and OSU), or south to Humboldt State (CA), that offers a BA/BA in "Music Industry & Production Studies." While U of O has a Music Technology degree, their curriculum focuses on "the creation of new types of musical content" and downplays "the vocational training of recording engineers or related technicians." This message is indicative that U of O is not interested in preparing their students for real-world music industry skills. While I am certain that both OSU and Humboldt State have curriculum / course offerings that embrace the study of music technology, they do not offer a degree path that 'brands' their students as those who seek to work in the Music Industry. In brief, this new program will offer more of a *vocational skill acquisition* in the way that it prepares our students for the *gig economy* of the real-world Music Industry. These vocational skills will be combined with courses in the Business and Economics programs to empower future graduates with an entrepreneurial mindset.

There is a Bachelor of Arts/Science in Sonic Arts & Music Production at Portland State University, which based its degree program on an Associate

New Program Proposal

BA/BS in Music Industry & Production Studies

degree of Music & Sonic Arts at Portland Community College (PCC). Per PCC's program, they state:

Music and Sonic Arts is a program unique in the state, region, and nation. In a caring and supportive environment, with the help of contemporary and emerging technologies, students push the boundaries of music and sound, discovering what is artistically and technologically possible.

The Music and Sonic Arts program values, welcomes, and teaches the contributions of people of different identities and backgrounds, and encourages students to imagine the important, possible roles of music, sound, and technology in positive social change.

While the second indented paragraph surely aligns with our own values, the program does not emphasize to the same degree the vocational skills acquired upon graduation as the one proposed here. Sonic experiment with the latest gadgets can surely be rewarding, but practiced, credentialled skills and business acumen is what will pay the bills.

Finally, our new degree program will also have Industry credibility with one of the leading software developers in the world: Avid. OCA: Music is now only one of two Avid Learning Partners in the state, the other of which is offered in the *Cinema* program, not the music program at the University of Oregon.

vi. Service to specific population

The BA/BS in Music Industry & Production Studies will appeal to a longstanding and fast growing contingent of upcoming, non-traditional music students in the region and beyond: young 'producers' and practitioners of popular forms of music who have not been afforded the same opportunities, such as participating in orchestras, chamber ensembles, concert bands/wind ensembles, or jazz bands. This degree will provide educational and experiential credibility to musicians that seek creative work in the Music Industry, and the gig economies therein. These students desire a legitimate space in which to study music, become expert musicians, and work in a field that, while still challenging to navigate, is actually *more* accessible in the last 20 years in terms of making a living. The umbrella program, Music industry & Production, welcomes these students whose identities and backgrounds will indeed be diverse.

New Program Proposal

BA/BS in Music Industry & Production Studies

2. Will any prerequisites or other course requirements affect other departments/programs? YES

Both the Business and Economics Programs have been notified, approved the inclusion of their courses to our degree proposal and look forward to teaching our prospective students.

3. Program Resource evaluation:

- a. Faculty: Cite faculty availability or needs and impact on other teaching obligations. If additional faculty teaching hours are needed, how will that need be met?

Dr. Derek Keller will be teaching most of the music program courses associated with the degree. However, per demand and loading, other fulltime faculty and instructors in current adjunct pools will likely need to be hired to teach courses that Dr. Keller's will not allow.

Additionally, one of the courses outlined in our proposal (AMP VI – Audio Engineering) is intended to be cross listed with Theater and could be taught in their building. Another one of the courses, AMP V (Music & Audio for Film & Video), could be taught by another one of our adjuncts, Dr. Mark Jacobs, who has taught a similar course historically (as a MUS 399 – Special Topics).

- b. Facilities: Cite any additional need for classrooms, equipment or laboratory space and how that need will be met.

None

- c. Library: Are Hannon Library resources sufficient to meet the needs of this program? (Check with the library staff and ***attach a copy of their report.***)

See attached.

- d. Other: Are any other resources needed to support this program? If so, please document them and explain how they will be obtained.

Dr. Keller intends to apply for more grants and funding to expand equipment (hardware and software) to stay ahead of the curve in music-technological developments. For example, this would include additional MIDI control surfaces (with bundled software) for the Music Industry & Production Lab. He also intends to continue updating the control room of the recital hall with additional Network Audio capabilities, the

New Program Proposal

BA/BS in Music Industry & Production Studies

infrastructural work(network/IT) has already been implemented. Finally,

as our course curriculum is amended to improve its impact, Dr. Keller would like to either collaborate with JPR to expand our curricular reach in the utilization of the JPR facilities, and/or develop funding and resources to build 2 small (sound isolated) post production and a recording control room adjacent to the MIP Lab in the (current) storage facility.

4. Catalog copy for the new program, including requirements and electives.

Requirements for the BA/BS Music Industry & Production

1. Fulfill baccalaureate degree requirements.
2. Pass all sequential music theory and aural skills courses with a grade of C or better.
3. All music majors taking applied lessons (MUP 190-490) are required to perform before a jury at the end of fall-spring terms.
4. Maintain a 2.75 GPA in music courses.
5. Pass ten terms of the 0-credit, P/NP MUS 165 – Concert & Recital Attendance. For transfer students, take MUS 165 – Concert & Recital Attendance for the number of terms left to complete degree at SOU or transfer equivalent.

Courses (94-95 credits)

Required from Music Theory & Aural Skills Core Curriculum (21 credits):

(note: aligns with NASM's Essential Competencies in Music for a Liberal Arts Degree in Music Industry)

MUP 190 or 170 - Applied Music 6 credits - (2 or 4 credits per term)
MUS 165 – Concert & Recital Attendance - 0 credits (ten terms required)
MUS 121 - Music Theory 1 - 3 credits
MUS 122 - Music Theory 2 - 3 credits
MUS 123 - Music Theory 3 - 3 credits
MUS 124 - Aural Skills 1 - 1 credit
MUS 125 - Aural Skills 2 - 1 credit
MUS 126 - Aural Skills 3 - 1 credit
MUS 292 - Keyboard Skills - 3 credits (3 courses / terms)

Required from the Audio & Music Production (AMP I-VI) and Music Industry Sequences (21-22 credits):

(note: aligns with NASM's Essential Competencies in 'Music Industry' for a Liberal Arts Degree in Music Industry)

MUS 215 - Audio and Music Production II (ProTools 101) - 3 credits
MUS 216 - Audio and Music Production III (ProTools 110) - 3 credits
MUS 415 - Music Industry Studies - 3 credits
MUS 416 - Music Publishing, Copyright, and Licensing - 3 credits
MUS 340 - Audio & Music Production IV - Game Music (ProTools 130) - 3 credits
MUS 341 - Audio & Music Production V - Music for Film and Video - 3 credits

New Program Proposal

BA/BS in Music Industry & Production Studies

MUS 342 - Audio & Music Production VI - Sound Engineering - 3 credits OR TA 342 – Sound Engineering – 4 credits

Required from the Surveys of Popular Music History & Culture (2 courses, 8 credits):

(note: aligns with NASM's Essential Competencies in 'General Studies' for a Liberal Arts Degree in Music Industry)

MUS 201 - Classical Music - 4 credits

MUS 202 - Music of the World - 4 credits

MUS 203 - American Jazz - 4 credits

MUS 205 - Rockin' in the Free World: Rock History from 1900-1959 - 4 credits

MUS 206 - Hey, Hey, My, My, Rock and Roll Will Never Die: Rock Music of the 1960s-1970s - 4 credits

MUS 207 - On the Cover of the Rolling Stone: Rock Music from the 1970s-Present - 4 credits

MUS 208 - Hip Hop Revolution: Rap Music and Culture in Contemporary America - 4 credits

MUS 210 - American Country Music - 4 credits

Required Ensembles (6 credits):

(note: aligns with NASM's Competencies in 'Essential Experiences' for a Liberal Arts Degree in Music Industry)

Select 6 credits from MUS 384 - MUSIX Ensemble , or any of the other ensembles MUS 351, MUS 389, MUS 394, MUS 395, MUS 396, MUS 397, MUS 398.

Required Business Courses (20 credits):

(note: aligns with NASM's Essential Competencies in 'Business' for a Liberal Arts Degree in Music Industry)

BA 211 - Financial Accounting 4 credits

BA 213 - Managerial Accounting 4 credits

BA 110 - Introduction to Business - 4 credits

EC 201 - Principles of Microeconomics - 4 credits

EC 202 - Principles of Macroeconomics - 4 credits

Upper Division Music Electives (15 credits)

Choose 15 credits from upper division MUP or MUS courses, or from upper division courses offered by other programs and approved by a student's major advisor. Credits earned may be used to satisfy the requirements of a complementary minor or certificate.

Practicum (Internship) – (1 credit)

MUS 409 - Practicum - 1-15 credits

Capstone Project (2 credits)

MUS 400 - Capstone/Entrepreneurship - 2 credits

New Program Proposal

BA/BS in Music Industry & Production Studies

5. **Please provide written verification of contact with the Chair of any other departments or programs affected by the new program.**

While not all chairs of all departments, the following faculty persons have been notified and/or consulted:

Dr. Bret Anderson – dated 11/1/21

Terry,

I approve the inclusion of EC 201 and EC 202 into the proposed Music Industry & Production program. If you would like a more formal letter of support, please let me know.

Best,

Bret Anderson, Ph.D.
Associate Professor & Chair of Economics

Dr. Jeremy Carlton – 10/30/21

Hi Terry,

Thanks for bringing this to my attention!

I just reviewed it thoroughly and I do not see any problems with listing those three business courses (BA110, BA211, and BA231) as part of your new and exciting degree. Please feel free. :)

Kindest,
Jeremy L. Carlton

Dr. David Bithell – 08/13/21

Thanks all, for this discussion. I'm excited to see the growth of these areas on campus. I am certainly supportive of this, and would like to see it happen.

From my departmental perspective, I would love to see ways that sound design (defined broadly) can be included in courses like these. EMDA and DCIN tend to have a number of students interested in this area (sound design, foley, dialogue recording/editing, etc.) who might shy away from a course focused on film scoring as they don't consider themselves composers nor musicians. Should we develop a parallel course in sound design for film/video or do you both feel there is space for these approaches in the course proposed here? Either outcome is fine with me. Having two classes would provide more variety of courses available for students to take, but could make it harder to fill and staff.

Any thoughts?

Thanks again for getting the ball rolling on this!

New Program Proposal
BA/BS in Music Industry & Production Studies

David

Future Meetings

Adjournment