Music Department
Strategic Plan:
2014-2020

February 2014
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I. Executive Summary

The Charge:

In October 2013, the Office of the Provost charged the Music Department with crafting a vision document of future goals ("where do we see ourselves in the future?") as a condition of conducting a search for a new department chair. In keeping with the 2013 DASA Strategic Plan drafted by the Office of the Vice Chancellor & Dean for Academic & Student Affairs, the Department scripted its own Strategic Plan, which not only models the DASA Plan in scope and organization, but maps its goals, strategies, and initiatives directly to the DASA Plan.

Guiding principles of the Strategic Plan:

1. The Department has a responsibility to provide all students access to a high quality education in the performing arts (both in the classroom and on the concert stage) while fulfilling its purpose on campus to deliver and support a liberal arts education through music.
2. The Department, through collaborative efforts with other departments across campus and throughout the community, is committed to creating unique interdisciplinary programs that align with the university’s mission as an innovator in technology, engineering, and entrepreneurship.
3. The Department anticipates parity with other academic departments on campus, which is inclusive of equivalent fiscal self-determination, freedom to implement programmatic offerings, sufficient physical resources, and access to tenure.

Department Recommendations:

1. **Division of Arts:** The Department recommends keeping Music in DASA, where it will continue its service-oriented mission of providing educational and performance opportunities to all students and the community. But, owing to its concurrent position as an academic unit, we suggest relocating it from Arts NC State to a newly-created *Division of Arts* housed within a proposed University College, i.e., the academic arm of DASA (cf. DASA Strategic Plan, Strategy 2.1). This Division of Arts would provide an academic, practical and interdisciplinary laboratory space for students and faculty to express their art while offering an institutional framework that supports a vibrant arts community for furthering the goals of NC State University. The existing traditional curriculum of GEP lecture courses, ensembles, and performance offerings would not disappear but pursue a secondary trajectory where, through interdisciplinary collaborations with other departments, students and faculty are more directly brought into the university’s
mission as a STEM institution. As the University College transitions and nurtures incoming freshmen into the college experience, the Division of Arts connects them to the possibilities of innovative and interdisciplinary interaction. The Division of Arts would become a living laboratory focused on student and faculty achievement. Dr. Kleiankina’s classroom collaboration with the Physics Department in the investigation of complex waveforms using a piano as a waveform generator serves as a model. A funding model is proposed that seeks to make the Music Department as self-sufficient as possible, with appropriate departmental incentives and consequences.

2. **Major in Arts Entrepreneurship:** The Department recommends establishing a major in Art Entrepreneurship, which would not only be the first such degree in North Carolina, but the first academic major of its kind in the nation. An AE major would leverage the extraordinary growth of the University’s academic minor in Arts Entrepreneurship, now boasting full capacity in less than two years of operation. Given the proposed degree’s national uniqueness, strong interdisciplinary nature, and popularity on campus, significant enrollment is expected. This degree affords NC State an opportunity to address directly the significant professional training challenges faced by arts entrepreneurs in all stages of their careers. It is recommended that the AE major be housed in the Music Department until which time it reaches sufficient administrative maturity and enrollment. At that time, the entire AE program (both major and minor) will peel off from Music and form its own subdivision within the Division of Arts. In order to sufficiently launch the AE major, an additional 1.5-2 hires are required.

3. **Music Technology and Industry Studies:** The Department recommends developing courses in music editing, technology, and business eventually leading to academic minors in Music Editing and Technology and Music Industry Studies. In response to the STEM mission of the University, the Department acknowledges that such a program provides a practical and responsive educational experience in modern musical techniques using industry-standard technology and software tools. This program will invite collaborative opportunities with the engineering disciplines on campus to alpha and beta test new technologies for music production. By extension, the presence of music technology and industry at NC State will encourage partnerships with for- and non-profit enterprises in the Triangle. In consultation with Hunt Library administration and a production engineer from Osceola Studios in Raleigh, the Music Department has ascertained that space and essential equipment are already available in the five music editing stations in Hunt Library to launch courses in fall 2014. The purchase of additional materiel for the burgeoning program could be negotiated between Hunt Library and DASA. But in order to offer introductory classes in music editing and business this fall, we recommend applying 2014-15 lapsed salary from the absent Music Director position toward an adjunct instructor.
4. **Growth of existing programs**: The Department recommends that existing programs (music minor, AE minor, lecture courses, performance and ensembles) proceed simultaneously along two trajectories. The first trajectory envisions current programs to continue to fulfill their academic and student-service roles within the proposed Division of Arts by building increasing levels of excellence among students. This would be accomplished in any number of ways, including (1) enhanced recruitment and outreach strategies through increased performing opportunities on and off campus, professional exchanges, community engagement, and conference travel; (2) the development of new courses that offer a broad liberal arts experience promoting creative and critical thinking; and (3) the exploration of alternate funding streams that afford greater access to instructional and operational resources. The other trajectory nurtures the innovative aspirations of the Division of Arts and the research goals of the University by assuring that existing programs engage in independent and interdisciplinary activities on campus and in the community.
II. The Music Department

Mission

The Music Department of NC State University will provide educational and performance opportunities for student and community participants through a variety of musical experiences and academic courses. The Department also serves as a cultural resource for the university and the greater community through performances and presentations offered by our students, our student/community groups, and by our faculty.

Vision

The Music Department of NC State University will provide a responsive and innovative music education to all NC State students as an essential expression of the human experience.
III. Introduction

The Music Department has been an integral part of NC State University for 90 years. Today the department functions as an academic unit administered by the Division of Academic and Student Affairs (DASA) and is one of six constituent programs of ARTS NC State. Each year, nearly 10% of the undergraduate student body enroll in 90 Music courses, including 18 performing ensembles presenting 30-plus concerts annually. In 2012-13, student enrollment in Music courses had increased by 15%. Moreover, Entrepreneurship in Music and the Arts (EMA), only in its 3rd year, has grown by leaps and bounds. In 2013-14 alone, the program served almost 400 students. Many of the Music and Arts Entrepreneurship courses satisfy Visual and Performing Arts and other elective requirements in the General Education curriculum.

Academic course offerings include: Music Appreciation, Music History, Music Theory, World Music, and Arts Entrepreneurship. Credit-bearing performance ensembles include: Marching Band, Jazz Ensembles, Wind Ensemble, Concert Band, Pipes and Drums, Raleigh Civic Symphony and Chamber Orchestras, State Chorale, and Men’s and Women’s Choirs. In addition to an Arts Entrepreneurship Minor, a Music Minor is offered with emphases in Performance, History, Composition, and Liberal Arts.

In October 2013, the Music Department was requested by the Office of the Provost to craft a vision document of future goals as a prelude to appointing a new department chair. In keeping with the 2013 DASA Strategic Plan drafted by the Office of the Vice Chancellor & Dean for Academic & Student Affairs, the Department scripted its own Strategic Plan, which not only models the DASA Plan in scope and organization, but maps its goals, strategies, and initiatives directly to the DASA Plan.

The Music Department Strategic Plan encompasses three areas:

1. The proposed relocation of Music to a newly-created Division of Arts and the structure of this Division within the University College (cf. DASA Strategy 2.1)
2. Strategies for existing programs
3. Recommendations for new programs with supporting documentation

In the preparation of this document, the Department was guided by three principles:

1. The Department has a responsibility to provide all students access to a high quality education in the performing arts (both in the classroom and on the concert stage) while fulfilling its purpose on campus to deliver and support a liberal arts education through music.
2. The Department, through collaborative efforts with other departments across campus and throughout the community, is committed to creating unique interdisciplinary programs that align with the university’s mission as an innovator in technology, engineering, and entrepreneurship.

3. The Department anticipates parity with other departments on campus, which is inclusive of equivalent fiscal self-determination, freedom to implement programmatic offerings, sufficient physical resources, and access to tenure.
IVa. Proposed relocation of Music to a newly-created *Division of Arts* housed within the University College (cf. *DASA Strategy 2.1*)

The Music Department recommends keeping Music in DASA, where it will continue its service-oriented mission of providing educational and performance opportunities to all students and the community. But, owing to its concurrent position as an academic unit, we suggest relocating it from Arts NC State to a newly-created *Division of Arts* housed within a proposed University College, i.e., the academic arm of DASA (cf. *DASA Strategic Plan, Strategy 2.1*). This Division of Arts would provide an academic, practical and interdisciplinary laboratory space for students and faculty to express their art and would offer an institutional framework that supports a vibrant arts community for furthering the goals of NC State University. (For the organization of a Division of Arts (DA) see “Creation of a Division of Arts within the University College”).

The existing traditional curriculum of GEP lecture courses, ensembles, and performance offerings would not disappear but pursue a secondary trajectory where, through interdisciplinary collaborations with other departments, students and faculty are more directly brought into the university’s mission as a STEM institution. As the University College transitions and nurtures incoming freshmen into the college experience, the Division of Arts connects them to the possibilities of innovative and interdisciplinary interaction. The Division of Arts would become a living laboratory focused on student and faculty achievement.

In securing funding for both the traditional and innovative trajectories of the Division of Arts, the faculty stresses the importance of possessing a department-specific developmental arm to assist those in the community willing to support Music and its efforts on campus. The need becomes even more critical when foundations, who are keen on advancing the STEM goals of the university, express a desire to support the innovative ideas of the Department. An example would be foundations that may show immediate interest in subsidizing a master’s degree in Arts Entrepreneurship. However, given the present development structure, it is quite unclear if opportunities such as this would be possible.

*Figure 1* charts both the structure of a proposed University College and the recommended location of the Music Department within that structure.
Given the recent proposals concerning an internal DASA restructuring (see DASA Strategic Plan 2013) and specifically a new University College within DASA that might house the Music Department, a question emerges: how can a department comprising a minor in Music academically house a major in Arts Entrepreneurship (AE)?

In the event that a proposed Arts Entrepreneurship Major is approved, the Department suggests the following course of action (see Figure 2):

1. When the Music Department enters University College, the AE program remains with it in its current organization.
2. When the AE major is eventually approved and launched, the Music Department nurtures the AE major until it reaches sufficient administrative maturity and
enrollment. At this time (by Year 6) the entire AE program (both major and minor) peels off from Music and forms its own subdivision within the DA.

3. In the event an AE major does not meet enrollment projections or lacks sufficient funding (and were to be withdrawn before Year 6), the AE program would remain in Music and hence still possess an academic home for its minor.

4. By Year 6, it is suggested that the academic functions of other arts programs (Dance and Theatre) be incorporated into the DA, where the creativity and intellectual assets embedded within these disciplines and their faculty can, like Music, be leveraged toward interdisciplinary and entrepreneurial collaborations.

Figure 2

By Year 6

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IVb. Proposal: *Division of Arts* within the University College  
(cf. Appendices A, F)

**Proposal:** Division of Arts (DA)

**Location:** An academic division within a proposed University College housed within DASA

**Premise:** In order to appropriately house/group academic arts programs within DASA (Music specifically discussed), a *Division of Arts* (DA) is proposed residing within a “University College” model. Additionally, the DA will serve as an academic and administrative laboratory for the University, featuring cutting-edge  
  1) Academic content, interdisciplinary collaborations and administrative management  
  2) Financial modeling  
  3) Innovation in the context of the University’s mission and the arts departments.

**Mission:** The mission of the DA is:

  1) To provide a platform for the University’s arts departments to better integrate with — and express — the University’s mission  
  2) To provide an academic, practical and interdisciplinary laboratory space for the students and faculty to express their disciplines in the arts and music  
  3) To provide a new, innovative model for individual departmental funding and sustainability  
  4) To express the University’s 2014 QEP for creativity education  
  5) To express Goals 1, 2 & 4 of the University’s 2011-12 Strategic Plan  
  6) To become the demonstrable center — and exemplar — of creativity for the entire campus

**Vision Statement:** The DA leverages the creativity and intellectual assets of the faculty and students within the individual arts disciplines in order to provide an institutional framework that supports a vibrant arts community for furthering the goals of NC State University.

**Goal 1:** The DA will bring the arts departments on campus to an equal footing of importance as other departments on campus and provide a self-supporting financial model for the University’s arts departments.
Goal 2: Given the research mission of the University, its arts departments are historically (and understandably) marginalized. The DA seeks to elevate the status of these departments by leveraging the creativity and intellectual assets embedded within the individual disciplines and faculty within the departments.

Desired Outcomes:

For students: To provide a platform that interdisciplinarily, practically and entrepreneurially expresses their intended major through the arts.

For campus faculty: To provide classroom and intellectual collaboration opportunities through the arts.

For the University: To be a laboratory for faculty and university “proof of concept” activities, technology transfer and product licensing.

Constituent Departments: Music, Dance, University Theatre

The DA’s Role within a University College:

The “University College Model” (UCM) can be thought of as a “community of practice” where incoming freshman are both transitioned and nurtured into the college experience. (Wegner, McDermott & Snyder 2002) Further, Wegner, McDermott & Snyder identify these “communities” as “groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this by interacting on an ongoing basis.” While the UCM framework is seeing success across the country, it lacks a significant component: demonstrating to incoming freshman the varied methods and results of innovative intellectual and practical engagement that a university offers. In short, the UCM prepares incoming students to engage the university but does not provide an example of innovative, disciplinary and interdisciplinary success/engagement.

Even Beck and Ward (2010) identified five aspects of the UCM, which include the following:

“The university college is often a catalyst for creating institutional change, a place grounded in teaching and learning where the institution provides a focus on students and their success in ways that impact the entire campus.”

This proposal suggests that by developing a DA, it becomes a visible and demonstrable laboratory innovatively “focused on students and their success.” This laboratory cannot only serve as “a catalyst” for many aspects of the Evenbeck’s and Ward’s desired
outcomes but can uniquely demonstrate how students can 1) discover their educational potential at NC State 2) become accountable to their education, themselves and their communities through their NC State experience and 3) collaboratively act through both the potential NC State provides and their undergraduate experience regardless of intended major course of study.

Given that NC State 1) is a research one university 2) is a land grant institution and 3) has committed itself to innovation and entrepreneurial thinking, instituting a *Division of Arts* with the mission, vision and desired outcomes outlined above, both meets these three aspects and provides a missing component in the UCM.

**New Music Department Activities:**

To begin, the department must rethink its previous trajectory. Desired departmental outcomes must change from traditional offerings to ones that meet the mission of both the university and the proposed DA. This said, the department still desires that previous trajectory, though expresses significant enthusiasm for a new mode of university engagement where music faculty are more directly brought into the university’s mission.

To that end, the department must

1) Develop a new mission and trajectory  
2) Institute new academic programs and activities that meet the University’s and the proposed DA mission  
3) Engage faculty in items 1 & 2.

Activities core to the department’s role in a DA focus on both classroom and faculty interdisciplinary collaboration:

For example, in the spring of 2013, Assistant Teaching Professor Olga Kleiankina, engaged in a classroom collaboration with Physics, investigating complex waveforms using a piano as a waveform generator. Dr. Kleiankina’s leadership in this regard serves as a pre-existing and demonstrable example of how the Music department is *already* charting a new trajectory.

Additionally, the Arts Entrepreneurship Minor engages students from across campus in both the arts (especially music) and entrepreneurship. This example further demonstrates how the Department is now *pre-engaged* and organically transforming its own trajectory.

The Music department could leverage the strong link between music training and increased divergent thinking capacity, leading to more innovative ideas – regardless of
discipline. Many collaborative and funded study opportunities exist in this context.

In short, the music department could be re-envisioned as the epicenter and life source of innovation and creativity for the entire campus, ultimately helping the University meet and demonstrate its QEP objectives.

Future classroom collaborations could include:

1) Working with both Design and Mechanical Engineering to improve the design and capabilities of musical instruments and design instruments for the physically disabled
2) Engaging with Computer Science to develop more effective music and arts education software
3) Working with Chemistry to develop plastics-based “beginning” instruments with better tone and playability
4) Engaging Forest Management to identify sustainable hardwoods to replace endangered forest products in the production of musical instruments
5) Working with Textiles to develop new and lighter materials for band uniforms
6) Working with the Poole College of Management to develop more effective business and marketing strategies for working and emerging musicians
7) Engaging Biology in the development of instrumental teaching techniques for amputees, those with physical disabilities and the development of techniques to promote musicians health
8) Working with Veterinary Science in qualitative research concerning the impact of music on livestock production
9) Engaging Mathematics, History, Philosophy and Astronomy in the development of a course exploring Boethius’ *Music of the Spheres*
10) Partner with Parks, Recreation and Tourist Management, and Non-Profit Studies to develop policy concerning an increased impact of live music in public space development
11) Engage with Cognitive Science, as well as Linguistics programs, among other CHASS disciplines. Some cognitive studies recommend music and language studies to foster creative capacity and innovative thought. See Gibson, Folley and Park, 2009.

This short list demonstrates that the Music Department has significant collaborative potential with the entire university.

[For additional initiatives proposed by the Raleigh Civic Symphony Association (RCSA), see Appendix A: Raleigh Civic Symphony Association (RCSA) and NC State Joint Project Ideas (from November 2013)]
In order to meet both the mission of the University and the proposed DA, new academic minor programs should be established within the Music Department:

1) Music Technology, Editing and Sound Reinforcement
2) Music Business
3) World (Celtic?) Music

Though the first two minors directly meet mission objectives, the World Music Minor should be thought of differently. The thrust of this proposal argues that the Music Department possesses collaborative opportunities with the sciences. Collaborative activities with CHASS are critical as well. It is envisioned that this Minor not only engages the humanities but focuses on recruiting out-of-state students. This would be a new development in higher education where students are recruited not for a major specifically, but a minor in support of a student’s desired major course of study. The rationale for this is based on the uniqueness of the minor and where it is housed – the DA. Conceived of as a laboratory, the DA would allow this Minor a robust opportunity to create a recruitment model new to higher education.

Additionally, both the World (Celtic?) Music Minor and the Arts Entrepreneurship Minor would institute a summer certificate program in an effort to utilize the University’s resources during the summer and engage working musicians and artists.

**A New Financial Model:**

In keeping with the title and the ethos of the DA, it would be antithetical to fund the Music Department in a similar fashion as the rest of the university. Assuming that a new finance model is possible, we propose (in abstract) the following:

1) Department-specific developmental arm to assist those in the community willing to support Music and its efforts on campus
2) A 75% capture of tuition and student fee monies per student registered in a Music Department course, retaining the roughly 3:1 ratio of tuition to fees
3) A financial incentivization program for the Department where it would receive additional monies for meeting enrollment and graduation projections, cross-campus collaborations, etc., paid by the University at the end of the fiscal year.
4) 1-3% share in any University licensed product or idea where the Department was involved in “proof of concept” or other collaborative activities.
5) A 50% return of monies generated from student enrollment back to the University beyond 115% of the Department’s annual budget.
6) Full “carry forward” in all Departmental accounts with no cap.

Following this model, there would be incentives for the Department to meet its
enrollment and graduation projections, in addition to required cross-campus classroom collaborations each semester. If the Department did not meet the expectations and projections mentioned previously, it would:

1) Receive $0 in financial incentives for individual program enrollment and graduation targets unless all academic programs in the Department meet all targets.
2) Return 80% of monies generated from student enrollment to the University beyond 115% of the Department’s annual budget.

In short, the model seeks to make the Music Department as self-sufficient as possible, with appropriate Departmental incentives and consequences.
V. Existing Programs

a. Minor in Music

b. Minor in Arts Entrepreneurship

c. Music in the Liberal Arts

d. Music Performance

e. Music Ensembles
Va.  Minor in Music

Goal: To provide qualified undergraduates a planned curriculum leading to a minor in music housed within the University College.

The Music Minor exists for qualified undergraduates who wish to undertake critical study of music within a prescribed course of study. Students demonstrate (1) knowledge of western and non-western music’s cultural heritage, history, organization and structure; (2) analytical skills necessary for identifying and listening to music from a variety of periods, styles and genres; and (3) ability to express ideas musically through vocal and instrumental performance. These outcomes are intended to provide opportunities for student success in endeavors outside their major while offering critical support for success in their major. The minor enables students to integrate global perspectives into a broader worldview while equipping them with the critical and creative thinking skills applicable to a broad range of disciplines. To this end, the minor seeks to strengthen existing programs while exploring avenues for the creation of new programs. In 2013-14, the music minor program boasted 59 students.

Supports DASA Goal 1: Shape Your Life, and Goal 2: Open Your Mind by increasing student awareness and access to all of the academic and developmental opportunities available to them and by promoting student success through educational innovation and intellectual growth

Strategy 1: Continue to strengthen existing music minor emphases in Performance, Composition, History, and Liberal Arts by increasing enrollment to 100 students.

Support DASA Strategy 2.2 by expanding high impact educational programs and practices

Initiative 1.1: Recruit students from within the university through outreach opportunities and academic programs, including (1) New Student and Transfer Student Orientation; (2) October Open House; (3) Engineering Open House; (4) Arts Village; (5) First Year Inquiry; (6) Study Abroad; (7) advertising through social media

Initiative 1.2: Recruit students from outside the university by supporting off-campus events for students and faculty, including (1) ensemble tours to high schools and community centers; (2) NCMEA Convention; (3) musical collaborations with other college music departments; (4) guest conducting, performing, and lecture appearances; (5) advertising through social media.

Initiative 1.3: Retain students in the music minor by encouraging involvement in on-campus arts activities, including (1) Mu Beta Psi; (2) Arts Village; (3) ART NC State; (4) Student music organizations.
**Initiative 1.4:** Retain students by offering more opportunities to take the classes required to finish the music minor by (1) developing new classes that could be integrated into the music minor; (2) offering more sections of classes already required in the minor.

**Strategy 2:** Create other music minor emphases that meet the mission of the university and of DASA.

*Supports DASA Goal 4: Serve the University by providing leadership for student success and promoting the success of the whole student*

**Initiative 2.1:** Develop new courses in music editing and technology that invite collaborative opportunities with the sciences and that eventually lead to a music minor (See Goal: Technology in Music)

**Initiative 2.2:** Generate funding sources to hire an adjunct instructor to teach the new courses.

**Initiative 2.3:** Generate funding sources to buy necessary equipment to facilitate new courses in music editing and/or music technology.
Vb. Minor in Arts Entrepreneurship

**Goal:** To provide undergraduates a foundational, practical, and responsive educational experience in Arts Entrepreneuring and to continue the program’s status as the nation’s largest Arts Entrepreneurship program.

Given the extraordinary growth of the Arts Entrepreneurship minor as the largest such program in the nation in only two years, securing both continued growth and sustainability are axiomatic. Serving almost 400 students during the 2013-14 year, the program has led the nation in quality student outcomes (patents, LLCs) and is the first effort in the nation to boast its own business plan competition in partnership with the *Entrepreneurship Initiative*. Though the program has seen additional successes, barriers to growth include a lack of: 1) personnel 2) an annual budget 3) a formal community support presence and 4) time to create innovative partnerships with other units on campus. At this time, the program is expected to reach capacity in spring 2014 and can easily support additional sections of EMA 365 and EMA 370 given student interest. It should be noted that the program currently supports two FYI sections, EMA 365 and EMA 370, which have proven to be an exceptional “feeder” into the minor.

*Sustains DASA Goal 2: Open Your Mind: Educational Innovation,*
*Sustains DASA Goal 3: Build Your Community*
*Sustains DASA Goal 5: Ensure Sustainability*

**Strategy 1:** Qualitatively enhance the Arts Entrepreneurship Minor’s programmatic offerings and continue the program’s growth.

**Initiative 1.1:** Secure an additional full-time faculty line for FYI sections of EMA 365 & EMA 370

**Initiative 1.2:** Partner with the Hunt Library to leverage faculty and student-based technological resources

**Initiative 1.3:** Proceed with the establishment of a proposed Arts Entrepreneurship Major

**Initiative 1.4:** Establish a community advisory board
Vc. Music in the Liberal Arts

Goal: To provide students with a broad educational experience in music that emphasizes the vital role of the liberal arts in higher education and promotes critical and creative thinking.

The Liberal Arts emphasis of the Music Minor approaches music as a fundamental mode of discourse and experience of all people. Music is as basic to our common humanity as language and, like language, demonstrates humanity’s extraordinary diversity and creativity. The Liberal Arts Music Minor is informed by both musicological and ethnomusicological methodologies and modes of inquiry. This emphasis explores ways in which music functions as an expressive code, intimately related to other forms of human discourse such as poetry, dance, drama, religious ritual, politics, entertainment, and advertising. The single core course in this emphasis is MUS200 “Understanding Music: Global Perspectives,” which provides students with a framework for engaging with music from the perspective of its many social functions. Beyond this, students design a program of study based upon their own interest within the general guidelines of the Music Department. The intent of the Liberal Arts Minor is to provide opportunities for the general student to engage critically with the art of music.

Strategy 1: Support and develop diverse course offerings in the Liberal Arts emphasis of the Music Minor program.

Supports DASA Goal 2, Open Your Mind, by providing diverse and intellectually stimulating classroom experiences that promote student success.

Initiative 1.1: Continue to provide a menu of music history, ethnomusicology, and popular music courses that fulfill the GEP Visual and Performing Arts requirement and enhance students’ reading, writing, and critical thinking skills.

Initiative 1.2: Develop new courses that reflect the dynamic nature of musical practices worldwide, including music and social life, music technology, and the global music industry.

Strategy 2: Pursue collaborative engagement with other colleges, departments, and programs, leading to broader curricular and extra-curricular music offerings and experiences.

Supports DASA Goal 3, Build Your Community.

Initiative 2.1: Acknowledge and support at greater levels the important contributions Music faculty make in interdisciplinary programs and initiatives.

Initiative 2.2: Develop and fund interdisciplinary collaborative initiatives, including courses, events, conferences, workshops, seminars, internships, study-abroad programs, and other projects that engage Music students and faculty members with the wider university community.
**Strategy 3**: Promote music and the arts as essential components of the core undergraduate educational experience.

**Initiative 3.1**: Serve on committees and councils that have a governance role in the shaping of curricular policy, to represent the interests of the Department and overall Arts programs to the wider University community.

*Supports DASA Goal 4, Serve the University, by allowing Music faculty to communicate the Department’s mission and vision to the larger university community, to identify and develop policies and procedures that promote student success.*

**Initiative 3.2**: Support non-curricular programs and initiatives on campus that underscore the value of the Arts in American life, promoting guest artist performances, lecture series, the Arts Village Residence Hall, participatory musical activities, and an Arts Performance Series comparable to those at UNC-Chapel Hill, Duke, and elsewhere.

*Supports DASA Goal 1, Shape Your Life, by providing a rich social and cultural environment that offers opportunities for students to participate in extra-curricular activities and allow them to take personal responsibility for their learning experiences. Supports DASA Goal 3 by providing wider engagement with music and the arts leading to meaningful communities.*
Vd. Music Performance

**Goal:** To promote student success by continuing to build a supportive and inclusive community of amateur musicians and music followers within a diverse student body.

**Strategy 1:** Provide a supportive environment and encourage student initiatives while promoting excellence in music education as a part of student’s major academic endeavor

*Supports DASA Goals 1, 2, 3, 4*

**Initiative 1.1:** Provide a structured curriculum that stimulates learning and growth and is flexible to engage, retain and attract new student population

*Supports DASA Strategies 1.1, 4.1, 4.3*

**Initiative 1.2:** Offer personal advising that helps students complete the program successfully

*DASA, Strategies 1.1, 1.4 and 1.5*

**Initiative 1.3:** Encourage excellence in performance and the growth of the program by increased scholarship opportunities

**Initiative 1.4:** Facilitate and encourage students’ practicing, rehearsing and performing

*Supports DASA Strategy 5.3*

**Initiative 1.5:** Create an environment where students attend at no charge performances and lectures

**Initiative 1.6:** Support professional exchange between music programs at the national and international level by (1) inviting guest artists and encouraging faculty travel; (2) strategic ensemble tour planning

*Supports DASA Strategy 2.2*

**Strategy 2:** Engage students from all academic and cultural backgrounds and of different levels of musical experience

*Supports DASA Strategies 2.1, 3.1, 3.2, 3.3, 4.2*

**Initiative 2.1:** Strengthen the music community within the University by encouraging interaction between students, faculty and guest artists; and by involving students in University and community cultural events
**Strategy 3:** Further promote the relationship with the greater community

**Initiative 3.1:** Engage with alumni and the general public through performance outreach

*Supports DASA Strategy 5.5*

**Initiative 3.2:** Develop collaborations with the Community Music School, Raleigh Piano Teachers Association, Cary Piano Teachers Association, and other local music teachers organizations

**Strategy 4:** Create an interdisciplinary research environment where students are engaged in studies and experiments

*Supports DASA Strategies 2.1, 2.2, 4.1, 5.3*

**Initiative 4.1:** Continue collaboration with the Department of Mechanical and Aerospace Engineering

**Initiative 4.2:** Initiate new collaborations across the University with other departments

**Initiative 4.3:** Develop interdisciplinary courses that involve music performance and education

**Initiative 4.4:** Create an interdisciplinary research laboratory within the Music Department itself
Ve. Music Ensembles

**Goal:** To continue to build and maintain ever-increasing levels of excellence in performance among students from across campus.

**Strategy 1:** Students will engage in public performances regularly, both on campus and off campus, learning about the role of a music performer as a communicative artist.

*Supports DASA Goal 1 by necessitating individual responsibility for the final outcome of their learning. This supports DASA’s mission and vision in a manner according to DASA’s stated values.*

**Initiative 1.1:** Schedule regular concerts throughout the semester, as is pedagogically appropriate for our students

**Initiative 1.2:** Work to reinstate Stewart Theater, our primary campus performance venue, to its appropriate designation as a facility primarily for education.

**Strategy 2:** DASA and the Music Department will increase the number of students enrolled in ensembles through intensive on-campus and off-campus recruiting, increased scholarship opportunities, and by enabling better-informed student advising across the University.

*Supports DASA Goal 2, by enabling creative thinking, creative experiences, high-level analysis, and encounters with multi-cultural perspectives.*

*Supports DASA Goal 3, as ensembles develop meaningful, multi-year relationships between students and faculty members and among students from different colleges. Many ensemble students know Music faculty better than faculty in their own major, and, at a time of increased class sizes and potentially increased student isolation enabled by online courses and distance education offerings, ensembles provide an opportunity for students to establish face-to-face relationships and develop a personal connection to the campus.*

*Supports DASA Goal 4 by creating student leadership positions of actual consequence and opportunities for students to serve the wider campus community through special performances.*

**Initiative 2.1:** Partner with admissions, development, and DASA constituencies to recruit student for music ensembles
**Initiative 2.2:** Undertake ensemble performance tours.

**Strategy 3:** Music performance ensembles will engage with alumni and the general public through performance outreach and strategic ensemble tour planning.

Supports DASA Goals 1 and 3 by increasing potential for student excellence.

Supports DASA Goal 4 by enabling students to support important university events and functions.

Supports DASA Goal 5, in a way Music is uniquely able to accomplish, by building and maintaining connections with alumni, potential donors, paying audience members, and the general public. Music is one of very few academic programs at NC State that can and does display the work of its students in a way that alumni and the general public can comprehend.

**Initiative 3.1:** Undertake ensemble performance tours.

**Strategy 4:** Ensembles will collaborate with students and faculty from across the campus in productive, multi-year relationships.

This supports a wide variety of University and DASA goals.
VI. Prospective Programs

a. Major in Arts Entrepreneurship: Concept Paper (cf. Appendix B)

b. Minors in Music Editing and Technology and Music Industry Studies (cf. Appendices C, D, E)
VIa. Major in Arts Entrepreneurship: Concept Paper
(cf. Appendix B: Requirement List for a Major in Arts Entrepreneurship)

NC State University Music Department       Gary Beckman, Ph.D

Concept Paper to Establish an Academic Major in Arts Entrepreneurship

Rationale: Establishment of the first academic major in Arts Entrepreneurship in North Carolina is proposed in order to address the following shortcomings and opportunities:

• The proposed degree would be the first such academic major in the nation and leverages the extraordinary growth of the University’s academic minor in Arts Entrepreneurship, now boasting full capacity in less than two years of operation.

• Given the proposed degree’s national uniqueness and strong interdisciplinary nature, significant out-of-state student enrollment is both possible and expected.

• Americans for the Arts, the nation’s leading arts policy advocates, declared in a recent study that entrepreneurship in the arts industries is critical to the sustainability of local creative, emerging and recovering economies in both rural and urban areas. Presently, there exists no comprehensive training program on the continent for emerging entrepreneurial artists to meet this need.

• The National Organization for Arts Accreditation included the following in their 2012 accreditation handbook: [Emerging professional artists should] “acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers.”

• NC State is the originating institution of the field’s first peer-reviewed academic journal (Artivate), the field’s first academic society (The Society of Arts Entrepreneurship Educators), and significantly contributes to the field’s academic literature. NC State is the most prepared institution in the nation to establish this degree.

• There are over two million artists in the U.S. workforce, yet traditional employment in the arts and cultural industries declined roughly 15% since 2007 according to the 2013 National Arts Index. This signals both a steady - to slightly increasing - arts workforce AND declining opportunities for traditional employment in the arts and cultural industries simultaneously. This, coupled with an almost 50% increase of independent artists since 2000 reflects significant potential demand for the proposed program.
• A 2012 study by Grantmakers in the Arts indicates that the share of private and governmental support to the arts is on the decline, necessitating a new generation of arts entrepreneurs to continue and expand access to arts and other cultural programming across the country.

• In the summer of 2013, the U. S. Commerce Department began to include “creations in the arts and entertainment industries” as a part of its quarterly GDP calculations. Using this new metric, the arts industries added $74 billion to GDP in July 2013, representing a 0.6% of the nation’s total gross economic output.

• The proposed major in Arts Entrepreneurship will provide an educational avenue for emerging arts entrepreneurs desiring to 1) entrepreneurially engage in the production of art 2) impact the production, sale and distribution of art and 3) draw new audiences to art both across the state and nationally. By establishing the proposed degree, NC State has an opportunity to directly address the significant professional training challenges faced by arts entrepreneurs in all stages of their careers. NC State is uniquely positioned to continue its international leadership in the advancement of arts entrepreneurship research, education, educational research, training, and expert service throughout the state and nation.

**NC State Strategic Planning:** The proposed degree addresses significant aspects of the 2011-20 strategic plan: Enhancing the success of our students through educational innovation (Goal 1), enhance interdisciplinary scholarship (Goal 3), enhance organizational excellence by creating a culture of constant improvement (Goal 4) and enhance local engagement through strategic partnerships (Goal 5). Note that this proposal further establishes and reflects NC State’s culture of innovation, though uniquely through the arts.

As the major would be housed in the Division of Academic and Student Affairs (DASA), the proposal also reflects the Division’s 2013-2020 strategic plan: Promoting student success through educational innovation and intellectual growth (Goal 2) and promoting student success through engagement (Goal 3).

**Economic Sustainability:** Currently, the Arts Entrepreneurship minor (housed in the Music Department) consists of one full-time faculty member and one adjunct whose teaching responsibilities are divided between arts entrepreneurship and music courses. By capturing existing arts entrepreneurship student credit hours in addition to the increased enrollment in the proposed degree, with Category Three (3) Purpose 101 funds, tuition revenue can fund 1.5-2 additional faculty. (Note: One additional faculty member is required in year one with one part-time faculty member required in year three).
VIb. Minors in Music Editing and Technology and Music Industry Studies
(Cf. Appendix C: Proposal: Music Editing Minor, from January 2013)

**Goal:** To provide undergraduates a practical and responsive educational experience in modern musical techniques using industry-standard technology and software tools.

In order to become a responsive unit within, and better meet the mission of the University, the Music Department must expand its traditional mission. By being responsive to the more modern, musical interactions students experience on a daily basis, the Department has an opportunity to expand its educational reach. However, this added trajectory does not preclude the Department’s traditional mission of providing a high quality music education. By embracing music in its modern, technological forms, the department has an opportunity to train students in the fundamentals of music, which will not only enhance a student’s artistic output but develop basic musical literacy skills. This desire for musical literacy cannot be understated as students who typically pursue the technological aspects of popular musical composition, performance and editing lack the fundamentals of basic musical communication.

*Supports DASA Open Your Mind: Educational Innovation*

**Strategy 1:** Establish introductory courses in Music Editing and/or Music Technology leading to an academic minor in Music Editing & Technology.

*(See Appendix A: Multimedia Rooms and Appendix B: Hunt Library Audio Studio)*

**Initiative 1.1:** Partner with the Hunt Library to secure the use of five music editing stations in service of new courses in Music Editing and Technology.

**Initiative 1.2:** Leverage both the partnership with the Hunt Library and any new Music Editing and Technology courses for collaboration opportunities with the engineering sciences.

**Initiative 1.3:** Use lapsed salary to hire an adjunct instructor to teach these introductory new courses.

**Initiative 1.4:** Establish partnerships with the engineering disciplines on campus to alpha and beta test new technologies for music production.
**Strategy 2:** Establish introductory courses in Music Industry Studies leading to an academic minor in Music Industry Studies.

**Initiative 2.1:** Use lapsed salary to hire an adjunct instructor to teach these introductory new courses.

**Initiative 2.2:** Begin partnerships in the Triangle specific to the Music Industry’s presence in the region.
Appendix A:

Raleigh Civic Symphony Association (RCSA) and NC State Joint Project Ideas (from November 2013)

In November 2013, the Interim Chair of Music (Dr. Tom Koch) met with the board of the Raleigh Civic Symphony Association (RCSA, Mary Sherk, Executive Director) — a non-profit organization that provides financial support to and community outreach opportunities for the orchestras of NC State University. Tom offered an update on the recommendation to house Music in a proposed University College and on the opportunities for interdisciplinary collaboration in accordance with the STEM mission of NC State University. Independent of the Department but in conformity with its vision, the RCSA Board compiled its own list of potential research initiatives between Music and other academic departments on campus, including science, technology, engineering, and psychology.
Psychology – understanding the effect of musical training on higher-level brain functions and learning capabilities

Education – developmental advantages of musical training

Financial management of arts organizations

Entrepreneurial monetization of music and computer sciences (or engineering) solutions

Software for Library Management of Digital Scores – library management software for multiple types of content is a large and growing business. It seems that little software capability has yet been applied to classical musical scores. What could we propose here?

Software for cuing during performance – for sound, lighting and camera crews during performance, software enhancements to a digital score, synchronized to the live performance, providing cues (display, text or audio) to technicians for sound changes, lighting changes, what instruments or sections for the camera to be focusing on during the concert.

Visualization of music in performance - Beethoven’s Symphony No. 7 in A Major, Allegretto http://www.youtube.com/watch?v=4uOxOgm5jQ4 Taking a step forward from this primitive bar graph capability to be able to put a microphone on an individual instrument played in performance, software to map it against the overall score and display the music visualization in real time on a screen behind the orchestra in concert. Wouldn’t that be something?

Inter-disciplinary Consideration of the Impact of Musical Training on Educational Achievement – just that. Additional perspective on work already being done in this area.

Engineering Principles in the Design of Musical Instruments – the engineering students could talk to the musicians of the orchestra to go over the mechanics and design of their instruments. This would include the trade offs in using different instruments, how muting affects sound, how reeds work, mouthpiece design, etc. There is an up and coming manufacturer of premium French horns (Medlin) who has fairly recently relocated to North Carolina (from Indiana). I would bet he would be glad to talk about
how he manufactures his horns from ground zero - tradeoffs, design points, type of metal to use, etc. Also, the Tuba Exchange in Durham has recently entered into the business of engineering and producing Tuba Exchange brand tubas (they design, produced in China). Perhaps there could be a conjunction of these creators of instruments and the RCSO/RCCO.

Using oscilloscopes/devices, the engineering students could study the range, breadth, amplitude, and interactions of musical instruments in musical passages. They could run tools to capture the physics of musical sounds.

Coupled with the instrument makers, 3D printing is becoming pervasive. The students could research how to utilize 3D printing to reproduce instrument parts - mouthpieces, slides, etc. I have seen this technology and I think it could be a Godsend for musicians some day.

Exploring sound recording techniques – using different microphones, microphone placement, sampling rates, diffractors, sound absorption techniques, digital vs. analog, shells, etc. During our rehearsals, engineering students could try to record the orchestra using different approaches, techniques, media, microphone placement, etc. Students could try different things and record results with minimal interruptions of a rehearsal. There are, as one example, many different types/configurations of microphones - electrostatic, dynamic, planar, omni directional, and they capture sound differently - there are many trade offs. This could be explored with the orchestra in different venues.

There could be discussion, demonstration and documentation on the acoustical and physical properties of specific instruments.

There is a small but renowned company in Durham (Zenph Studios) that has digitally reproduced using technology coupled with instruments of classic recordings (i.e., Glenn Gould's Bach, some classic jazz recordings, etc) http://www.zenph.com/company/technology

Zenph claim to be able to reclaim old recordings on modern day instruments, in a new venue, using their developed technology. The output is classic recordings in tip top, modern day fidelity using their unique technology. They now offer and broadcast online musical instrument lessons to students around the world. Perhaps they could be invited to have students explore their technology in conjunction with the orchestra?

Acoustical Properties of Recording Venues – the RCSO, RCCO could rehearse in different venues. Engineering students could study the acoustical properties and why the sound is different. Students could use rehearsals to test techniques for sound
improvements for performance acoustics - adding sound walls, diffractors, sound absorption, insulation, etc

Students could leverage the orchestra to learn how to create improved sound reproduction devices. In speaker technology, there are horns, planars, dynamic drivers, electrostatic, solid state amplification, tube amplification, etc. Headphones have a similar diversity of possibilities. Engineering students could explore the merits, demerits of different sound reproduction technologies and use the RCCO as the original source when doing this.

Engineering students could test simulcast technology for broadcasting our concerts - online, many orchestras now offer paid subscriptions to attend live concerts online (i.e., Berlin Philharmonic) http://www.berliner-philharmoniker.de/en/ I have attended Metropolitan opera online simulcasts at the Cary movie cinema and the quality, sound, and 'feel' of being there has been simply superb. Could the engineering students set up an online simulcast capability for the RCCO/RCSO as an engineering exercise?

Engineering Principles of Synthesized Music - students could work with the orchestra and study the evolution of synthesized instrumental music. They could explore technologies on how to improve the 'synthesizing' of musical instruments using different techniques, technologies, etc. I played in a Broadway show once (NC Theater) that had 15-20 musicians required in the play book. The theater brought in 5 musicians only, and used synthesized instruments in a system called sinfonia to cover the parts of the 15 musicians who were not there. http://en.wikipedia.org/wiki/Virtual_Orchestra http://www1.cuny.edu/portal_ur/news/cuny_matters/july_2003/virtual.html This was a fascinating event. The keyboardist had to press one key in time with the conductor to bring the 15 parts and couple them with the 5 live musicians.

In a similar vein, there could be a study of synthesized sounds and collaborative composing. There is a well know video game composer who lives in Fuquay Varina - I can get in touch with him. He has used methods to create new sounds using existing instruments and techniques. He has recorded in San Francisco and London and done things such as attach a propeller to the bell of a French horn to create a unique, new sound for a video game. Could science, engineering principles assist him in creating new sounds? Could students use technology to create new sounds in a similar vein? This video game composer and a local musician went to San Francisco and asked the musicians to briefly play every note in the scale. They captured this and used it for his video game compositions. I would bet that he would love to explore creative ideas with engineering students on how to produce unique, new sounds for his games. I heard a NPR program on computer generated music: http://www.npr.org/templates/story/story.php?storyId=113719483
There have been symphonies, operas (not kidding) that have been completely, 100% generated by computers. The RCCO/RCSO should plan to play 1-2 of these pieces in performance in conjunction with the CS department. There could be a discussion on the technology behind this and how these pieces are created. Perhaps students could 'compose' something in a similar manner for performance, at least in rehearsal, by the orchestras.

There is a sizeable market for karaoke but to perform Karaoke one needs to purchase music without the lead singer/artist. I recall seeing technologies that would take a recording and eliminate the 'lead' melody so that a person could play/sing the lead part and have the accompaniment play along without purchasing a Karaoke file. Classical musicians would like to be able to play a recording, eliminate their instrument, and 'fill in' their part themselves. Karaoke is almost nonexistent for classical musicians.

Could the engineering students develop /test a prototype of such a technology for the RCCO / RCSO players?

Auto tuning instruments – tuners are amazing devices. You can play a note instantly determine your pitch - flat, sharp, ok. Could the engineering department as a prototype, devise a way to connect a tuner to an instrument so that, as en example, if the trumpet note is played flat, the slide of the instrument is moved in to 'sharpen' it?

Digital media PhD program at NC State – (I know someone in it who is expecting to earn her PhD in early 2014). There is a phenomenon for musicians making a name for themselves via social media sources (YouTube, etc). Example: One day I wanted to hear the Rachmaninoff Prelude in B Minor. I typed 'Rachmaninoff Prelude B Minor' into YouTube and the first selection was this: http://www.youtube.com/watch?v=XU8VgS-2hpk

Valentina Lisitsa is a Russian pianist who was a virtual unknown until very recently (there are interviews of her in YouTube). Her career was all but over but she found a way to package herself using social media and now she is one of the most listened to classical pianists on YouTube with a huge online following. She has had concert offerings, bookings, etc. since her exploitation of social media. She actually lives in New Bern, NC so she's an adopted Tarheel. Perhaps there could be a discussion of how the RCSO/RCCO could leverage social media to gain audience share.

12 tone and serial composition – the RCSO and RCCO, in conjunction with the math department, could study the 12 tone / serial composition methods of composers such as Webern, Boulez, and Schoenberg.

The RCCO/RCSO could perform pieces by these composers and we could request for a math professor to speak to the mathematical principles behind these compositions. The
math students could analyze the scores and break them down in terms of mathematical concepts.

Educational psychology – understanding the effect of musical training on higher-level brain functions and learning capabilities

Educational psychology – study developmental advantages of musical training and applied techniques for optimizing learning outcomes.

Music Therapy – study how this works, how music affects the mind, etc. I know a NC School of the Arts graduate who is studying musical therapy in Michigan.

Financial management of arts organizations

Entrepreneurial monetization of music and computer sciences (or engineering) solutions

Composition – architecture and design. I think there could be a comparative course that focuses on the architecture of writing a symphony and compares this to the architecture of building a house. Students could attend rehearsals and study the structure, form of musical numbers and how this compares to design architecture of systems, computers, and buildings.

Software for Library Management of Digital Scores – library management software for multiple types of content is a large and growing business. It seems that little software capability has yet been applied to classical musical scores. What could we propose here?

One thing to look at is the IMSPL/Petrucci music library http://imslp.org/. This resource has thousands of scores, individual parts for musicians, and recordings. They have digitized thousands of works and made them available for access. The RCCO and RCSO could select and experiment with many pieces by simply downloading from this web site. Could these musical pieces be fed into a translator that loads the notes into a composition generating tool? As a horn player, there are many musical pieces that are written in different keys for horn - D, B flat, E, A, etc. This is due to the fact that the early generation horns were valve less and played in ‘keys’. There should be a way to quickly transpose these parts into the key of F for horn.

Software for Cuing during Performance – for sound, lighting and camera crews during performance, software enhancements to a digital score, synchronized to the live performance, providing cues (display, text or audio) to technicians for sound changes, lighting changes, what instruments or sections for the camera to be focusing on during the concert.
I play in the Masterworks Orchestra of Chapel Hill during the summer. We download our orchestral music from IMSPL/Petrucci [http://imslp.org/] and I have seen musicians with their music displayed on an iPad which sits on their stands. I have heard that the Harry Connick band (with a need for quick modifications, etc) uses display computers for their performances. Perhaps we could explore using this technology with the RCCO RCSO orchestras. Engineering students could prototype the use of devices for rehearsals.

Global Impressionism – the history/art departments could explore, in conjunction with the RCCO/RCSO, impressionism as a global movement. The orchestra could perform impressionist pieces by Griffes (USA White Peacock), Debussy (France - you pick the piece), and Frank Bridge (UK - A River Flows Aslant a Brook). What launched the impressionist movement, how did it spread, and how did its implementation differ in different countries? This could be coupled with a video playback of key global impressionist art works

Culture and Musical Assimilation – cross discipline study. Colin McPhee left Canada for Bali, assimilated the music of the Balinese, and incorporated that into western musical forms. He was a very interesting person with a 'spicy' life. We have performed his music in RCCO and it is colorful and great to hear. Paul Gaugain left France for Tahiti, assimilated the life of the Tahitians, and painted some magnificent paintings that speak to the Tahitian culture and life. He also had a 'spicy' life. Wouldn't it be fantastic to have a concert / historical lecture / video display comparing and contrasting the lives and works of these 2 masters?

Music and Nationalism – RCCO, RCSO in conjunction with the history department could explore Nationalism and historical events leading to pieces by Sibelius (Finlandia), Shostakovich, and others.

University of Illinois professor designing technology to bridge music and computer gap – although music theory education has traditionally been confined to textbooks, University music professor Heinrich Taube is creating a technological, interactive tool to advance students' studies outside of the classroom. Harmonia, Taube's computer program, was recently released as the first commercial app put out by the University and is available for free download on Apple's App Store. By providing intelligent feedback to its users, the app allows students to check their responses while studying music theory and structure. More than 14 years in the making, Taube's app comes as a result of his life experiences - motivation for him to be one of the first to bridge music studies with technology.
Appendix B:

Requirement List for a Major in Arts Entrepreneurship
**Curriculum Requirements**

**Degree/Plan Title:** Arts Entrepreneurship  
**Plan SIS Code:**

**Concentration/Subplan Title:**  
**Subplan SIS Code:**

**Indicate requirements status:**  
Current:  
Proposed: X  
Proposed Effective Semester: Fall 2015

**New Degree Audit required? (Y or N)**: YES

**Critical Path Courses:** Identify using the code (CP) which courses are considered critical path courses, which represent specific major requirements that are predictive of student success in a given program/plan. Place the (CP) next to the credit hours for the course.

---

### MAJOR FIELD OF STUDY REQUIREMENTS:

<table>
<thead>
<tr>
<th>Required Courses/Groups/ Electives:</th>
<th>Credit Hours</th>
<th>GEP category, if applicable</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introductory Core</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMA 360 – (NEW) Introduction to Arts Entrepreneurship</td>
<td>3</td>
<td>GEP – IP</td>
</tr>
<tr>
<td>EMA 365 – Foundations in Arts Entrepreneurship</td>
<td>3</td>
<td>GEP – IP</td>
</tr>
<tr>
<td>EMA 370 – Practical Arts Entrepreneurship</td>
<td>3</td>
<td>GEP – IP</td>
</tr>
<tr>
<td>EMA 375 – Understanding the Arts Economies (CP)</td>
<td>3</td>
<td>GEP – IP</td>
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<td><strong>Interdisciplinary Core</strong></td>
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<td><strong>Economics Component:</strong></td>
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<tr>
<td>ACC 200 – Introduction to Managerial Accounting</td>
<td>3</td>
<td></td>
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<tr>
<td>EC 201 – Fundamentals of Micro Economics</td>
<td>3</td>
<td></td>
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<tr>
<td>EC 205 – Fundamentals of Macro Economics</td>
<td>3</td>
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<tr>
<td>MIE 201 – Introduction to Business Processes</td>
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<td><strong>Arts Component:</strong></td>
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<td>Arts &amp; Society Module – Choose 2 courses from the following</td>
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<td>ARS, MUS, HA, DI</td>
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<tr>
<td>Arts History Module – Choose 2 courses from the following</td>
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<td>HA, MUS, THE, DS</td>
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<td><strong>Entrepreneurship Component:</strong></td>
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<td>EII 201 – Exploring Interdisciplinary Entrepreneurial Thinking</td>
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<tr>
<td>EII 331 – Interdisciplinary Entrepreneurial Thinking I</td>
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<td><strong>Non-Profit Component:</strong></td>
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<td>FS 203 – Introduction to Non-Profit Studies</td>
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<tr>
<td><strong>Philosophy</strong></td>
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<tr>
<td>PHI 214 – Issues in Business Ethics</td>
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<tr>
<td><strong>Upper Level Core</strong></td>
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<td>EMA 400 – (NEW) Emerging Issues in Arts Entrepreneurship</td>
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<td>EMA 410 – (NEW) Case Studies in Arts Entrepreneurship (CP)</td>
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<td>EMA 420 – (NEW) Practical Arts Entrepreneurship II</td>
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<td>EMA 430 – Capstone in Arts Entrepreneurship</td>
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<td><strong>Concentration Courses/Groups/Electives:</strong></td>
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<tr>
<td><strong>Free Electives:</strong></td>
<td></td>
<td>21</td>
</tr>
</tbody>
</table>

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## NCSU General Education Program Requirements

Courses in the Major and/or Minor may also fulfill a General Education requirement; however, a GEP category may not be subset to require a specific course from the category list. Required courses must be listed in the Major/College requirements.

Specific courses should not be listed in any of the fields below other than ENG 101.

### General Education Program Requirements:

<table>
<thead>
<tr>
<th>Category</th>
<th>Minimum 39-40 hrs</th>
<th>Credit Hours</th>
<th>How will the GEP requirement be met?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mathematical Sciences (At least 1 course with MA or ST prefix)</td>
<td>6 credits</td>
<td>6</td>
<td>Choose course(s) from the University Approved GEP course list for this category.</td>
</tr>
<tr>
<td>Natural Sciences (At least 1 lab course or course with a lab)</td>
<td>7 credits</td>
<td>7</td>
<td>Choose course(s) from the University Approved GEP course list for this category.</td>
</tr>
<tr>
<td>English 101 (C- or better required)</td>
<td>4 credits</td>
<td>4</td>
<td>ENG 101</td>
</tr>
<tr>
<td>Humanities (Courses from two different disciplines)</td>
<td>6 credits</td>
<td>6</td>
<td>Choose course(s) from the University Approved GEP course list for this category.</td>
</tr>
<tr>
<td>Social Sciences (Courses from two different disciplines)</td>
<td>6 credits</td>
<td>6</td>
<td>Choose course(s) from the University Approved GEP course list for this category.</td>
</tr>
<tr>
<td>Additional Breadth (Choose approach that is different from the approach of the Major)</td>
<td>3 credits</td>
<td>3</td>
<td>Choose course(s) from the University Approved GEP course list for Natural Sciences/Mathematical Sciences.</td>
</tr>
<tr>
<td>Interdisciplinary Perspectives</td>
<td>5 credits</td>
<td>5</td>
<td>Major/College course requirement satisfies 3 credit hrs of this requirement. Remaining hours required must be chosen from the University Approved GEP course list for this category.</td>
</tr>
<tr>
<td>Health and Exercise Studies (Including one HESF 100-level course)</td>
<td>2 credits</td>
<td>2</td>
<td>Choose course(s) from the University Approved GEP course list for this category.</td>
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<tr>
<td><strong>Total credit hours needed to complete GEP that are not satisfied as part of the Major/College requirements.</strong></td>
<td>39</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### GEP Co-Requisites:

Courses taken in the Major, GEP, or Minor may double-count to fulfill the co-requisites. Courses that satisfy the U.S. Diversity w/ Global Knowledge co-requisite are marked on course lists with a "USD" or "GK" indicator.

### U.S. Diversity co-requisite

**(USD)**

<p>| USD | n/a | (Choose statement 1 or 4) |</p>
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<tr>
<th>Global Knowledge co-requisite</th>
<th>(GK)</th>
<th>(Also satisfies 1 hour)</th>
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<tr>
<td>Foreign Language Proficiency</td>
<td>n/a</td>
<td>Proficiency at the FL_102 level required.</td>
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<tr>
<td>The following requirements must be satisfied within the College/Program:</td>
<td></td>
<td>Place an X in the credit hour box to indicate below that the requirement is &quot;Satisfied by College/Program Requirements&quot;</td>
</tr>
<tr>
<td>Communication in the Major (Advanced Communication)</td>
<td></td>
<td>Satisfied by College/Program Requirements</td>
</tr>
<tr>
<td>Technology Fluency</td>
<td></td>
<td>Satisfied by College/Program Requirements</td>
</tr>
<tr>
<td>Total credit hours required to complete Degree: Total must be within 126-128 credit hours.</td>
<td>128</td>
<td>As applicable, indicate here the overall GPA requirement for degree completion including course completion.</td>
</tr>
</tbody>
</table>

1 Restricted to: ARS 251, 252, 259, 346, 351, 353, 354; D 102, 103; HA 240; MUS 230, 260, 350, 360
2 Restricted to: D 231; DS 101; HA 201, 202, 203, 310; MUS 200, 201, 202, 205, 206, 310, 315, 320, 330; THE 103
Appendix C:

Proposal: Music Editing Minor
(from January 2013)
Proposal: Music Editing Minor

Prepared for: J. Mark Scearce, Director, Music
Prepared by: Tom Koch, John Fuller, Gary Beckman
January 28, 2013

Opportunity Summary

Situation
A number of Music faculty and staff (Wes Parker, Tom Koch, John Fuller, Gary Beckman, Randall Rehfuss) toured the newly opened Hunt Library on Thursday, Jan. 24, 2013, with specific interest in the four new “music rooms.” The group toured two “video production rooms” just steps away from the music rooms. After speaking with our guide, Maurice York, Head of Library Information Technology, it became clear that there was little to no serious thought given to these rooms, their use (other than it was “for students”), or how to equip the space (other than it was populated by “suggestions from students”). Additionally, these rooms have the capability and capacity for “live capture” from across the campus.

Present Facility Status
Though each of the six spaces mentioned are finished and sound proofed on three sides, the equipment targeted for these rooms has not been installed nor completely procured. According to Mr. York, the spaces mentioned above will be equipped with Apple workstations, Avid’s Pro Tools music editing software and a midi keyboard of unknown size. When queried about the scheduling and availability of these rooms, Mr. York responded that a seven-day reservation system was their initial plan.

Opportunity
An opportunity exists for the Department to develop a Music Editing Minor given the existence of these spaces - AND THE EQUIPMENT PRESENTLY TARGETED FOR THESE SPACES - at no cost to the Department. The addition of this proposed academic program would further “scale” the impact of the Department on campus, provide a unique academic program to the UNC system and demonstrate a new positioning of the Department within the University’s mission, culture and traditions. We suggest moving very quickly and trying to launch the program in the Fall of 2013. Note: The title of this program is fluid and is based only on the known equipment presently targeted for the rooms.

Present Opportunity Status
Dr. Koch has requested an equipment list from Mr. York and we await his reply [UPDATE: This list was provided in February 2013 as Appendix C]. The appendix of this document outlines a number of possible degree plans for this proposed new academic program.

Immediate Request
We request $150 to secure a local recording engineering consultant to examine the equipment list supplied by Mr. York to ascertain if the proposed equipment would support this proposed program [UPDATE: The Music Department employed the services of production engineer Dick Hodgin in February 2013]. Additionally, we would look to the consultant to suggest additional equipment to improve the technological and pedagogical capacities of these spaces.

**Moving Forward**

If the equipment list is deemed suitable by the consultant, we suggest putting forward the course paperwork asap. This would help to secure the Department’s “hold” on these rooms and demonstrate an immediate “academic use” of the spaces instead of having them go to unrestricted student use and abuse. If this proposal is suitable to the chair, we expect this to be a Minor with a very small financial footprint given the equipment cost already assumed by the library. Specifically, we see one additional instructor - either adjunct or full time depending on the degree plan - at $8,000-30,000.

Appendix

**Preliminary Note:** The proposed degree plans listed below are simply possible trajectories using pre-existing courses and descriptions from other institutions that - at least vaguely - meet the proposed title of this new program, MUSIC EDITING Minor. Obviously, descriptions and titles of new courses would change based on a number of variables.

Also note that these possible degree plans gradually shift in trajectory: from the Music Minor to the Arts Entrepreneurship Minor. This is only to demonstrate that a specific gravitational pull or blending (academically) can be achieved with the development of this degree plan.

**OPTION A, 18 hours total**

Existing Core Classes (9 Hours)
New Specialty Classes (9 Hours)

**Existing Courses**

MUS 103 - Theory I - 3 cr
MUS 104 - Aural Skills I - 1 cr
MUS 204 - Aural Skills II - 1 cr
MUS 202 - Music Lit. II - 3 cr
MUS 107-001 - Class Piano - 1 cr

**New Courses**

MUS xxx - *Survey of Recording Technology*. 3 cr (from Belmont University)

This course is an introductory study of music-recording technology with attention to its history, innovations, and effects on the recording process, specifically the sonic quality of recorded music.

MUS xxx - *Audio Engineering*. 3 cr (from Belmont University)

*Prerequisites: Survey of Recording Technology.* A study of recording session procedures including the
technical specifications and operational features of each component of the recording studio. Topics include signal flow and processing, microphone design and application, studio acoustics and session procedures, and the roles of the engineer and assistant engineer. Emphasis is placed on developing logistical and auditory perception skills for recording engineers.

**MUS xxx -- Music and Marketplace.** 3 cr (from SUNY Oneonta)

A survey of the modern music industry, with particular emphasis on the recording and publishing business. Subjects studied include artist management and promotion, copyright law, artist and songwriter agreements, not-for-profit arts management, and the music business in radio, TV, and films. Lecture/discussion format, with frequent guest lecturers including music business lawyers, managers, and executives. Requires no previous music study or note-reading skills.

**OPTION B, 20 hours total**

Core Classes (8 Hours)
New Specialty Classes (12 Hours)

**Existing Courses**

MUS 103 - Theory I - 3 cr
MUS 104 - Aural Skills I - 1 cr
MUS 202 - Music Lit. II - 3 cr
MUS 107-001 - Class Piano - 1 cr

**New Courses**

MUS xxx – Survey of Recording Technology. 3 cr (from Belmont University)

This course is an introductory study of music-recording technology with attention to its history, innovations, and effects on the recording process, specifically the sonic quality of recorded music.

MUS xxx – Audio Engineering. 3 cr (from Belmont University)

*Prerequisites: Survey of Recording Technology.* A study of recording session procedures including the technical specifications and operational features of each component of the recording studio. Topics include signal flow and processing, microphone design and application, studio acoustics and session procedures, and the roles of the engineer and assistant engineer. Emphasis is placed on developing logistical and auditory perception skills for recording engineers.

**MUS xxx -- Music and Marketplace.** 3 cr (from SUNY Oneonta)

A survey of the modern music industry, with particular emphasis on the recording and publishing business. Subjects studied include artist management and promotion, copyright law, artist and songwriter agreements, not-for-profit arts management, and the music business in radio, TV, and films. Lecture/discussion format, with frequent guest lecturers including music business lawyers, managers, and executives. Requires no previous music study or note-reading skills.

MUS xxx – Music Marketing and Merchandising. 3 cr (from SUNY Oneonta)

A study of consumer behavior in response to various marketing and merchandising techniques. Included
in the study will be the effects of business organization, ethics, perception of value, advertising, communications skills, store design, methods of display, color, shapes and sound in the music products environment. Prerequisites: Music and the Marketplace.

**OPTION C, 18 hours total**

Existing Core Classes (12 Hours)
New Specialty Classes (6 Hours)

**Existing Courses**

MUS 103 - Theory I - 3 cr  
MUS 104 - Aural Skills I - 1 cr  
MUS 204 - Aural Skills II - 1 cr  
MUS 202 - Music Lit. II - 3 cr  
MUS 107-001 - Class Piano - 1 cr  
EMA 370 - Pract. Arts E-ship - 3 cr

**New Courses**

MUS xxx – *Survey of Recording Technology*. 3 cr (from Belmont University)

This course is an introductory study of music-recording technology with attention to its history, innovations, and effects on the recording process, specifically the sonic quality of recorded music.

MUS xxx – *Audio Engineering*. 3 cr (from Belmont University)

*Prerequisites: Survey of Recording Technology.* A study of recording session procedures including the technical specifications and operational features of each component of the recording studio. Topics include signal flow and processing, microphone design and application, studio acoustics and session procedures, and the roles of the engineer and assistant engineer. Emphasis is placed on developing logistical and auditory perception skills for recording engineers.

**OPTION D, 15 hours total**

Existing Core Classes (9 Hours)
New Specialty Classes (6 Hours)

**Existing Courses**

MUS 103 - Theory I - 3 cr  
MUS 104 - Aural Skills I - 1 cr  
MUS 204 - Aural Skills II - 1 cr  
MUS 202 - Music Lit. II - 3 cr  
MUS 107-001 - Class Piano - 1 cr  
EMA 370 - Pract. Arts E-ship - 3 cr

**New Courses**

MUS xxx – *Survey of Recording Technology*. 3 cr (from Belmont University)
This course is an introductory study of music-recording technology with attention to its history, innovations, and effects on the recording process, specifically the sonic quality of recorded music.

**MUS xxx – Audio Engineering.** 3 cr (from Belmont University)

*Prerequisites: Survey of Recording Technology.* A study of recording session procedures including the technical specifications and operational features of each component of the recording studio. Topics include signal flow and processing, microphone design and application, studio acoustics and session procedures, and the roles of the engineer and assistant engineer. Emphasis is placed on developing logistical and auditory perception skills for recording engineers.

---

**OPTION E, 15 hours total**

Existing Core Classes (6 Hours)
New Specialty Classes (9 Hours)

**Existing Courses**

EMA 365 - Intro. Arts E-ship - 3 cr.
EMA 370 - Pract. Arts E-ship - 3 cr

**New Courses**

MUS xxx – *Survey of Recording Technology.* 3 cr (from Belmont University)

This course is an introductory study of music-recording technology with attention to its history, innovations, and effects on the recording process, specifically the sonic quality of recorded music.

MUS xxx – *Audio Engineering.* 3 cr (from Belmont University)

*Prerequisites: Survey of Recording Technology.* A study of recording session procedures including the technical specifications and operational features of each component of the recording studio. Topics include signal flow and processing, microphone design and application, studio acoustics and session procedures, and the roles of the engineer and assistant engineer. Emphasis is placed on developing logistical and auditory perception skills for recording engineers.

MUS xxx – *Music and Marketplace.* 3 cr (from SUNY Oneonta)

A survey of the modern music industry, with particular emphasis on the recording and publishing business. Subjects studied include artist management and promotion, copyright law, artist and songwriter agreements, not-for-profit arts management, and the music business in radio, TV, and films. Lecture/discussion format, with frequent guest lecturers including music business lawyers, managers, and executives. Requires no previous music study or note-reading skills.
Appendix D:

Hunt Library Multimedia Rooms: Audiovisual Program: Technology Description (as of Spring 2013)
Multimedia Rooms

AUDIOVISUAL PROGRAM: TECHNOLOGY DESCRIPTION
Design Principles

- The audiovisual systems should facilitate new teaching, learning, and collaboration strategies and tactics by stimulating new and innovative thinking related to content creation, delivery, presentation, sharing, communication, and advancement in research and undergraduate education.

- The design of the space is intended to provide leading edge technologies to create an inspiring vision of the future of technology in education.

- Audiovisual systems should be standardized and reliable to minimize potential points of failure and simplify support.

- Audiovisual system solutions should be scalable to meet the long-term needs of the institution.

- The building infrastructure should be designed to accommodate the full implementation of desired audiovisual technologies, even if some systems of system subsets are not put into operation at the time of building dedication.

To this end, this audiovisual program describes the various audio, video, presentation, collaboration, conferencing, and scheduling capabilities that we have installed in the multimedia spaces in Hunt.

4215 – Video Production Suite

Audio Equipment
- (2) KRK RoKit G2 studio monitor
- (1) Alesis 8 channel USB mixer
- (1) Tascam 202 Cassette Deck
- (2) Sennheiser MD421 II Studio Microphones
- (2) Sennheiser HD429 Studio Headphones
- (1) Marantz SR5007P Surround sound receiver
- (5) JBL Control 5 Surround sound speakers
- (1) Klipsch RW-12d 12 inch 340 watt powered subwoofer

Video Equipment
- (1) DV Deck BR-DV3000U
- (1) LG DVRK898 Region free DVD recorder and VCR
- (1) LG BP520 Blu Ray Player
- (1) Black Magic Design SmartView Duo Dual Screen Preview Monitor
- (4) Samsung UE46A video wall panels in a 2x2 video wall
- (1) Black Magic Design Ultra Studio 4K Capture Appliance (Thunderbolt)
- (2) Dell U2711 27” Monitors
- (2) Apple Cinema displays 27”
- (2) Black Magic Design Intensity Pro HDMI Capture Cards

**Control and Routing equipment**
- (1) AMX DVX-3150HD 10x4 switch and control processor
- (1) AMX MXD-700 7:” Touchpanel
- (1) Extron 4:2 USB switch 60-952-02*

**Computing Equipment**
- (1) Dell Precision T5600
- (1) Mac Mini in Sonnet Rack enclosure
- (1) Sonnet Qio PCI-E Card reader
- (1) Red Rocket 4K editing card and breakout box
- (1) Belkin thunderbolt Dock*

### 4217 – Photography Suite

**Audio Equipment**
- (2) KRK RoKit G2 studio monitor
- (1) Alesis 8 channel USB mixer
- (1) Tascam 202 Cassette Deck
- (2) Sennheiser MD421 II Studio Microphones
- (2) Sennheiser HD429 Studio Headphones
- (2) Atlas Studio Boom mic stands

**Video Equipment**
- (1)DV Deck BR-DV3000U
- (1) LG DVRK898 Region free DVD recorder and VCR
- (1) LG BP520 Blu Ray Player
- (1) NEC X461S Preview Monitor
- (1) Black Magic Design Ultra Studio 4K Capture Appliance (Thunderbolt)
- (2) Dell U2711 27” Monitors
- (2) Apple Cinema displays 27”
- (2) Black Magic Design Intensity Pro HDMI Capture Cards
- (1) Lowel light kit

**Control and Routing equipment**
- (1) AMX DVX-3150HD 10x4 switch and control processor
- (1) AMX MXD-700 7:” Touchpanel
- (1) Extron 4:2 USB switch 60-952-02*

**Computing Equipment**
- (1) Dell Precision T5600
• (1) Mac Mini in Sonnet Rack enclosure  
• (1) Sonnet Qio PCI-E Card reader  
• (1) Belkin thunderbolt Dock*

4217 – Photography Suite

Audio Equipment
• (2) KRK RoKit G2 studio monitor  
• (1) Alesis 8 channel USB mixer  
• (1) Tascam 202 Cassette Deck  
• (2) Sennheiser MD421 II Studio Microphones  
• (2) Sennheiser HD429 Studio Headphones  
• (2) Atlas Studio Boom mic stands

Video Equipment
• (1)DV Deck BR-DV3000U  
• (1) LG DVRK898 Region free DVD recorder and VCR  
• (1) LG BP520 Blu Ray Player  
• (1) NEC X461S Preview Monitor  
• (1) Black Magic Design Ultra Studio 4K Capture Appliance (Thunderbolt)  
• (2) Dell U2711 27” Monitors  
• (2) Apple Cinema displays 27”  
• (2) Black Magic Design Intensity Pro HDMI Capture Cards  
• (1) Lowel light kit

Control and Routing equipment
• (1) AMX DVX-3150HD 10x4 switch and control processor  
• (1) AMX MXD-700 7:” Touchpanel  
• (1) Extron 4:2 USB switch 60-952-02*

Computing Equipment
• (1) Dell Precision T5600  
• (1) Mac Mini in Sonnet Rack enclosure  
• (1) Sonnet Qio PCI-E Card reader  
• (1) Belkin thunderbolt Dock*

Audio Rooms (4)

Audio Equipment
• (2) KRK RoKit G2 studio monitor  
• (1) Alesis 8 channel USB mixer  
• (1) Tascam 202 Cassette Deck  
• (2) Sennheiser MD421 II Studio Microphones  
• (2) Sennheiser HD429 Studio Headphones  
• (2) Atlas Studio mic stands
• (1) Nady Pop filter
• (1) Akai Midi Keyboard with controller (In 3 of 4 rooms)
• (1) Direct Drive Turntable

**Video Equipment**
• (1) LG BP520 Blu Ray Player
• (2) Dell U2711 27” Monitors
• (2) Black Magic Design Intensity Pro HDMI Capture Cards

**Control and Routing equipment**
• (1) AMX DVX-2150HD 6x3 switch and control processor
• (1) AMX MXD-700 7:” Touchpanel
• (1) Gefen 4:2 HDMI switch
• (1) Extron 4:2 USB switch 60-952-02*

**Computing Equipment**
• (1) Dell Precision T5600
• (1) Mac Mini in Sonnet Rack enclosure
• (1) Sonnet Qio PCI-E Card reader
• (1) Belkin thunderbolt Dock*

**Audio Video Carts (2)**

**Audio Equipment**
• (1) Tascam 202 Cassette Deck
• (1) Sennheiser Instrument Mic 3 pack
• (1) Sennheiser Handheld Mic 3 pack
• (1) Direct Drive Turntable

**Video Equipment**
• (1) LG BP520 Blu Ray Player
• (1) LG DVRK898 Region free DVD recorder and VCR
• (1)DV Deck BR-DV3000U
• (1) Black Magic Design Ultra Studio 4K Capture Appliance (Thunderbolt)

**Control and Routing equipment**
• (1) Kramer VS55A Audio Switch
• (1) AMX CP-3008 Controlpad
• (1) USB 3.0 Card Reader
Appendix E:

Hunt Library Audio Production Studio Gear Cost Estimate

In February, 2013, the Music Department employed the services of production engineer Dick Hodgin from Osceola Studios in Raleigh (www.osceolastudios.com) to appraise

(1) The suitability of the Hunt Library Audiovisual Technology Equipment in establishing a Music Editing/Technology Program (see Appendix C)
(2) The need for hard- and software items not on the Hunt Library Audiovisual Technology list but necessary for the program
(3) The space accommodations in the Hunt Library and how we may best use them in the pursuit of a Editing/Technology program

After visiting the Hunt Library Music and Multimedia Rooms, Dick responded to our questions in the following email (see NC State Music and Tech). In April, Dick then provided a detailed list with cost estimate of Audio Production Equipment yet needed to launch a nascent program in Music Editing/Technology (see Hunt Library Audio Studio).
From: Dick Hodgin <dick@osceolastudios.com>
Date: Wed, Feb 27, 2013 at 12:00 PM
Subject: Re: NC State Music and tech
To: Tom Koch <tdkoch@ncsu.edu>

Dick Hodgin
Producer / Engineer

dick@osceolastudios.com
www.osceolastudios.com
www.facebook.com/osceolastudios

On Feb 26, 2013, at 2:40 PM, Tom Koch wrote:

1) Are the small suites useful for anything?
the booths would be suitable for small scale recording from "canned" sources such as keyboards and other "sound creation" types of software. (drum machine, sampled and midi-based instrument origins)

   Digital editing?
   Yes

   Small scale mixing projects?
   well, ANY mixing project (processing power notwithstanding), however, headphones are less than ideal for mixing. I didn't get a chance to actually hear any audio source in the booth, but just judging from the looks of the glass doors and walls, mixing any kind of instrumentation with drums / bass/ loud vocals could be very difficult.

   Mixing or creating beats?
   yes, (see limitations on mixing above)
Vocal overdubs? 
this could be done, however, having the actual sound source (singing, guitar, etc) actually coming from the booth could be a conflict for the library vibe.

2) What are the technological (and aesthetic) limits of the space?

We saw two small racks, likely full by the time the rooms are ready to launch.

Are the monitors appropriate for the space?

Can a student do some intermediate-level editing and mixing given the present equipment list.

Since this isn't a professional room, is it adequate (with the right equipment) to run editing and mixing classes and projects?

Technically, the room is fine for small editing / "beat making" / audio transfering (headphone based of course). The monitors will not be utilized adequately as they will be a sonic distraction for anyone in the library. Even if the rooms were "tuned" for use of the monitors, it's going to be limited to how loudly you can actually USE the monitors. You could run a small, (2-4 student and 1 instructor) class for editing / mixing, however, they would all need to be on headphones. you would have to set up the vocal mic for the instructor to be heard while lecturing.

3) What hardware would you suggest to get those spaces ready to run classes in editing? Mixing? Audio engineering?

Signal processing?

Amplifiers?

Board?

Mikes?

For digital editing, most things now are done "in the box". No additional equipment would be needed other than a DAW such as Pro Tools or Logic. The same almost applies for digital mixing with the exception of the monitoring system. Mixing on headphones is difficult, abusive to the mixers ears, and just plain inaccurate.

For classes in digital editing, those rooms would not need any additional equipment.

For classes in audio engineering, the "art" of signal processing would encompass
compression, limiting, gating and a host of other gear that is relevant to understanding basic audio engineering. Mixing boards are desired, however, almost all DAW's incorporate a "mixing board" interface. Amplifiers are required in VERY strategic applications when understanding the loudspeaker component of "listening" (a lost art in audio instruction these days)

Microphones are an entire discipline of audio engineering.

For analogy purposes that might be more useful, audio engineering is much like photography / film making, where the "cameras" are the recording medium, the microphones are the lenses, and the computing/software would be Photoshop or Final Cut Pro.

I'll be mixing this afternoon without the client, so feel free to call when you guys get together. 919-600-3640

4) What Software would you suggest to accompany #3 above?

    Protools, obviously.

    What else?
Logic Pro

--

Tom Koch, PhD
Interim Director, Music Department
NC State University
tom_koch@ncsu.edu
919-515-0149
# Hunt Library Audio Production Studio Gear Cost Estimate

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<th>Model</th>
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<td>Pre-amp (expanded to 16-channel)</td>
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**Total:** 22375

Audio Accessibility, Ceiling, and Room Treatment not included.
Appendix F:

The impact of a recurring budget cut on Music’s ability to offer courses and experiential learning?

In response to the 5% state-appropriated budget cut levied for AY 2013-14, the Provost requested from the Music Department in August 2013 a report on the impact of a recurring budget cut on existing courses and experiential learning. This report is included here because it underscores the financial challenges faced by the Department in implementing the Strategic Plan. In the face of impending cuts amounting to 3% over each of the next five years, the Department encourages the Provost to consider alternate funding models put forward in the Proposal for a Division of Arts (IVb), including but not limited to (1) a strategy for tuition capture, (2) an enrollment and graduation incentivization program, (3) profit-sharing in products and ideas developed in collaboration with Music, and (4) spearheading our own development trajectories.
The impact of a recurring budget cut on Music’s ability to offer courses and experiential learning?  
(from August 2013)

**Applied lessons**: The applied (i.e., performance) division of the department depends greatly on adjunct instructors, whom we hire for their unique expertise. When students pursue a performance minor, they are obligated to take 4 semesters of MUS 390 (Applied Music Lessons) from one of these professionals. Hence, not only are these instructors vital to the success of the music minor program, but they guarantee the quality of the performing ensembles, since all performance minors must participate in ensembles. Budget cuts will restrict the number of applied adjuncts we can hire, thus reducing the number of current and potential music minors and ensemble members.

**GEP courses**: A number of our GEP courses (e.g., African-American Music, Women in Music, and America’s Music) are so popular that several sections could be offered every year. Our full-time faculty is already stretched to the point that they cannot teach multiple sections. And budget cuts have prevented us from hiring the needed number of adjuncts to cover these and other lecture courses. The result is that courses that were typically taught once a year are now being offered every 3-4 semesters. And considering that all our lecture courses fulfill GEP requirements in Visual and Performing Arts and either Global Knowledge or US Diversity, we have heard from students that they can no longer rely on Music to fulfill their GEP requirements in these categories.

**Ensembles**: The department owns an extensive collection of musical instruments, and ensemble students who do not own their own instruments lease these for a nominal fee. Because these instruments require annual maintenance and occasional replacement, our concern is that a budget cut will eventually curtail instrumental care, limiting the available number of instruments and forcing students either to purchase their own instruments (at thousands of dollars) or to be denied participation in an ensemble.

**Master classes**: In addition to teaching their regular classes, faculty often invite world-class artists to lead special lectures and master classes. Recurring budget cuts will preclude these supplemental sessions, which offer a professional dimension to the musical training and maturity of our students.

**Concerts**: Last year, we presented an impressive 34 formal concerts, but I fear that recurring budgetary cuts may force us to limit the number of concerts due to an inability to pay rental and technical costs.
Experiential learning: Student success in ensembles, class piano, and other courses involving a performance component requires ample opportunity for rehearsal in Price. In the past, budget cuts have forced us to close Price on Sundays and to restrict early morning and evening hours during the week. Because students have less opportunity to practice or cannot find time to practice during the day, some have become discouraged and dropped the course or ensemble.

Evolving programs and courses: Over the years, the department has been able to expand its course offerings as part of an evolving strategy to reach out to arts entrepreneurs and musicians who desire more serious training compatible with other universities. But budget cuts not only threaten the survival of these classes, but preclude the creation of courses that directly meet the mission of the university (such as music business and music technology), because they require specialized faculty or considerable technical resources.

Release time courses: In the eternal search for sufficient curricular funding, we have looked to programs like ARS, HON, FYI, and DE, which afford release time for our faculty to teach courses that might not otherwise be available through direct operational funding. But these have drawbacks, either because they exclude students from the general population (FYI) or limit our capacity to offer face-to-face courses (DE). Moreover, DE funds are regulated such that they cannot be used to support traditional classes.