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

FROM: Betty Dandridge Johnson, Chief Academic Officer 
Tennessee Higher Education Commission

SUBJECT: Tennessee Technological University
Letter of Notification: Music, Bachelor of Science

DATE: June 8, 2021

Thank you for the resubmission of the Letter of Notification (LON) for the Music, Bachelor of Science (BS) program. Per THEC Policy A1.0 *New Academic Programs: Approval Process*, the LON is evaluated on the following criteria: alignment with state master plan and institutional mission, need, sustainable demand, program costs and revenues; institutional capacity to deliver the proposed academic program; and avoidance of duplication.

After reviewing the revised LON, I approve Tennessee Technological University's (TTU) plan to develop the New Academic Program Proposal (NAPP) for the Music, Bachelor of Science (BS) program. It is understood the proposed program will be developed in accordance with the mission of TTU and will meet the Master Plan for Tennessee Postsecondary Education 2015-2025 degree completion and workforce development objectives.

The LON projects implementation of an approved Music, BS program in Spring 2022. Please be advised that the Letter of Notification will be posted on the THEC website for public disclosure.

Attachment

cc: Phil Oldham
Emily House
Sharon Huo
Karin Kopinski-Gilbert
Colin Hill
Julie A. Roberts

Tennessee Higher Education Commission
Letter of Notification Evaluation
June 8, 2021



The evaluation of the Letter of Notification (LON) is in accordance with the *THEC Policy A1.0 New Academic Programs: Approval Process*. The evaluation is conducted by interested parties and THEC staff. The LON is posted on the THEC website for a 15-day period of comment by interested parties. Based on the internal and external evaluation, THEC will make a determination to support, not to support, or defer a decision based on a revised LON.

Institution: Tennessee Technological University	LON Submission Date: January 14, 2021 LON Resubmission Date: June 2, 2021
Academic Program, Degree Designation: Music, Bachelor of Science (BS)	
Proposed CIP Code/Title: 50.0901 Music, General	
Proposed Implementation Date: Spring 2022	
Time Period Posted on Website for Public Comment: January 14 – January 28, 2021	

Note: Comments in italics within this document should be addressed in the revised LON.

Criteria	Comments
Letter of Support from President/Chancellor	<ul style="list-style-type: none"> A letter of support dated January 6, 2021 from President Oldham was included in the LON submission. The proposed program was approved by the TTU Board of Trustees on December 1, 2020.
Overall Comments	<ul style="list-style-type: none"> The proposed BS in Music is intended to provide additional avenues from transfer students and those who require a change in an academic major an opportunity to earn a degree in Music The proposed program will require minimal additional costs for the University. <i>Please use the updated THEC Financial Projection Form which includes a planning year which can be found on the THEC Academic Affairs website.</i>
Background on Academic Program Development	<ul style="list-style-type: none"> The School of Music proposes a BS in Music to provide opportunities for students to acquire a liberal arts degree while receiving strong musical training. The proposed program provides curricular flexibility to serve transfer students and/or students not wishing or unable to complete the rigorous requirements for professional Bachelor of Music (BM) degrees. The BS in Music will meet both the University and National Association of Schools of Music (NASM) accreditation needs.
Purpose and Nature of Program	<ul style="list-style-type: none"> The proposed program seeks to broaden educational opportunities and graduation pathways for students seeking an accredited degree in music. Curricular flexibility of the proposed program will support potential non-traditional students and transfer students who want to complete a music degree under time restraints.

	<ul style="list-style-type: none"> ▪ The proposed BS in Music will provide students an opportunity to graduate with a music degree rather than changing academic disciplines due to failure of the licensure benchmarks for the BM in music education. ▪ With the evolving music industry, the current BM degrees in music education and performance provide a narrow focus, the proposed BS in Music provides broader musical training to support numerous career paths. ▪ Current BM degrees in music are void of electives - the proposed BS in Music allows students to pursue a minor in a complementary field of study.
Alignment with State Master Plan and Institutional Mission	<ul style="list-style-type: none"> ▪ The proposed program aligns with state master plan for higher education by increasing the educational attainment levels of Tennesseans and reiterating the value of liberal arts degrees as workforce degrees. ▪ The proposed BS degree program in Music is consistent with the University's strategic plan. ▪ Aligning with the strategic initiative of exceptional stewardship, the proposed degree program will not require additional resources for the School of Music. ▪ The proposed program supports the University's effort to capitalize on the strength of the University's offerings and history as a technological university and collaboration with TTU's strong STEM programs and was intentionally proposed as a BS to encourage this type of collaboration.
Institutional Capacity to Deliver the Proposed Program	<ul style="list-style-type: none"> ▪ The School of Music has capacity to support the proposed program with the current roster of faculty. ▪ The current BM courses are healthy but not at full capacity therefore the School of Music is able to accommodate additional students who are interested in pursuing the proposed BS in Music.
Existing programs offered at public and private Tennessee institutions	<ul style="list-style-type: none"> ▪ Austin Peay State University and Tennessee State University both offer a BS in Music. ▪ If approved, the proposed program at TTU will be different in scale and culture compared to the above institutions. ▪ <i>Please include existing BA programs in Music to this section.</i>
Feasibility Study	
Student Interest	<ul style="list-style-type: none"> ▪ Among the currently enrolled undergraduate freshmen, sophomore, and junior students of Music (N=34), 41 percent signaled high interest in the start-up of the proposed program. Additionally, 64 percent indicated a desire to enroll in the proposed program immediately. ▪ Fifty percent of senior music students stated they would enroll in the proposed program if it was currently available.
Local and regional need	<ul style="list-style-type: none"> ▪ The LON states "Since there are fewer music jobs available per capita in Putnam County, compared to the surrounding region (Nashville and Knoxville), and Tennessee music majors are statistically more likely to end up in a business-related job than in music/education positions (17% swing from the national average), there is a strong local and regional need for the proposed degree

	<p>due to its interdisciplinary focus and broader academic curriculum. Music students who graduate with the proposed degree will be better equipped to seek employment in business related positions and music positions that don't follow the traditional models of music performance/education." <i>With this in mind, how will the program and student advisement be structured to ensure students will be prepared for local/regional jobs that are not directly music related?</i></p>
<p>Employer need/demand</p>	<ul style="list-style-type: none"> ▪ The U.S. Bureau of Labor Statistics (2016) reports 74,800 jobs nationally for Music directors and composers and projects the rise to 79,100 Music directors and composers for 2026. ▪ The Bureau of Labor and Statistics provides information from Projections Central identifying short-term occupational projections for Music directors and composers in TN from 1,630 in 2018 to 1,670 in 2020 identifying a 2.5 percent change. ▪ The 2017 annual national median pay for Music directors and composers is listed as \$50,590 and the entry level of education required for this occupation is a bachelor's degree (no field specified), and the number of jobs nationally listed at 74,800. ▪ The proposed program will prepare students for a variety of jobs in organizations such as educational institutions, religious, grantmaking, civil, and professional settings.
<p>Future sustainable need/demand</p>	<ul style="list-style-type: none"> ▪ Letters of support were included from the Tennessee Performing Arts Center (TPAC), Cookeville Performing Arts Center, and the Bryan Symphony Orchestra. ▪ Due to the interdisciplinary nature of the proposed program, substantial elective credit will be incorporated into the curriculum allowing students to develop a "deep connection" with their secondary area of interest. ▪ The senior recital component that is associated with the existing BM will be replaced with a senior project which will allow students to pursue a capstone project in their secondary area or a collaboration between both disciplines.
<p>Program costs/revenues and THEC Financial Projection Form</p>	<ul style="list-style-type: none"> ▪ The School of Music will utilize existing resources to develop, launch and support the proposed program; no additional faculty, space, or significant equipment will be needed initially. ▪ As the proposed program experiences growth, the School of Music will employ the teaching assistance of local qualified individuals. ▪ Revenue will be generated from student tuition and fees with projections showing a net gain from year one forward. ▪ Enrollment projections estimate eight students in year one and 30 students total in year five.
<p>Public comments</p>	<ul style="list-style-type: none"> ▪ Public comments were received from the University of Tennessee at Martin and are included in Appendix A.

Appendix A



MARTIN

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Martin, Tennessee 38238
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www.utm.edu

January 14, 2021

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

Dear Betty,

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

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

Sincerely,

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

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Martin, Tennessee 38238
Office: 731.881.7402
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www.utm.edu/music

January 19, 2021

To Whom it may concern:

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

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

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

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

Very best,
Julie



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





Letter of Notification

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

Institution: Tennessee Tech University

Title of Program : Bachelor of Science in Music

CIP Code: 50.0901

Academic Liaison
Colin Hill
Interim Director, School of Music
Tennessee Tech University
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Proposed Implementation Date: Spring 2022

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Name of Proposed Program:

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

CIP Code:

50.0901

Proposed Implementation Date:

Spring 2022

Academic Program Liaison (APL) Name and Contact Information:

Dr. Colin Hill, Interim Director

School of Music

Tennessee Technological University

cjhill@tntech.edu

(931) 372-6406

Background Concerning Academic Program Development:

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

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

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

Purpose and Nature of Program:

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

Tennessee Tech's current BM degrees lack curricular flexibility. This creates problems for transfer students, music education students who struggle to meet licensure benchmarks, and performance majors whose musical abilities are not competitive in the open market. All three of these student groups would greatly benefit from a BS degree that features a more flexible academic curriculum.

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

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

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

As the music industry has evolved, the traditional BM degrees in music education and music performance can have a seemingly narrow focus. For this reason, this BS degree will create natural and

less restrictive opportunities for collaboration with Tennessee Tech's strong STEM programs. Students will be given the tools to creatively marry their artistic background with their love of science, technology, engineering, and math. This STEM collaboration could take form in two possible areas, engineering acoustics and pre-medicine / dentistry.

Engineering Acoustics: Students who have a strong interest in acoustics and studio/live audio would be advised to enroll in courses offered by the Acoustics and Vibration Lab in the Mechanical Engineering Department as well as existing School of Music courses such as Recording Techniques, Computer Applications, and Aural Techniques.

Pre-Medicine/Dentistry: With a strong history of pre-medicine and pre-dentistry students participating in School of Music ensembles and courses, this BS degree could serve as a pre-medicine or pre-dentistry degree program. With an emphasis on creativity and attention to detail, the skills students learn from music courses translate well to the medical field.

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

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

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

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

In accordance with the State Master Plan for higher education (2015-2025) and its overriding function, the proposed Bachelor of Science in music will increase degree production and allow for more timely degree completion due to the program's liberal arts nature. This degree will have broader applicability in the workplace, thus strengthening the state's economic and workforce development. It will also serve the state's recommendation of reiterating the value of liberal arts degrees as workforce degrees.

The proposed BS in music supports the areas of TTU's new strategic plan, Tech tomorrow, listed below:

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

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

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

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

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

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

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

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

Institutional Capacity to Deliver the Proposed Academic Program:

Due to the broad scope of the proposed Bachelor of Science in music, no additional faculty, space or significant equipment will be needed to successfully implement the curriculum. While our current BM degrees are healthy, some of our courses in music are not currently at full enrollment capacity. Therefore, we are able to accommodate additional students who are interested in pursuing the Bachelor of Science degree. As the proposed degree program experiences growth, we will employ the teaching assistance of local qualified artists and musicians in our region to offer additional course sections of existing courses. Beyond implementing a new marketing and promotion program to include the new degree, there are no other costs associated with the new degree. The proposed academic programs place primary emphasis on the process of making music, which is unique compared to all other programs at Tennessee Tech University. Thus, it will not pose a threat to enrollment in pre-existing majors/programs at Tennessee Tech. The large elective body of courses will support departments campus wide. The interdisciplinary nature of the degree holds potential for course development and collaboration in key areas such as technology, business, management, language, history, engineering and marketing. It is our strong desire to create opportunities for cross-disciplinary collaborative agreements across campus as it will benefit our students, our program and the University and mimic the interdisciplinarity of today’s work environment.

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

	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025
Year 1	8	6	6	6	1
Year 2	0	8	8	6	6
Year 3	0	0	8	6	6
Year 4	0	0	0	8	6
Year 5	0	0	0	0	11
Total # Enrolled	8	14	20	26	30

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

Existing Programs Offered at Public and Private Tennessee Institutions:

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

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

- Austin Peay State University: BS Music
- Tennessee State University: BS Music

While these programs are offered at public institutions within a 100-mile radius of TTU, the institutions are considerably different from TTU in curricular scope and flexibility. In addition, the proposed program has unique characteristics of interdisciplinary nature and collaborative arrangement in curriculum as well as course development. Thus, it is believed that these programs/institutions will not present competition or have adverse effect on enrollment or retention of students in the proposed Bachelor of Science at Tennessee Tech University.

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

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

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

Feasibility Study:

1. Introduction

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

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

2. Potential Student Interest

2.1 Survey Overview

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

2.2 Survey Methods

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

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

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

2.3 Description of Sample

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

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

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

2.4 Results

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

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

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

The table below displays the results of each survey question.

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

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

Freshman, Sophomore, Junior Responses:

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

Senior Responses:

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

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

they want, an option of managing an orchestra, or studio, or shops. But I'm sure you all have made your decision on this other degree program already without our input anyways so..

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

3. Local and Regional Need/Demand

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

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

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

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

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

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

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

Table 2: Earnings Distributions Comparisons

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

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

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

Table 3: Mean Earnings by Age Group

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

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

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

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

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

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

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

4. Employer Need/Demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor's degree in Music. The following section presents data and information obtained from the BLS and related sources. We investigate data from the BLS and related sources, such as location quotients, state and area data, and salary to gain a big picture view of music occupations. As mentioned earlier, there may be some overlap of information across the regional demand section and here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.⁵⁶

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

4.1 Snapshot

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

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

⁶ DiFurio, Ferdinand. Feasibility Study on Music.

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

although the “music degree holder” may find employment in related and seemingly non-related fields, Table 4 summarizes key information for the aforementioned occupations to provide a baseline for the reader.

Table 4: OES Occupational Descriptions

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

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

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

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

The 2017 annual national median pay for Music directors and composers is listed as \$50,590. The entry level of education required for this occupation is a Bachelor’s degree (no field specified), and the number of jobs nationally listed at 74,800. The job outlook and employment change forecasted nationally for the period 2016-2026 is 6% and 4,300 respectively (Music directors, Job Outlook, Appendix 1B).

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

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

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

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

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

Table 5: Employers of Music Directors and Composers

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

4.2 Location Quotients

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

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

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

4.3 State and Area data

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

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

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

4.4 Industry Profiles

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

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

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

(levels) unique to this definition, and Local Government, excluding schools and hospitals are listed among the top paying sectors.

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

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

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

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

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

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

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

5. External Research

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

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

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

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

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

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

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

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

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

6. Summary and Viability

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

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

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

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

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

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

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

Program Cost / Revenues

The School of Music will utilize resources presently available to develop, launch and support the new proposed program; no additional faculty, space or significant equipment will be needed initially in order to successfully implement the curriculum. While our current BM degrees are healthy, some of our courses are not currently at full enrollment capacity, thus we are able to accommodate additional students who are interested in pursuing the Bachelor of Science degree in our current course offerings. As the proposed degree programs experience growth, we will employ the teaching assistance of local qualified individuals in our region to offer additional course sections of existing courses in existing studios/classrooms, as needed. Program revenues will support the salary of any additional adjunct faculty and needed equipment. As such, beyond implementing a new marketing and promotion program to include the new academic program, there are no other costs associated with the new degree. Our annual NASM accreditation fees will not be affected by the expected growth in the program. The program will be supported via program revenues.

Enrollment and Financial Projections

	Year 1	Year 2	Year 3	Year 4	Year 5
Expenses	\$1,250	\$4,950	\$4,950	\$5,100	\$5,100
Tuition/Fees (in-state)	\$82,704 (8 FTE students)	\$144,732 (14 FTE students)	\$206,760 (20 FTE students)	\$268,788 (26 FTE students)	\$310,140 (30 FTE students)
Net Profit	\$81,454	\$139,782	\$201,810	\$263,688	\$305,040

Revenues include: *Based on in-state tuition

-Tuition/fees: \$5,169/student per semester at 12 credit hour enrollment x 2 semesters =
\$10,338/year/student

Expenses:

	Marketing/Promo	Add Adjunct	Supplies	Equipment	Total
Year 1	\$1,250	0	0	0	\$1,250
Year 2	\$750	\$2,100	\$100	\$2,000	\$4,950
Year 3	\$750	\$2,100	\$100	\$2,000	\$4,950
Year 4	\$750	\$4,200	\$150	0	\$5,100
Year 5	\$750	\$4,200	\$150	0	\$5,100

Expenses are expected to be supported by proposed program revenues.

References:

Master Plan for Tennessee Postsecondary Education 2015-2025

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

Tennessee Tech Strategic Plan 2019: Tech Tomorrow

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

Appendix 1

Feasibility Study

Summary and Viability

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

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

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

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

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

Because business cycles, or fluctuations in real GDP around the long-run trend, are considered short run phenomenon, the viability of the music degree in the short run maybe uncertain. As degree holders find new employment opportunities resulting from structural shifts in the economy, they may

settle into jobs that are less vulnerable to economic swings. As a result, the proposed music degree may become more viable in the long run.

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

General Disclaimer

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

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

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

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

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

1. Introduction

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

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

2. Potential Student Interest

2.1 Survey Overview

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

2.2 Survey Methods

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

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

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

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

2.3 Description of Sample

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

2.4 Results

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

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

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

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

The table below displays the results of each survey question.

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

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

Freshman, Sophomore, Junior Responses:

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

Senior Responses:

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

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

they want, an option of managing an orchestra, or studio, or shops. But I'm sure you all have made your decision on this other degree program already without our input anyways so..

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

3. Local and Regional Need/Demand

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

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

Tennessee residents who hold an undergraduate degree in music find employment in many diverse occupations. Table 1 shows the top six occupations of Tennessee music majors. Note that musicians

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

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

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

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

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

Table 2: Earnings Distributions Comparisons

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

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

Whatever the differences in mean earnings, the biggest comparative difference that Tennessee music majors has is in the age-earnings profile. Typically, we observe that as workers age, their earnings increase, reaching a peak somewhere in the 50s to early 60s, and then decline. Table 3 shows the average earnings at various age groups. The age-earnings profile of US music majors, all Tennessee workers, and all US workers all follow the usual profile. But Tennessee music majors' earnings peak earlier, and decline much more rapidly, than the comparison groups. This may imply that while younger Tennessee music majors enjoy the same earnings as the national average, future earnings may not increase as fast.

Table 3: Mean Earnings by Age Group

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

4. Employer Need/Demand

In this section, focus is placed on assessing the employment opportunities and job outlook for the proposed Bachelor’s degree in Music. The following section presents data and information obtained from the BLS and related sources. We investigate data from the BLS and related sources, such as location quotients, state and area data, and salary to gain a big picture view of music occupations. As mentioned earlier, there may be some overlap of information across the regional demand section and here. This is because labor markets do not treat these headings as mutually exclusive. In addition, regional demand and employer exhibit a dependent nature.¹¹

A student may seek the Bachelor of Science in Music to fulfill a desire for a liberal arts education and/or to obtain a “generalist” degree in music (Mullen, Wendy, LON). Particular occupations in the marketplace, as defined by the Bureau of Labor and Statistics, that may accommodate the proposed degree are broad and diverse. Government statistics are available based on occupations that are directly, or indirectly related to music. Although this information is valuable, it lacks the insight on where music majors are finding employment along with other critical aspects in the marketplace.

¹¹ DiFurio, Ferdinand. Feasibility Study on Music.

Therefore, this study includes alternative data from IPUM (discussed in an earlier section) that investigates questions not be addressed by the BLS.

4.1 Snapshot

As part of gaining a big picture view, or snapshot of occupations in music, the Bureau of Labor Statistics provides data in the Occupational Employment Statistics repository (OES). After a careful review of this particular database, focus was placed on the general heading Arts, Design, Entertainment, Sports, and Media Occupations (OES Group ID Appendix 1B). There are several sub-occupational definitions under this description that make reference to music, such as Musicians, Singers, and Related Workers (27-2040),¹² Music Directors and Composers (27-2041), Musicians and Singers (27-2042), and Entertainers and Performers, Sports and Related Workers, All Other (27-2099) (OES Sub-Group Appendix 1B). However, there is no single occupation defined as “music” listed in the OES. And although the “music degree holder” may find employment in related and seemingly non-related fields, Table 4 summarizes key information for the aforementioned occupations to provide a baseline for the reader.

Table 4: OES Occupational Descriptions

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

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

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

We focus on the OES occupational category "Music Directors and Composers" as a baseline reference. This occupation cross-lists many jobs that a music major can attain (Directors, Cross-list Appendix 1B), such as music adapters, music arrangers, music conductors, and music copyists.¹³

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

¹² Detailed information was not available for this occupation, such as LQs and related employer data.

¹³ The BLS cross-references the Music Professor with Post-secondary Teachers. Drama, Art, Music Teachers: Post-secondary is covered in this study briefly under the analysis using the OES repository. See section A.4. It is also worthwhile mentioning that Music video directors and Music video producers are cross-listed with Producers and directors in general. There are several other occupations listed that could qualify as a baseline reference. However, to accommodate various resource constraints of the feasibility study, this particular choice was made. In addition, information is provided by the BLS on post-secondary teaching careers in music. However, the School of Music already offers a Music Education degree that is separate from the proposed Bachelor's degree in Music.

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

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

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

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

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

Table 5: Employers of Music Directors and Composers

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

4.2 Location Quotients

As a way of assessing industry-intensity for employment in music-related occupations, location quotients are investigated. Location quotients provide a measure of the employment concentration for a particular job. An quotient of greater than one “indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.” (LQ).¹⁴

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

4.3 State and Area data

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

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

The BLS provides additional information for State and Area within an external research site entitled Projections Central. Short-term Occupational Projections for Music directors and composers in TN from 2018 – 2020 are estimated to go from 1,630 in 2018 to 1,670 in 2020, representing a 2.5% change with an annual average number of jobs available at 180 (Music Directors, Projections Central, Excel, Appendix 1B).¹⁵ Long-term occupational projections for Music directors and composers in TN from 2016 to 2026 are estimated to go from 1,640 in 2016 to 1,790 in 2026, representing a 9.1% change (vs. 5.7% for the nation), with an annual average number of jobs available at 180.

¹⁴ The BLS provides a definition of a location quotient as: “The location quotient is the ratio of the area concentration of occupational employment to the national average concentration. A location quotient greater than one indicates the occupation has a higher share of employment than average, and a location quotient less than one indicates the occupation is less prevalent in the area than average.” The value of the LQ is listed for TN.

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

¹⁵ A short-term rate of change was not available for the nation for Music directors and composers.

4.4 Industry Profiles

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

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

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

The BLS provides information on similar occupations to Music directors and composers, many of which could accommodate degree holders of the proposed bachelor's degree in music. These include Actors, Dancers and Choreographers, High School teachers (\$59,170), Kindergarten and elementary school teachers (\$56,900), Middle School teachers (\$57,720), Musicians and Singers, Postsecondary Teachers (\$76,000), Producers and Directors (\$71,620), and Writers and Authors (\$61,820).¹⁶ (Music Directors, Projections Central, Excel, Appendix 1B).

5. External Research

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

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

¹⁶ Figures in parentheses are 2017 Median wage reported for the occupations.

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

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

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

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

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

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

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

Appendix 1b: References with Graphics

OES Group ID: 27-0000

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

Occupational Employment Statistics

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May 2017 National Occupational Employment and Wage Estimates United States

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

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

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

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

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OES Sub-Group 27-0000

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

Occupation code	Occupation title (click on the occupation title to view its profile)	Level	Employment	Employment RSE	Employment per 1,000 jobs	Median hourly wage	Mean hourly wage	Annual mean wage	Mean wage RSE
	Arts, Design, Entertainment, Sports, and Media Occupations								

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

UNITED STATES DEPARTMENT OF LABOR
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OCCUPATIONAL OUTLOOK HANDBOOK

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

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

The screenshot shows the Bureau of Labor Statistics website. The main heading is "Occupational Employment Statistics" with a sub-heading "May 2017 National Occupational Employment and Wage Estimates United States". The page includes a navigation menu with options like "Home", "Subjects", "Data Tools", "Publications", "Economic Releases", "Students", and "Beta". A sidebar on the left contains a "BROWSE OES" menu with categories such as "OES HOME", "OES OVERVIEW", "OES NEWS RELEASES", "OES DATA", "OES CHARTS", "OES MAPS", "OES PUBLICATIONS", "OES DATABASES", "OES FAQs", and "CONTACT OES". There is also a "SEARCH OES" field and "OES TOPICS" section. The main content area provides a brief overview of the estimates and a list of "Major Occupational Groups" with links to each group's page. A "Subscribe to the OES Update" button is visible in the bottom left corner of the content area.

Occupational Employment Statistics

May 2017 National Occupational Employment and Wage Estimates
United States

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

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

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

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- 11-0000 [Management Occupations](#)
- 13-0000 [Business and Financial Operations Occupations](#)
- 15-0000 [Computer and Mathematical Occupations](#)
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IP Music Directors and Composers

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

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

Industries with the highest levels of employment in this occupation:

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

Industries with the highest concentration of employment in this occupation:

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

Top paying industries for this occupation:

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

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

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

IP Musicians and Singers

Industries with the highest levels of employment in this occupation:

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

Industries with the highest concentration of employment in this occupation:

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

Top paying industries for this occupation:

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

IP Entertainers and Performers

Industries with the highest levels of employment in this occupation:

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

Industries with the highest concentration of employment in this occupation:

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

Top paying industries for this occupation:

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

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

Industries with the highest levels of employment in this occupation:

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

Industries with the highest concentration of employment in this occupation:

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

Top paying industries for this occupation:

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Technical and Trade Schools	560	0.42	(4)	\$55,160

Entertainment and Sports Occupations

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

Apps Figure Drawing 1: A iLearn Login - TN eCampus Google YouTube Banner TTU - Tennessee T Division of Water Reptic

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Entertainment and Sports Occupations

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Employment of entertainment and sports occupations is projected to grow 10 percent from 2016 to 2026, faster than the average for all occupations. Employment is projected to increase by about 79,600. Strong demand from the public for more movies and television shows, as well as the increasing popularity of sports, will contribute to job growth for the entertainment and sports occupations.

The median annual wage for entertainment and sports occupations was \$42,010 in May 2017, which was higher than the median annual wage for all occupations of \$37,690.

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

Last Modified Date: Friday, April 13, 2018

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

Industries with the highest levels of employment in this occupation:

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

Industries with the highest concentration of employment in this occupation:

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Motion Picture and Video Industries	1,750	0.41	(8)	(8)

Top paying industries for this occupation:

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

IP Art, Drama

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

Industries with the highest levels of employment in this occupation:

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

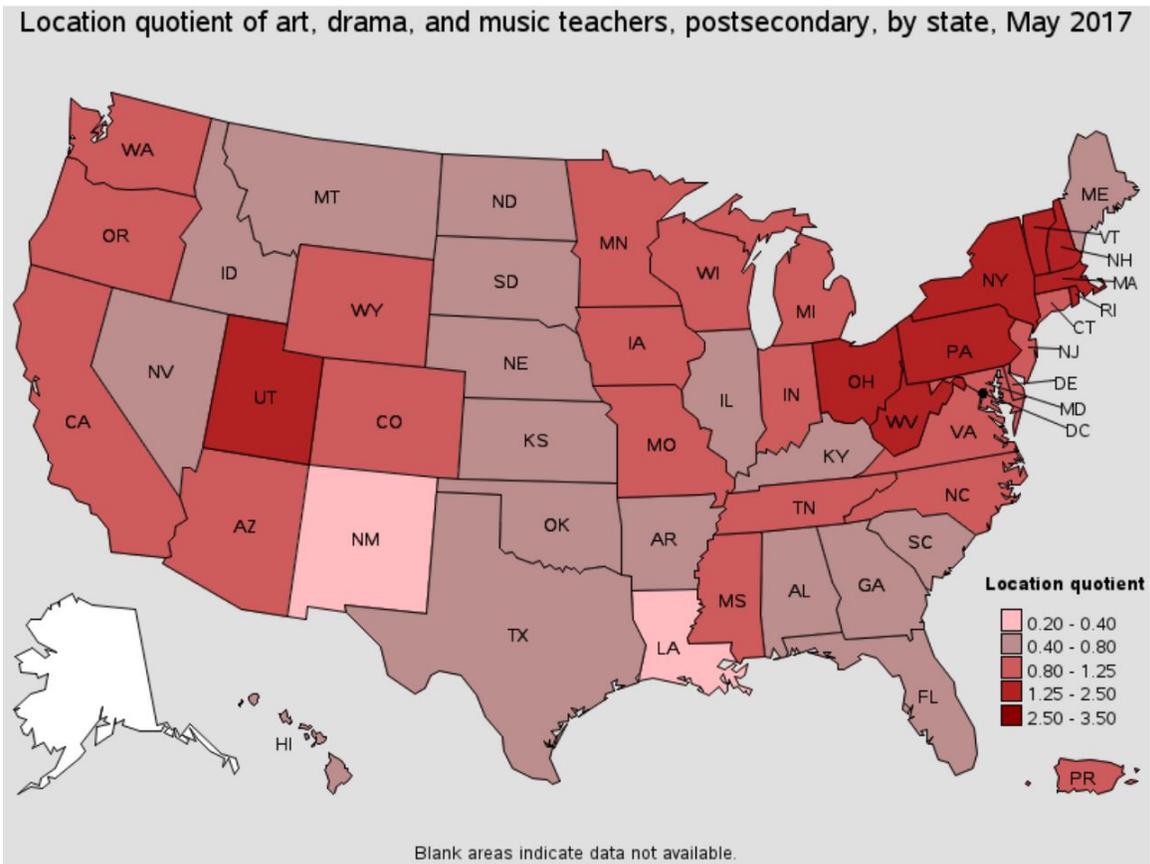
Industries with the highest concentration of employment in this occupation:

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

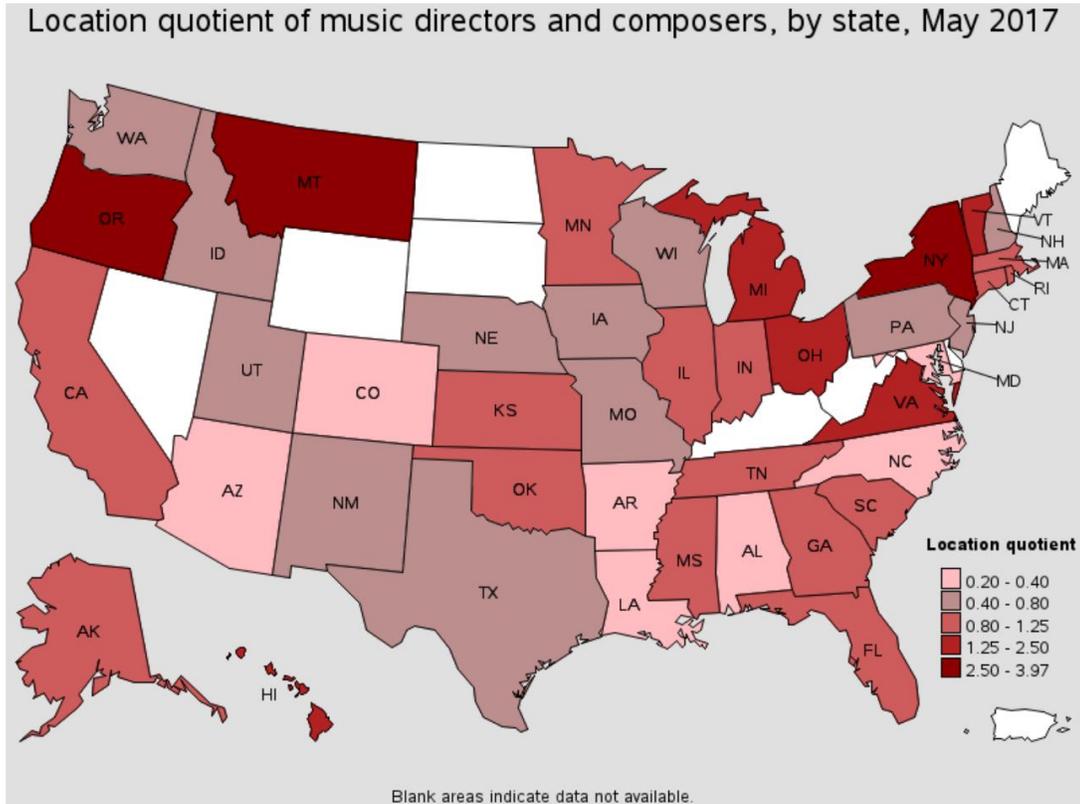
Top paying industries for this occupation:

Industry	Employment (1)	Percent of industry employment	Hourly mean wage	Annual mean wage (2)
Other Schools and Instruction	6,920	1.62	(4)	\$83,410
Colleges, Universities, and Professional Schools	69,360	2.30	(4)	\$78,610
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Technical and Trade Schools	560	0.42	(4)	\$55,160

LQ, Art, Drama and music teachers, postsecondary



LQ, Music Directors and Composers

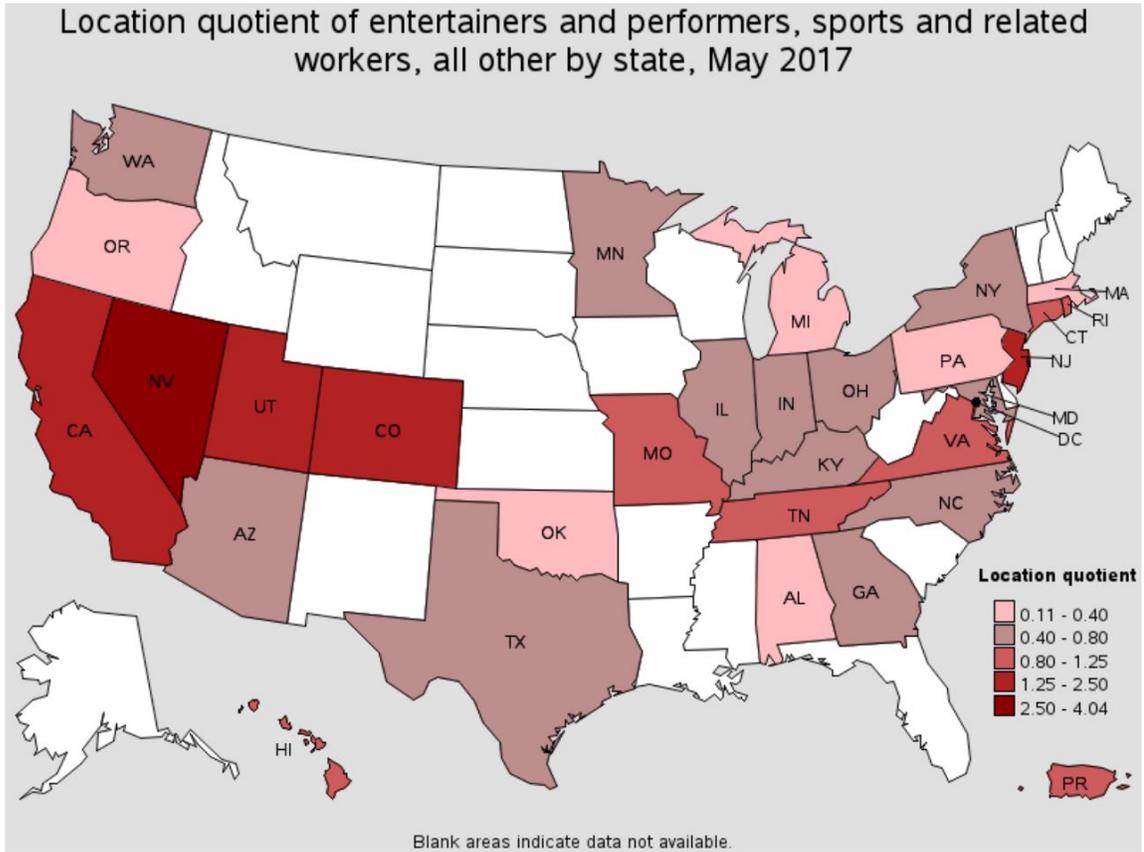


For Music Directors:

States with the highest employment level in this occupation:

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

LQ, Entertainers and Performers



Link to the OES

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

Directors, Similar Occupation

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

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Music Directors and Composers

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

Similar Occupations

About this section [?](#)

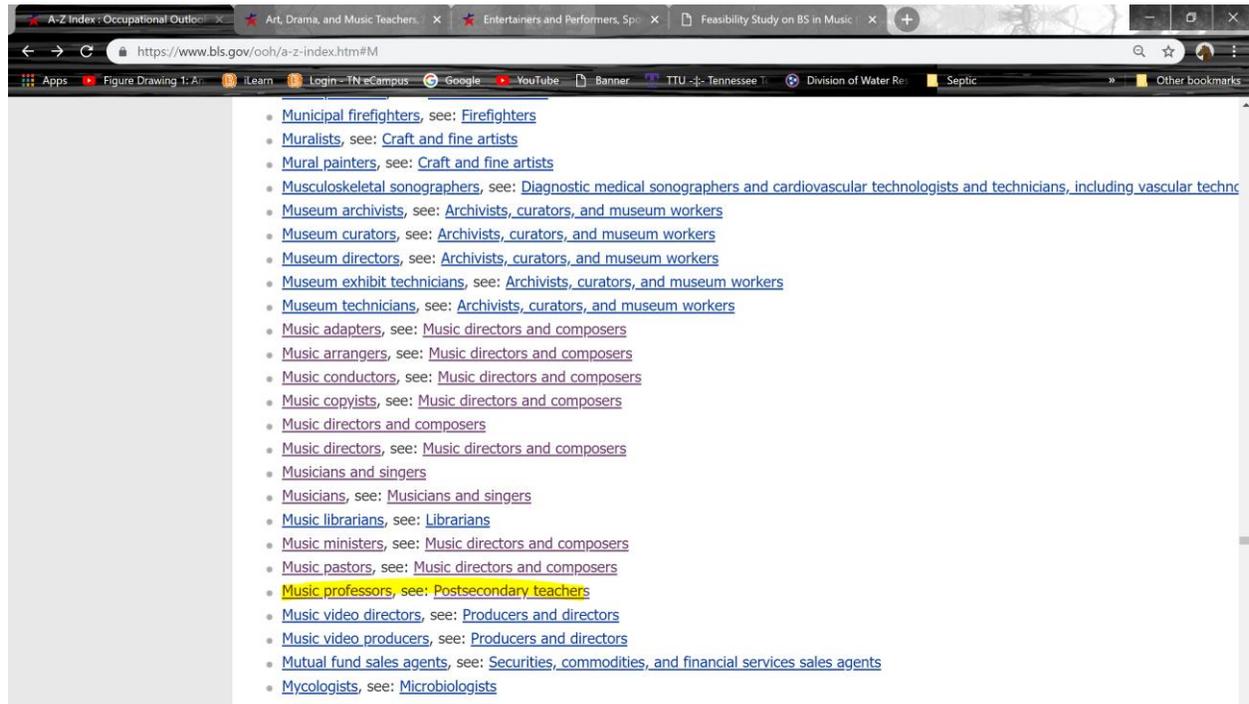
This table shows a list of occupations with job duties that are similar to those of music directors and composers.

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

[<- State & Area Data](#)

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Directors, Cross-list



The screenshot shows a web browser window with the URL <https://www.bls.gov/oooh/a-z-index.htm#M>. The page displays a list of occupations cross-listed under the 'Directors' category. The list includes:

- [Municipal firefighters](#), see: [Firefighters](#)
- [Muralists](#), see: [Craft and fine artists](#)
- [Mural painters](#), see: [Craft and fine artists](#)
- [Musculoskeletal sonographers](#), see: [Diagnostic medical sonographers and cardiovascular technologists and technicians, including vascular technologists](#)
- [Museum archivists](#), see: [Archivists, curators, and museum workers](#)
- [Museum curators](#), see: [Archivists, curators, and museum workers](#)
- [Museum directors](#), see: [Archivists, curators, and museum workers](#)
- [Museum exhibit technicians](#), see: [Archivists, curators, and museum workers](#)
- [Museum technicians](#), see: [Archivists, curators, and museum workers](#)
- [Music adapters](#), see: [Music directors and composers](#)
- [Music arrangers](#), see: [Music directors and composers](#)
- [Music conductors](#), see: [Music directors and composers](#)
- [Music copyists](#), see: [Music directors and composers](#)
- [Music directors and composers](#)
- [Music directors](#), see: [Music directors and composers](#)
- [Musicians and singers](#)
- [Musicians](#), see: [Musicians and singers](#)
- [Music librarians](#), see: [Librarians](#)
- [Music ministers](#), see: [Music directors and composers](#)
- [Music pastors](#), see: [Music directors and composers](#)
- [Music professors](#), see: [Postsecondary teachers](#)
- [Music video directors](#), see: [Producers and directors](#)
- [Music video producers](#), see: [Producers and directors](#)
- [Mutual fund sales agents](#), see: [Securities, commodities, and financial services sales agents](#)
- [Mycologists](#), see: [Microbiologists](#)

Music directors, Job Outlook

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

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Music Directors and Composers

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

Summary

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



What Music Directors and Composers Do

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

Work Environment

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

How to Become a Music Director or Composer

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

Pay

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

Job Outlook

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

State & Area Data

Explore resources for employment and wages by state and area for music directors and composers.

Similar Occupations

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

More Information, Including Links to O*NET

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

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

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Job Outlook

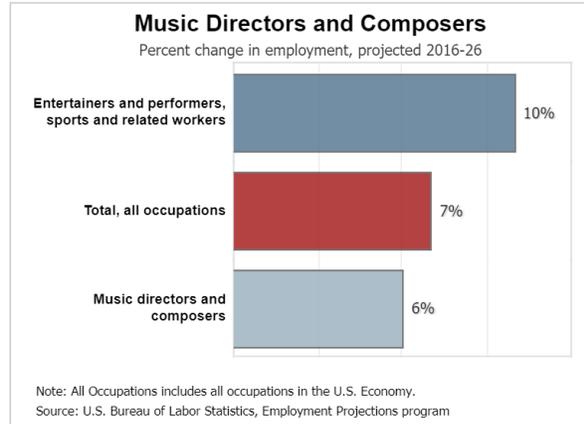
About this section [?](#)

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

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

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

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



Job Prospects

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

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

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

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

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

[<- Pay](#)

[State & Area Data ->](#)

Music Directors, Job Description

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

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What Music Directors and Composers Do

About this section

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

Duties

Music directors typically do the following:

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



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

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

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

Composers typically do the following:

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

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

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Work Environment

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

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

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

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

Work Schedules

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



Music directors ensure that musicians play with one coherent sound, balancing the melody, timing, rhythm, and volume.

About this section ?

<- What They Do | How to Become One ->

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

Last Modified Date: Monday, July 2, 2018

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Music Directors, Pay

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

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Pay

About this section [?](#)

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

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

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

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

[-< How to Become One](#) [Job Outlook ->](#)

Music Directors and Composers

Median annual wages, May 2017

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

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

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

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

Long Term Occupational Projections (2016-2026)

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

Search

Area	Occupations
United States	<ul style="list-style-type: none"> Motorcycle Mechanics Multimedia Artists and Animators Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic Museum Technicians and Conservators Music Directors and Composers Musical Instrument Repairers and Tuners

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

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

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

Long Term Occupational Projections (2016-2026)

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Search

Area	Occupations
Tennessee	<ul style="list-style-type: none"> Motorcycle Mechanics Multimedia Artists and Animators Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic Museum Technicians and Conservators Music Directors and Composers Musical Instrument Repairers and Tuners

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

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

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

Short Term Occupational Projections (2018-2020)

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

Search

Area	Occupations
Tennessee	Multiple Machine Tool Setters, Operators, and Tenders, Metal and Plastic
	Museum Technicians and Conservators
	Music Directors and Composers
	Musical Instrument Repairers and Tuners
	Musicians and Singers
	Natural Sciences Managers

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

Search Reset

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

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

Download About the numbers

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

Music Directors, Projections Central, Employment by Industry, Excel

Employment by industry, occupation, and percent distribution, 2016 and projected 2026 27-2041 Music directors and composers

(Employment in thousands)
Industries with fewer than 50 jobs, confidential data, or poor quality data are not displayed

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

Music Directors, State and Area

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State & Area Data

About this section [?](#)

Occupational Employment Statistics (OES)

The [Occupational Employment Statistics](#) (OES) program produces employment and wage estimates annually for over 800 occupations. These estimates are available for the nation as a whole, for individual states, and for metropolitan and nonmetropolitan areas. The link(s) below go to OES data maps for employment and wages by state and area.

- [Music directors and composers](#)

Projections Central

Occupational employment projections are developed for all states by Labor Market Information (LMI) or individual state Employment Projections offices. All state projections data are available at www.projectionscentral.com. Information on this site allows projected employment growth for an occupation to be compared among states or to be compared within one state. In addition, states may produce projections for areas; there are links to each state's websites where these data may be retrieved.

CareerOneStop

CareerOneStop includes hundreds of [occupational profiles](#) with data available by state and metro area. There are links in the left-hand side menu to compare occupational employment by state and occupational wages by local area or metro area. There is also a [salary info tool](#) to search for wages by zip code.

[<- Job Outlook](#) [Similar Occupations ->](#)

SUGGESTED CITATION:
Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Music Directors and Composers, on the Internet at <https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm> (visited February 23, 2019).

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

Music Directors, Metro

Top paying metropolitan areas for this occupation:

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

Nonmetropolitan areas with the highest employment in this occupation:

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

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

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

Top paying nonmetropolitan areas for this occupation:

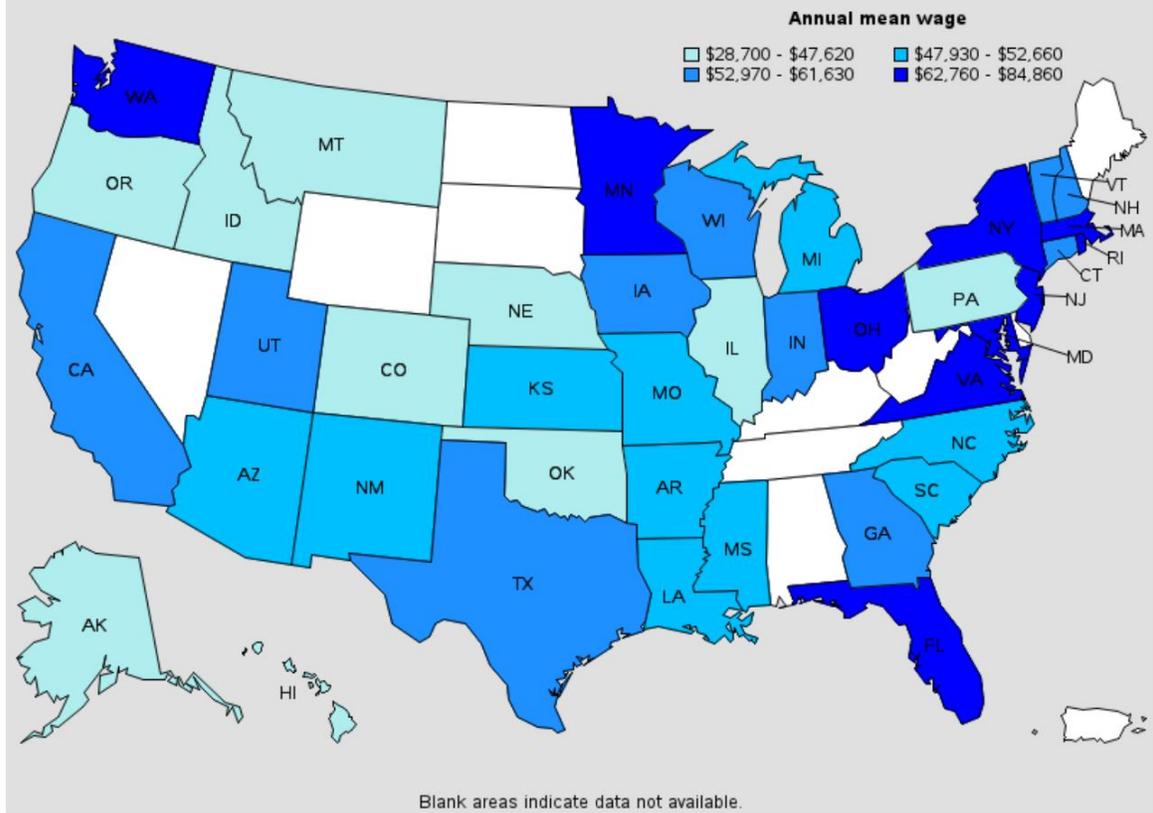
Nonmetropolitan area	Employment (1)	Employment per thousand jobs	Location quotient (9)	Hourly mean wage	Annual mean wage (2)
Coastal Plains Region of Texas nonmetropolitan area	30	0.21	1.93	\$27.92	\$58,070
West Texas Region of Texas nonmetropolitan area	40	0.21	1.93	\$27.62	\$57,450
Big Thicket Region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

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

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

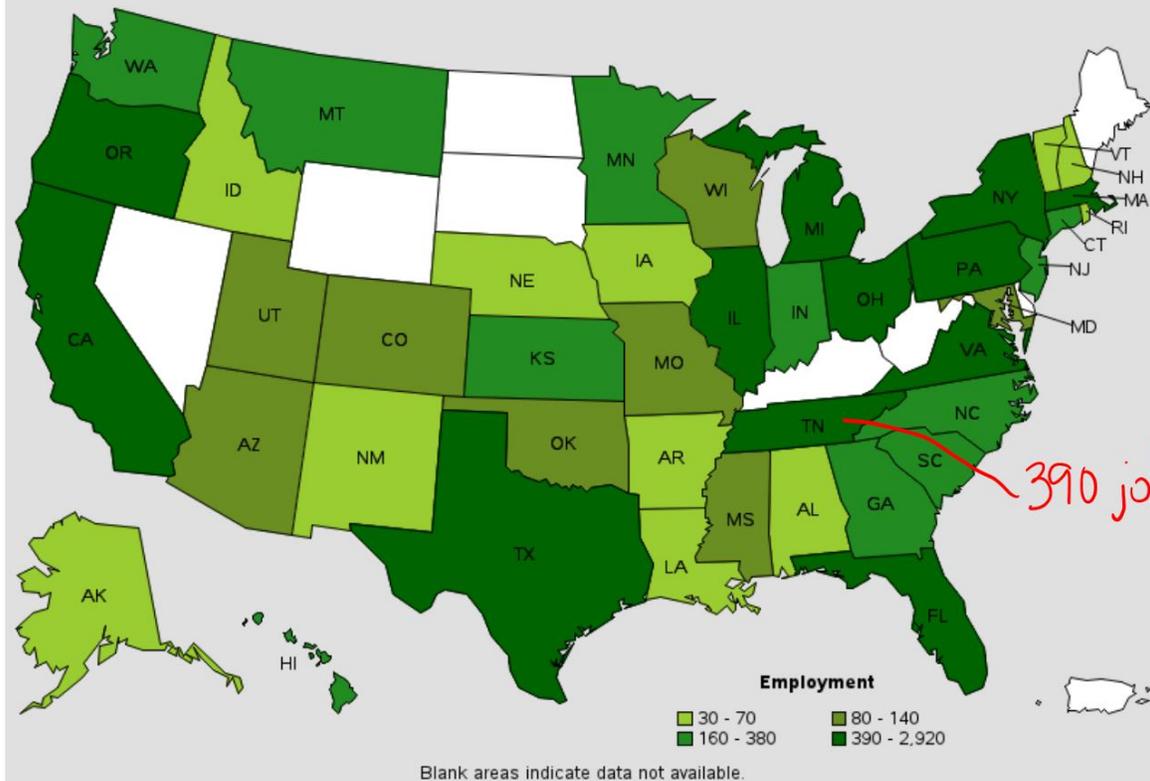
Music Directors, Maps

Annual mean wage of music directors and composers, by state, May 2017



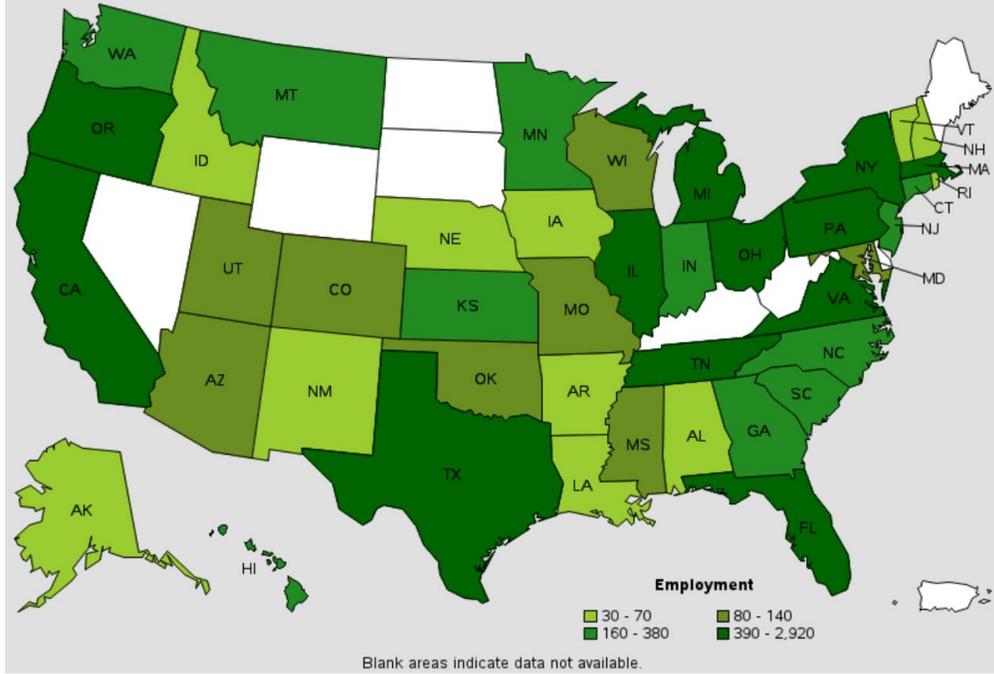
<https://www.bls.gov/oes/current/oes272041.htm#st>

Employment of music directors and composers, by state, May 2017



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

Employment of music directors and composers, by state, May 2017



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For more information about music degree programs, visit

[National Association of Schools of Music](#)

For more information about careers in music, visit

[Future of Music Coalition](#)

O*NET

[Music Composers and Arrangers](#)

[Music Directors](#)

[Music Directors and Composers](#)

[<- Similar Occupations](#)

SUGGESTED CITATION:
Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Music Directors and Composers, on the Internet at <https://www.bls.gov/ooh/entertainment-and-sports/music-directors-and-composers.htm> (visited February 23, 2019).

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NASM

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

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

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

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

Music Directors, NASM
Editorial and Programming Assistant

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

EDITORIAL AND PROGRAMMING ASSISTANT

January 21, 2019

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

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

Daily responsibilities include, but are not limited to:

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

Necessary Qualifications:

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

Music Directors, NASM
Accreditation Assistant

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

Back to
Employment Opportunities

ACCREDITATION ASSISTANT (REPORTS)

> Purposes January 21, 2019

> Philosophy

> History

> Relationships with Other Organizations

> Current Notices

> Calendar

> Officers, Commissioners, and Committees

> NASM Staff

> Employment Opportunities

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

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

Daily responsibilities include, but are not limited to:

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

Skills required:

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

Necessary Qualifications:

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

The screenshot shows the Future of Music Coalition website. At the top, there is a navigation bar with links for Home, News, Issues, Events, Research, Press, About, Support, and a search box. The main content area is titled "Research" and includes a paragraph about the coalition's research goals, a section for "Reports & Surveys" featuring a "Music and Money Quiz Analysis" report, and a "Fact Sheets" section with links to various documents. On the right side, there is a "Up Front" sidebar with links to "Policy Priorities for 2019", "What's going on with healthcare, and what does it mean for musicians?", and "Comments of Arts Organizations on Net Neutrality".

Music Directors, Career Outlook

The screenshot shows an article from the Career Outlook website. The article is titled "Careers for music lovers" and is written by Sara Royster, dated February 2015. The text discusses various musical styles and careers, mentioning that musicians and singers are popular choices, but also notes that other roles like dancers, composers, and sound engineering technicians are also involved in the music industry. A quote from Ciara McAllister, a pianist and music teacher, is included. The article provides an overview of different types of careers for music lovers. On the right side, there is a photo of a man and a woman playing a piano together, and a sidebar titled "IN THIS ARTICLE" with links to "Musical occupations", "Employment, wages, and outlook", and "High and low notes".

Employment, wages, and outlook

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

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

Employment

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

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

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

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

Wages

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

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

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

Outlook

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

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

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

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

References for OOH Table

Occupational Outlook Handbook > Entertainment and Sports >

Music Directors and Composers

EN ESPAÑOL [PRINTER-FRIENDLY](#)

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

Summary

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



[What Music Directors and Composers Do](#)

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

[Work Environment](#)

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

[How to Become a Music Director or Composer](#)

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

[Pay](#)

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

[Job Outlook](#)

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

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

Occupational Outlook Handbook > Entertainment and Sports >

Musicians and Singers

[EN ESPAÑOL](#) [PRINTER-FRIENDLY](#) 

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

Summary

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



[What Musicians and Singers Do](#)

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

[Work Environment](#)

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

[How to Become a Musician or Singer](#)

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

[Pay](#)

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

[Job Outlook](#)

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

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

Appendix 2

Additional Information in Response to THEC's Evaluation

1. Local and Regional Need

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

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

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

2. Employer Need / Demand

The curriculum of the proposed degree will provide students with the skills needed to seek employment as music directors and composers

To direct any musical ensemble, conducting skills are required. For this reason, students are required to take two semesters of Conducting (3 credits). Musical directors must also be able to teach basic music theory and hear errors in rehearsal. Therefore, the proposed degree requires 4 semesters of

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

music theory (10 credits) and 4 semesters of Aural Techniques (4 credits). If the student plans to be a choral director, they must be to accompany their choirs on the piano. For this reason, the proposed degree requires 2-4 semesters of piano.

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

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

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

3. Future Sustainable Need / Demand

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

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



Overview of BLS Statistics by Occupation

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

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

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

Careers

Occupational Outlook Handbook

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

Career Outlook

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

Number of People Employed in Specific Occupations

Occupational Employment and Wage Statistics

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

Current Population Survey

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

Wages by Area and Occupation

Occupational Employment and Wage Statistics and National Compensation Survey

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

Modeled Wage Estimates

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

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

Injuries, Illnesses, and Fatalities

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

Occupational Requirements Survey

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

Employment Projections

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

Minimum Wage Workers

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

Last Modified Date: September 1, 2020

U.S. BUREAU OF LABOR STATISTICS Postal Square Building 2 Massachusetts Avenue NE
Washington, DC 20212-0001

[Telephone:1-202-691-5200](#) [FederalRelayService:1-800-877-8339](#) [www.bls.gov](#) [ContactUs](#)

Appendix 3

Letters of Support



August 1, 2019

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

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

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

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

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

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



TPAC.org
615-782-4040

505 Deaderick Street, 3rd Floor
Nashville, TN 37243

MAILING: PO Box 190660
Nashville, TN 37219

WMArocks.com
615-782-4030

Dear Wendy Mullen,

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

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

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

Sincerely,

Kyle Tarwater



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

August 7, 2019

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

Dr. Mullen-

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

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

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

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

Regards,

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

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



August 9, 2019

To Whom It May Concern,

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

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

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

Sincerely,

Rachel Salter

Executive Director
Bryan Symphony Orchestra Association

January 14, 2021

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

Dear Betty,

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

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

Sincerely,



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

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

January 19, 2021

To Whom it may concern:

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

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

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

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

Very best,
Julie



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



Appendix 4

THEC Financial Projection Form

Tennessee Higher Education Commission THEC Financial Projections

Tennessee Tech University Bachelor of Science in Music

Seven-year projections are required for doctoral programs. Five-year projections are required for baccalaureate and Master's degree programs. Three-year projections are required for associate degrees and undergraduate certificates. Projections should include cost of living increases per year.

Music THEC Financial Projections Form 2015-KW-09.09.2020.xlsx

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
I. Expenditures							
A. One-time Expenditures							
New/Renovated Space							
Equipment		\$ 2,000	\$ 2,000				
Library							
Consultants							
Travel	\$ 250	\$ 250	\$ 250	\$ 250	\$ 250		
Other							
Sub-Total One-time	\$ 250	\$ 2,250	\$ 2,250	\$ 250	\$ 250		
B. Recurring Expenditures							
Personnel							
Administration							
Salary							
Benefits							
Sub-Total Administration							
Faculty							
Salary		\$ 2,100	\$ 2,100	\$ 4,200	\$ 4,200		
Benefits							
Sub-Total Faculty		\$ 2,100	\$ 2,100	\$ 4,200	\$ 4,200		
Support Staff							
Salary							
Benefits							
Sub-Total Support Staff							
Graduate Assistants							
Salary							
Benefits							
Tuition and Fees* (See Below)							
Sub-Total Graduate Assistants							
Operating							
Travel							
Printing	\$ 1,000	\$ 500	\$ 500	\$ 500	\$ 500		
Equipment							
Other		\$ 100	\$ 100	\$ 150	\$ 150		
Sub-Total Operating	\$ 1,000	\$ 600	\$ 600	\$ 650	\$ 650		
Total Recurring	\$ 1,000	\$ 2,700	\$ 2,700	\$ 4,850	\$ 4,850		
TOTAL EXPENDITURES (A + B)	\$ 1,250	\$ 4,950	\$ 4,950	\$ 5,100	\$ 5,100		

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

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7
Base Tuition and Fees Rate							
Number of Graduate Assistants							
II. Revenue (students, credits, etc.)							
Tuition and Fees	\$ 82,704	\$ 144,732	\$ 206,760	\$ 268,788	\$ 310,140		
Institutional Reallocations	(\$ 81,454)	(\$ 139,782)	(\$ 201,810)	(\$ 263,688)	(\$ 305,040)		
Federal Grants							
Private Grants or Gifts							
Other							
Balanced Budget Line	\$ 1,250	\$ 4,950	\$ 4,950	\$ 5,100	\$ 5,100		

Notes:

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

Cost of tuition and University fees (excluding housing or meal plan) for a full-time student (12 credit hours) is \$5,169 per semester.

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

(2) Please identify the source(s) of the institutional reallocations, and grant matching requirements if applicable.

N/A

(3) Please provide the source(s) of the Federal Grant including the granting department and CFDA (Catalog of Federal Domestic Assistance) number.

N/A

(4) Please provide the name of the organization(s) or individual(s) providing grant(s) or gift(s).

N/A

(5) Please provide information regarding other sources of the funding.

No other funding sources exist.