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Cover Sheet for In-State Institutions
New Program or Substantial Modification to Existing Program

Institution Submitting Proposal	The Johns Hopkins University

Each action below requires a separate proposal and cover sheet.

- (●) New Academic Program
- ( ) New Area of Concentration
- ( ) New Degree Level Approval
- ( ) New Stand-Alone Certificate
- ( ) Off Campus Program
- ( ) Substantial Change to a Degree Program
- ( ) Substantial Change to an Area of Concentration
- ( ) Substantial Change to a Certificate Program
- ( ) Cooperative Degree Program
- ( ) Offer Program at Regional Higher Education Center

Payment Submitted: (●) Yes ( ) No

Payment Type: ( ) R*STARS # 12023412 (●) Check # 12023412

Payment Amount: $850

Date Submitted: 01/02/202

Department Proposing Program	Peabody Institute	
Degree Level and Degree Type	Master of Music	
Title of Proposed Program	Film and game scoring	
Total Number of Credits	50	
Suggested Codes	HEGIS:	CIP:
Program Modality	(●) On-campus ( ) Distance Education (*fully online*) ( ) Both	
Program Resources	(●) Using Existing Resources ( ) Requiring New Resources	
Projected Implementation Date	(●) Fall ( ) Spring ( ) Summer	Year: 2024
Provide Link to Most Recent Academic Catalog	URL: https://e-catalogue.jhu.edu/	
Preferred Contact for this Proposal	Name: Westley Forsythe	
	Title: Academic Compliance Officer	
	Phone: (410) 516-0188	
	Email: wforsythe@jhu.edu	
President/Chief Executive	Type Name: Ray Jayawardhana	
	Signature: Ray Jayawardhana	Date: 01/02/2024
	Date of Approval/Endorsement by Governing Board:	

Revised 1/2021

JOHNS HOPKINS
UNIVERSITY

January 2, 2024

Sanjay Rai, PhD
Secretary
Maryland Higher Education Commission
6 N. Liberty Street, 10th Floor
Baltimore, MD 21201

Dear Secretary Rai,

On behalf of Provost Jayawardhana, I write to request your review and endorsement of the enclosed proposal. The university proposes a new **Master of Music in Film and Game Scoring.**

Buttressed by the Music for New Media undergraduate major, the Film and Game Scoring program is designed for students with a particular interest in composing and producing music for emerging areas of non-linear entertainment, such as computer games, virtual reality, augmented reality, and 3D spatialized sound for location-based experiences.

The proposed program is consistent with the Johns Hopkins mission and the State of Maryland's Plan for Postsecondary Education. The proposal is endorsed by The Johns Hopkins University.

Should you have any questions or need further information, please contact Westley Forsythe at (410) 516-0188 or wforsythe@jhu.edu.

Thank you for your support of Johns Hopkins University.

Sincerely,

Janet Simon Schreck, PhD
Senior Associate Vice Provost for Academic Affairs

cc: Dr. Ray Jayawardhana
Dr. Westley Forsythe

Enclosures

The Johns Hopkins University Peabody Institute
Proposal for a New Program
Master of Music in Film and Game Scoring

The Johns Hopkins University Peabody Institute is pleased to submit this proposal for a new area of concentration for the Master of Music Program: Master of Music in Film and Game Scoring (FGS).

A. CENTRALITY TO INSTITUTIONAL MISSION AND PLANNING PRIORITIES

1. Provide a description of the program, including each area of concentration (if applicable), and how it relates to the institution's approved mission.

Building on the success of the Music for New Media undergraduate major, the FGS program is designed for students with a particular interest in composing and producing music for emerging areas of non-linear entertainment, such as computer games, virtual reality, augmented reality, and 3D spatialized sound for location-based experiences.

The mission of the Peabody Institute is to elevate the human experience through leadership at the intersection of art and education.[1] The Peabody advances a dynamic, 21st-century model of the performing arts, building on its rich history of innovation and leadership as the first conservatory in the United States. The Conservatory empowers musicians and dancers from diverse backgrounds to create and perform at the highest level in courses of study that range from classical and jazz performance, composition, ballet, and modern dance to cutting-edge programs in acoustics, recording arts and sciences, and music for new media taught by world-renowned faculty. All programs include the Conservatory's signature Breakthrough Curriculum, a career development framework that prepares citizen artists to help shape the future of the field and serve their communities. A leading voice in the sector, Peabody is also a convener of critical discourse, providing platforms for a broad range of artistic perspectives to engage with current issues and critical ideas in the cultural sector. A graduate program in Film and Game Scoring is a program that will allow Peabody to apply tradition and technology to a new sphere of creative work.

2. Explain how the proposed program supports the institution's strategic goals and provide evidence that affirms it is an institutional priority.

Peabody operationalizes its mission through six core values: learning, impact, respect, innovation, equity, and entrepreneurship. Most notably, the FGS program will resonate with the core values of innovation, impact, and entrepreneurship in that it will graduate students who will use technology for creative work that can be applied in commercially viable media. However, new coursework in FGS will engender a respect for culture and modes of expression that have not been traditionally taught in a conservatory. Moreover, the use of cinema and video games as both literature to study models for creation invites new students who have not, for example, spent years playing the sonatas of eighteenth-century composers from central Europe.

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[1] https://peabody.jhu.edu/explore-peabody/

3. Provide a brief narrative of how the proposed program will be adequately funded for at least the first five years of program implementation. (Additional related information is required in section L.)

The FGS graduate program will reside in the Music for New Media subarea of the Department of Music Engineering and Technology (MET). The faculty who will teach the lessons and classes of the FGS program are already on faculty and will be augmented with a new hire in the second year of the program. Additional equipment is required, and these costs are included in Section L and the expense schedule in the Appendix.

Other subareas in MET include Computer Music, Recording Arts, and Acoustics. As such, the FGS graduate program leverages resources from the following longstanding and new programs:

- The Computer Music Department, created in 1967, offers a degree first authorized in 1983.
- The Bachelor of Music in Recording Arts was first authorized in 1984.
- The JHU/MICA Film Center opened in 2015.
- The Bachelor of Music Major in Music for New Media was authorized in 2017.

Peabody has also made an investment in faculty with five new lines in Music Engineering and Technology since 2017. The larger department has benefitted from dedicated, philanthropic support for faculty and equipment. Future expansion of space and technology acquisition will be rolled up to the larger MET budget. We cannot project an exact allocation to FGS for these shared resources over five years.

Even with the start-up costs and only one cohort of students, the program should net $279k in year one and double that with two full cohorts.

4. Provide a description of the institution's commitment to:

A. ongoing administrative, financial, and technical support of the proposed program
B. continuation of the program for a period of time sufficient to allow enrolled students to complete the program.

The FGS program is a logical outgrowth of the existing vibrant program. The plan is to keep the specialization in perpetuity. The encompassing MET department comprises over 10% of the faculty teaching 19% of the entire Conservatory student population. MET, including Music for New Media and the future FGS concentration, is integral to Peabody's business model as it is to the strategic implementation of Peabody's mission.

B. CRITICAL AND COMPELLING REGIONAL OR STATEWIDE NEED AS IDENTIFIED IN THE STATE PLAN:

5. Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State in general based on one or more of the following:

A. The need for the advancement and evolution of knowledge

With the dramatic expansion of streaming services and related media, there has been a dramatic increase in the need to create music for narrative experiences. The FGS program is aimed at musicians and composers with an appreciation and understanding of the intersection of music and storytelling. Western classical music has been integral to film music since the first silent films were shown. More recently, film music has benefitted from the vibrant interplay of classical and popular genres. Peabody with its traditional music programs, Jazz, and more recently Hip Hip offerings, is uniquely positioned to prepare students to create narrative music.

B. Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education

Both the Peabody Institute and Johns Hopkins University value diversity and are committed to increasing the diversity of the student population and faculty. Peabody actively seeks out the most diverse applicant pool that it can build. Candidates for the MM in Film and Game Scoring will have access to opportunities available to all of Peabody applicants, such as the Pathways to Doctor of Music Arts program, which fully funds two students for their MM degree program.

C. The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs

Not applicable.

6. Provide evidence that the perceived need is consistent with the Maryland State Plan for Postsecondary Education.

The FGS graduate degree is consistent with Priority Five of the Maryland State Plan for Postsecondary Education to *maintain the commitment to high-quality postsecondary education in Maryland*. Building on the previous Music for New Media undergraduate, the FGS is an example of Peabody becoming more specialized in their current academic offerings as opposed to expanding offerings beyond the existing programs. Orchestras and other traditional aspects of conservatory education will not be a growth industry, but Peabody believes technology-based disciplines will expand over time. Peabody already has a strong foothold in all these areas and will expand on that expertise and existing programs to find new avenues for program revenues and expansion, focusing on the graduate degree, certificate, and life-long learning programs.

C. QUANTIFIABLE AND RELIABLE EVIDENCE AND DOCUMENTATION OF MARKET SUPPLY AND DEMAND IN THE REGION AND STATE:

1. Describe potential industry or industries, employment opportunities, and expected level of entry (ex: mid-level management) for graduates of the proposed program.

There will be a demand for skilled personnel in the State of Maryland with specialized training in Music Technology. The proposed FGS program can be correctly listed with Classification of Instructional Program (CIP) Code 50.0913.[2] IPEDS CIP 50.0913 maps the Bureau of Labor Statistics' Standard Occupational Code (SOC) 27-2041 and 27-4014, as shown in Table I.

Table I | Mapping CIP to SOC

IPEDS CIP		BLS SOC	
50.0913	Music Technology	27-2041	Music Directors and Composers
		27-4011	Sound Engineering Technicians

[2] https://nces.ed.gov/ipeds/cipcode/cipdetail.aspx?y=56&cipid=91475

2. Present data and analysis projecting market demand and the availability of openings in a job market to be served by the new program.

3. Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.

The BLS is predicting only modest job growth for composers, but employment for Audio and Video Technicians will grow as much as 5% over the next 10 years.[3] Similarly, the Maryland State Department of Labor and Licensing (DLLR) is projecting similar increases on a smaller scale, as shown below in Table II.

4. Provide data showing the current and projected supply of prospective graduates.

Table II | Job Growth to 2032

		US BLS			MD DLLR		
Occupational Title	SOC	2022	2032	%↑	2020	2030	%↑
Music Directors and Composers	27-2041	51,800	52,400	1%	162	173	5%
Audio and video technicians	27-4011	74,800	78,300	5%	1214	1321	9%

D. REASONABLENESS OF PROGRAM DUPLICATION:

1. Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.

Video Game design is represented by two lower division certificates (Anne Arundel Community College and Frederick Community College and two bachelor's degrees (Maryland Institute College of Art and the University of Baltimore).[4] Filmmaking is represented at several schools for a lower division certificate (2), bachelor's degree (7), post-baccalaureate certificate (1), and master's degree (3).[5] Regarding traditional music making, several schools in the State have programs that are strongly related to Peabody's longstanding Master of Music (M.M.) in Music Composition, a program that Peabody will continue along with the new M.M. in Film and Game Studies.

2. Provide justification for the proposed program.

Six institutions in the State of Maryland offer graduate degrees in music. Of those six, only four offer the M.M. in Music Composition: Peabody/JHU, The University of Maryland, Morgan State University, and Towson University. None of these schools offer an M.M. program that is specifically focused on Music Technology and Composition.

E. RELEVANCE TO HIGH-DEMAND PROGRAMS AT HISTORICALLY BLACK INSTITUTIONS (HBIS) Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBI's.

Not applicable.

[3] https://www.bls.gov/ooh/media-and-communication/broadcast-and-sound-engineering-technicians.htm
[4] https://mhec.maryland.gov/institutions_training/Pages/searchmajor.aspx
[5] https://mhec.maryland.gov/institutions_training/Pages/searchmajor.aspx

F. RELEVANCE TO THE IDENTITY OF HISTORICALLY BLACK INSTITUTIONS (HBIS)
Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.

Not applicable.

G. ADEQUACY OF CURRICULUM DESIGN, PROGRAM MODALITY, AND RELATED LEARNING OUTCOMES (AS OUTLINED IN COMAR 13B.02.03.10):

1. Describe how the proposed program was established, and also describe the faculty who will oversee the program.

On January 10, 2022, a group of faculty and staff convened in order to discuss new and expanded programs in the Music Engineering and Technology (MET) area. After a robust 90-minute conversation, the group decided to focus on several initiatives, including an MM in Film and Game Scoring. The faculty listed below in Section I met regularly and produced a report detailing the framework for the current proposal. The FGS graduate program was subsequently revised throughout AY 2022-2023.

The faculty listed in Section I will teach classes in the program and oversee the assessment of student learning.

2. Describe educational objectives and learning outcomes appropriate to the rigor, breadth, and (modality) of the program.

The FGS program is offered to prepare the next generation of composers for successful and fulfilling careers in film, games, and other media. At the end of the program, students will be able to:

1. Create music in a variety of styles and formats as may be needed in a typical professional career as a media composer.
2. Utilize technology and tools to support the needs and workflow of media composers.
3. Collaborate with filmmakers, developers, and other musicians.
4. Establish a unique brand and voice.

3. Explain how the institution will:

A. provide for assessment of student achievement of learning outcomes in the program

As students in the MM program, students take coursework in Music Theory, which involves model composition in several genres and formats. This coursework, along with individual lessons, provides a formative assessment for objective 1: to create music in a variety of styles. The entire program is taught and graded with students at linked workstations: continuation from semester to semester provides a formative assessment of objective 2: use of tools. As with most programs, students in a small cohort will collaborate in coursework. However, the program also requires a for-credit internship with a creative partner in another medium. This partnership allows for an assessment of objective 3: collaboration. Finally, the program concludes with a for-credit Capstone project – a summative assessment of creative work demonstrating the creation of music, use of tools, collaboration, and establishment of a unique brand and voice (objective 4).

Students in the FTS program will take the Breakthrough Curriculum, a series of courses that teach students how to manage a music career.[6] Courses cover marketing/branding, website design, and grant writing. The breadth and depth of these topics can be ascertained by examining *The Path to Funding*, the book created by faculty for the program.[7] Students complete the coursework in the Breakthrough Curriculum by preparing a juried "pitch" for a panel of staff and faculty convened solely to evaluate pitches.

B. document student achievement of learning outcomes in the program

FGS students will submit weekly creative work for grades and presentations to peer learners. Studio instruction is an essential modality in a Conservatory consisting of both the individual attention of the instructor via a 1:1 lesson and the group evaluation of work by all students in the studio in a seminar. The natural interaction of these standard methods will provide an ongoing cumulative assessment of learning and allow the faculty to adapt current and future assignments for individual students, who will receive letter grades for both their lessons and the group seminar.

The Capstone project benchmarks summative assessment of student learning. Like most capstone projects at Peabody, the presentation of capstone projects is a public event: a concert. Moreover, the capstone projects are archived for later viewing and grading as well as for assessing the efficacy of the program over time.

4. Provide a list of courses with title, semester credit hours and course descriptions, along with a description of program requirements

PY.100.100 Major Lesson | Individual lessons with students in the Conservatory pedagogical tradition (Dolby and Kennedy, 3+3 credits).

PY.320.501 Departmental Seminar | A topics and discussion class evaluating the role of music in media, as well as current industry trends and developments in the field. (Department Faculty, 2 Ccedits)

PY.320.601 Film Scoring | A foundation of compositional and technical skills required to become a professional composer for New Media, i.e., Film, TV, and videogames. These skills include (a) the use of music software such as MIDI sequencers, digital audio workstations, synth plug-ins, orchestral sample libraries, and music/audio editors like in Pro Tools; and (b) an understanding of how to compose instrumental underscores for scenes from films and shows, utilizing the right emotions and dramatic moods, ambient and thematic beds. Software used in class: a digital audio workstation (Logic Pro) and orchestral sample libraries such as East/West Composer Cloud. (Dolby, 3 credits).

PY.320.602 Game Scoring | Students will adapt and apply tools and techniques from scoring film and T.V. to scoring videogames while expanding their musical vocabulary into other traditions, styles, and palettes commonly found in music for media. (Kennedy, 3 credits)

PY.350.603 DAW Skills | Digital Audio Workstation Skills covers advanced issues in studio-based composition. Topics include but are not limited to stereo and surround-sound microphone techniques, stereo and surround-sound mixing and composition, ambisonics,

[6] https://peabody.jhu.edu/academics/breakthrough-curriculum/

[7] Forshee, Z., Manceor, C., & McGinness, R. (2022). *The path to funding: The artist's guide to building your audience, generating income, and realizing career sustainability*. The Peabody Institute of the Johns Hopkins University. https://pressbooks.pub/pathtofunding

atmos, FFT-based digital signal processing techniques, the tasteful use of compression, and live diffusion of studio-based compositions. (Pluta, 2 credits)

PY.320.604 MIDI Orchestration | Students will investigate the key components of modern sample libraries and learn how best to use them. Modern synthesizers and samplers will be used to create unique and compelling sonic landscapes to accompany moving images. Through "mock-up" exercises, various aspects of MIDI programming ("virtual orchestration" or "synthestration") will be explored, culminating in building a moderate-sized scoring template. (Kennedy, 2 credits)

PY.320.TBD Internship | Structured work with industry partners or creative artists in film and game studios. (Department Faculty 2 credits).

PY.320.TBD Capstone project | The culmination of all course work and private study in the degree, the capstone project is equivalent to a recital given by a performance major by demonstrating core competency in skills learned throughout the program and including a collaborative component. At the start of their final year, students will submit for approval an outline of their intended Capstone project. Completed projects will be displayed, performed, demonstrated, etc., at the conclusion of their final semester of study. (Department Faculty, 2 credits)

Courses offered outside the Major Area

PY.123.611 Building a Brand and Portfolio. | Building a Brand and Portfolio is a two-credit course that focuses on career development training. Students will develop a digital portfolio and conduct and produce an interview with a potential mentor. The digital portfolio will include a website, supporting media, artist bio, and resume. The course also covers key professional skills, including networking, negotiating, applying for jobs, and financial management (2 credits).

PY.123.612 Pitching Your Creative Idea (GR) | Pitching Your Creative Idea, the final course in the Breakthrough Curriculum sequence, is a required two-credit course for all third-year undergraduate and first-year master's students. In this project-based course, students develop and practice essential skills for the 21st-century performing artist. Through determining and designing an artistic project for a setting external to Peabody, they learn skills in audience research, programming, collaboration, and professionalism while also building experience advocating publicly for their artistry, both verbally and in writing. As the capstone for this class, students create a written grant application and juried proposal, with the option to enter a juried competition for project funding (2 credits).

PY.610.651 Foundations of Music Research | This course introduces research from the roles of consuming and then creating materials with a focus on how research is created, disseminated, and accessed. Scholars analyze and produce a variety of research outputs relevant for music researchers and performing professionals. Students engage with secondary and archival research materials, discuss how to publish and disseminate their own research, and explore how information is organized to optimize the use of academic library resources now and post-graduation (2 credits).

PY.610.6XX Musicology Seminars (3+3 credits).

PY.710.6XX Music Theory Seminars (3+3 credits).

These courses are standard graduate seminars in musicology and theory.

Below, Table III lists all degree requirements and lessons along a two-year map for taking the courses.

Table III | MM Film and Game Scoring Curriculum

MM CORE	COURSE	CREDITS	YEAR ONE		YEAR TWO		∑
The Breakthrough Curriculum							
Building a Brand and Portfolio	PY.123.611	2	2				2
Pitching Your Creative Idea	PY.123.612	2		2			2
Supportive Courses							
Foundations of Music Research	PY.610.651	2	2				2
Musicology Seminars	PY.610.6xx	3		3			3
Music Theory Seminars	PY.710.6xx	6	3		3		6
		15					**15**
MAJOR							
Major Lesson	PY.100.100	6			3	3	6
Capstone Project	PY.320.TBD	3				3	3
		9					**9**
FGS SPECIALIZATION							
Musicology Seminars	PY.610.6xx	3				3	3
Electives	PY.TBD.TBD	9		3	3	3	9
Departmental Seminar	PY.320.501	2	1	1			2
Film Scoring	PY.320.601	3	3				3
Game Scoring	PY.320.602	3		3			3
DAW Skills	PY.350.603	2	2				2
MIDI Orchestration	PY.320.604	2		2			2
Internship	PY.320.TBD	2			2		2
		26					**26**
			13	14	11	12	
	TOTAL	**50**	27		+ 23		**50**

5. Discuss how general education requirements will be met, if applicable.

Not applicable.

6. Identify any specialized accreditation or graduate certification requirements for this program and its students.

No accreditation is required.

7. If contracting with another institution or non-collegiate organization, provide a copy of the written contract.

Not applicable.

8. Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely information on the curriculum, course, and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and cost and payment policies.

As with all programs at Peabody, the requirements for Film and Game Scoring will be listed in the JHU online Academic Catalogue, which is updated annually.[8] Before matriculation in late August, students will complete placement tests over the summer and attend a comprehensive orientation when arriving in Baltimore.

9. Provide assurance and any appropriate evidence that advertising, recruiting, and admissions materials will clearly and accurately represent the proposed program and the services available.

Students will only be admitted to the program after an audition/interview in February and receive accurate information about program costs, financial aid, and merit scholarship through the regular admission processes.

H. ADEQUACY OF ARTICULATION (AS OUTLINED IN COMAR 13B.02.03.19)

Not applicable.

I. ADEQUACY OF FACULTY RESOURCES (AS OUTLINED IN COMAR 13B.02.03.11).

1. Provide a brief narrative demonstrating the quality of program faculty. Include a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach in the proposed program.

The FGS graduate program will reside in the Music for New Media subareas of the Department of Music Engineering and Technology (MET).[9] In the Academic Year 2023-34, all classes and lessons in the Music for New Media undergraduate major are taught by two full-time faculty and an adjunct faculty member who commutes from New York.

Thomas Dolby, Professor in Music for New Media
The Department of Music Engineering and Technology
Fulltime Faculty at Peabody since 2017
Degree: n/a

The list of breakthrough innovations in Thomas Dolby's 40-year career is continuous. As an early MTV icon, he blazed a trail for electronic music with his imaginative videos. His synth playing and production have graced the recordings of Foreigner, Def Leppard, George Clinton, and Joni Mitchell, earning five Grammy nominations. He appeared live with Stevie Wonder and Herbie Hancock, with David Bowie at Live Aid, and with Roger Waters at the Wall in Berlin. And his self-penned "She Blinded Me with Science" became a Top 5 Billboard hit, becoming an evergreen geek anthem of the 1980s.

Sought after as a consultant for tech startups and research companies, Dolby seemed to have a hand in every emerging entertainment platform, from laser disks and computer games to interactive TV, virtual

[8] https://e-catalogue.jhu.edu/
[9] https://peabody.jhu.edu/faculty/?cat=182

reality installations, and location-based entertainment. His name is on multiple US patents, and he has worked as an investment advisor for top venture capital firms. During the early Silicon Valley internet explosion, Thomas Dolby founded the high-tech startup Beatnik Inc. with the BAE technology that phone manufacturers embedded in over two billion cellular phones and devices.

Thomas Dolby has created music and soundtracks for computer games, including Siberia (PC), Grand Theft Auto (Playstation), Double Switch (Sega), Obsidian (MacOS), Toadlickers (iOS), and The Dark Eye (CD-ROM). He created the first ever music-oriented Virtual Reality installation, *The Virtual String Quartet*, at the Guggenheim Museum in New York in 1993. He is the holder of multiple patents in the field of interactive audio.

Thomas Dolby has created original music for feature films produced by George Lucas, Steven Spielberg, and Ken Russell. Between adding music to the mix as in-house Music Director of every TED Conference from 2001 to 2012, Dolby taught himself to be a digital filmmaker. In 2013, he won multiple awards for his groundbreaking film *The Invisible Lighthouse*, which chronicles the closure of a 250-year-old lighthouse visible from his coastal home in Suffolk, UK.

In the fall of 2014, Thomas Dolby was named Homewood Professor of the Arts at Johns Hopkins University. He is currently the head of the Peabody Conservatory's Music for New Media program, launched in the fall semester of 2018. He has recently released his first book, *The Speed of Sound*, on Macmillan/Flatiron.

Courses:

PY.100.100 Major Lesson (3 credits)
PY.320.501 Departmental Seminar (2 credits)
PY.320.601 Film Scoring (3 credits)
PY.320.TBD Internship (2 Credits).
PY.320.TBD Capstone project (2 credits)

Christopher Kennedy, Assistant Prof in Music for New Media
The Department of Music Engineering and Technology
Fulltime Faculty at Peabody since 2020
Degree: B.M. in Performance

Chris Kennedy is the senior composer at Noise Distillery/Clean Cuts Music in Baltimore. An Emmy-nominated composer for film and TV, he has scored music for NBC, PBS, Smithsonian, Discovery, and National Geographic. Additionally, he helped launch a game audio department at Clean Cuts, where his music has been featured on games such as the Drawn trilogy, VR Sports Challenge, Brass Tactics, Adera, Fetch!, Choices: Stories You Play, Fairway Solitaire, and Let's Dish.

A Maryland native, Kennedy holds a degree (magna cum laude) in jazz guitar from Towson University, where he studied guitar with Steve Herberman and composition with Tim Murphy. As a student he sought opportunities to blend his music with the visual arts, working regularly as a composer and performer with the dance and film departments. His interest in music for media led him to an internship at Clean Cuts where he became a full-time staff composer.

As a guitarist, Kennedy has recorded numerous albums with his own groups and as a session artist – including Windmills (with jazz quartet Never in Denver) and an appearance on Wu-Tang Clan's Legendary Weapons.

Courses:

PY.100.100 Major Lesson (3 credits)
PY.320.501 Departmental Seminar (2 credits)
PY.320.602 Game Scoring (3 credits)
PY.320.604 MIDI Orchestration (2 Credits)
PY.320.TBD Internship (2 Credits).
PY.320.TBD Capstone project (2 credits)

Colton Dodd, Lecturer in Music for New Media
The Department of Music Engineering and Technology
Adjunct Faculty at Peabody since 2023
Degree: M.M. in Screen Scoring

Courses:

PY.100.100 Major Lesson (3 credits)
PY.320.501 Departmental Seminar (2 credits)

The two full-time faculty, Thomas Dolby and Christopher Kennedy, will be augmented by a third full-time ranked faculty member to be appointed after a search conducted in academic year 2024-2025.

The FGS graduate program will also be supported by the faculty in Computer Music.

Sam Pluta, Associate Professor and Director of Computer Music
The Department of Music Engineering and Technology
Full Time Faculty at Peabody since 2021
Degree: DMA in Computer Music

Course:

PY.350.603 DAW Skills (2 Credits)

While Computer Music is a separate curriculum, students and faculty share space and resources on the same floor of the historic Conservatory building.[10] Moreover, Computer Music classes may be selected to fulfil the nine credits electives required for the FGS degree.

A full list of faculty, faculty credentials, faculty status, and the courses taught by faculty is found in Appendix One.

[10] https://peabody.jhu.edu/faculty/?cat=23

2. Demonstrate how the institution will provide ongoing pedagogy training for faculty in evidenced-based best practices, including training in:

C. Pedagogy that meets the needs of the students
D. The learning management system

Faculty training begins with onboarding. Peabody has offered New Faculty Orientation as a full-day series of events since 2016. Most professional development for faculty is offered by the Learning Innovation team.[11] Learning Innovation offers over 10 faculty workshops each summer on such topics as the Canvas (course management system), HelioCampus (learning management system), Slate (Admissions and student project management), rubric strategies, Universal Design for Learning, and Artificial Intelligence. Faculty can receive a subvention stipend for participating in workshops over the summer.[12] Each program is assessed with surveys during and after the course of the program, and faculty are polled to suggest new topics for coverage.

E. Evidenced-based best practices for distance education, if distance education is offered.

Not applicable.

J. ADEQUACY OF LIBRARY RESOURCES (AS OUTLINED IN COMAR 13B.02.03.12).
Describe the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program.

The Arthur Friedheim Library serves the faculty, staff, and students of the Peabody Institute (the Conservatory and the Preparatory) and Johns Hopkins University, as well as the general public. Holdings include over 200,000 books, scores, and periodicals; 60,000 sound recordings in all formats; 4,000 DVDs and videos; microform; and over 6,000 linear feet of archival and special collections. The Friedheim Library offers 24-hour on- and off-campus electronic access to many full-text journals, databases, and streaming media.

Especially germane to the FGS program, the Friedheim Library is on the cutting edge of intellectual property management for digital media, which is an area of scholarly pursuit for the faculty/staff of the library.[13] The Friedheim Library also runs Peabody Premiers, a recording label that features the music of underrepresented composers.[14]

K. ADEQUACY OF PHYSICAL FACILITIES, INFRASTRUCTURE AND INSTRUCTIONAL EQUIPMENT (AS OUTLINED IN COMAR 13B.02.03.13)

1. Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in the technologies and sciences.

In 2018, Peabody completed a renovation on the top floor of the historic 1865 Conservatory building, consolidating two rooms into one digital media studio:

- 960 square feet with 15 workstations, an instructional console, and related cabinetry.
- Complete acoustical treatment, including an acoustical door.
- HVAC utilizing existing equipment (re-ducting) providing outside air.

[11] https://peabody.jhu.edu/academics/academic-calendar-resources/learning-innovation/
[12] https://peabody.jhu.edu/academics/academic-calendar-resources/learning-innovation/faculty-workshops/
[13] https://magazine.peabody.jhu.edu/creative-license/
[14] https://peabody.jhu.edu/explore-peabody/libraries-archives/premieres-recordings/

- New ceilings and LED lighting throughout.
- $246,089, including $27,000 for sound isolation.

Since then, more recent renovations include:

- A 55,000 renovation in 2022 to convert a piano studio into a Hip-Hop studio with 12 workstations.
- A $220,000 renovation in 2023 to convert a disused organ studio into a sound-isolated classroom for Music Engineering and Technology.
- The designation of two updated practice rooms as keypad-accessible workstations for Music for New Media students to use digital maker spaces.

2. Provide assurance and any appropriate evidence that the institution will ensure students enrolled in and faculty teaching in distance education will have adequate access to:

A. An institutional electronic mailing system, and
B. A learning management system that provides the necessary technological support for distance education

The FGS program is not a distance education program. However, like all students and faculty at Johns Hopkins, FGS students will be assigned a Johns Hopkins Enterprise Directory account, which creates an email account and provides access to productivity tools, the Student Information System, the student learning system (Canvas), and several other tools. Instruction and assistance are available online or in person.[15]

L. ADEQUACY OF FINANCIAL RESOURCES WITH DOCUMENTATION (AS OUTLINED IN COMAR 13B.02.03.14)

1. Complete Table 1: Resources and Narrative Rationale. Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each resource category. If resources have been or will be reallocated to support the proposed program, briefly discuss the sources of those funds.

[15] https://peabody.jhu.edu/life-at-peabody/student-services-resources/information-technology-services/new-to-peabody/

Table IV | Program Revenues

MHEC TABLE 1: PROGRAM RESOURCES

Resources Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Reallocated Funds	**0**	**0**	**0**	**0**	**0**
2. Tuition/Fee Revenue (c + g below)	**323,750**	**666,930**	**686,930**	**707,540**	**728,770**
a. Number of Full-time Students	5	10	10	10	10
b. Annual Tuition Rate	64,750	66,693	68,693	70,754	72,877
c. Total F/T Tuition (a x b)	323,750	666,930	686,930	707,540	728,770
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	1,778	1,831	1,886	1,943	2,001
f. Annual Credit Hour Rate	0	0	0	0	0
g. Total P/T Revenue (d x e x f)	0	0	0	0	0
3. Grants, Contracts & Other External Sources	**0**	**0**	**0**	**0**	**0**
4. Other Sources	**0**	**0**	**0**	**0**	**0**
TOTAL (1-4)	**$323,750**	**$666,930**	**$686,930**	**$707,540**	**$728,770**

This program generates no resources other than full-time tuition revenue.

2. Complete Table 2: Program Expenditures and Narrative Rationale. Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each expenditure category.

Table V | Program Expenditures

TABLE 2: EXPENDITURES

Expenditure Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Faculty (b + c below)	**$10,000**	**$88,400**	**$91,052**	**$93,784**	**$96,597**
a. Number of FTE	0.0	1.0	1.0	1.0	1.0
b. Total Salary	10,000	65,000	66,950	68,959	71,027
c. Total Benefits	0	23,400	24,102	24,825	25,570
2. Admin. Staff (b + c below)	**0**	**0**	**0**	**0**	**0**
a. Number of FTE	0.0	0.0	0.0	0.0	0.0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Support Staff (b + c below)	**0**	**0**	**0**	**0**	**0**
a. Number of FTE	0.0	0.0	0.0	0.0	0.0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
4. Technical Support and Equipment	**34,390**	**34,390**	**2,890**	**2,890**	**2,890**
5. Library	**0**	**0**	**0**	**0**	**0**
6. New or Renovated Space	**0**	**0**	**0**	**0**	**0**
7. Other Expenses	**0**	**0**	**0**	**0**	**0**
TOTAL (1-7)	**$44,390**	**$122,790**	**$93,942**	**$96,674**	**$99,487**

The two FTEs who developed the program are already employed. They will be supplemented by an adjunct for the first year of the program while searching for a new FTE to start in year two. The costs for technology are summarized in Appendix Two and reflect one-time hardware purchases (spread over two years) and recurring software licensing agreements.

M. ADEQUACY OF PROVISIONS FOR EVALUATION OF PROGRAM (AS OUTLINED IN COMAR 13B.02.03.15).

1. Discuss procedures for evaluating courses, faculty and student learning outcomes.

Students complete evaluations for all courses, lessons, and ensembles at the end of each semester of study. Students must complete course evaluations to see their grades immediately, which contributes to an average completion rate of 79%. Course evaluations are not used in yearly faculty evaluations, but the course evaluations are provided to reviewers when faculty apply for reappointment to rank or promotion. Department chairs review course evaluations and advise faculty on changes to the syllabus and coursework.

Every year, faculty are expected to file one of three self-assessments. The most common faculty assessment is the Faculty Activity Report (FAR), which is required of non-ranked faculty and ranked faculty who are not otherwise reviewed for promotion or reappointment. FARs are submitted at the start of each calendar year. The chairs review and rate each FAR before they are considered by the leadership in advance of writing new contracts. Because multiyear contracts are written for terms of three, four, or five years, faculty must apply for reappointment to continue with a new contract.

2. Explain how the institution will evaluate the proposed program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.

The for-credit Capstone project benchmarks summative assessment of student learning, as will the external Internship. Ongoing formative assessment will occur in the 1:1 student lessons and the Department Seminar. The faculty have had five years of similar experience with the undergraduate degree in Music for New Media. The Conservatory leadership conducted a program review of Music for New Media with external reviewers in 2022-23.

Peabody is represented on the Johns Hopkins University Council for Learning Assessment.[16] Internally, the division uses Slate to capture learning artifacts and report results to HelioCampus. Yearly assessment at the institution level provides an assessment of Peabody's assessment procedures.

Peabody's syllabus template begins with mandatory fields to list the learning objectives for each course. Syllabuses and all coursework are stored in Canvas. Much of the data collected for HelioCampus is created and stored in Slate, which has the storage capacity and playback facility for media-rich content. Assessment reports are stored in the cloud workspace of the Office of Academic Affairs (SharePoint, via Teams). Program Reviews, which collect all of these materials for external reviewers, are conducted and archived by the Dean's Office.

N. CONSISTENCY WITH THE STATE'S MINORITY STUDENT ACHIEVEMENT GOALS (AS OUTLINED IN COMAR 13B.02.03.05).
Discuss how the proposed program addresses minority student access & success, and the institution's cultural diversity goals and initiatives.

The Peabody Institute and Johns Hopkins University believe that diversity is critical to achieving excellence in our programs. One of the main themes in Peabody's current strategic plan is to "Optimize the Peabody Experience and Build Community." The goals that support this include:

1. Create a strong cultural identity for the Peabody community and a sense of internal pride by engaging our community to build unity and spark inspiration around our collective mission and vision.
    1. Increase connectivity, understanding, and appreciation among Peabody students through better integrating diverse populations into the larger Peabody community, creating spaces to better identify support needs for different populations, and implementing cross-cultural programming.
    2. Prioritize optimizing cultural awareness/knowledge of community members.

2. Make a clear and compelling statement of Peabody's commitment to diversity, equity, and inclusion (DEI) in our community (faculty, staff, and students), and ensure that commitment is reflected in our curriculum, programming, performances, and practice.
    - Continue to develop recruitment and retention initiatives for URM and female faculty in the Conservatory, building on recent progress.
    - Diversify Institute staff and Preparatory faculty by deploying the strategies and tactics used in recent years to diversify Conservatory faculty.
    - Create a transparent process of DEI assessment and accountability at Peabody.

[16] https://provost.jhu.edu/ucla/

Peabody actively seeks out the broadest and most diverse applicant pool it can build. Peabody has initiatives targeting diversity at the master's level, most notably Pathways to DMA, which, each year, provides a two-year full scholarship plus mentoring for two students belonging to applicants from backgrounds historically underrepresented in the Doctor of Musical Arts Degree.[17]

In addition, this particular program includes a significant portion of non-traditional programming. Two of the three ensembles that the conductors will work with focus on music outside the common-practice period and/or the Western canon. In working with living composers, the conductors will work with composers from diverse backgrounds.

O. RELATIONSHIP TO LOW PRODUCTIVITY PROGRAMS IDENTIFIED BY THE COMMISSION:

Not applicable.

P. ADEQUACY OF DISTANCE EDUCATION PROGRAMS (AS OUTLINED IN COMAR 13B.02.03.22)

Not applicable.

APPENDIX ONE: FACULTY CREDENTIALS AND COURSES

To demonstrate the adequacy of faculty resources (as outlined in COMAR 13B.02.03.11) here follows a summary list of faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach in the proposed program.

Major Requirements

NAME	RANK	DEGREE	STATUS	COURSES
Thomas Dolby	Professor	n/a	FT	PY.100.100 Major Lesson
				PY.320.501 Departmental Seminar
				PY.320.601 Film Scoring
				PY.320.TBD Internship
				PY.320.TBD Capstone project
Christopher Kennedy	Assistant Prof	BM, Performance	FT	PY.100.100 Major Lesson
				PY.320.501 Departmental Seminar
				PY.320.602 Game Scoring
				PY.320.604 MIDI Orchestration
				PY.320.TBD Internship
				PY.320.TBD Capstone project
Colton Dodd	Lecturer	MM, Screen Scoring	PT	PY.100.100 Major Lesson
				PY.320.501 Departmental Seminar
Samuel Pluta	Associate Prof	DMA, Composition	FT	PY.350.603 DAW Skills
				PY.350.838 Digital Music Programming

[17] https://peabody.jhu.edu/audition-apply/financial-aid-scholarships/prospective-students/scholarships/pathways-to-dma/

Electives

NAME	RANK	DEGREE	STATUS	COURSES
Wendel Patrick	Associate Prof	MM, Performance	FT	PY.350.409 Hip Hop Music Production
Bryan Jacobs	Assistant Prof	DMA, Composition	FT	PY.350.466 Introduction to Programming
Lyn Goeringer	Assistant Prof	Ph.D., Computer Music	FT	PY.910.551 Laptop Ensemble
Remi Chiu	Assistant Prof	PhD, Musicology	FT	PY.610.645 Music in the History of Medicine
Kathleen DeLaurenti	Head Librarian	MLS	FT	PY.610.651 Foundations of Music Research
Nour El Rayes	Assistant Prof	PhD, Ethnomusicology	FT	PY.610.635 Popular Musics in Theory and Practice PY.610.682 Music & Futurity
David Gutkin	Assistant Prof	PhD, Musicology	FT	PY.610.617 Experimental Music Since 1950 PY.610.641 Music and the Moving Image PY.610.679 Experiments in Opera Since 1970
Qingfan Jiang	Assistant Prof	PhD, Musicology	FT	PY.610.656 Introduction to Chinese Music PY.610.668 From Beijing to Paris
Paul Sommerfeld	Lecturer	PhD, Musicology	PT	PY.610.651 Foundations of Music Research PY.610.631 Sound Studies PY.610.688 Opera Fever in the 1800s
Anicia Timberlake	Assistant Prof	PhD, Musicology	FT	PY.610.655 Child Stars PY.610.663 Can Music Make You a Better Person?
Laura Vasilyeva	Assistant Prof	PhD, Musicology	FT	PY.610.612 Vocal Contests
Jenine Brown	Associate Prof	PhD, Music Theory	FT	PY.710.613 Why We Get Chills
Jessica Hunt	Assistant Prof	DMA, Composition	FT	PY.710.663 Tonal Analysis Principles PY.710.624 Amy Beach and Florence Price PY.710.659 Intersections of Gender and Music Theory
Mark Janello	Associate Prof	PhD, Composition/Theory	FT	PY.710.621 Musical Puzzles and Games PY.710.633 Renaissance Counterpoint PY.710.642 Art of Partimento PY.710.665 Beethoven Piano Sonatas
Ildar Khannanov	Associate Prof	PhD, Music Theory	FT	PY.710.622 Music of Scriabin PY.710.625 Dance Music of the Renaissance PY.710.671 Theory of Film Music
Sharon Levy	Professor	DMA, Piano PhD, History and Theory	FT	PY.710.631 Schubert PY.710.648 Analysis of 19th Century Piano Literature PY.710.677 Fugue Bach to Shostakovich
Paul Mathews	Professor	DMA, Composition	FT	PY.710.665 Beethoven String Quartets
Paula Maust	Assistant Prof	DMA, Harpsichord	FT	PY.710.634 Baroque Counterpoint PY.710.645 Analyzing Musical Mad Scenes PY.710.658 Expanding the Music Theory Canon
Joel Puckett	Professor	DMA, Composition	FT	PY.710.663 Tonal Analysis Principles

NAME	RANK	DEGREE	STATUS	COURSES
Vid Smooke	Professor	PhD, Composition	FT	PY.710.620 Song Analysis PY.710.629 Music Since 1970
Kip Wile	Professor	PhD, History and Theory	FT	PY.710.619 Chamber Music Analysis PY.710.649 Music Theory Pedagogy
Judah Adashi	Adjunct	DMA, Composition	PT	PY.123.612 Pitching Your Creative Idea
Amanda Cook	Lecturer	MM, Flute	PT	PY.123.611 Building a Brand and Portfolio
Alix Evans	Faculty	MM, HP Voice	PT	PY.123.612 Pitching Your Creative Idea
Zane Forshee	Faculty Chair	DMA, Guitar	FT	PY.123.611 Building a Brand and Portfolio
Alysia Lee	Lecturer	MM, Voice	PT	PY.123.612 Pitching Your Creative Idea
Christina Manceor	Adjunct	MM, Percussion	PT	PY.123.611 Building a Brand and Portfolio
Robin McGinness	Lecturer	MM, Voice	PT	PY.123.611 Building a Brand and Portfolio
Adam Rosenblatt	Lecturer	MM, Percussion	PT	PY.123.612 Pitching Your Creative Idea
Khandeya Sheppard	Lecturer	BM, Music Business	PT	PY.123.612 Pitching Your Creative Idea
Sarah Thomas	Lecturer	MM, Violin	PT	PY.123.612 Pitching Your Creative Idea

APPENDIX TWO: TECHNOLOGY COST SCHEDULE

Workstation Costs are one-time purchases over two years (for two cohorts of five students). Software costs reflect ongoing licensing agreements.

Table VI | Equipment Costs

Workstation Equipment Cost	Price
Mac Studio	3,000
MIDI Controllers – 88key+faders	500
Studio Monitors	500
Display Monitor	300
Keyboard/Mouse	100
Audio Interface	300
Dock	300
Fader Motorized Control Surface	1,000
Mic	300
Total:	6,300
x 10 Students	63,000
Total for Year One	31,500
Total for Year Two	31,500

Workstation Software Costs	Price
Cubase Pro	300
Dorico Pro	180
Cinematic Studio Series	350
Komplete Ultimate	230
Vienna Ensemble	70
Pianoteq	100
Reaper	60
Composer Cloud	600
Miscellaneous	1,000
Total Each Year	2,890

FIVE YEAR SPEND

Software and Hardware	Total
Total for Year One	34,390
Total for Year Two	34,390
Total for Year Three	2,890
Total for Year Four	2,890
Total for Year Five	2,890