LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		10-76c.	App- 4/5/11	App 4/19/11

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person	Email Address
Jack Scandrett	jscandt@iup.edu
Proposing Department/Unit	Phone
Music	7-4814

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

   X New Course   _____Course Prefix Change   _____Course Deletion

_____Course Revision   _____Course Number and/or Title Change   _____Catalog Description Change

	MUSC 180: Technology for General Musicianship
Current Course prefix, number and full title	*Proposed course prefix, number and full title, if changing*

2. Additional Course Designations: check if appropriate

_____ This course is also proposed as a Liberal Studies Course.   _____ Other: (e.g., Women's Studies,

_____ This course is also proposed as an Honors College Course.   Pan-African)

3. Program Proposals   _____Catalog Description Change   _____Program Revision

_____New Degree Program   _____Program Title Change   _____Other

_____New Minor Program   _____New Track

Current program name	*Proposed program name, if changing*

4. Approvals | **Date**

Department Curriculum Committee Chair(s)	*Matt Baumer*	2/21/11
Department Chair(s)	*Jack Stamp*	2/21/11
College Curriculum Committee Chair	*Jack Stamp*	2/21/11
College Dean	*Michael ... Hood*	3/18
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate:		
(include title)		
UWUCC Co-Chairs	*Gail Sechrist*	4-5-11

* where applicable

Syllabus of Record

I. Catalog Description

MUSC 180: Technology for General Musicianship   2 credits
                                                                          2 lecture hours
                                                                          1 lab hour

Prerequisites: Music major enrolled in BA or BFA program or permission of the instructor

                                                                        (2c-1l-2cr)

An introduction to the fundamental concepts of music technology including the basics of digital audio sound recording, music notation, MIDI, mixing and sound synthesis, and the construction and use of web pages in a music career.

II. Course Objectives

Upon completion of this course the student will:

1. Gain knowledge of the theoretical and practical foundations of music technology.

2. Demonstrate effective use of notation software.

3. Understand the use of digital recording and editing software and hardware.

4. Construct and maintain a website for personal promotion of each musician's skills.

III. Course Outline

A. Music Notation Software   (14 instructional hours)
    1. Finale
    2. Sibelius
    3. On-line notation tools

B. Digital recording and editing   (14 instructional hours)
    1. Hardware for general use
    2. Current recording software
    3. Current editing software

C. Website design   (12 instructional hours)
    1. General principles
    2. On-line tools

D. Exams (midterm and final)   (4 instructional hours)

IV. Evaluation Methods

Music notation project	25% of grade
Digital recording project	25% of grade
Website project	30% of grade
(including the posting of music notation and digital recordings)	
Objective tests (midterm and final)	20% of grade

V. Grading Scale

Grading Scale: A: ≥90% B: 80-89% C: 70-79% D: 60-69% F: <60%

VI. Attendance Policy

This is a project oriented, hands-on class, therefore attendance is important. This class will follow the general attendance policy as published in the University catalog.

VII. Required textbooks

Williams, David B. & Peter Webster. (2008) *Experiencing Music Technology*, Updated Third Edition, Schirmer Cengage Learning, Boston

Supplemental books and readings

Hosken, Daniel W. (2010) *An Introduction to Music Technology*, Routledge, New York

VIII. Special resource requirements

None

IX. Bibliography

Challis, B. (2009). Technology, accessibility and creativity in popular music education. *Popular Music, 28*(3), 425-431.

Crawford, M. (2001). *Technology standards for the improvement of teaching and learning in community college music programs.* (Doctoral dissertation, University of North Texas, 2001). Retrieved Sept. 25, 2010 from RILM Abstracts of Music Literature Database, Accession #2001-17614.

Draper, P. (2008). Music two-point-zero: music, technology and digital independence. *Journal of Music, Technology & Education, 1*(2/3), 137-152

Ferreira, G. (2008). Crossing borders: issues in music technology education. *Journal of Music, Technology & Education, 1*(1), 23-35.

Gillies, M. (2008). From pencil to podcast: Maximizing musical resources. *Fontes artis musicae, 55*(1), 101.

King, A. (2009). An expert in absentia: a case study for using technology to support recording studio practice. *Journal of Music, Technology & Education, 2*(2/3), 175-185.

Meltzer, J. (2001). *A survey to assess the technology literacy of undergraduate music majors at Big-10 universities: Implications for undergraduate courses in music education technology.* (Doctoral dissertation, University of Illinois at Urbana-Champaign, 2001). UMI # 3023143.

Théberge, P. (2001). 'Plugged in': Technology and popular music. In S. Firth, W. Straw, & J. Street, (Eds.). *The Cambridge companion to pop and rock* (pp. 3-25). New York: Cambridge University Press.

Winterson, J., & Russ, M. (2009). Understanding the Transition from School to University in Music and Music Technology. *Arts & Humanities in Higher Education, 8*(3), 339-354.

Young, S., & Collins, S. (2010). A View from the Trenches of Music 2.0. *Popular Music & Society, 33*(3), 339-355.

Course Analysis Questionnaire

Section A: Details of the Course

A1 How does this course fit into the programs of the department? For what students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.

> *This course will be designed to introduce the fundamentals of music technology to the general music student. Students in the Music Education program have a similar course, but focused on particular technologies used in the music classroom. While some of the technologies are similar, students in the non-education programs do not need the extra materials required by the Teacher Certification process, but do need practice with those technologies that support one's work as a musician. While some of these technologies could be incorporated in other classes (e.g. Music Theory, Composition), most cannot or need more emphasis than can be afforded in existing classes. In our curriculum it will be offered to students in the B.A. music tracks and the B.F.A. program.*

A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.

> *This will be part of a Program revision.*

A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic) If so, explain the details of the offering (semester/year and number of students).

> *No*

A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.

> *No*

A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?

A6 Do other higher education institutions currently offer this course?   If so, please list examples (institution, course title).

> *Duquesne University; Computers for Musicians*
>
> *NYU Steinhardt; Fundamentals of Music Technology*
>
> *Bowling Green State University; Music Technology*

A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

> *Our accrediting agent, National Association of Schools of Music (NASM) requested the inclusion of technology in our curriculum.*

Section B: Interdisciplinary Implications

B1   Will this course be taught by instructors from more than one department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record.

No

B2   What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).

The technologies presented in this class will specifically be for music such as music notation and sound synthesis. Other technologies, such as digital recording and website construction will be focused on the needs of the musician.

B3   Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussions concerning the course and indicate how consistency will be maintained across departments.

No

Section C: Implementation

C1   Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.

This course will be a combination lecture/lab for three, class equivalent, contact hours per week, with a faculty load of 2.5 and 1 preparation. It can be absorbed into the existing departmental load.

C2   What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:

*Space
*Equipment
*Laboratory Supplies and other Consumable Goods
*Library Materials
*Travel Funds

This will be taught in the existing technology lab in Sprowls Hall that is used for the Technology in the Music Classroom course and will use the same set of software needed for the other class.

C3   Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)

No

C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?

One section per year

C5 How many sections of this course do you anticipate offering in any single semester?

One

C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?

15-20. The majority of our students are in the Music Education program.

C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.

No

C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.

Section D: Miscellaneous

Include any additional information valuable to those reviewing this new course proposal.