**TOPIC**: University of Maryland, Baltimore County: Bachelor of Arts in Music Technology

**COMMITTEE**: Education Policy and Student Life

**DATE OF COMMITTEE MEETING**: May 12, 2015

**SUMMARY**: The University of Maryland, Baltimore County bachelor's degree program in Music has recently undergone a review for accreditation by the National Association of Schools of Music (NASM). The program has been granted accreditation contingent upon the restructuring of the program and the eight areas of concentration currently offered to establish five distinct bachelor's degrees. The Association pointed to the need for this action to align with national models of comparable curriculum (balanced set of liberal arts courses combined with a rigorous music curriculum) and to clarify the nature of the program for prospective students, graduate schools, and employers.

The proposed Bachelor of Arts in Music Technology replaces the current concentration. No curricular changes will be needed and enrollment is expected to remain at its current level of fifty-five students. While the degree will require 128-129 credits, students will be able to complete the requirements in four years. The additional credits are necessary to meet the standards set forth by NASM requirements.

In addition to standard courses in music, the faculty recognize the changing employment landscape and challenges for musicians, so have developed curricular and non-curricular opportunities for students to address transitioning to life as an independent artist, including an outreach/public service component. These opportunities, in many cases, require entrepreneurial solutions, and build skills that all successful professionals in the music field must hold. Supported by a Maryland Innovation Initiative grant, faculty and students in music and visual arts have recently collaborated in the development of *Symphony Interactive* – a tablet app that addresses the needs at classical music performances for enhanced audience engagement, incorporation of technology into performances, and reduction of printing costs.

Graduates with a B.A. in Music from UMBC are not only employed as performing musicians, but also work in small businesses in music-related areas, including teaching, or in jobs as diverse as music librarian, video/audio editor for the motion picture industry, or educational director of a museum. In addition, approximately 50% of graduates from the program continue on to graduate school.

**ALTERNATIVE(S)**: The Regents may not approve the program or may request further information.

**FISCAL IMPACT**: No additional funding is necessary. The program will be supported through tuition.

**CHANCELLOR'S RECOMMENDATION**: That the Committee on Education Policy and Student Life recommend that the Board of Regents approve the proposal from the University of Maryland, Baltimore County to offer the Bachelor of Arts in Music Technology and grant an exception to the 120 credit limit to meet NASM accreditation requirements.

COMMITTEE RECOMMENDATION: DATE: May 12, 2015

BOARD ACTION: DATE:

SUBMITTED BY: Joann A. Boughman    301-445-1992    jboughman@usmd.edu

April 20, 2015

Jennie C. Hunter-Cevera, Ph.D.
Acting Secretary of Higher Education
Maryland Higher Education Commission
6 North Liberty Street
Baltimore, MD 21201

Dear Dr. Hunter-Cevera:

Attached is a proposal for a new **Bachelor of Arts in Music Technology**, one of five proposals for new music degrees at UMBC. The National Association of Schools of Music (NASM) has recently approved the UMBC Music Department for accreditation under the condition that we re-configure our current single B. A. degree--with multiple concentrations--into five separate B.A. degrees, in order to better align with national models of comparable curriculum (balanced set of liberal arts courses combined with a rigorous music curriculum). By giving the **Music Technology** degree the appropriate designation, its nature is clarified for prospective students, graduate schools, and employers. As described in the proposal, there are no new courses proposed, and there will be no growth in enrollment, which is by audition.

UMBC is very proud of the outstanding work of its Department of Music and we look forward to receiving approval from MHEC for this proposed new **Bachelor of Arts in Music Technology**.

Thank you very much.

Sincerely,

Freeman H. Hrabowski, III

C:     Ms. Theresa Hollander, Associate Vice Chancellor, USM
       Dr. Antonio Moreira, Vice Provost for Academic Affairs, UMBC

PROPOSAL FOR

A NEW PROGRAM SUBMITTED BY A UNIVERSITY SYSTEM OF MARYLAND
INSTITUTION IN ACCORD WITH SECTION 11-206.1 OF
THE ANNOTATED CODE OF MARYLAND

–
–
–
–

University of Maryland Baltimore County
Institution Submitting Proposal

B.A. in Music Technology, 50.0913
Title of Program, CIP and HEGIS Code

Department of Music                          E. Michael Richards
Department in which Program will be Located   Department Contact

Bachelor of Arts                             Fall 2015
Degree to be Awarded                         Proposed Initiation Date

_____
President/Chief Executive
Signature/Date

_____
Date Received by Secretary of Higher Education

1

**Introduction**

The Department of Music currently offers a B.A. degree in Music, with 8 concentrations:

B.A. in Music with a concentration in Instrumental Performance
B.A. in Music with a concentration in Vocal Performance
B.A. in Music with a concentration in Instrumental Music Education
B.A. in Music with a concentration in Choral Music Education
B.A. in Music with a concentration in Composition
B.A. in Music with a concentration in Music Technology
B.A. in Music with a concentration in Jazz
B.A. in Music with a concentration in Performance/Musicology

The National Association of Schools of Music (NASM) has recently approved the department for accreditation under the condition that we reconfigure our current degree and concentrations as five separate B.A. degrees in order to better align with national models of comparable curriculum (balanced set of liberal arts courses combined with a rigorous music curriculum). By giving the degree the appropriate designation, its nature is clarified for prospective students, graduate schools, and employers. These degrees will be titled:

B.A. in Music Performance (Instrumental and Vocal concentrations)
B.A. in Music Education (Instrumental and Choral concentrations)
B.A. in Music Composition
B.A. in Music Technology
B.A. in Jazz Studies

The current Performance/Musicology concentration will be discontinued in AY 2021-22 (as will the current B.A. in Music and its other 7 concentrations) after current students had six years to complete the requirements.

Since the new degrees are a reconfiguration of our current concentrations, we project similar enrollment to our current figures:

Music Performance = Instrumental performance (33), Vocal performance (12) = 45
Music Education = Instrumental (24), Choral (15) = 39
Music Technology = Music technology (55) = 55
Jazz Studies = Jazz (22) = 22
Music Composition = Composition (14) = 14

The proposed Bachelor of Arts in Music Technology creates a freestanding major from the Music Technology concentration within the current B.A. in Music. The following proposal requires no modifications to the existing concentration approved by NASM and UMBC, nor increase in current resources. Under SB740, a four-year pathway to this concentration was submitted in spring 2014. These pathways will be the same for the five new degrees (see Appendix 1). Admission to the proposed major will continue to be selective and based upon an audition.

**A. Centrality to institutional mission statement and planning priorities:**

*"UMBC is a dynamic public research university integrating teaching, research, and service to benefit the citizens of Maryland. As an Honors University, the campus offers academically talented undergraduates a strong [undergraduate] liberal arts foundation that prepares them for leadership and community service, graduate and professional study, and entry into the workforce, as well as a continuing engagement with learning and with the*

*world. UMBC contributes to the social and economic development of the State by contributing to an educated, informed, and creative citizenry; by the public service of our students, faculty, and staff; and through initiatives in K-16 education, workforce development, entrepreneurship, and technology commercialization in collaboration with public agencies and the corporate community. UMBC is dedicated to cultural and ethnic diversity, social responsibility, and lifelong learning."*
  - UMBC Mission Statement

*"UMBC: An Honors University in Maryland seeks to become the best public research university of our size by combining the traditions of the liberal arts academy, the creative intensity of the research university, and the social responsibility of the public university. We will be known for integrating research, teaching and learning, and civic engagement so that each advances the others for the benefit of society."*
  - UMBC Vision Statement

The proposed B.A. degree in Music Technology is consistent with the campus mission and vision in a number of key ways. The program relates most directly to the goals of the mission by:

1) Educating students who will function effectively in a high technology information society;
2) Providing advanced learning to undergraduate students;
3) Stimulating faculty research, including collaborations with students
4) Enriching the quality of life in the region with concerts, conferences, and events;
5) Providing a core liberal arts experience in music within which students are challenged to develop an understanding of the history and theory of music while being directed to think beyond traditional boundaries in their performances, compositions, and creative uses of music technologies.

The University's liberal arts and sciences core provides the foundation of the undergraduate educational experience and the visual and performing arts are an important part of this core. As noted in the mission statement, "The University has developed particular strength in interdisciplinary instruction and research by building bridges among the cultures of the sciences, engineering, humanities, visual and performing arts, and social sciences."

 In addition:

1) *"UMBC serves as a national leader in applied learning, civic engagement, and community-based service delivery programs.....UMBC actively promotes service to the community:*

  * *by preparing academically talented students for community leadership*
  * *by maintaining a leadership role in K-12 efforts and teacher education initiatives (especially to underserved communities)*
  * *by expanding our outreach efforts and university/community partnerships.*
  * *by serving as an important artistic, cultural, and intellectual destination in the region by developing programming for the campus that will also be attractive to the broader community."*

The Music program at UMBC provides opportunities for students to gain skills in community leadership and music education initiatives (Music 362 – Arts in Education), including some in underserved communities. It backs outreach efforts through increasing university/community partnerships (internships with the Baltimore Symphony's OrchKids program, in collaboration with the UMBC Shriver Center; and the BSO-UMBC Academy for Music Educators – a one week intensive summer program for current and aspiring music teachers, taught by members of the BSO, and the UMBC Music faculty). In addition, the department presents over 100 student and faculty performances a year, open to the public at little or no charge.

2) *"At UMBC, we believe in entrepreneurship. It is our mission to infuse the university with the thinking and attitude, activities and ideas that will inspire entrepreneurial accomplishment in all its forms."*

The proposed degree, as well as the mission of the music department, enthusiastically supports this statement. The Department of Music is actively engaged in cutting edge research and creative work within the structure of a liberal arts university. Through a research focus of its faculty on contemporary music, students and the community have access to, and an increased understanding of, the music of our time. Along this line, the Department also provides current advanced and innovative learning opportunities to undergraduate students through creative activities, research, and performance collaborations among students and faculty, and intensive faculty mentoring of students, which is at the core of our curriculum. In addition to standard courses in music, the UMBC music faculty recognize the changing employment landscape and challenges for young musicians, so have developed curricular and non-curricular opportunities for undergraduate students to address transitioning to life as an independent artist, including an outreach/public service component. These opportunities, in many cases, require entrepreneurial solutions, and build skills that all successful professionals in the music field must hold. Part of this initiative has been supported by a 2008-9 Kauffman Innovation Grant (for faculty and student projects), and the Office for Institutional Advancement for the department to offer a Careers in Music course (Music 323). In addition, faculty and students in music and visual arts have collaborated recently in the development of "Symphony Interactive" – a tablet app that addresses the needs at classical music performances for enhanced audience engagement, incorporation of technology into performances, and reduction of printing costs. Symphony Interactive provides real-time program notes during a performance of classical music, and its development has been supported by a Maryland Innovation Initiative grant.

## B. Adequacy of curriculum design and delivery to related learning outcomes:

### B1. Courses in the program

Catalog listings for required courses are presented in Appendix 2. See Appendix 1 for four-year completion pathways.

The proposed B.A. in Music Technology will contain 128-9 credits. The core music requirements (50-51 credits, depending on electives) plus music technology requirements (42) create a total of 92-3 credits required. General Education courses total 36 credits (not including 9 credits which double as music requirements). A grade of "C" or better in any music course counts toward the major, unless specified otherwise.

**Major Requirements (50-51 credits):**

| | |
|---|---|
| MUSC 125 | Theory I – Basics of Music (3) |
| MUSC 126 | Theory II – Form and Analysis (3) |
| MUSC 225 or 221 | Theory III – Expanded Harmony (3) or Jazz Theory and Aural Skills (3) |
| MUSC 226 or 222 or 223 | Theory IV – Music Writing (3) or Jazz Arranging (3) or Jazz Composition (3) |
| MUSC 227 | Theory V – 20$^{th}$ Century Analysis (3) |
| MUSC 110, 111, 210, 211 | Musicianship Labs I-IV (4) with a grade of "B" or better in MUSC 211 |
| MUSC 176, 177, 178, 179 | Keyboard Skills (4) - A grade of "B" or better in MUSC 179 |
| MUSC 191 | Recital Preparation – eight semesters (8) |
| MUSC 230 | Music of the World (3) |
| MUSC 321 | Music History I (3) |
| MUSC 322 | Music History II (3) |
| MUSC 480 | Music, Art and Society (3) **or** |
| MUSC 485 | Selected Topics in Music (3) |
| MUSC 380 | Conducting (3) |
| Electives | Upper Level in Music (4-5) |

---

**Music Technology Requirements (42 credits):**

| | | |
|---|---|---|
| MUSC 194 | Performance Studies – 4 semesters (8) | |
| MUSC 300-10 | Ensembles – 4 semesters (8) | |
| MUSC 218 | Recording Techniques (3) | |
| MUSC 219 | Introduction to Digital Audio Workstations (3) | |
| MUSC 318 | Digital Audio Processing (3) | |
| MUSC 319 | Advanced Topics in Music Technology (3) | |
| MUSC 416 | Analog Recording Perspectives (3) | |
| MUSC 417 | Surround Sound and Video Concepts (3) | |
| MUSC 418 | Music Technology Internship – 2 semesters (6) | |
| MUSC 492 | Senior Project (2) | |

---

**General Education Courses (36 credits):**

| | |
|---|---|
| ENG 100 | English Composition (3) |
| MATH 106 | (3) |
| Language 102 | (4) |
| Language 201 | (4) |
| Social Science | 3 semesters (9) |
| Arts/Humanities | (3) |
| Science w/Lab | (4) |
| Science w/o Lab | (3) |
| Culture | (3)     **TOTAL Credits = 128-129**   (See Appendix 2 for Justification) |

See Appendix 3 for justification of more than 120 credits for this program.

Currently there are (55) majors in the Music Technology concentration. Historically, music students at UMBC study full time and begin their studies as freshmen, although we have recently enrolled a growing number of transfer students. Enrollments in the proposed B.A. degree are projected to remain similar to the above (55). The entrance audition will assist the department to increase selectivity and limit any resulting growth.

## B2. Educational Objectives and Intended Student Learning Outcomes

The study of music at UMBC stresses the interdependence and creative aspects of theory, history, performance, and new technologies. Students in the program explore the traditions of Western music, as well as examine new music and other cultures, leading to a balanced understanding of music as a universal form of human artistic expression. Students in music courses, as well as in vocal and instrumental ensembles, study technical and historical aspects of music by playing it, hearing it, and creating it.

See Appendix 4 for more information about Educational Objectives, and Section M (Adequacy of provisions for evaluation of the program) for Intended Student Learning Outcomes.

## B3. General Education Requirements

Students pursuing this proposed B.A. degree will be subject to the standard General Education Program requirements in place at UMBC. Some of the GEP requirements will be met by courses required for the degree. For examples, see the four-year pathways in Appendix 1 – Music courses labeled "AH" fulfill an "Arts/Humanities" requirement; "C" = "Culture" requirement; "W" = "Writing" requirement.

## B4. Specialized Accreditation or Graduate Certification Requirements

The curriculum for the proposed B.A. degree outlined in B1 satisfies the accreditation requirements of NASM

(National Association of Schools of Music).

Implementation

We propose to launch this new degree program in fall 2015 for incoming freshmen. Transfer students arriving on campus for the fall 2015 semester will be provided the option of choosing between the "old" and "new" degree programs. Students currently enrolled in existing degree programs will be permitted to continue and graduate in those degree programs. Beginning in fall 2016, all new students (freshmen and transfer students) will enroll in the proposed new degree program. We plan to propose terminating the existing degree programs at the end of the 2020-21 academic year. This will allow students who enrolled in our program in fall 2015 six years to complete their degrees.

Upon notification of approval of our proposal by USM and MHEC, we will inform students of the new program and we will provide them with a definitive timeline for completing their current degree programs before the elimination of those programs. We will include a reminder about the deadline during each advising period until the programs are eliminated in June 2021.

**C. Critical and compelling regional or statewide need as identified in the State Plan:**

The Maryland State Plan for Post-Secondary Education (MD Higher Education Commission, 2009-13) articulates the importance of maintaining and strengthening "a system of postsecondary education institutions recognized nationally for academic excellence and effectiveness in fulfilling the educational needs of students and **the economic and societal development needs of the state and the nation**." Graduates of Maryland undergraduate programs in music (and the other arts) fulfill important needs for Maryland communities. A recent study by RESI (Regional Economic Studies Institute of Towson U.) found that Arts and Entertainment districts throughout the State had tremendous economic and fiscal impact on Maryland's economy. The A&E districts' operations supported nearly 4,862 direct, indirect, and induced jobs during the FY08-FY10 period, as well as: 1) nearly $441.8 million in total state GDP (approximately $73.9 million generated by new businesses), 2) nearly $149.4 million in total wages (approximately $25.9 million by new businesses). From all figures, an estimated 1,621 jobs, $147.3 million in state GDP, and $49.8 million in wages were supported on average annually between 2008 and 2010. Moving out to the national picture, the National Endowment for the Arts' research findings (January 2015) calculate the total national economic impact of the arts to be $698 BILLION to the U.S. economy, or 4.2 percent of the gross domestic product. In addition, despite the economic headwinds that the US endured in 2010, the arts generated $135.2 billion of economic activity—$61.1 billion by the nation's nonprofit arts and culture organizations in addition to $74.1 billion in event-related expenditures by their audiences. This economic activity supported 4.1 million full-time jobs. It is clear that the arts in the U.S. are not only resilient in times of economic uncertainty, but also serve as a key component to our nation's economic recovery and future prosperity.

The 2013-17 MHEC plan advocates for the development of cultural competence, which "is best achieved in a learning environment infused with diversity, where individuals within that community are actively engaged with one another in meaningful ways. A large body of evidence has linked interactions with diverse others to gains in multicultural competence and other positive educational outcomes, including academic skills, critical thinking skills, leadership ability, civic interest and engagement, social skills, perspective taking, and vocational preparation (Milem, 2003)." All areas of music depend on a diversity of people working collaboratively and effectively towards common goals – our "exams" are undertaken and "success" determined in public presentation.

The 2010-2020 USM Strategic Plan advocates expansion of "the boundaries of current knowledge... USM research and scholarship will position Maryland as a national and international leader.....and promote an appreciation of learning in all areas: the arts, humanities, social sciences, natural sciences, and professions..... create a system that produces postsecondary graduates who excel in their fields and demonstrate the capacity to think and communicate creatively, critically, and clearly."

Visiting musicians, UMBC faculty, and both current students and graduates of UMBC Music serve the University of Maryland system, the state, and the nation as part of an internationally recognized focal point for cutting-edge research in contemporary art-music through creative work in music technology, composition, and performance.

The department also supports USM's commitment to fostering increased student engagement by providing a large variety of music ensembles that are open to the campus community. As stated in the report, "Task Force on the Arts at UMBC, October 2003": "It is *participation* in Arts-related activities, according to Richard Light's research (*Making the Most of College*), that so successfully enhances students' undergraduate experience. Studio courses offer the greatest opportunity for such participation. Through intensive hands-on experience, students learn the craft, practice, performance, and production skills that dancers, musicians, actors, and artists employ in their work."

"From Western Maryland to the Eastern Shore, thousands of Marylanders benefit annually from the cultural events and continuing education offered by our postsecondary institutions." [USM 2010-2020] Both current music students and graduates enrich the quality of life in their community/region with concerts, conferences, and outreach activities.

## D. Quantifiable and reliable evidence and documentation of market supply & demand in the region and State:

The proposed B.A. degree in Music Technology is part of a core liberal arts program at UMBC. As a result, the MHEC CIP-to-SOC method of data retrieval that was attempted did not yield any information of value. The National Association of Colleges and Employers (NACE) a Bethlehem, Pa. non-profit group that links college career placement offices with employers, ran a survey where it asked hiring managers what skills they prioritize when they hire college grads. The most important qualities employers seek are basic teamwork, problem-solving, and the ability to plan and prioritize. The 10 skills employers say they seek, in order of importance, are: Ability to work in a team: Ability to make decisions and solve problems; Ability to plan, organize and prioritize work; Ability to communicate verbally with people inside and outside an organization; Ability to obtain and process information; Ability to analyze quantitative data; Technical knowledge related to the job; Proficiency with computer software programs; Ability to create and/or edit written reports; and, Ability to sell and influence others. Music students at a liberal arts university such as UMBC acquire all of these skills. Producing performances based on planned growth (time to learn the music) makes musicians good project managers. Private study makes those with musical training comfortable with taking responsibility for accomplishing tasks. Musicians come to understand that it is only through working effectively with others (conductors and/or other performers) that a performance will be successful. Finally, much of musical training has to do with identifying and mastering patterns in everything from compositional structure to technical passages. Musicians have been known to apply that ability in other working environments (everything from code breaking to computer programming). In fact the experience of organizing, hosting, and performing in events that are open to the public provides them with skills beyond those in other degree programs. Few degrees require knowledge of customer awareness, or interaction with the public, for example.

Musicians have always been entrepreneurial in developing their careers, and UMBC Music helps our students develop entrepreneurship qualities through participation in a number of internships that are part of the curriculum. Graduates with a B.A. in Music from UMBC are not only employed as performing musicians, but also work in small businesses in music-related areas, including some form of part-time or full-time teaching - or in jobs as diverse as music librarian, video/audio editor for the motion picture industry, live sound for events at Wolf Trap, or educational director of a museum (Philadelphia Children's Museum). Also, approximately 50% of our music graduates at UMBC continue on to graduate school (in the last five years these have included Northwestern U., NYU, USC, Boston Conservatory, and the Shepherd School of Music at Rice U.). One was awarded a prestigious Fulbright Scholarship to study in Italy for a year. Music Education graduates gain employment in the public and

private schools of Maryland and beyond (100% of our graduates from the last 2 years were employed). Music Technology graduates gain employment in audio and video recording studios, live sound, and radio/TV.

## E. Reasonableness of program duplication:

The proposed new degree is a core liberal arts program. The proposed degree reconfigures an existing B.A. concentration and therefore poses no new issues of program duplication. The change in UMBC degree titles will help to differentiate our programs from others.

Towson University does not offer B.A. music degrees – they have B.S. and B.Mus. degrees. Their B.S. degree, a liberal arts degree in music, has 49 music credits, with 68-70 in general education and free electives outside of music. Compared to UMBC's B.A. degree, no keyboard classes are required, and 3 musicianship classes rather than 4 are necessary. They do not offer a degree or concentration in music technology

The UM College Park School of Music offers a large array of B.Mus. degrees, as well as B.A. degrees in music. They do not offer a degree or emphasis in music technology

Salisbury University offers a B.A. in music with tracks in Vocal Performance, Instrumental Performance, Music Technology, and Traditional Track. The music technology track contains 1 internship (compared with 2 for UMBC), and a greater breadth of courses (including music business, ear-training, and acoustics), although opportunities for actual recording within the curriculum are fewer (UMBC students record concerts for 6 semesters under supervision of music technology faculty).

## F. Relevance to Historically Black Institutions (HBIs)

The proposed new degree is a core liberal arts program. We do not anticipate any negative impacts upon the Historically Black Institutions as a result of the new degree given that it reconfigures an existing concentration and requires no new courses or resources. Historically Black Institutions in Maryland have the following programs:

Bowie State University: Has a Department of Fine Arts where students may select Music (instrumental, vocal, or piano) or Music Technology as an area of concentration within a B.A. degree. In the Music Technology concentration, 50 of the 120 credits are music courses. The music technology concentration is broader based than UMBC's program – it includes 2 courses in electronic composition and arranging, 1 on keyboard and computer sequencing, 1 on computer notation (covered at UMBC in MUSC 110), and 1 course on Self Promotion/ Entertainment Business. There is no apparent offering of video recording in the program.

Coppin State University: Has a Department of Fine Arts, but does not offer a major or minor in Music. The B.S. degree in Entertainment Management offers a music concentration, which includes a course on the Business of Music, and one on the Music of African Americans.

Morgan State University: Has a Department of Fine and Performing Arts which offers a B.A. in Music with three separate tracks for instrumentalists, keyboard players, and vocalists. They do not offer a track in music technology.

University of Maryland Eastern Shore: Has a Department of Fine and Performing Arts which offers a B.A. in Music Education, and a B.A. in Jazz and Popular Music. They do not offer a degree or concentration in music technology.
We believe our proposed new program will not negatively impact the HBIs not only because we are reconfiguring existing UMBC programs but also because we do not anticipate any increase in recruitment or enrollment as a result of the reconfiguration.

8

**G. If proposing a distance education program, please provide evidence of the <u>Principles of Good Practice.</u>**

No distance learning will be included in this degree program.

**H. Adequacy of faculty resources.**

The Music Department faculty bring a rich and varied background in professional performance and research to UMBC. The faculty is widely recognized for its expertise in performance, jazz, composition, music technology, and music education.

Current faculty and their areas of specialization are included below:

Nancy Beith, M.M., keyboard skills
Matthew Belzer, M.M., saxophone and jazz
Stephen Caracciolo, D.M.A., choral conducting and voice
Lisa Cella, D.M.A., flute
Linda Dusman, D.M.A., composition and music theory
Tom Goldstein, M.M., percussion
Brian Kaufman, M.M., tuba and music education
Janice Jackson, M.M., voice
Joseph C. Morin, Ph.D., musicology/harpsichord
David Revill, B.A., music technology
E. Michael Richards, Ph.D., clarinet and orchestral conducting
Anna Rubin, D.M.A., composition
Alan Wonneberger, B.A., music technology
Airi Yoshioka, D.M.A., violin and chamber music

The work of the full-time faculty is supplemented by approximately 30 adjunct faculty with significant experience in teaching and performance; many have been with UMBC for more than 10 years.

**I. Adequacy of library resources**

The proposed degree is to be implemented within existing institutional resources. The President assures that appropriate library resources are available to support the needs of this program.

**J. Adequacy of physical facilities, infrastructure and instructional equipment.**

The President assures that appropriate physical facilities, infrastructure, and instructional support are available to support the needs of the program.

**K. Adequacy of financial resources with documentation**

The President assures that no new general funds from the State are required

**L. Resources and Expenditures**

No new resources or new expenditures are anticipated with the implementation of the new program. The proposed degree reconfigures an existing concentration, and we will not need additional resources in terms of new faculty, administrative support, space, equipment, or library resources to meet the needs of current students. We

are not implementing any recruitment strategies other than what we currently employ and do not anticipate any new growth in enrollments resulting from the implementation of the new major.

As noted in Section H, we are currently offering all of the courses that will be available in the new major with existing faculty so we have no need of additional faculty.

## M. Adequacy of provisions for evaluation of program.

The proposed degree will utilize current policies and procedures for assessing the program and student learning outcomes. The department has instituted a regular and systematic method to evaluate learning outcomes of music students. Data collected are used on an annual basis to assess the strength and the need for enhancement of the Department of Music's undergraduate program. The Department of Music's cycle of assessment began implementation in the 2008-09 academic year.

The music faculty measure the objectives of the department by evaluating five principal learning outcomes, listed below. All of these outcomes require the development of critical listening skills (to others and to oneself), a competency essential to the study of music – this skill complements other basic competencies such as writing, reading and speaking.

1) Performance Skills. Encompassing technical skill on an instrument or voice, ability to perform significant musical works as a soloist or in an ensemble, confidence and stage presence. These skills also address communicative ability as specified in the UMBC student learning outcome goals, calling for students to identify, select, and evaluate artistic creations through acquired aesthetic judgment.

2) Basic Musicianship. Encompassing the ability to read and notate music, to develop aural skills, to analyze, compose and conduct music and to develop basic proficiency in piano. Rooted in these basic musicianship skills, students acquire fundamental critical thinking skills related to the analysis and interpretation of a variety of ideas and issues central to music as cultural artifacts and aesthetic works. These critical analytical and reasoning skills are central to the UMBC student learning outcome goals pertaining to critical analysis and reasoning.

3) Music Cultural Heritage and History. Encompassing music's cultural heritage, history, literature as well as compositional process and style, all of which connect to the broad liberal background of the university as a whole and extend to an awareness of musical ideas throughout the world's cultures. The information and associated skill sets associated with Music Cultural Heritage and History are grounded in the UMBC student learning outcome goals relating to oral and written communication, critical analysis and reasoning, and information literacy.

4) Music Technology. Encompassing basic knowledge and skills in computer notation and recording/editing commensurate with the state-of-the-art industry/educational standards for music technology and in connection with university student learning outcomes pertaining to technological competency.

5) Teaching. The department recognizes the importance of learning to teach within each discipline and students are taught to teach through interactions with their professors, studio classes, forum participation, and ensemble participation. The departmental focus on teaching develops an overarching set of skills fundamental to the UMBC student learning outcome goals relating to oral and written communication, critical analysis and reasoning, technological competency and information literacy.
Learning outcomes described above are assessed according to prescribed methods. As an illustration, for assessment of Performance Skills, performance/ensemble faculty meet at the end of each academic year to discuss the outcomes of performance skills as exhibited in junior and senior hearings/recitals and ensemble presentations. When a significant number of students fail to exhibit readiness to perform or overall low quality, faculty call a separate meeting to investigate possible causes. For example, when faculty noted that its students who had a

grasp of key performance competencies were encountering procedural difficulties in presenting themselves in the hearing process, faculty rectified the difficulty by creating a section of the student handbook outlining detailed steps in the hearing process.

In addition to the direct assessment methods partially described above, the Department of Music also engages in a variety of indirect assessment measures: 1) the department tracks student retention, graduation, and admission to institutions of higher education on a yearly basis; 2) the department tracks student honors and awards presented by the departmental, institutional and outside entities; 3) the department assesses student and alumni perception of learning as part of its regular advising responsibilities for current students. The department also seeks to measure the success of its curriculum to prepare its students for higher education and career goals through interviews of alumni returning to campus for Department of Music events.

We will continue to employ assessment tools and methods in evaluating student outcomes, courses, and faculty consistent with COMAR 13B.02.03.15 expectations and with curriculum review procedures established by UMBC.

### N. Consistency with the State's minority student achievement goals

UMBC has established a commitment to diversity as one of its core principles for the recruitment and retention of faculty, staff, and students. Diversity is defined at UMBC in its fullest scope, embracing not only racial and ethnic groups and individuals who are or have been underrepresented in higher education, but also including religious affiliation, sexual orientation and gender identify, disability, foreign nationality, non-traditional student status, and other important characteristics.

One of the goals of UMBC's Diversity Plan is to "recruit and enroll a growing number of underrepresented minority undergraduates and prepare them for success." Since 2009, the Department of Music has increased the percentage of minority students majoring in our program from 29.9 percent to 43.4 percent (data obtained from Office of Institutional Research and Decision Support: http://oir.umbc.edu/databook/student-term-headcount-enrollment/undergraduate-enrollments/). We have an active program to encourage minority students to consider our programs and we make a special effort to ensure that our students have excellent mentors/advisers. We fully expect that the proposed degrees will continue this record of success in increasing minority student participation in our program.

Student demographics in the music major have undergone some significant changes since 2009-10. The number of African-American students has increased more than 79% from AY 2010 to AY 2012, and now more closely resembles university-wide representation. Hispanic students have also increased by more than 50%. Classical music has long been populated primarily by whites, so this change in our department, brought about through recruiting, is encouraging.

### O. Relationship to low productivity programs identified by the Commission:

The proposed degree has no relationship to a low productivity program.

## TABLE 1: RESOURCES

| Resources Categories | (Year 1) | (Year 2) | (Year 3) | (Year 4) | (Year 5) |
|---|---|---|---|---|---|
| 1.Reallocated Funds | 485,407 | 485,407 | 485,407 | 485,407 | 485,407 |
| 2. Tuition/Fee Revenue[1] (c+g below) | 0 | 0 | 0 | 0 | 0 |
| a. #F.TStudents [2] | 0 | 0 | 0 | 0 | 0 |
| b. Annual Tuition/Fee Rate | 0 | 0 | 0 | 0 | 0 |
| c. Annual Full Time Revenue (a x b) | 0 | 0 | 0 | 0 | 0 |
| d. # Part Time Students [3] | 0 | 0 | 0 | 0 | 0 |
| e. Credit Hour Rate | 0 | 0 | 0 | 0 | 0 |
| f. Annual Credit Hours | 0 | 0 | 0 | 0 | 0 |
| g. Total Part Time 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 (Add 1 - 4) | 485,407 | 485,407 | 485,407 | 485,407 | 485,407 |

---

[1] Origins of the reallocated funds are the operating budget of the Department of Music, which supports the current BA program. As described in the narrative of this proposal, there is no impact of this reallocation on the current program, as it will be phased out and discontinued, as described in the narrative of the proposal. The consistency of this reallocation with UMBC's mission is fully described in the narrative of this proposal.

[2] No additional student enrollment is expected in the proposed new program, beyond the current enrollment in the existing concentration that is being replaced.

[3] No additional student enrollment is expected in the proposed new program, beyond the current enrollment in the existing concentration that is being replaced.

| Expenditure Categories | (Year 1) | (Year 2) | (Year 3) | (Year 4) | (Year 5) |
|---|---|---|---|---|---|
| 1. Total Faculty Expenses-(b + c below) | 406,140 | 406,140 | 406,140 | 406,140 | 406,140 |
| a. # FTE | 4.5 | 4.5 | 4.5 | 4.5 | 4.5 |
| b. Total Salary | 305,361 | 305,361 | 305,361 | 305,361 | 305,361 |
| c. Total Benefits | 100,779 | 100,779 | 100,779 | 100,779 | 100,779 |
| 2. Total Administrative-Staff Expenses (b + c below) | 60,079 | 60,079 | 60,079 | 60,079 | 60,079 |
| a. # FTE | .90 | .90 | .90 | .90 | .90 |
| b. Total Salary | 45,171 | 45,171 | 45,171 | 45,171 | 45,171 |
| c. Total Benefits | 14,908 | 14,908 | 14,908 | 14,908 | 14,908 |
| 3. Total Support Staff-Expenses (b + c below) | 19,188 | 19,188 | 19,188 | 19,188 | 19,188 |
| a. # FTE | .3 | .3 | .3 | .3 | .3 |
| b. Total Salary | 14,427 | 14,427 | 14,427 | 14,427 | 14,427 |
| c. Total Benefits | 4,761 | 4,761 | 4,761 | 4,761 | 4,761 |
| 4. Equipment | 0 | 0 | 0 | 0 | 0 |
| 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 (Add 1 - 7) | 485,407 | 485,407 | 485,407 | 485,407 | 485,407 |

# Appendix 1 - Music B.A. (Music Technology Emphasis) - Four Year Academic Pathway

## Year 1

| Benchmark Requirements | Fall | Credits | Grade | Spring | Credits | Grade |
|---|---|---|---|---|---|---|
| 1) All students must be approved by faculty at audition to enter the major and enroll in music courses open to only majors. | Music 125 | 3 | __ | Music 126 | 3 | __ |
| | Music 110 | 1 | __ | Music 111 | 1 | __ |
| | Music 176 | 1 | __ | Music 177 | 1 | __ |
| 1), 2) Entrance to ensemble determined by instructor at separate audition at the beginning of each semester. | Music 191 | 1 | __ | Music 191 | 1 | __ |
| | Music 194 | 2 | __ | Music 194 | 2 | __ |
| | Music Ensemble | 2 | __ | Music Ensemble (320) | 2 | __ |
| **University Requirements** ENGL 100 (or equivalent) and a credit-bearing math course to be completed within the first year of academic study. | Music 218 | 3 | __ | Music 219 | 3 | __ |
| | ENGL 100 (E) | 3 | __ | MATH 106 (M) | 3 | __ |
| | | | | GEP (L - 102) | 4 | |
| | **Total** | 16 | __ | **Total** | 20 | __ |

## Year 2

| Benchmark Requirements | Fall | Credits | Grade | Spring | Credits | Grade |
|---|---|---|---|---|---|---|
| 2) Must earn grade of B or higher in Music 211 to gain entry to Music 227, 480. | Music 225 or 221 | 3 | __ | Music 226, 222, or 223 | 3 | __ |
| | Music 210 | 1 | __ | Music 211 | 1 | __ |
| 1), 2) Entrance to ensemble determined by instructor at separate audition at the beginning of each semester. | Music 178 | 1 | | Music 179 | 1 | |
| | Music 191 | 1 | __ | Music 191 | 1 | __ |
| | Music 194 | 2 | | Music 194 | 2 | |
| | Music Ensemble | 2 | | Music Ensemble | 2 | |
| | Music 318 | 3 | | Music 319 | 3 | |
| | GEP (L - 201) | 4 | __ | GEP (S w/lab) | 4 | __ |
| | GEP (SS) or (AH) | 3 | __ | | | __ |
| | **Total** | 20 | | **Total** | 17 | |

## Year 3

| Benchmark Requirements | Fall | Credits | Grade | Spring | Credits | Grade |
|---|---|---|---|---|---|---|
| 1) must complete satisfactory work in 319 for entry to 400-level music technology courses | Music 227 | 3 | | Music 230 (C) | 3 | |
| | Music 321 (AH, WI) | 3 | __ | Music 322 (AH, WI) | 3 | __ |
| 1), 2) Entrance to ensemble determined by instructor at separate audition at the beginning of each semester | Music 191 | 1 | | Music 191 | 1 | |
| | Music 417 | 3 | | Music 416 | 3 | |
| | GEP (SS) or (AH) | 3 | | Music 418 | 3 | |
| | 1 PHED | (1.5) | | 1 PHED | (1.5) | |
| **Major Requirements** | GEP (S) | 3 | | | | |
| | **Total** | 16 | | **Total** | 13 | |

## Year 4

| Major Requirements | Fall | Credits | Grade | Spring | Credits | Grade |
|---|---|---|---|---|---|---|
| 1), 2) Entrance to ensemble determined by instructor at separate audition at the beginning of each semester. | Music 380 | 3 | __ | Music 492 | 2 | __ |
| | Music 480 (WI) | 3 | | Music 191 | 1 | |
| | Music 191 | 1 | __ | Music 418 | 3 | __ |
| | 2 Upper Level Electives in Music | 4-5 | __ | GEP (C) | 3 | __ |
| | GEP (SS) or (AH) | 3 | | GEP (SS) | 3 | |
| | **Total** | 14-15 | | **Total** | 12 | |

**Total = 128-129**

| University Requirements | | | | Major Requirements | | | |
|---|---|---|---|---|---|---|---|
| **GEP / GFR** (pre Summer 2007 higher ed start) | | | | | | | |
| **Requirements:** | **Course** | **Credits** | **Grade** | **Benchmark Requirements** | **Year** | **Credits** | **Gra** |
| Arts & Humanities (AH) - see Note below | MUSC 322 | 3 | | Audition for entry to major | 1 | | |
| Arts & Humanities (AH) | MUSC 321 | 3 | | Audition for entry to ensemble(s) | 1 | | |
| Arts & Humanities (AH) | | | | Satisfactory recording portfolio for entry to major | 1 | | |
| Social Sciences (SS) - see Note below | | | | Music 211 (grade of B or higher) | 2 | 1 | |
| Social Sciences (SS) | | | | Audition for entry to ensemble(s) | 2 | | |
| Social Sciences (SS) | | | | Satisfactory work in 319 for entry to 400-level music technology courses | 2 | 3 | |
| Sciences (S) - with lab | | | | Audition for entry to ensemble(s) | 3 | | |
| Lab | | | | Audition for entry to ensemble(s) | 4 | | |
| Sciences (S) - with or without lab | | | | | | | |
| Math (M) [GFR = (MS)] | MATH 106 | 3 | | | | | |
| Language (L) - through 201 level | ____ 201 | | | | | | |
| Global Culture (C) [GFR may replace w/ 2nd lang] | | | | | | | |
| Global Culture (C) - GEP BA only | MUSC 230 | 3 | | | | | |
| Writing Intensive (WI) | MUSC 322 | 3 | | | | | |
| Physical Ed (PE) - Institutional credit only | | 1.5 | | | | | |
| Physical Ed (PE) - Institutional credit only | | 1.5 | | | | | |

Note: AH & SS from at least 2 disciplines for GEP/ AH & SS from at most 2 disciplines for GFR

### Department of Music

| **Additional UMBC Graduation Requirements:** | | | | **Other Requirements:** | **Course** | **Credits** | **Gra** |
|---|---|---|---|---|---|---|---|
| ☐ At least 120 academic credits | | | | Musicianship 4 | Music 211 | 1 | |
| ☐ At least 30 credits earned at UMBC | | | | Recording Techniques | Music 218 | 3 | |
| ☐ At least 45 upper level credits (300 and 400 level) | | | | Intro to Digital Audio Workstations | Music 219 | 3 | |
| ☐ At least 2.0 GPA | | | | Digital Audio Processing | Music 318 | 3 | |

### Department of Music

| **Other Requirements:** | **Course** | **Credits** | **Grade** | Advanced Topics in Music Tech. | Music 319 | 3 | |
|---|---|---|---|---|---|---|---|
| Music Theory 1 | MUSC 125 | 3 | | Analog Recording Perspectives | Music 416 | 3 | |
| Music Theory 2 | MUSC 126 | 3 | | Surround Sound & Video Concepts | Music 417 | 3 | |
| Music Theory 3, or Jazz Theory | MUSC 225 or MUSC 221 | 3 | | Music Technology Internship (2 sems) | Music 418 | 6 (total) | |
| Music Theory 4, Jz Arr. or Jz Comp. | MUSC 226 or MUSC 222, or MUSC 223 | 3 | | Music History 2 | Music 322 | 3 | |
| Music Theory 5 | MUSC 227 | 3 | | Topics in Music, Art & Society | Music 480 | 3 | |
| Musicianship 1 | Music 110 | 1 | | Musics of the World | Music 230 | 3 | |
| Musicianship 2 | Music 111 | 1 | | Arts in Education | Music 362 | 3 | |
| Musicianship 3 | Music 210 | 1 | | Introduction to Conducting | Music 380 | 3 | |
| Keyboard Skills 1 | Music 176 | 1 | | | | | |
| Keyboard Skills 2 | Music 177 | 1 | | | | | |
| Keyboard Skills 3 | Music 178 | 1 | | | | | |
| Keyboard Skills 4 | Music 179 | 1 | | | | | |
| Recital Preparation | Music 191 | 8 (total) | | | | | |
| Performance Studies (4 semesters) | Music 194 | 8 (total) | | | | | |
| | | | | | | | |
| Music Ensemble (4 semesters) | Music 301-24 | 8 (total) | | | | | |
| Music History 1 | Music 321 | 3 | | | | | |

For additional details on the major, see "Suggested Sequence of Music Courses," found in the Music Student Handbook:
http://www.umbc.edu/music/resources/handbook.php

# Appendix 2 – UMBC - Bachelor of Arts in Music Technology

## Proposed B.A. in Music Technology – UMBC
### Catalog course descriptions

| | |
|---|---|
| **MUSC 110** <br> Musicianship Laboratory I [1] | Elementary development of basic musical skills, including sight-singing, notation and dictation. **Note**: Students must be able to read standard musical notation. |
| **MUSC 111** <br> Musicianship Laboratory II [1] | Intermediate development of basic musical skills, including sight-singing, notation, dictation and transposition. **Prerequisite**: MUSC 110 with a grade of "B" or better, or placement examination. |
| **MUSC 125** <br> **Theory I: Basics of Music [3]** | A study of the fundamentals of music with intensive consideration of underlying principles of music, such as melodic design, tonality, harmonic organization and elements of formal design. **Note**: Students must already know standard musical notation on the grand staff, all major and minor scales and their key signatures, simple and compound meters and rhythms, intervals and primary chords. |
| **MUSC 126** <br> **Theory II: Form and Analysis [3]** | A continuation of MUSC 125. Prerequisite: MUSC 125 or consent of instructor. |
| **MUSC 176** <br> **Keyboard Skills I [1]** | Development of basic keyboard skills to complement the student's studies in music theory. Some knowledge of music theory needed. Note: Course is designed to enable students to achieve the level of proficiency in keyboard skills required for the major. Areas covered include harmonization, sight-reading, technique and functional keyboard harmony. Prerequisite: permission from the department. Co-requisites: MUSC110 and 125. For music majors only. |
| **MUSC 177** <br> **Keyboard Skills II [1]** | Continued development of keyboard skills. Basic keyboard experience and good knowledge of music theory required. Course is designed to achieve the level of proficiency in keyboard skills required for the major. Areas covered include harmonization, sight-reading, technique and functional keyboard harmony. Prerequisite: MUSC176. Co-requisites: MUSC111 and 126. For music majors only. |
| **MUSC 178** <br> **Keyboard Skills III [1]** | Continued development of keyboard skills. Basic keyboard experience and good knowledge of music theory required. Course is designed to enable students to achieve the level of proficiency in keyboard skills required for the major. Areas covered include harmonization, sight-reading, technique and functional keyboard harmony. Prerequisite: MUSC177. Co-requisites: MUSC210 and 225. For music majors only. |
| **MUSC 179** <br> **Keyboard Skills IV [1]** | Continued development of keyboard skills. Basic keyboard experience and good knowledge of music theory required. Course is designed to enable students to achieve the level of proficiency in keyboard skills required for the major. Areas covered include harmonization, sight-reading, technique and functional keyboard harmony. Prerequisite: MUSC178. Co-requisites: MUSC211 and 226. For music majors only. |
| **MUSC 191** <br> Recital Preparation [1] | The course is designed to prepare students for public performance by requiring attendance at weekly music forums and attendance at 10 concerts (at least seven on campus) each semester. |
| **MUSC 193** <br> **Performance Studies: Western Art Instruments for Music Majors [3]** | Private music lessons for music majors; instruction is offered in most Western instruments and voice. The studies direct the student toward attaining a competent technique, a diverse performing repertoire and stylistic interpretive sensitivity. Prerequisite: Consent of instructor. |

| | |
|---|---|
| **MUSC 194**<br>Performance<br>Studies: Western Art<br>Instruments for Music<br>Majors [2] | Private instruction in an instrument or voice for music majors only; restricted to students in the music technology emphasis or those music majors studying a second instrument. The studies direct the student toward attaining a competent technique, a diverse performing repertoire and stylistic interpretive sensitivity. Prerequisite: Consent of instructor |
| **MUSC 210**<br>**Musicianship**<br>**Laboratory III [1]** | Advanced development of basic musical skills, including sight-singing, notation, dictation and transposition. Prerequisite: MUSC 111 with a grade of "B" or better or placement examination. |
| **MUSC 211**<br>**Musicianship**<br>**Laboratory IV [1]** | Advanced studies in sight-singing, notation, dictation and transposition. Prerequisite: MUSC 210 with a grade of "B" or better or placement examination. |
| **MUSC 218**<br>**Recording**<br>**Techniques [3]** | Takes the student through the basics of acoustics and psycho-acoustics, microphone design and placement techniques, consoles and stereo recording principles. Students will also conduct hands-on recording sessions of various different musical instruments, ensembles and genres. Music Majors Only.Prerequisite: Passage of aptitude test or consent of instructor |
| **MUSC 219**<br>**Introduction to**<br>**Digital Audio**<br>**Workstations [3]** | This course introduces students to the use of digital audio work stations for music production. Recording, editing and mixing techniques will be explored, and students will work with various musical ensembles. Music Majors Only. Prerequisite: MUSC 218 or consent of instructor |
| **MUSC 221**<br>**Jazz Theory and**<br>**Aural Skills [3]** | Topics include jazz harmony and materials, basic musical forms, composition, techniques of harmonization and re-harmonization, substitution and aural recognition of basic materials, including modes of the major and melodic minor scale, chords including extensions and alterations, and pentatonic, diminished and whole tone scales. Basic musical forms are learned through composition projects.Prerequisite: MUSC 126 |
| **MUSC 222**<br>**Jazz Arranging [3]** | Course covers the techniques of scoring and arranging jazz music, including orchestration, transposition, melodic and rhythmic embellishment and techniques of harmonization essential to jazz arranging. Techniques covered include tonicization through dominant and diminished sevenths, chromatic and diatonic planing and the linear approach. Composition projects progress to five-part writing, culminating in arranging for nonet. Prerequisite: MUSC 221 |
| **MUSC 223**<br>**Jazz Composition [3]** | Techniques and materials of jazz composition through the study of its masters. The course progresses from basic lead sheet composition, through extended forms to ensemble writing. Composers studied include Thelonious Monk, Bill Evans, Kenny Wheeler, Bud Powell, Wayne Shorter and Clare Fischer. Course culminates in performance and recording of compositions. Prerequisite: MUSC 221 |
| **MUSC 225**<br>**Theory**<br>**III: Counterpoint [3]** | The study and application of the various technical aspects of music writing/composition as expressed through tonal and expanded harmonic idioms, contrapuntal procedures and various formal constructions. Prerequisite: MUSC126 or consent of the instructor |
| **MUSC 226**<br>**Theory IV: Chromatic**<br>**Harmony [3]** | An analytical study of musical styles and structure, with emphasis on chromatic harmony and 19th-century technique. The course is designed to develop the student's analytical abilities by examining scores. Some of the topics covered include rhythmic, textural and thematic analysis, and the expansion of the orchestra. Prerequisite: MUSC 225 or consent of instructor |
| **MUSC 227**<br>**Theory V: 20th**<br>**Century Analysis [3]** | An analytical study of musical styles and structure, with emphasis on 20th-century technique. Some of the topics covered include pan-tonality, serial technique, intermedia forms and chance music. Prerequisite: MUSC 226 OR consent of instructor. |

| | |
|---|---|
| **MUSC 230**<br>**Musics of the World**<br>**(AH) [3]** | A survey of selected musical cultures of the world, with emphasis on the musical forms, instruments, tonal material, the role of music in society and its relationship to other arts. |
| **MUSC 301**<br>**UMBC Chamber**<br>**Players [2]** | The UMBC Chamber Players is a small, select ensemble of instrumentalists and singers coming from all academic areas. A diverse program of chamber music from all historical periods is performed on and off campus throughout the year. Prerequisite: By audition only |
| **MUSC 303**<br>**UMBC Camerata-**<br>**Chamber Choir [2]** | The UMBC Camerata is a small, select ensemble of singers coming from all academic areas. A diverse program of vocal literature is performed throughout the year including madrigals and works for small choruses.  Note: May be repeated for credit.  Prerequisite: Consent of the instructor. |
| **MUSC 304**<br>**Jubilee Singers [2]** | This class affords students instruction in sacred music, predominantly from the African- American heritage. The course will provide an introduction to and study of a variety of musical styles, including spirituals, hymns and anthems. Vocal technique is also part of the class structure. Some vocal instruction will be given, and it is recommended that students take MUSC 170 and 171: Beginning and Intermediate Voice Class, along with the course. |
| **MUSC 305**<br>**UMBC Symphony**<br>**Orchestra [2]** | The UMBC Community Symphony is a full-size symphonic ensemble consisting of students, faculty and community members.  The orchestra meets once a week in the evening and performs regularly in public throughout the year.  Note: May be repeated for credit.  Prerequisite: Consent of instructor. |
| **MUSC 307**<br>**Small Ensembles:**<br>**Collegium Musicum,**<br>**Flute, Guitar,**<br>**Percussion, Opera**<br>**Workshop,**<br>**Saxophone [2]** | Student performance of works from the literature for small ensembles.  May include vocal accompaniment. Note: May be repeated for credit.  Prerequisite: Consent of instructor. |
| **MUSC 308**<br>**UMBC Wind Ensemble**<br>**[2]** | The UMBC Wind Ensemble is an instrumental ensemble consisting of students, faculty and community members.  The Wind Ensemble meets once a week in the evening.  A diverse program of wind ensemble literature is performed through the year.  Note:  May be repeated for credit. Prerequisite: Consent of instructor. |
| **MUSC 309**<br>**UMBC New Music**<br>**Ensemble [2]** | The repertory of the UMBC New Music Ensemble centers around the latest developments in the sonic art.  The ensemble explores, performs and studies new concepts in notation, extended performing techniques, group improvisation and group composition. |
| **MUSC 318**<br>**Digital Audio**<br>**Processing [3]** | A continuation of MUSC 219 where students will explore advanced applications of audio plug-ins for mixing and mastering through work on various projects. Music Majors Only. Prerequisite: MUSC 219 |
| **MUSC 319**<br>**Advanced Topics in**<br>**Music Technology [3]** | An exploration of advanced topics in music technology. The subject matter varies from semester to semester but may include surround recording techniques, sound design, audio electronics, sound for video, and multimedia. Music Majors Only.Prerequisite: MUSC 318 |
| **MUSC320**<br>**UMBC Jazz Ensemble**<br>**[2]** | Student performance of jazz works from the literature. May include vocal accompaniment. Prerequisite: Consent of Instructor and audition. Notes: May be repeated for credit. MUSC320 cannot be taken concurrently with MUSC358. |
| **MUSC 321**<br>**Music History I [3]** | An analytic study of Western music history and literature from medieval, Renaissance and Baroque periods with an emphasis on styles, genres and significant composers. Prerequisite: MUSC 126. |

| | |
|---|---|
| **MUSC 322**<br>**Music History II [3]** | An analytic study of Western music history and literature from the Classic and Romantic eras and the early 20th century, with an emphasis on styles, genres, and significant composers.  Prerequisite: MUSC 126. |
| **MUSC324**<br>**Small Ensemble Jazz Group** | Student performance of jazz works from the literature. May include vocal accompaniment. Prerequisite: consent of instructor and audition. Notes: may be repeated for credit. MUSC 324 cannot be taken concurrently with MUSC358. |
| **MUSC358**<br>**Music in Performance (AH)** | Designed for students who have been active musicians in high school. This course couples rehearsal and performance with the study of the compositions and styles being performed, and related issues of music performance. Each week, students rehearse with their preferred ensemble, and meet for a one-hour discussion that involves all students in the course. Prerequisite: One prior college-level music ensemble, and permission o f instructor. |
| **MUSC 380**<br>**Introduction to Conducting [3]** | Introductory course to the art of conducting. Students will learn fundamental principles of conducting and develop technical skills, including basic baton techniques, score reading and analytical skills that are essential for a conductor of any medium. Prerequisite: MUSC 111 and 126 |
| **MUSC416**<br>**Special Topics in Music Technology: Analog Recording Perspecitves [3]** | This course offers instruction in the principles of analog audio production techniques for music, including the history, theory and operation of classic recording studio equipment. Basic electronic circuit theory will be discussed and historical recordings spanning the last 100 years will be examined. Music Majors Only. Prerequisites: MUSC319 or permission of instructor. |
| **MUSC 417**<br>**Special Topics in Music Technology: Surround Sound and Video Concepts [3]** | This course offers advanced instruction in the principles of surround sound and video production techniques for basic using Digidesign's Pro Tools HD and Apple's Final Cut Studio workstations. Hands-on instruction will include multiple-camera video recording of musical performances with full multi-channel audio support. Post-production synchronization and editing of audio and video elements will be taught, and the sharing of project elements between pro Tools and Final Cut Studio will be stressed. The history of surround sound for music will also be discussed using commercially recorded examples. Music Majors Only. Prerequisites: MUSC319 or permission of instructor. |
| **MUSC 418**<br>**Music Technology Internship [3]** | This course will acquaint students with the processes of audio production in a professional work environment. Students will work under the guidance of music technology faculty on client-based and/or research projects. The focus of the internship is on the development of ideas, working collaboratively in teams and utilizing evolving technologies. Productions vary each semester and demand different skills from interns. Prerequisite: MUSC 319 |
| **MUSC 480**<br>**Topics in Music, Art and Society (WI) [3]** | A special topics course.  Intensive study and discussion of the history, theory and social function of the various musical traditions of a particular culture and their relationship to other forms of art.  Topic will be announced in advance by the instructor.  Prerequisites: MUSC 230, MUSC 321 or MUSC 322.  Open to junior/senior music majors - others by permission of the instructor. |
| **MUSC 492**<br>**Senior Project [2]** | Examination of special topics concerning musical compositions being performed, composed or written about by participants. |

**Justification for Curriculum that exceeds 120 credit hours:**

SB 740, The College and Career Readiness Completion Act of 2013, 15-116 states:

*(A) (1) Except as provided in paragraph (2) of this subsection, the standard number of credits required for a baccalaureate degree from a public higher education institution is 120 credit hours.*

*(2) The standard number of credits required under paragraph (1) of this subsection does not apply if:*

> *A) the degree program is defined as a five-year baccalaureate degree program*
>
> *B) professional accreditation requires a higher number of credit hours or requires course work that cannot be completed in 120 credit hours*
> *or*
>
> *C) certification requirements result in a need for credit hours in excess of 120.*

The proposed degree is an exception to the 120 credit hour requirement because of professional accreditation requirements. In its proposed Bachelor of Arts in Music Technology degree, UMBC seeks to graduate students who will be fully-trained musicians (upholding the standards set forth by the National Association of Schools of Music [NASM], which UMBC currently meets). The new program (a reconfiguration of the curriculum from a current concentration under a B.A. in Music) can be completed in four years (see Appendix 1 for the four year curriculum plan).

Section I below documents how the content standards for accreditation from the NASM are met. Section II documents other courses required from UMBC for a Bachelors of Arts degree.

# I. National Association of Schools of Music Accreditation Requirements

NASM has approved the UMBC curriculum as meeting standards for accreditation. Connections between these standards and particular courses are outlined, below.

Baccalaureate Degree in Music Technology – p. 99-100; 106-108; 110 (NASM Handbook – 2013-2014: http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2013-14.pdf )

Common Body of Knowledge and Skills:

1. Performance - students must acquire:

a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.

b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.

c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.  [MUSC 191, 194]

d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.  [MUSC 380]

e. Keyboard competency.  [MUSC 176, 177, 178, 179]

f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. Normally, performance study and ensemble experience continue throughout the baccalaureate program.

[MUSC 300-320]

2. Musicianship Skills and Analysis. Students must acquire:

a. An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

b. Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

[MUSC 110, 111, 210, 211, 125, 126, 225 or 221, 226 or 222 or 223, 227, 176-179]

c. The ability to place music in historical, cultural, and stylistic contexts.  [MUSC 321, 322, 230]

3. Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.  [MUSC 227]

4. History and Repertory. Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.
[MUSC 191, 321, 322, 230]

5. Synthesis. While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory
[MUSC 480, 492, 418]

The Bachelor of Music in Music Technology, however, is intended to produce professional competence in the integration of music and technology in one or more areas of the music technology field, and basic competence in one or more additional areas. The degree requires development of a professional level of competence in music.

p.107-108

a. Essential Competencies in Music Technology [MUSC 191, 218, 219, 318, 319, 416, 417, 418, 492]:

(1) Basic understanding of the scope, integrative nature, and various functions of music technology as a field, including acquaintance with various applications of music technology in music, technological development, research, pedagogy, and in other fields.

(2) Knowledge of and ability to use various terminologies and procedures in music technology, music, and technology, and their combinations as employed in and associated with the work of music technology. This includes, but is not limited to, their respective vocabularies of practice, ways work is conceptualized, developed, synthesized, and finalized, and phases of production, presentation, and/or distribution.

(3) Ability to solve music technology problems, including (a) problem identification, information gathering, solution development, and testing, and (b) knowledge and skill to produce case-specific decisions about what is useful, usable, effective, and desirable during the course of music technology project development and production.

(4) Ability to describe and respond to the needs or expectations of users, audiences, and/or contexts associated with doing professional work in two or more areas of music technology.

(5) Advanced capabilities in specific areas of musicianship consistent with the music technology areas that constitute the degree program's focus. Aural skills are essential. Abilities to apply advanced knowledge of the properties of musical structures and processes to solving music technology problems are essential.

(6) Fundamental knowledge of current technologies and technological principles widely applicable to music technology, including but not limited to those associated with recording, manipulating, and presenting music and sound, signal flow and processing, music communication protocols, synthesis and interface technologies, sound synthesis, and interactive and generative media.

(7) The ability to use industry standard technologies at a professional level to achieve goals and objectives associated with specific areas of music technology (e.g. Section 4.C.2.b. below). These goals may be in terms such as mastery of production techniques, artistic expression, support for work in other fields, relationships with other technologies and media, and so forth.

(8) Ability to apply knowledge of fundamental science, engineering, and math concepts and other aspects of the science of sounds and the electrical manipulations of sounds in music technology situations.

(9) Basic understanding of connections among music, technology, music technology, and culture, including the evolution of music technology, the impact of technology on music and culture, technological influences on multiple musical styles, including contemporary styles, and their cultural contexts, and information and means for projecting future possibilities in music technology; and basic understanding of these connections with regard to current and emerging Internet- and network-based programs, services, and environments related to the creation, sharing, and distribution of music.

(10) Knowledge of the basic principles, laws, regulations, and ethical considerations and practices associated with music technology and intellectual property as it is both acquired and created by individuals working in the music technology program.

(11) Comprehensive capabilities to use and integrate the above competencies in at least one area of music technology to produce professional-level work in at least one area, and basic level work in a second area.

(1) In music technology programs with specific orientation to recording, manipulation, and live performance, competencies include, but are not limited to, advanced knowledge and technical competence in using industry-standard recording and other types of music technology studios and equipment; expertise in the use of music, digital, and other technological interfaces; high levels of aural and music analysis skills; ability to apply scientific knowledge of acoustics, electrical advanced capabilities in audio recording and sound manipulation; capabilities in audio engineering, studio sound, and live performance sound.  **[MUSC 191, 418]**

p.110

(6) Internships in industry or the equivalent are strongly recommended.   **[MUSC 418]**

(7) A final project demonstrating competence in at least one area of music technology must be required for graduation. The final project and other demonstrations of competence at senior year must show readiness to produce work in one or more music technology areas at a professional level.
**[MUSC 492]**

## II.  Bachelor of Arts – General Education Requirements:

**UMBC graduation requirements:**

> **ENGLISH COMPOSITION**          **(EN100)**
>
> **MATHEMATICS**          **(MATH 106)**
>
> **3 ARTS and HUMANITIES COURSES**
>
> **3 SOCIAL SCIENCES COURSES**
>
> **SCIENCE + LAB COURSE**
>
> **2 CULTURE COURSES**
>
> **LANGUAGE PROFICIENCY**
>
> **PHYSICAL EDUCATION**

## Appendix 4 – UMBC - Bachelor of Arts in Music Technology

Educational Objectives
Department of Music - UMBC

The educational objectives of the Department of Music at UMBC are: 1) to provide undergraduate instruction and co-curricular events that (a) are components within a broad liberal arts background; (b) are a preparation for teaching music in elementary and secondary schools; and (c) are a preparation for professional performing, composing, private teaching, and (d) constitute preparation for continued study in music at the graduate level; and 2) to provide opportunities for students to engage in research, teaching and service that are consistent with the instructional program. The department as well fosters collegiality, diversity and multicultural values among students as components in its instruction.

Students at UMBC are given the opportunity to study and perform with professional musicians and have many opportunities to gain performance experience. The department presents more than 125 concerts each year.

UMBC music students are also trained in conducting research both through traditional means and through the use of on-line databases and other resources. Courses in computer music and recording technology offer in-depth opportunities for the exploration of music and technology, as well as opportunities for interaction with students and faculty from other arts disciplines who focus on technology in their work.

Graduates of the program are expected to demonstrate the following:

1) A fluency in reading music notation and a thorough understanding of performance techniques and practices;

2) A familiarity with developments in the history of music and the relationship of contemporary music to music of the past;

3) An understanding of contemporary music processes and the involvement of technology in those processes.

4) Technical skill on an instrument or voice - ability to perform significant musical works as a soloist or in an ensemble, confidence, and stage presence. These skills also address communicative ability as specified in the UMBC student learning outcome goals, calling for students to identify, select, and evaluate artistic creations through acquired aesthetic judgment.