QUEENSBOROUGH COMMUNITY COLLEGE

CITY UNIVERSITY OF NEW YORK
CURRICULUM COMMITTEE

To: Emily Tai, Academic Senate Steering Committee

From: Aránzazu Borrachero, Chairperson, Committee on Curriculum

Date: February 28, 2011

Subject: Monthly Report

The Committee on Curriculum has acted to send the following recommendations to the Academic Senate:

I. New Course

DEPARTMENT of FOREIGN LANGUAGES AND LITERATURES

LA-112 Elementary Arabic II, 4 class hours, 1 laboratory hour, 4 credits

Prerequisite: LA 111 or the equivalent, with a grade of C or better.

Description: This is the second semester course for elementary Modern Standard Arabic. It focuses on the four essential language skills: listening, speaking, reading and writing. Students will continue studying the language through a communicative approach. They will also develop basic conversational and grammatical skills, and they will acquire additional insight into the cultural and social contexts of the Arabic speaking world. Consistent emphasis is placed on authentic materials that are derived from the living cultural context.

Rationale: The Department of Foreign Languages and Literatures is currently offering two sections of first semester Arabic with full enrollments. The Department predicts that most of these LA 111 students will need a second semester of Arabic to fulfill their language requirements. Programs in Arabic language have already been added to the curricula of a good number of Community and Senior Colleges of CUNY, including La Guardia and Kingsborough Community Colleges, and Queens and Hunter Colleges.

II. Curricular Changes

DEPARTMENT of MUSIC

General Rationale:

Over the past decade, advances in technology have significantly altered and increased potential career paths in the music industry from where they were when the Music Electronic Technology program was introduced at Queensborough in the 1980's. While it was initially the realistic goal of this program to prepare students for a job working in and for a commercial recording studio, these jobs are now few and far between.

A few decades ago, the primary tools of music recording included tape machines and large-format analog mixing consoles. As computer technology has become more powerful and large data storage and removable hard disk drives are now commonplace, the paradigm has shifted to a computer-centric system. Tools that were once only available in a high-end studio can now even be emulated on a student's laptop. This has resulted in major changes to the industry. Many large and mid-sized recording

studios have shut their doors. Where there was once a vertical monopoly by record labels, which alone had the requisite funds to afford adequate time in a studio to allow the artist to work, much of this production can now occur anywhere a laptop and headphones can travel. Having a computer-based multi-track music production setup in one's bedroom is now more affordable than hardware systems ever were.

Another major change has occurred with respect to the way music is produced and consumed. It was once the province of major record labels to produce and distribute music, there were brick-and-mortar stores that thrived on the sales of CD's, and it was the realm of a few terrestrial radio and television stations to market music to the public *en masse.* The rise of broadband Internet access has changed this business model completely. The way consumers get their music, and even their view of music as a commodity, has changed.

Sound and music are playing an even greater role in the fields of multi-media and live event technology. Whereas sound in a video game was once limited to a few beeps, modern games involve more layers of audio production than a feature film and represent a major market for music. Sound design for visual media, on-location recording, and sound reinforcement are skills that are more in demand than ever before. Our revised curriculum reflects and addresses these changes, and prepares our students to compete in these fields.

Once, QCC's Music Electronic Technology program was one of only a few choices available. Now, there is a proliferation of such programs vying for the attention of potential students. As such, the program requires alterations and additions if it is to successfully compete with curricula offered by other educational institutions that have realized the popular demand for such training. Our program must meet this demand by offering content that is 21st century-appropriate and comprehensive in scope, yet trimmed of any subject matter that is no longer integral. In order to remain competitive, the Music Department must streamline this curriculum to meet the expectations of current and future students, and be willing to continue to do so if it is to stay up-to-date in an ever-evolving music industry.

Summary of changes:

Curricular Additions and Course Modifications:

1. The program title has been changed: From: A.A.S. Degree in Music [Electronic Technology.] to: A.A.S. Degree in Music Production

2. MP prefixes for Music Production replace all ME prefixes (Music Electronic Technology) - all MP courses are numbered from MP-501~MP-510 and MP-900.
      a. MP-501, 503, 505, 507 and 509 designate analog/digital *hybrid* course work;
      b. MP-502, 504, 506, 508 and 510 designate digital *only* coursework.

3. Pre and/or Corequisites for MP-502, 504, 508, 509, 510 and 900 are added/modified

4. Two new courses are added:
      MP-506 Virtual Instruments **(see MP-506_Att 4, 7, 7A and 8)** and *MP-507 Microphones and Amplification Systems* **(see MP-507_Att 4, 7, 7A and 8)**

5. MU-290, The Business of Music is added with a revised description.

Rationale: Even as CD sales continue to fall, new opportunities in the music business have arisen to monetize talent (e.g. ringtones, music for video games and Indie record label releases and downloads). Revenue from the ownership, publishing and licensing of Intellectual Property continues to rise. What's next in the continuing evolution of an industry spurred on and challenged as never before by technology, piracy, sampling and file sharing? This course identifies and explores the opportunities that will exist for

our graduates to gainfully use their skills and talents in this constantly evolving industry. Student demand at QCC has exceeded enrollment limits every semester in the past 4 years.

6. MU-400 Performance Series requirement is increased to 2 credits (up from 1 credit).

7. Music Theory requirement is increased (from MU-241, 3 credits) to 6 credits to be chosen from MU-208, 209, 231, 241 and 242

8. Advised electives are increased (from 2 credits) to 4 credits selected from the following:
MU-100 series, MU-210, 211, 212, 231, 241, 242, 314, 321, 322, 331, 332, 400 series and MP-509, 510, 900

Curricular Deletions:

1. ME-260, Electronic Techniques is removed. No longer required to excel in the music recording and production field.

2. MU-211, Sight Reading and Ear Training I is removed.

3. CS-100, Introduction to Computing and Programming is removed. Programming is no longer required to excel in the music recording and production field.

3. ET-920 is removed. Formal training in electronics is no longer required to excel in the music recording and production field.

4. ET-282 is removed. Formal training in electronics is no longer required to excel in the music recording and production field.

The ETEC Dept. and the MATH Dept. are both aware of and agreement with these proposed revisions.

(revisions continue on next page)

1. Program Revisions

From: A.A.S. Degree in Music [Electronic Technology]   **To: A.A.S. Degree in Music <u>Production</u>**

REQUIREMENTS FOR THE A.A.S. DEGREE

FROM: **TO:**

GENERAL EDUCATION CORE REQUIREMENTS:		*Credits*
MA-321	Mathematics in Contemporary Society	3
[CS-100	Introduction to Computers & Programming	3]
EN-101 or EN-103 and EN-102		6
---	SS or HI Electives in	
	Social Science or History (HI-100 series)	6
PH-140	Acoustics: The Physics of Sound	4
[MU-120	Survey of Western Music or	
	MU-110 Introduction to Music]	3
		[*Sub-total* **25**]

REQUIREMENTS FOR THE MAJOR		*Credits*
[ET-920	Electrical Technology Fundamentals	3]
[ET-282	Fundamentals of Audio Electronics	3
[MU-211*	Sight Reading and Ear Training I	1]
[MU-	Advised Music Electives	2]
[MU-241* MU-231*	Music Theory I or Jazz Theory I	3]

MU-312-314	Piano II-IV *(any two)*	2
[MU-400	Performance Series Elective	1]
		[Sub-total **15**]

GENERAL EDUCATION CORE REQUIREMENTS:		*Credits*
MA-321	Mathematics in Contemporary Society	3
EN-101 or EN-103 and EN-102		6
---	SS or HI Electives in	
	Social Science or History (HI-100 series)	6
PH-140	Acoustics: The Physics of Sound	4
MU	Any MU 100 Series	3
		Sub-total **22**

REQUIREMENTS FOR THE MAJOR: *Credits*
MU COURSES

Musicianship/Music Theory: *(Any sequence of two)*   6
 (MU-208/209; MU-209/231; MU-209/241; MU-231/241; MU-241/242)

MU-208	Musicianship I	3
MU-209*	Musicianship II	3
MU-231*	Jazz Theory I	3
MU 241*	Music Theory I & Keyboard Harmony	3
MU 242	Music Theory II & Keyboard Harmony	3

MU-290	The Business of Music	3
MU-312-314*	Piano II-IV *(any two)*	2
MU-400	Performance Series *(Any two electives)*	2
		Sub-total **13**

REQUIREMENTS FOR THE MAJOR   *Credits*
MP COURSES

[ME]-250]	Introduction to the Recording Studio & MIDI	3
[ME]-251	Digital Music Sequencing	3
[ME]-260	[Electronic Techniques]	[1]
[ME]-270	Recording Techniques I: Studio Equipment	3
[ME]-276	Digital Sound Design	2
[ME]-281	Recording Techniques II: Studio Operation	3
[ME]-277	Digital Recording	3
[ME]-900	[Cooperative Education Internship]	[2]

(from REQUIREMENTS FOR THE MAJOR above)
[MU-   *Advised Music Electives   2*]

MP-501	Introduction to the Recording Studio & MIDI	3
MP-502	Digital Music Sequencing	3
MP-503	Recording Techniques I: Studio Equipment	3
MP-504	Digital Sound Design	2
MP-505	Recording Techniques II: Studio Operation	3
MP-506	Virtual Instruments	3
MP-507	Microphones and Amplification Systems	1
MP-508	Digital Recording	3
MP/MU	Advised Electives	4

Advised Electives List: MU-100 series, MU-210, 211, 231, 241, 242, 314, 321, 322, 331, 332, MU-400 series and MP-509, 510 and 900.

[Sub-total **20**]

Sub-total   **25**

Total Credits Required for the A.A.S. Degree
in Music [Electronics Technology]   **60**

Total Credits Required for the A.A.S. Degree
in Music Production   **60**

2. Course Revisions

FROM:	TO:
[ME-250] Introduction to the Recording Studio and MIDI	**MP-501 Introduction to the Recording Studio and MIDI**
[ME-251] Digital Music Sequencing *Prerequisite: [ME-250] and MU-208 [both completed with a minimum grade of C]*	**MP-502 Digital Music Sequencing** *Prerequisite: MP-501 and MU-208 both with a grade of C or better*
[ME-270] Recording Techniques I: Studio Equipment *Prerequisite: [ME-250 completed] with a grade of C or better*	**MP-503 Recording Techniques I: Studio Equipment** *Prerequisite: MP-501 with a grade of C or better*
[ME-276] Digital Sound Design *1 class hour 2 laboratory hours 2 credits* *Prerequisite: [ME-251]* An introductory course designed to impart a basic knowledge and understanding of digital sound design. The study concentrates on electronically produced sound and the means by which it is generated, processed, and synthesized.	**MP-504 Digital Sound Design** *1 class hour 2 laboratory hours 2 credits* *Prerequisite: MP-502 with a grade of C or better* An introductory course designed to impart a basic knowledge and understanding of digital sound design. The study concentrates on electronically produced sound and the means by which it is generated, processed, and synthesized.
[ME-281] Recording Techniques II: Studio Operation *Prerequisite: [ME-270 completed with minimum grade of C]*	**MP-505 Recording Techniques II: Studio Operation** *Prerequisite: MP-503 with a grade of C or better*
	*(**MP-506** Virtual Instruments is added)* *(**MP-507** Microphones and Amplification Systems is added)*
[ME-277] Digital Recording *2 class hours 2 laboratory hours 3 credits* *Prerequisite: [ME-270 and ME-276]* This course offers advanced instruction in sound design, synthesis and digital audio using Pro Tools Computer Music Applications. This advanced course will provide students with a comprehensive overview of the use of digital audio in professional sound production.	**MP-508 Digital Recording** *2 class hours 2 laboratory hours 3 credits* *Prerequisite: MP-503 and MP-504 both with a grade of C or better* This course offers advanced instruction in sound design, synthesis and digital audio using Pro Tools Computer Music Applications. This advanced course will provide students with a comprehensive overview of the use of digital audio in professional sound production.
[ME-285] Recording Techniques *3 laboratory hours 1 credit* *[Corequisite: ME281] Offered as needed*	**MP-509 Recording Techniques III: Production Lab** *3 laboratory hours 1 credit* *Prerequisite: MP505 with a grade of B or better Offered as needed*

[ME-200]   Digital Audio for New Media
2 class hours   2 laboratory hours   3 credits
Offered as needed.
Introductory instruction in Digital Audio designed for students in New Media Technology. It provides an overview of Digital Audio applications. Areas of study include recording sound, General MIDI, digital audio editing and formats, sound design, Internet audio standards, Quicktime standards and integrating audio into multimedia.

[ME]-900 Cooperative Education
Internship in Music [Electronic Technology]
Hours to be arranged. 2 credits
Prerequisite: [ME-281] with a grade of [C] or better.
[Students must be recommended by the chairperson
of the Music Department and the Cooperative
Education Coordinator.]

The cooperative education/internship experience in Music [Electronic Technology] includes employment in a field experience [which] supplements classroom theory and laboratory instruction with related on-the-job professional training. Students are placed for a specific number of hours (minimum 90 hours [per semester]), participate in a monthly seminar[, and submit a term project related to the work experience.] A written evaluation by the employer is submitted.

MU-290   The Business of Music
3 class hours   3 credits   No prerequisite
[A general survey course to provide a working knowledge of music merchandising, management, publishing contracts,artists' unions, licensing agencies, artistic management, copyrights, record production,telecommunications and film. Includes instruction on how to make a demo tape, promote a concert, and choose a personal manager, agent, entertainment lawyer and accountant.]

MP-510   Digital Audio for New Media
2 class hours   2 laboratory hours   3 credits
Prerequisite: ET-710 or Permission of the MP Program Director
Offered as needed.
Introductory instruction in Digital Audio designed for students in New media Technology and Music Production. It provides an overview of Digital Audio applications. Areas of study include recording sound, General MIDI, digital audio editing and formats, sound design, Internet audio standards, Quicktime standards and integrating audio into multimedia.

MP-900 Cooperative Education
Internship in Music Production
Hours to be arranged. 2 credits
Prerequisite: MP-505 with a grade of B or better
Co-requisite: permission of the Music Production Program Director.

The cooperative education/internship experience in Music Production includes employment in a field experience that supplements classroom theory and laboratory instruction with related on-the-job professional training. Students are placed for a specific number of hours (minimum 90 hours), submit a daily work-experience E-Mail log to the MP Director and participate in a monthly seminar. A written evaluation by the employer is submitted.

MU-290   The Business of Music
3 class hours   3 credits   No prerequisite
Examination of critical issues via weekly assignments, written reports and class discussions based on independent Internet research. Monetizing your talent. Analysis of traditional concepts, e.g. Intellectual Property, and institutions, e.g. music publishing. How to select your "team" of advisors, choose a form of business, develop a business plan, create and "shop" a project. Study of important concepts/institutions from the "new" business, e.g. "the Long Tail", DIY, independent record production.

3. New Courses

3a. MP-506 Virtual Instruments 2 class hours, 2 laboratory hours, 3 credits

Prerequisites: MP-502

Course description: This course offers advanced instruction in sound design, synthesis and digital audio using virtual instruments and digital music recording applications. This advanced course will provide students with a comprehensive overview of the use of virtual instruments and digital audio in the recording process.

Rationale: The Music Production Program major attracts a large number of students who wish to become professional producers, sound designers, and multimedia and audio artists. This course will be an introduction to virtual sound creation using computer music software and hardware allowing for a more thorough exploration of sound creation. As students are expected to progress to more advanced course work in the discipline, the course will better prepare students for recording studio and sound design work. This course will be offered in the fall and spring terms.

3b. MP-507 Microphones and Amplification Systems 3 class hours, 1 credit

Prerequisites: MP-505

Course description: This class introduces students to the specifications and uses of microphones, power amps and loud speakers. Students learn the techniques of microphone placement. They also learn about the selection and setup of power amplifiers and match speakers for ideal system performance in studios and sound reinforcement.

Rationale: Sound reinforcement is one of the most in-demand skills for an audio engineer to have. Knowledge and demonstration of proficiency in this field will open new opportunities for our students in their careers, and give them further understanding and enrichment of knowledge they have already acquired in the program by its practical application within a sound reinforcement context. In this highly competitive field, having the skills and knowledge necessary to perform in this specialty gives the student a professional edge over others who are vying for the same position.