

THE UNIVERSITY OF NORTH CAROLINA ASHEVILLE

FACULTY SENATE

Senate Document Number SD6824S

Date of Senate Approval 05/02/2024

Statement of Faculty Senate Action:

APC Document 57 (MUSC): Change titles and descriptions of MUSC 263 and 264

Effective Date: Fall 2024

1. Delete: On page 249, the entry for **MUSC 263, 264:**

263, 264 Studio Musicianship I, II (2, 2)

Practical keyboard and general musicianship skills as relevant to the contemporary recording studio, with an emphasis on harmonic theory and contemporary chord symbol nomenclature. Includes training in basic improvisational techniques, keyboard voicings, chord/scale relationships, and chart reading. Limited to declared Music Technology majors. Students with credit for MUSC 293 and/or 294 cannot receive credit for these courses. Prerequisites for MUSC 263: MUSC 201, 231. Prerequisite for MUSC 264: MUSC 263. MUSC 263: Fall. MUSC 264: Spring.

Add: On page 249, in place of deleted entry:

263, 264 Arranging and Production I, II (2, 2)

These highly collaborative courses focus on the artistic and interpersonal elements of the music production process. Topics include stylistic analysis of songs, making and interpreting demo recordings, working with MIDI and analog demos, helping another artist develop their ideas, creating parts for instruments in different genres, chart writing, planning and managing projects, and communication skills in a studio setting. Limited to declared Music Technology majors. Prerequisites for MUSC 263: MUSC 160, 201, 231. Prerequisite for MUSC 264: MUSC 263. MUSC 263: Fall. MUSC 264: Spring.

Impact Statement: This change will have no impact on resources, scheduling, or student requirements. It is an update of course titles and descriptions reflecting current practice. MUSC 160 has been added as a prerequisite because it includes an introduction to the recording technology used in these courses. MUSC 160 is already required for the Music Technology major so there should be no impact from the addition as a prerequisite.

The Student Learning Objectives identify practical skills to be mastered early in a student's college career, so that they understand what the goals of the degree path will include, thereby improving the likelihood of a timely graduation.

Relevant SLOs include:

- The acquisition of composition, arrangement, and studio production skills.
- The ability to read and write in a diverse number of genre-appropriate styles of music notation.
- The development of a language of aesthetic evaluation and justification, to be deployed sensitively in both subjective and professional contexts.

No changes are proposed to:

- The meeting schedule (2 50-minute sessions per week)
- The anticipated class size (~15)
- The offering frequency (MUSC 263 Fall, MUSC 264 Spring)
- The class length (2 student credit hours, 2 contact hours, and 2 faculty workload hours)
- Class location (alternating Piano Lab / Moog Electronic Music Studio)
- Current staffing (Prof. Richmond, though other music faculty could substitute when necessary.)
- The courses are not part of the CNS.

Rationale:

- I. This course's legacy as a piano-based class still pertains. The students employ their developing keyboard skills, particularly in the area of arranging, but this proposed change of title and description gives **a more accurate picture of what these classes have now come to include.**
- II. These classes were created as an alternative to the highly-specific Harmony and Improvisation sequence designed for our BFA students, tailored to the professional needs of our BS (Music Technology) students. Originally designed around keyboard skills, these courses have adapted with the cultural climate to include the arranging ability, studio production competence, and communication skills **valued in contemporary professional settings.**
- III. These classes also function as a counterpart to the more technical topics covered in the Audio Engineering Technology and Recording Studio Practicum sequences that our BS students are required to take. Integrating this course sequence with the Recording Studio Practicum curriculum and the collaborative projects between the classes has focused attention on both the technical and the artistic sides of a student's creative work. **Providing a dedicated time and space to focus on the creation of recorded music as an art form, not just a technical endeavor, is essential to the development of our students' life skills and career prospects.**
- IV. Another crucial focus of this sequence is the ability to communicate effectively with collaborators. The classes are project-based, and from the beginning students are learning how to give respectful, constructive feedback on each other's work. They also study the conventions of music notation and idiomatic writing for various instruments in a wide variety of genres, as well as ways to communicate with non-educated musicians (an essential skill in the music production world). **Through these activities they gain experience in verbal, written, and performed communication about music, in practical situations similar to ones they will encounter in the professional world.**
- V. Finally, this course allows students of different years and cohorts to work together, which **provides a variety of social and professional networking opportunities.**