UNDERGRADUATE CURRICULUM CHANGE MEMO

Date: October 25, 2022

From: Charles Francis Leinberger, Department of Music

Through: Steve Wilson, Chair, Department of Music

Through: Anadeli Bencomo, Dean, College of Liberal Arts Chair

To: Selfa A. Chew-Melendez, Chair, Liberal Arts Undergraduate Curriculum Committee

Proposal Title: Bachelor of Arts in Music Technology

This degree is intended to fill a need for undergraduate students who are interested in a career in music production and the music business. This career path includes engineering of music in a recording and engineering sound for a live concert. The Department of Music is aware of a significant number of students who want to choose this career path, but who do not plan to perform or teach music.

The Department of Music is accredited by the National Association of Schools of Music (NASM). As such, the Bachelor of Music degree must include a substantial numbers of semester credit hours in applied music (lessons and ensembles). Unlike the Bachelor of Music degree, this Bachelor of Arts degree will emphasize music technology.

We already offer a Bachelor of Music degree in Commercial Music. Our commercial music faculty is well qualified to teach all of the courses in this new degree. Our facilities in the Fox Fine Arts Center and Prospect Hall offer students the most up-to-date hardware and software on which to learn the skills necessary to enter a competitive job market and be successful.

This degree will include the creation of a two new courses, MUST 3318, Music Technology III, and MUST 4311, Capstone Project.

CURRICULUM PROPOSAL

APPROVAL PAGE

Proposal Title: Bachelor of Arts degree in Music Technology

College: Liberal Arts   Department: Music

DEPARTMENT CHAIR- Steve Wilson

I have read the enclosed proposal and approve this proposal on behalf of the department.

_____   10/26/2022
                                          _____

Signature   Date

COLLEGE CURRICULUM COMMITTEE CHAIR – Selfa Chew-Meléndez

I have read the enclosed documents and approve the proposal on behalf of the college curriculum committee.

_____   _____

Signature   Date

COLLEGE DEAN – Anadeli Bencomo

I have read the enclosed documents and approve the proposal on behalf of the college. I certify that the necessary funds will be allocated by the college in support of this proposal.

_____   _____

Signature   Date

Texas Higher Education Coordinating Board
Texas Public General Academic and Health-Related Institutions

Proposal for a New Bachelor's or Master's Degree Program

Directions: Texas public institutions of higher education must complete this form to propose: (1) Bachelor's or Master's Degree programs in engineering; (2) Bachelor's or Master's degree programs that have an estimated cost of more than $2 million in the first five years of operation; and/or (3) Bachelor's or Master's degree programs that do not meet the certification requirements set forth in Texas Administrative Code (TAC), Title 19, Chapter 5, Subchapter C, Section 5.44 (a) (3).

Institutions should notify the Division of Academic Quality and Workforce of its intent to plan a new engineering program with a letter submitted through the Document Submission Portal prior to submission of the *Proposal for a New Bachelor's or Master's Degree Program.* The letter should include the title, degree designation, CIP code of the program, the anticipated submission date of the proposal, and a brief description of the program. Address the letter to the Assistant Commissioner of the Academic Division of Academic Quality and Workforce.

In completing the proposal, the institution should refer to the document *Standards for Bachelor's and Master's Degree Programs,* which prescribes specific requirements for new degree programs.

This form requires the signatures of: (1) the Chief Executive Officer, certifying adequacy of funding for the new program, the notification of other Texas public institutions of higher education, and adherence to Texas Education Code (TEC) Sections 61.822 through 61.823; (2) the Chief Financial Officer, certifying the accuracy of funding estimates for the new program; and (3) a member of the Board of Regents (or designee) certifying Board approval.

Contact: Division of Academic Quality and Workforce, 512-427-6200.

Administrative Information

1. Institution Name and Coordinating Board Accountability Group:

The University of Texas at El Paso, Emerging Research Institution

2. Proposed Program:
    Show how the proposed program would appear on the institution's Program Inventory (e.g., Bachelor of Business Administration degree with a major in Accounting).

    Bachelor of Arts degree with a major in Music Technology

3. Proposed CIP Code:
    List of CIP Codes may be accessed online at www.txhighereddata.org/Interactive/CIP/.
    Include justification if the proposed program name is not included in the Texas Classification of Instructional Programs.

    50.0913.00

4. Semester Credit Hours Required:
   Bachelor's degree programs should not exceed 120 semester credit hours (SCH). If the number of SCH exceeds 120 for a bachelor's degree program, the institution must submit documentation explaining the compelling academic reason. Master's degree programs do not have semester credit hour restrictions; however, 30 to 36 SCH is common.

   120

5. Location and Delivery of the Proposed Program:
   Provide the location of instruction and how the proposed program will be delivered to students (e.g., Instructed on the main campus in Lubbock, face-to-face).

   UTEP Main Campus in El Paso, face-to-face.

6. Administrative Unit:
   Identify where the proposed program would fit within the organizational structure of the institution (e.g., Department of Electrical Engineering within the College of Engineering).

   Department of Music in the College of Liberal Arts

7. Program Description:
   Describe the proposed program.

   A degree for students who plan to pursue a career in the music industry but may not necessarily plan to be performers or teachers. Emphasis is on music production, including recording studio technology and live performance sound technology.

8. Proposed Implementation Date:
   Provide the date that students would enter the proposed program (MM/DD/YYYY).

   08/01/2023

9. Institutional and Departmental Contacts:
   Provide contact information for the person(s) responsible for addressing any questions related to the proposal.

   1. Name: Charles Francis Leinberger

      Title: Professor

      E-mail: CHARLESL@UTEP.EDU

      Phone: 915 747 7800

   2. Name: Steve Wilson

      Title: Professor, Department of Music Chair

E-mail: SWILSON@UTEP.EDU

Phone: 915 747 6626

10. Notification to Area Institutions: N/A
Provide a copy of the notification sent to area institutions.
The institution proposing the new bachelor's or master's degree program must notify all public institutions of higher education within 50 miles of the teaching site of their intention to offer the program at least 30 days prior to submitting their request to the Coordinating Board. If objections occur, the proposing institution must resolve those objections prior to submitting the request to the Coordinating Board. If the proposing institution cannot resolve the objection(s), and the institution wishes to submit the proposed program, the proposing institution may request the assistance of the Assistant Commissioner of Academic Quality and Workforce to mediate the objections and determine whether the proposing institution may submit the proposed program. No new program will be approved until all objections are resolved.

Proposed Bachelor's or Master's Degree Program Information

I. Need

A. Job Market Need

Demonstrating the need for additional graduates in the field is vital. Provide short- and long-term evidence of the need for graduates in the Texas and U.S. job markets. Cite the Bureau of Labor Statistics, Texas Workforce Commission, professional association data, and other documented data sources to create a supply/demand analysis. Institutions should be able to show how the number of new graduates produced both in Texas and nationally compares to the number of job openings that require a degree in the discipline now and in the future on both the state and national levels. The use of predictive modeling is encouraged. If the program is designed to address particular regional or state needs in addition to workforce demands, provide a detailed description.

There are only two other schools that offer similar degrees with a small number of graduates int he last 5 years.

Qualified professionals with the skillset necessary to record, produce, distribute and promote audio/visual material. According to the Texas Labor Analysis Reports, projected increase from 2020 to 2030:
Musicians and Singers- up 4%
Broadcast, Sound, and Video technicians is up 10%
Sound Engineering Technicians: Texas employs the third most nationally, with a 10% increase

According to Texas Labor Analysis from the Texas Workforce Commission, Sound Engineers jobs are projected to increase by 23.54% by 2030.

According to the Texas Labor Market Dashboard, in the last 12 months, job openings in "Arts, Design, Entertainment, Sports, and Media," included the following:
      Audio and Video Equipment Technicians 38
      Sound Engineering Technicians   10

B. Existing Programs

The information provided indicates knowledge of existing programs in Texas and of high-ranking programs nationally. This section provides an understanding of program duplication, capacity, and quality. Identify all existing degree programs in the state, include those specific to the region and major programs at peer institutions across the nation. Peer institutions have similar missions, programs, and research expenditures. Peer institutions include, but are not limited to, out-of-state peer groups identified in the Coordinating Board's Accountability System.

Identify the existing programs and their locations in Texas. Provide enrollments and graduates of these programs for the last five years, and explain how the proposed program would not unnecessarily duplicate existing or similar programs in Texas. Provide evidence that existing Texas programs are at or near capacity and describe how the existing programs are not meeting current workforce needs. Provide the job placement of existing Texas programs.

Include an assessment of capacity to accept additional students in existing Texas programs. One indicator of capacity is the faculty-to-student ratio in existing programs in the discipline. Another indicator is the number of students admitted to a program in comparison to the number of qualified applicants.

Neither NMSU or UNM have similar degrees. West Texas A and M has a BM in Music Technology that currently has 26 students in the major and have graduated 9 in the past 5 years.

UT Arlington has a BA in Music Industry studies with 39 students currently in the program with 7 graduates in the last 4 years, when the program started.

These are the only similar programs in Music Technology or Industry in Texas. There are several institutions that offer less comprehensive training through a certificate or a minor.

C. **Student Demand**
Provide short- and long-term evidence of student demand for the proposed program. Types of data commonly used to demonstrate this include increased enrollment in related and feeder programs at the institution, high enrollment in similar programs at other institutions, qualified applicants rejected at similar programs in the state, and student surveys (if used, include data collection and analysis methods). Surveying students currently enrolled in feeder programs provides limited data about actual student demand. Information that demonstrates student interest includes the development of a student interest group. Provide documentation that qualified applicants are leaving Texas for similar programs in other states.

With only 16 graduates from similar programs in Texas, there is ample need for this program.

Each year, faculty in the Department of Music interact with 5-10 students who are interested in this type of degree who choose to attend another institution or choose a different major. UT Arlington and West Texas A and M University offer similar degrees and have seen a growing interest in this type of study and have seen a gradual increase the enrollment in their programs. While the numbers of interested students are small, with a projected enrollment of 10 new students per year, the degree does not require any new resources to offer and fills a gap in the Department of Music program offerings to offer music training to those who wish to seek it but have not had access to formal music training prior to college.

D. **Enrollment Projections**
Enrollment projections are realistic and based on demonstrable student demand. Projections take into account student attrition, graduation rates, and part-time students. Attrition calculations should be based upon the average rates of related supporting graduate programs at the institution, if available.

Complete Table 1 to show the estimated cumulative headcount and full-time student equivalent (FTSE) enrollment for the first five years of the proposed program. Include summer enrollments, if relevant, in the same year as fall enrollments. Subtract students as necessary for projected graduations or attrition. Provide explanations of how headcounts, FTSE numbers, and attrition were determined. Define full-time and part-time

Proposal for a New Bachelor's or Master's Degree Program
Page 6

status.

Table 1. Enrollment Projections

	Year 1	Year 2	Year 3	Year 4	Year 5
Total New Students	**11**	**11**	**11**	**11**	**11**
Attrition		2	3	4	4
Cumulative Headcount	**11**	**20**	**28**	**35**	**35**
FTSE	11	20	28	35	35
Graduates	0	0	0	7	11

Enrollment projections are based on faculty discussions with current and prospective students interested in the program and enrollment trends at UT Arlington in their Music Industry program. The UTA music program is very similar to UTEP's in degrees offered, enrollment numbers, and student demographic.

E. Student Recruitment

Plans to recruit students are realistic and based on evidence of student demand and unmet need in similar programs in Texas. Indicate if the proposed program and its discipline are projected to have a special attraction for students of a particular population. Describe general recruitment efforts and admission requirements. Describe plans to recruit, retain, and graduate students from underrepresented groups to the proposed program.

This degree is intended as an option for students who are interested in a career path in music, but do not have the middle- and high-school music experiences (band, choir, or orchestra) as the typical Bachelor of Music student. This degree should appeal to students who desire a liberal arts education that leads to career opportunities in music and those who prefer to work in the larger music industry rather than work as a music educator of performer.

Department of Music faculty are regularly engaged in area schools throughout the region, are active in the community with local arts organizations, and host numerous events on-campus each year. Through these activities, we work as a team to recruit prospective students for all of our degrees.

II. Quality

A. Degree Requirements

Describe the similarities and differences between the proposed program and peer programs in Texas and nationally. Provide a justification if the program requires more than 120 semester credit hours for a bachelor's degree. Acceptable justifications may include program accreditation requirements, statutory requirements, and/or licensure/certification requirements that cannot be met without exceeding 120 SCH.

Complete Table 2 to show the degree requirements of the proposed program. Show semester credit hours (SCH) and clock hours (if applicable). Modify the table as needed. If necessary, replicate the table to show more than one option.

The proposed program at UTEP has a more focused approach to Music Technology that

includes detailed instruction on software and hardware, composition and arranging, and the incorporation of video into audio projects. Other programs in the state are BM degrees that require significantly more study in performance including applied lessons and ensembles, and a stronger background in music theory and music history. Our program is designed for the student who does not want to perform on an instrument or sing, but rather wants to focus on the computer side of music production. As a BA degree, students also have the opportunity to choose a complimentary minor like business or our own proposed Arts Entrepreneurship Minor, which would add a strong arts business component to the degree.

Proposal for a New Bachelor's or Master's Degree Program
Page 8

Table 2. Semester Credit Hour Requirements by Category

Category	Semester Credit Hours	Clock Hours
General Education Core Curriculum (*Bachelor's degree program only*)	42	
Required Courses	78, including 18 for a minor	
Prescribed Electives	0	
Electives	0	
Other	0	
TOTAL	**120**	

Note: Bachelor's degree programs should not exceed 120 SCHs. Bachelor's degree programs that exceed 120 SCH must provide detailed documentation describing the compelling academic reason for the number of required hours, such as program accreditation requirements, statutory requirements, and/or licensure/certification requirements that cannot be met without exceeding 120 SCH.

B. Curriculum
Describe the educational objectives of the proposed program. For the description of educational objectives, distinguish between aspects of the curriculum that are standard for the field and aspects that would be unique to the proposed program.

What distinguishes this degree from a standard music degree is that there is more emphasis on Music Technology, more so than the Bachelor of Music degree in Commercial Music. It also includes project-based learning in a Capstone Project. Most music degrees include more emphasis on lessons and ensembles, as they are intended for musicians whose career path includes some teaching and performing.

If the proposed program has a unique focus or niche, describe it in relationship to peer programs. Indicate how the niche or specialties of the proposed program are appropriate for the job market and student demand, and describe how they complement other peer programs in the state (or nation, if relevant).

The proposed program is most similar to UT Arlington's BA in Music with an emphasis in Music Industry Studies. Our program is more heavily weighted towards the study of recording techniques and applied audio/video production. Our rigorous course sequence in this field, which is the heart of the degree, leads to a capstone project that would combine elements of several courses together. UT Arlington's program is more broad with some applied audio courses, some business courses, and a continued focus on performing. We feel that our more focused approach in the degree requirements, while still allowing students to pursue a minor of their choice, allows for a more flexible, yet meaningful degree.

West Texas A and M's BM with a concentration in Music Technology has a rigorous set of music technology courses, much like our proposed degree. However, as a professional music degree, this program also contains a strong performance requirement in applied lessons and ensembles that eliminates the target student demographic that we are trying to attract: Students with limited exposure to music prior to university study who wish to make music with their computers rather than through other, more traditional vehicles.

Describe how the proposed program would achieve national prominence. Indicate if the proposed program is designed to have a particular regional focus.

Graduates of the proposed degree will be marketable with the skillset acquired in any part of the world, with the ability to work independently, in groups, in face-to-face and remote

settings.

Current faculty regularly engage in nationally-recognized creative activities in a variety of modes including producing, mixing, and composing. Their commercially-available work has been published on music labels and in interactive media sold internationally.

Future collaborations may enable students to contribute to projects that are included in national film festivals, dance performances, conferences, and artistic exhibits.

> Provide an explanation of required, prescribed, and elective courses and how they fulfill program requirements.

Required Electives:
MUSL 2321, Music, Culture and Society is a music literature course designed to teach students about music from different cultures around the world. It is included as a required elective to help meet basic musicianship requirements for all music majors at UTEP.

The proposed degree plan is comprised of courses in several main content areas, developed to ensure graduates have a comprehensive skillset that will allow them to be successful in a variety of jobs.

Minor
- Students would have the opportunity to choose the minor of their choice to enhance the music technology training received in the degree. Options that are especially compatible with this degree might include:
- Minor in Entrepreneurship for non-business majors
- The Department of Music's proposed Minor in Arts Entrepreneurship
- Minor in Music Performance

> Describe policies for transfer of credit, course credit by examination, credit for professional experience, placing out of courses, and any accelerated advancement to degree. Provide a plan that would allow a student entering with relevant work experience to rapidly progress through the program or provide an explanation why this would not apply.

Visit: http://catalog.utep.edu/admissions/undergraduate/transfer/

> Identify any alternative learning strategies, such as competency-based education, that may increase efficiency in student progress in the curriculum. If no such policies are in place to improve student progression through a program, provide an explanation.

The proposed degree will engage students in project-based learning assignments, such as composing music for media and activating as an audio engineer for a recording session. Additionally, the music technology courses in the proposed degree overlap current BM Commercial Music courses, simulating "real-world, on-the-job" training, such as live sound engineer experience for the Commercial Music Ensemble and live sound production for Theatre and Dance productions. With several active recording studios in the region, the program plans to create several internship opportunities and students will gain valuable experience through

engagement with the numerous music professionals that perform each year in the Department of Music and in the region.

Complete Tables 3, 4, and 5 to list the required/core courses, prescribed elective courses, and elective courses of the proposed program and semester credit hours (SCH). Note with an asterisk (*) courses that would be added if the proposed program is approved. Modify the tables as needed. If applicable, replicate the tables for different tracks/options.

Proposal for a New Bachelor's or Master's Degree Program
Page 11

Table 3. Required/Core Courses

Prefix and Number	Required/Core Course Title	SCH
Program Designated Core		
MUSL 2321	Music, Culture, and Society	3
Theory Advancement Exam required for all Bachelor of Music degrees		
Required Courses:		
MUSA 1195	Individual Instruction (Complete four semesters)[1]	4
MUSL 3321	Music History Survey I	3
MUSL 3322	Music History Survey II	3
MUST 1111	Aural Skills I	1
MUST 1112	Aural Skills II	1
MUST 1313	Music Theory I	3
MUST 1314	Music Theory II	3
MUST 2111	Aural Skills III	1
MUST 2112	Aural Skills IV	1
MUST 2313	Music Theory III	3
MUST 2314	Music Theory IV	3
MUSA 1271	MUSA 1271 Piano A	2
MUSA 1272	MUSA 1272 Piano B	2
Ensembles:		
Select four semesters of the following.[2]		4
MUSA 1143	Symphonic Band	
MUSA 1241	Marching Band	
MUSA 1244	Wind Symphony	
MUSA 1261	Orchestra-Strings	
MUSA 1151	Choir	
MUSA 1250	Chorale	
Music Technology		
MUST 1215	Music Technology I	2
MUST 3315	Music Technology II	3
MUST 3317	Applied Audio Production	3
MUST 3341	Intro to Recording Studio	3
MUST 4311	Capstone Project	3
MUSL 3330	History of Commercial Music	3
MUST 3261	Comm. Arranging 1	2
MUST 3262	Comm. Arranging 2	2
MUST 3263	Commercial Arranging 3 (Focus on Gaming and Film)	2
MUST 3318	Music Tech III (Hardware-based)	3
Minor		18
Total Hours		120
1	Complete courses in the same instrument.	
2	Only one ensemble course per semester is accepted.	

Table 4. Prescribed Elective Courses

Prefix and Number	Prescribed Elective Course Title	SCH
NA		

Table 5. Elective Courses

Proposal for a New Bachelor's or Master's Degree Program
Page 12

Prefix and Number	Required/Core Course Title	SCH
NA		

C. Strategic Plan and Marketable Skills

Describe how the proposed program fits into the institution's overall strategic plan, and provide the web link to the institution's strategic plan.

Teaching, Learning and the Student Experience

The BA in Music Technology caters to a demographic of students that has typically struggled through the current available music degrees. Specifically, the BA in Music Technology curriculum requires 4 semesters of Individual Study on an instrument or voice, rather than eight semesters, enabling transfer and first-time students without sufficient background in music to be successful in the degree sequence during their eight semesters at UTEP. The sequence of courses in the BA in Music Technology degree plan scaffolds skills and knowledge from the first semester to the capstone project, enabling students to develop skills throughout in project-based, applied-learning environments. These skills are employed in course projects that work in tandem with other music courses, such as the Commercial Music Ensemble, as well as in support of all Department of Music events. These situations will give students "real-world" experience employing music technology skills to enhance live and pre-recorded music productions that are presented to the university community, as well as El Paso audiences. Students will also collaborate on creative projects with other programs, such as the Department of Theatre and Dance, Department of Communication, Department of Computer Science, and the Rubin Center for the Visual Arts. Additionally, faculty members bring students into their research and creative activities whenever possible, allowing students to engage with the broader music and arts community nationally and internationally. Music faculty members maintain close relationships with local recording studios, media production agencies, and performance venues that enable students to engage with and work alongside professionals in the music industry. These opportunities will give students valuable professional experience and build their portfolios to demonstrate their skills to future employers.

Advance Discovery

The current BM in Commercial Music is one of the Department of Music's strengths in terms of enrollment and keeping our students current with trends in the music industry. The proposed BA builds upon that strength and provides greater access to the music industry to a wider pool of students. Music technology courses make use of state-of-the-art software and hardware which gives students a firm grounding in standard practices of the current music industry. Students gain insight into the uses of music technology through faculty members' research and creative activities, including producing recordings for major labels, work with independent studios, interdisciplinary collaborations, composing music for film and interactive media, and work in new and emerging media.

Community Impact and Public Service

The increased level of skilled audio engineers, music composers and producers will have a strong impact on the community through improved quality of live and recorded productions. This will be a clear benefit to performance venues, schools, worship music ensembles, media production agencies and nearly all public events that involve sound amplification.

Shape Future of Higher Education

Technology is incorporated into most of the ways people make and present music, whether it is a commercial or artistic venture. The BA in Music Technology degree focuses on developing skills needed to be successful in the music industry through a liberal arts education. This presents students with insight into building their careers within and outside the commercial music industry, allowing students to explore

Proposal for a New Bachelor's or Master's Degree Program
Page 13

ways of synthesizing the skills and knowledge gained throughout their education to lead toward a fulfilling future.

Leverage our place

Through advances in technology, it is no longer necessary to live in major metropolitan areas to work in the music industry with professionals from around the world. El Paso is well-positioned to offer professionals a low-cost-of-living and easy access to the southern border, enabling people to travel easily to major cities in the US, as well as ground transportation across the border. This can be seen with the success of local recording studios, such as Sonic Ranch and Beacon Hill, which cater to internationally acclaimed artists. Our relationships with these studios gives students the possibility to interact with professionals in the music industry nationally and internationally.

Strengthen our engagement and build strong partnerships

The BA in Music Technology degree necessitates strong relationships with local recording studios, such as Sonic Ranch, Beacon Hill Records and Star City Studios, and media production agencies, such as Fat Unicorn. These partnerships will allow students to work alongside professionals with careers that serve as a model for our students.

> Describe how the proposed program will align with the state's *60x30TX plan*, and address the goals related to completion, marketable skills, and student debt. Specifically identify the marketable skills the students will attain through the proposed program. Explain how students will be informed of the marketable skills included in the proposed program.

Our strengths are the current Commercial Music degree with its high-tech infrastructure through Prospect Lab and recording studio spaces. The proposed degree would provide additional opportunities for a larger audience of students who want to study music through the computer but do not want a more traditional music degree. While there is no direct career path for students with degrees in Music Technology, the skills gained throughout the BA in Music Technology will enable graduates to design a career with multiple revenue streams that can adapt to changes in the music industry throughout their careers. Their knowledge in state-of-the-art, industry standard software and hardware will make them marketable in any company in the music industry. Additionally, any company or organization that makes use of audio-visual production in any way will have a position for some with the skills gained in our degree. There has been growth in employment of qualified professionals with the skills necessary to record, produce, distribute and promote audio/visual material in the following areas:
● 	Musicians and Singers is up 4%
● 	Broadcast, Sound, and Video technicians is up 10%
● 	Sound Engineering Technicians have a 10% increase and Texas employs the third most nationally
According to Texas Labor Analysis from the Texas Workforce Commission, Sound Engineers jobs are projected to increase by 23.54% by 2030. Furthermore, the Texas Labor Market Dashboard has, in the last 12 months, listed job openings in "Arts, Design, Entertainment, Sports, and Media," including the following:
Audio and Video Equipment Technicians 38
Sound Engineering Technicians 10

> Explain how the proposed program builds on and expands the institution's existing recognized strengths.

The BA in Music Technology builds upon the current BM in Commercial Music, which is one of the Department of Music's strengths in terms of enrollment and keeping our students current with trends in the music industry. The research and creative activities that our faculty are currently engaged in will give

Proposal for a New Bachelor's or Master's Degree Program
Page 14

students further insight into uses of music technology skills within the music industry and interdisciplinary research projects.

This new degree program aligns with community-engagement initiatives by enhancing live performances and local media productions. These activities can take the form of community outreach performances, as well as community-engaged research projects in collaboration with other departments and programs.

Music technology skills can be employed in many forms to enhance research through interdisciplinary research. This flexibility will allow students in the BA in Music Technology program to engage in collaborative research projects and creative activities that build upon UTEP's growing interest in interdisciplinary research. Furthermore, the diverse set of skills developed throughout the degree can be viewed through an entrepreneurial lens, enabling students to shape their future career trajectories within and outside the music industry.

Our proposed program aligns with UTEP Edge initiatives through a comprehensive set of project-based learning and high impact experiences, including: live sound production for Department of Music events, recording studio production, music composition in collaboration with other programs and departments, interacting with professional music producers and audio engineers at local studios, interacting with professionals in media production, and work alongside faculty on research and creative activities.

D. Faculty

The proposed program shall have a sufficient number of core and support faculty to teach the scope of the discipline, consistent with similar programs in the state and nation. At least 50 percent of the faculty full-time equivalent (FTE) supporting a bachelor's or master's program must be Core Faculty.

Complete Table 5 to provide information about Core Faculty. Add an asterisk (*) before the name of the individual who will have direct administrative responsibilities for the proposed program. Core Faculty are full-time tenured and tenure-track faculty who would teach 50 percent or more in the proposed program or other individuals integral to the proposed program. Modify the table as needed.

Table 5. Core Faculty

Name and Rank of Core Faculty	Highest Degree and Awarding Institution	Courses Assigned in Program	% Time Assigned to Program
e.g.: Robertson, David Assoc. Prof	*PhD. in Molecular Genetics Univ. of Wisconsin-Madison*	*MG200, MG285 MG824 (Lab Only)*	*50%*
Christopher Reyman	DMA, U of Illinois, Urbana-Champaign	MUST 3261, 3263	10
Erik Unsworth	MM, Indiana University	MUST 3317, 3341,	30
Projected New Core Faculty in Year __	N/A		
Projected New Core Faculty in Year __	N/A		

Complete Table 6 to provide information about Support Faculty. Support Faculty are other tenured or tenure-track faculty from related disciplines, adjunct faculty, and graduate teaching assistant or assistant instructor who meets SACSCOC minimum requirements and serves as the instructor of record for a course. Modify the table as needed.

Proposal for a New Bachelor's or Master's Degree Program
Page 15

Table 6. Support Faculty

All music faculty will potentially be support faculty. Visit:
http://catalog.utep.edu/undergrad/college-of-liberal-arts/music/#facultytext

E. Library Resources

A printout of the library's relevant holdings or a list of the planned acquisitions is not necessary. A letter or other statement from the librarian describing the adequacy of existing resources is required (include in Required Appendices). Provide the library director's assessment of both paper and electronic library resources necessary for the proposed program. Describe plans to build the library holdings to support the proposed program. Include the amount allocated to the proposed program.

Describe how students will access library resources, including print, electronic, and in person. Describe how communication with the library and interaction with the library staff and librarians occur. Describe how resources are made available in a format that is accessible to remote students.

The library provides access to hundreds of online databases. Roughly 50 databases are related to music and more can be found for engineering and science. A simple search within these databases reveals access to thousands of articles related to music technology. The library has current online access to the Journal of Music, Technology & Education (1752-7066) and Musica, Tecnologia = Music, Technology (1974-0042). Additionally, eBook collections provide online access to hundreds of titles relating to music technologies.

Hundreds of physical books can be found within the library's holdings. These are found within the Music and Music Education categories. The library continues to purchase print materials however, the focus is shifting to the acquisition of online materials. Online resources provide students with the greatest level of access. This avoids the logistical problems of materials that are checked-out or lost.

For fiscal year 2021-2022, the library spent $41,305 on music books and journal subscriptions. This does not include consortia purchases, music databases and other journal packages that include music related journals. Specific material requests can be made via the Music department's library liaison to meet the needs of coursework and faculty research.

Students and faculty can access online resources by authenticating their device and entering the UTEP network. Access is provided by any hard-wired computer located in the various labs around campus including the Collaborative Learning Center (CLC) on the 2nd floor of the library. The use of the Global Protect VPN is recommended for on-campus wireless use as well as off-campus access. The Global Protect VPN can be downloaded onto numerous desktop and mobile devices and operating systems. The UTEP HelpDesk can assist with installation of the VPN via in-person or remote session.

Using the VPN, students can remotely access the online databases and e-resources including audio and video. Links to specific resources from the library can be added by faculty directly into Blackboard for any face-to-face, hybrid or online course.

F. Facilities and Equipment

Describe the availability and adequacy of facilities and equipment to support the proposed program. Describe plans for new facilities and equipment, improvements, additions, and renovations.

The Department of Music has the following facilities related to the proposed BA in

Proposal for a New Bachelor's or Master's Degree Program
Page 17

Music Technology:
- Commercial Recording Studio on the Fourth Floor of the Fox Fine Arts Building
  - This studio is a full multi-track digital studio utilizing Pro Tools software running on a Mac Pro computer, Toft Audio console, RME analog to digital converters, and ATC monitors.
- Music Technology Lab in Prospect Hall
  - UTEP's music technology lab is for the use of our students and provides a state-of-the-art platform for music production, notation, composition, editing and recording.
  - 20 Workstations in the music technology lab consist of a keyboard, digital interface for audio and MIDI, multi-core Windows or Macintosh computer, LCD monitor, headphones and software. Software used includes Pro Tools, Sonar, Native Instruments, Sony Creative and others. Each workstation holds a library of over 40GB of high quality instrument samples.
- Recital Hall Recording Studio
  - This studio is a full multi-track digital studio utilizing Sony SoundForge and Pro Tools software running on a Windows multi-core computer, Toft Audio console, RME analog to digital converters, and ATC monitors. This studio is optimized for live event recording.
- Microphones
  - UTEP maintains a selection of top quality microphones from Neumann, AKG, Sennheiser, Electrovoice, Beyer and Shure. These are industry standard microphones used in top recording studios the world over.

  Provide the amount of anticipated expenditures related to facilities and equipment, and include those amounts in the budget under "Costs and Revenues." Also, describe the status of all building project(s) related to the program and include the schedule for completion. For shared equipment and facilities, describe availability for the proposed program.

The Department of Music would require one mixing suite, consisting of a computer with software, digital-audio interface and studio monitors in a sound-proofed room. Program maintenance would consist of regular software upgrades to stay current but those costs would be covered through Majors Fees in the Department of Music.

G. Accreditation
If the discipline has a national accrediting body, describe plans and timeline to obtain accreditation. For disciplines where licensure of graduates is necessary for employment, such as clinical psychology, plans for accreditation are required. If the program will not seek accreditation, provide a detailed rationale. If accreditation is not available but is projected to become so within the next five years, include that information. It is not necessary to provide copies of the accreditation criteria.

From the National Association of Schools of Music (NASM) Handbook:

ARTICLE VI: NEW CURRICULA: PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

Proposal for a New Bachelor's or Master's Degree Program
Page 18

Section 1. Procedure.
When instituting new curricula, member institutions are required to submit documentation to the appropriate Commission in order to remain in compliance with the Rules of Practice and Procedure, Part II, Article I., Section 3. This includes the addition of programs and degrees to be reviewed and listed by NASM at a degree or credential level other than the curricular level(s) included in the institution's current accreditation.

The Association also offers the opportunity for member institutions to receive an optional consultative review of proposed new curricula by the appropriate Commission prior to the submission of an official request for Plan Approval.

Submission procedures and forms regarding applications for reviews of new curricula may be accessed from the NASM website. There are separate procedures for Plan Approval and Final Approval for Listing.

The Commission does not ordinarily send visitors to examine a new curriculum. However, an on-site evaluation is strongly recommended as part of the Plan Approval process when an institution plans to offer a master's or doctoral degree in music for the first time.

Section 2. Plan Approval.
Plan Approval is required after institutional approval and before students are admitted into a new degree program. The application for Plan Approval normally includes information concerning the structure of the new curriculum as well as information and documentation concerning areas such as faculty, library, equipment, and/or other resources necessary for its support.

When the curriculum has received Plan Approval, the program is listed in NASM publications in italics.

Section 3. Final Approval for Listing.
Final Approval for Listing is granted when the appropriate Commission has reviewed an application including validation of the Plan Approved curriculum through transcript evidence. Three transcripts must be provided for each undergraduate curriculum or non-degree-granting program. Two transcripts must be submitted for each graduate program.
When the curriculum has received Final Approval for Listing, the program is listed in NASM publications in regular type.

Section 4. Accreditation Record Date.
The date of formal notification of Commission action is the effective accreditation record date for Plan Approval and/or Final Approval for Listing for new curricula.

Timeline:

• 2022-23 Academic Year: Institutional Approvals
• Summer 2023: UTEP files for Plan Approval for consideration at the November 2023 Association meeting.
• Spring/Summer/Fall 2024: Students admitted to the program
• Spring 2028: UTEP files for Final Approval for Listing.

H. Evaluation

Describe how the proposed program would be evaluated. Describe any reviews that would be required by an accreditor, and show how the proposed program would be evaluated under Board Rule 5.52.

Describe procedures for evaluation of the program and its effectiveness in the first five years of the program, including admission and retention rates, program outcomes assessments, placement of graduates, changes of job market need/demand, ex-student/graduate surveys, or other procedures.

Describe how evaluations would be carried out. Describe how the results of evaluation would be used to improve distance delivery.

The proposed degree would be evaluated following NASM standards for a Liberal Arts Degree in Music Technology. In addition to basic competencies in music performance, music theory, and music history, the major in music technology requires:

1. Basic understanding of music technology as an integrated field. This includes, but is not limited to, informational knowledge about the scope of music technology; the multiple components, concepts, and applications of music technology; and the conceptualization, development, production, and distribution processes associated with one or more specific music technology areas or applications.

2. An understanding of fundamental science, engineering, and math content underlying acoustics and electronic technologies employed in music technology.

3. Ability to integrate and synthesize basic musical and technological knowledge and skills in the conceptualization of music technology projects.

4. Musical and technological capabilities to produce basic-level work in at least one area of integrative music technology, or to produce undergraduate-level research or scholarly work in integrative music technology.

As part of annual SACCS Accreditation review requirements and NASM Plan Approval requirements, the program would be reviewed to ensure students have access to appropriate technological resources in the Prospect Computer Lab, have appropriate exposure to content through the proposed curriculum, and meet minimum standards of achievement through the completion of a Capstone Project that synthesizes content from music technology courses. NASM Accreditation requires preliminary Plan Approval prior to admitting students to the degree, Final Plan Approval following graduation of three students, and a formal reaccreditation review that occurs every ten years.

III. Costs and Funding

A. Five-Year Costs and Funding Sources Summary

Adding a new degree program will cost the institution some amount of money. Calculating the costs and identifying the funding sources associated with implementation of a new program requires several institutional offices to collaborate to present an accurate estimate.

Provide an overview of new and reallocated costs for the proposed program using the form *Costs to the Institution of the Proposed Program*. Faculty salaries include all faculty assigned to the proposed program. If an existing faculty member is reassigned to the program, the salary is reflected as a reallocated cost. New faculty salaries need to be competitive for the discipline, and figures include start-up costs in proportion to the new faculty member's allotted time in the proposed program. Faculty salaries do not include benefits or pensions. If the proposed program will hire new faculty, it is a new cost. Program administration includes all institutional costs associated with running the program, including amounts associated with the Dean's office, Institutional Research, and other administrative costs. Graduate Assistant costs are identified either as new or reallocated, as appropriate. Clerical/Staff include specific costs associated with the new program. This includes the additional staff needed to organize applications, prepare for the proposed program, and for general administration of the proposed program. If the enrollments in the proposed program are projected to be large, the associated costs related to clerical/staff may also be more. New staff or purchases of new equipment should be adequate to support the stated goals and enrollments for the proposed program. Other program costs identified in the proposal should be realistic.

Total funding for the proposed program should meet or exceed total costs by the end of the first five years. On the forms provided, include a description of sources for existing and anticipated external funding. Include explanatory footnotes as needed.

Because enrollments are uncertain and programs need institutional support during their start-up phase, institutions should demonstrate that they could provide:
• sufficient funds to support all the costs of the proposed program for the first two years (when no new formula funding will be generated); and
• half of the costs of the proposed program during years three through five from sources other than state funding.

Funding sources may include formula income, other state funding, tuition and fees, reallocation of existing resources, federal funding, and other funding (such as awarded grants). The total projected income of state funding, tuition and fees, and private funds will allow the proposed program to become self-sufficient within five years.

Consult with your institution's Institutional Research department when calculating the formula funding.

When estimating program funding for new programs, institutions take into account that students switching programs do not generate additional formulas funds for the institution. For example, if a new program has ten students, but six of them switched

into the program from existing programs at the institution, only four of the students would generate additional formula funding.

The Other State Funding category could include special item funding appropriated by the Legislature, or other sources of funding from the state that do not include formula-generated funds (*e.g.*, HEAF, PUF).

Reallocation of Existing Resources includes the salary of faculty reassigned who may be partially or wholly reallocated to the new program. Explain how the current teaching obligations of those faculty are reallocated and include any faculty replacement costs as program costs in the budget. If substantial funds are reallocated, explain how existing undergraduate and graduate programs will be affected.

Federal Funding (In-hand only) refers to federal monies from grants or other sources currently in hand. Do not include federal funding sought but not secured. If anticipated federal funding is obtained, at that time it can be substituted for funds designated in other funding categories. Make note within the text of the proposal of any anticipated federal funding.

Tuition and Fees includes revenue generated by the institution from student tuition and fees.

Other Funding category may include auxiliary enterprises, special endowment income, or other extramural funding.

B. Signature Page

The signature page must be signed by the required institutional officials and board of regents.

V. Additional Distance Education Delivery Consideration

This degree will be offered in person and face-to-face only.

A. Adherence to *Principles of Good Practice*

Submit the *Certification Form* or provide a statement from the Chief Academic Officer certifying adherence to *Principles of Good Practice* as well as adherence to Coordinating Board distance education rules and policies.

B. Administrative Oversight and Structure

Identify the person/office directly responsible for the overall management of the proposed program. Identify other responsibilities of the person/office with primary responsibility and any modifications in responsibility made to accommodate the program. Describe the ways in which the delivery method will affect the proposed program.

For online programs:
1. How will exam proctoring and monitoring be managed and evaluated?
2. How will user authentication be validated?

3. How will the proposed program assure compliance with accessibility standards and regulations (institutional, state, and federal) for instructional delivery, course materials, and other components of the proposed program?

C. Collaborative Arrangements
Describe all collaborative arrangements with other institutions that will be participating in the delivery of the proposed program. Be certain to identify the:
1. Responsibilities of each institution.
2. Process for the credentialing of faculty at each participant site.
3. Institution awarding credit.

NA

D. Program Differences
If the proposed program will be delivered both on-campus face-to-face at the main campus and at a distance, describe all differences between on-campus and distance delivery, including:
1. Student admission and advisement.
2. Exams.
3. Independent study.
4. Courses and sequencing.
5. Library access.

NA

Discuss the accommodations available for students with special needs to assure accessibility to the course materials, activities, and support services related to the proposed program.

E. Student Interactions
Describe the student orientation process. Beyond the courses, how are students oriented to the services of the institution – library, student support, etc.

Describe how electronic and on-campus students would interact. How will interactions occur between distance education students?

Describe how instructor and students will interact throughout the program. Include interactions both in and out of the classroom setting. How is the sense of community developed?

Describe the advisement process throughout the proposed program.

Proposal for a New Bachelor's or Master's Degree Program
Page 23

VI. Required Appendices

A. Course Descriptions and Prescribed Sequence of Courses

B. Five-Year Faculty Recruitment Plan/Hiring Schedule

NA

C. Institution's Policy on Faculty Teaching Load
If teaching load policy is set at the departmental level, include that information.

Visit: https://www.utep.edu/liberalarts/_Files/docs/college-policies/College-Workload-Policy-Final-2019.pdf

D. Itemized List of Capital Equipment Purchases During the Past Five Years[1]
Equipment means an article of nonexpendable, tangible personal property having a useful life of more than one year and an acquisition cost, which equals or exceeds the lesser of the capitalization level established by the governmental unit for financial statement purposes, or $5,000.

See attached spreadsheet.

E. Librarian's Statement of Adequate Resources

See Part II, Section E.

F. Articulation Agreements with Partner Institutions
Include copies of any agreements or Memoranda of Understanding related to the proposed program. These include formal and sustained arrangements with other universities, private businesses, or governmental agencies that contribute directly to the proposed program and student research/residency opportunities.

NA

G. Curricula Vitae for Core Faculty

Visit: https://minersutep-my.sharepoint.com/personal/swilson_utep_edu/_layouts/15/onedrive.aspx?id=%2Fpersonal%2Fswilson%5Futep%5Fedu%2FDocuments%2FSteve%20Office%20Computer%2FChair%2FCurriculum%2FBA%20Music%20Technology%2FBA%20Core%20Faculty&ga=1

H. Curricula Vitae for Support Faculty

Visit: https://minersutep-

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[1] "Equipment" has the meaning established in the Texas Administrative Code §252.7(3) as items and components whose cost are over $5,000 and have a useful life of at least one year.

Proposal for a New Bachelor's or Master's Degree Program
Page 24

my.sharepoint.com/personal/swilson_utep_edu/_layouts/15/onedrive.aspx?id=%2Fpersonal%2Fswilson%5Futep%5Fedu%2FDocuments%2FSteve%20Office%20Computer%2FChair%2FCurriculum%2FBA%20Music%20Technology%2FSupport%20Faculty&ga=1

I.   List of Specific Clinical or In-Service Sites to Support the Proposed Program

N/A

J.   Letters of Support from Peer Institutions and/or Area Employers
Letters from regional and national companies who have made commitments to hire graduates from the proposed new program are particularly helpful. Also, include statements of support or commitments to shared research projects from other institutions in the state with similar programs.

See attached letter that follows this document.

Costs to the Institution of the Proposed Program

Complete the table to show the costs to the institution that are anticipated from the proposed program.

Cost Category	Cost Sub-Category	1st Year	2nd Year	3rd Year	4th Year	5th Year	TOTALS
Faculty Salaries[1]	New	0	0	0	0	0	0
	Reallocated	35,207.82	35,207.82	35,207.82	35,207.82	35,207.82	35,207.82
Program Administration	New	0	0	0	0	0	0
	Reallocated	0	0	0	0	0	0
Graduate Assistants	New	0	0	0	0	0	0
	Reallocated	0	0	0	0	0	0
Clerical/Staff	New	0	0	0	0	0	0
	Reallocated	0	0	0	0	0	0
Student Support (Scholarships)							
Supplies and Materials							
Library & Instructional Technology Resources[2]							
Equipment[2]		Existing	Existing	Existing	Existing	Existing	Existing
Facilities		Existing	Existing	Existing	Existing	Existing	Existing
Other (Identify)							
TOTALS							

[1] Report costs for new faculty hires, graduate assistants, and technical support personnel. For new faculty, prorate individual salaries as a percentage of the time assigned to the program. If existing faculty will contribute to program, include costs necessary to maintain existing programs (e.g., cost of adjunct to cover courses previously taught by faculty who would teach in new program).
[2] Equipment has the meaning established in the Texas Administrative Code §252.7(3) as items and components whose cost are over $5,000 and have a useful life of at least one year.

Proposal for a New Bachelor's or Master's Degree Program
Page 26

Anticipated Sources of Funding

Complete the table to show the amounts anticipated from various sources to cover new costs to the institution as a result of the proposed program. Use the Non-Formula Sources of Funding form to specify as completely as possible each non-general revenue source.

Funding Category	1st Year	2nd Year	3rd Year	4th Year	5th Year	TOTALS
I. Formula Funding[1]			108,509	108,509	191,183	408,201
II. Other State Funding						
III. Reallocation of Existing Resources	35,207.82	35,207.82	35,207.82	35,207.82	35,207.82	176,039
IV. Federal Funding (In-hand only)						
V. Tuition and Fees	343,979	656,687	938,124	1,157,020	1,407,186	4,502,996
VI. Other Funding[2]						
TOTALS	379,186.82	691,894.82	1,081,840.82	1,300,737	1,633,577	5,087,236

[1] Indicate formula funding for students new to the institution because of the program; formula funding should be included only for years three through five of the program and should reflect enrollment projections for years three through five.
[2] Report other sources of funding here. In-hand grants, "likely" future grants, and special item funding can be included.

Proposal for a New Bachelor's or Master's Degree Program
Page 27

Non-Formula Sources of Funding

Complete the table to specify each of the non-formula funding sources for the amounts listed on the Anticipated Sources of Funding form.

Funding Category	Non-Formula Funding Sources
II. Other State Funding	#1
	0
	#2
III. Reallocation of Existing Resources	#1 Faculty Salaries
	325,527
	#2
IV. Federal Funding (In-hand only)	#1
	#2
V. Tuition and Fees	#1
	#2
VI. Other Funding	#1
	#2

Signature Page

1. **Adequacy of Funding and Notification of Other Institutions** – The Chief Executive Officer shall sign the following statements:

    I certify that the institution has adequate funds to cover the costs of the proposed program. Furthermore, the proposed program will not reduce the effectiveness or quality of existing programs at the institution.

    I certify that my institution has notified all public institutions within 50 miles of the teaching site of our intention to offer the proposed program at least 30 days prior to submitting this request. I also certify that if any objections were received, those objections were resolved prior to the submission of this proposal.

    I certify that my institution will adhere to Texas Education Code (TEC), Sections 61.822 through 61.823, requiring my institution to accept and apply to the proposed program Core Curriculum and Field of Study courses in transfer.

    _____   _____
    Chief Executive Officer   Date

325,527

2. **Accuracy of Financial Estimates** – The Chief Financial Officer shall sign the following statement:

    I certify that the estimated costs and sources of funding presented in the proposal are complete and accurate.

    _____   _____
    Chief Financial Officer   Date

3. **Board of Regents or Designee Approval** – A member of the Board of Regents or designee shall sign the following statement:

    On behalf of the Board of Regents, I hereby certify that the proposed program is appropriate for the mission of this institution and the Board of Regents has approved the proposed program.

    _____   _____
    Board of Regents (Designee)   Date

To whom it may concern,

Star City Studios, an El Paso recording studio and performance venue, provides support for local producers to create their own businesses using a variety of skills. We have 4 interns and 8 staff working on hundreds of recording sessions and events every year.

The B.A. in Music Technology program being developed by the UTEP Department of Music will enhance the pool of applicants for these positions by focusing the curriculum on developing skills in music technology, including proficiency with Protools (digital-audio workstation), microphone technique, sound isolation, live sound reinforcement, audio-video work, mixing, mastering and producing.

During our 5 years providing music production services to the Paso del Norte region, we have found that musicians with skills in music technology are able to obtain employment in multiple forms within and outside recording studios. We have also noticed that over the last few years music from our fair city has been getting recognition from the Grammys, Billboard Awards, MTV Awards, Latin Grammys as well as finding placements in major films and TV shows. We are looking forward to working with graduates of the BA in Music Technology program far into the future.

Sincerely,

Eric Boseman

The library provides access to hundreds of online databases. Roughly 50 databases are related to music and more can be found for engineering and science.   A simple search within these databases reveals access to thousands of articles related to music technology. The library has current online access to the Journal of Music, Technology & Education (1752-7066) and Musica, Tecnologia = Music, Technology (1974-0042). Additionally, eBook collections provide online access to hundreds of titles relating to music technologies.

Hundreds of physical books can be found within the library's holdings. These are found within the Music and Music Education categories. The library continues to purchase print materials however, the focus is shifting to the acquisition of online materials. Online resources provide students with the greatest level of access. This avoids the logistical problems of materials that are checked-out or lost.

For fiscal year 2021-2022, the library spent $41,305 on music books and journal subscriptions. This does not include consortia purchases, music databases and other journal packages that include music related journals. Specific material requests can be made via the Music department's library liaison to meet the needs of coursework and faculty research.

Students and faculty can access online resources by authenticating their device and entering the UTEP network. Access is provided by any hard-wired computer located in the various labs around campus including the Collaborative Learning Center (CLC) on the 2nd floor of the library. The use of the Global Protect VPN is recommended for on-campus wireless use as well as off-campus access. The Global Protect VPN can be downloaded onto numerous desktop and mobile devices and operating systems. The UTEP HelpDesk can assist with installation of the VPN via in-person or remote session.

Using the VPN, students can remotely access the online databases and e-resources including audio and video. Links to specific resources from the library can be added by faculty directly into Blackboard for any face-to-face, hybrid or online course.

Faculty and students are typically given library instruction by librarians (as requested by faculty) which include what kinds of resources we have available (such as books, journals, periodicals, and online databases), how to access those resources from on and off campus, as well as how to access our various online resources. Librarians also instruct faculty and students on how to properly navigate these resources and tools to find the information that will best suit their research needs. Further, librarians are on duty to assist students and faculty in-person and online via email and chat. In the case that librarians aren't available, students can access self-help tutorials via the library's YouTube channel.

COURSE ADD

All fields below are required

College :   Liberal Arts   Department : Music

Rationale for adding the course:
This new course will be included in the proposed Bachelor of Arts in Music Technology
All fields below are required

Subject Prefix and # MUST 3318

Title (29 characters or fewer): Music Technology III

Dept. Administrative Code : 2060

CIP Code 50.0913.00

Departmental Approval Required ☐Yes   ☒No

Course Level ☒UG   ☐GR   ☐DR   ☐SP

Course will be taught: ☒ Face-to-Face   ☐ Online   ☐ Hybrid

How many times may the course be taken for credit? (Please indicate 1-9 times): 1

Should the course be exempt from the "Three Repeat Rule?" ☐Yes   ☒No

Grading Mode: ☒Standard   ☐Pass/Fail   ☐Audit

Description (600 characters maximum):
A participatory study of the equipment required by the various applications of music technology and the design of systems utilizing this equipment. Considerations of equipment will include specifications and their meaning, determining system requirements, hardware capabilities, signal flow charting, and other factors in sound system design.

Contact Hours (per week):   3 Lecture Hours   1 Lab Hours   1 Other

Types of Instruction (Schedule Type): Select all that apply

☒A	Lecture	☐ H	Thesis
☒ B	Laboratory	☐ I	Dissertation
☒ C	Practicum	☐ K	Lecture/Lab Combined
☐ D	Seminar	☐ O	Discussion or Review (Study Skills)
☐ E	Independent Study	☐ P	Specialized Instruction
☐ F	Private Lesson	☐ Q	Student Teaching

Fields below if applicable

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) : NA

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
MUST 3315	C	N

Corequisite Course(s):

Equivalent Course(s):

Restrictions:	
Classification	SO, JR, SR
Major	

MUST 3318: Music Technology III
Music Technology Equipment and System Design

Meeting Time and Place: TBA

Instructors: Erik Unsworth

Required Materials: Text: *Sound System Engineering* by Don Davis and **a**ccess to the web and e-mail with at least 20MB storage space. Other materials will be available through web page, and may be put on reserve in the music library.

Instructor Introduction: TBA

Course Description: A participatory study of the equipment required by the various applications of music technology and the design of systems utilizing this equipment. Considerations of equipment will include specifications and their meaning, determining system requirements, hardware capabilities, signal flow charting, and other factors in sound system design. Applications for equipment will include live sound reinforcement, distributed audio, recording in the studio and in the field, and large scale sound reproduction. Equipment to be studied will include:

Analog and Digital Mixing Consoles
Amplifiers
Active and passive loudspeakers and crossovers
Microphones
Digital transfer protocols, including SPDIF, ADAT, MADI, AVB and DANTE
Digital converters
Wired and wireless monitoring systems
Wiring and cable properties

Students will work in a classroom setting, as well as in labs and actual live sound and recording situations.

Course Prerequisite: MUST 1215, MUST 3315

Course Objectives: The goal of this course is to provide in-depth hands-on experience in determining the suitability of sound equipment for specific tasks and in designing and implementing systems utilizing this equipment at a professional level.

Course Outcomes: A students successfully completing this course will be able to specify equipment for use in sound reproduction, sound reinforcement and recording, and will be able to design and implement the proper use of this equipment.

Course Requirements: Exams will be given on pre-announced dates. Exams will pertain to in-class lectures, lab work and real world practicum.

Determination of Final Grade:
Six in-class exams: 50%
Two lab exams; 20%
Live sound practicum: 10%
Recording practicum: 10%
Final design project: 10%

Course Policies Roll will be taken throughout the semester. After a sixth unexcused absence a student may be dropped from class at the instructor's discretion.   Students are responsible for take home assignments, text information, and lab projects in the Music Technology Suite. A student can choose to complete certain lab assignment on a home computer. Home workstations must be equal or better than the existing equipment at UTEP. See the instructor if you have any questions concerning this area.

Office Hours: Office hours are TBA.

Statements on Academic Honesty and Accessibility are posted at:
http://www.utep.edu/dos/acadintg.htm
http://www.utep.edu/dsso

COURSE ADD

All fields below are required

College : Liberal Arts   Department : Music

Rationale for adding the course:
This new course will be included in the proposed Bachelor of Arts in Music Technology
All fields below are required

Subject Prefix and # MUST 4311

Title (29 characters or fewer): Capstone Project

Dept. Administrative Code : 2060

CIP Code 50.0913.00

Departmental Approval Required ☒Yes   ☐No

Course Level ☒UG   ☐GR   ☐DR   ☐SP

Course will be taught: ☒ Face-to-Face   ☐ Online   ☐ Hybrid

How many times may the course be taken for credit? (Please indicate 1-9 times): 1

Should the course be exempt from the "Three Repeat Rule?" ☐Yes   ☒No

Grading Mode: ☒Standard   ☐Pass/Fail   ☐Audit

Description (600 characters maximum):
The application of music technology, commercial theory, styles, notation, arranging/composition and production through project-based learning in collaborative environments.

Contact Hours (per week):   0 Lecture Hours   0 Lab Hours   3 Other

Types of Instruction (Schedule Type): Select all that apply
      ☐A   Lecture   ☐H   Thesis
      ☐ B   Laboratory   ☐ I   Dissertation
      ☒ C   Practicum   ☐ K   Lecture/Lab Combined
      ☐ D   Seminar   ☐ O   Discussion or Review (Study Skills)
      ☒ E   Independent Study   ☐ P   Specialized Instruction
      ☐ F   Private Lesson   ☐ Q   Student Teaching

Fields below if applicable

If course is taught during a part of term in addition to a full 16-week term please indicate the length of the course (ex., 8 weeks):

TCCN (Use for lower division courses) : NA

Prerequisite(s):		
Course Number/ Placement Test	Minimum Grade Required/ Test Scores	Concurrent Enrollment Permitted? (Y/N)
NA	NA	NA
MUST 3318	C	No

Corequisite Course(s):	Equivalent Course(s):

Restrictions:	
Classification	SR
Major	

MUST 4311 CAPSTONE PROJECT

Course Description

The application of music technology, commercial theory, styles, notation, arranging/composition and production through project-based learning in collaborative environments.

Course Goals

- Present capstone project synthesizing skills developed in music technology, arranging/composition and production
- Develop creative musical skills within collaborative environments
- Develop arranging-composing-production skills using written notation and programming in software
- Develop expertise in digital-audio workstations (DAW)

Course Overview

- Live sound production
- Recording studio production
- Collaborative projects
- Recording studio management
- Internship

PROJECTS

Possible projects:
Produce an album
Live performance production
Music project for film or game
Interdisciplinary projects with students in Computer Science, Communications, etc.
Serve as Recording Studio Manager for UTEP Recording Studio
Internship (local recording studios, non-profits, etc.)

Commercial Music Tech Expenditures 2018-2022

Item and Description	QTY	Cost Each	Extension	Date Invoiced
Dell Latitude 7490; i7 Vpro/Wind10/870071	2	1197.43	2,394.86	7/16/2018
PreSonus AudioBox USB 96	2	99.99	199.98	7/16/2018
Logitech BCC950 Video Conference Camera Item #345913	2	256.99	513.98	7/16/2018
Shure ULX-D4-H50 Wireless Microphone receiver	14	875.00	12,250.00	5/15/2019
Shure ULX-D1-H50 Wireless microphone xmitter	12	445.00	5,340.00	5/15/2019
Shure ULX-D2 / B58-H50	2	554.00	1,108.00	5/15/2019
Mac27-5K37 Apple iMac 27" 5K, 3.7GHz i5 6-Core	1	2468.00	2,468.00	5/21/2019
LCD L28TN4K2N 4K LED Video Monitor	1	377.00	377.00	5/21/2019
NI KOMPLETE 12 ULTIMATE 2572 Software	1	1199.00	1,199.00	5/22/2019
PROJECTSAM TRUE STRIKE PACK 1&2 PSTSPH	1	269.00	269.00	5/22/2019
EASTWEST VSSD SPACES II 1181-71	1	199.50	199.50	5/22/2019
AVID VSSD PRO TOOLS W/ ANNUAL UPGD	1	299.00	299.00	5/22/2019
Vienna Instruments Vienna Symphonic Cube Full Library	1	4693.00	4,693.00	5/22/2019
VIENNA KEY USB LICENSE KEY	1	29.00	29.00	5/22/2019
SHURE BETA58A SUPERCARDIOID DYN MIC	4	159.99	639.96	7/19/2019
JBL EON612 1000W PWRD SPKR EON612	2	449.99	899.98	7/19/2019
NORD AMSNPIANO488 PIANO 4	1	2999.99	2,999.99	7/19/2019
NORD AMS GB88 SOFT CASE FOR STAGE 88	1	399.00	399.00	7/19/2019
EHRINGER KXD12 ULTRATONE KYBD AMP	1	349.99	349.99	7/19/2019
PROLINE PL100 / KS2 SNGL BRACED X KYBD STAND	1	39.99	39.99	7/19/2019
MUSICIANS GEAR XC-20 LO-Z MICROPHONE CABLE	4	17.99	71.96	7/19/2019
MAC Pro Computer (M406) 98Gb Memory, 8 GM storage	1	10698.00	10,698.00	5/27/2022
MOTU 2x2 USB-C Interface	7	189.27	1,324.89	5/27/2022
Focusrite 128-in/128-out PCIe Interface	1	1079.99	1,079.99	8/6/2021
Focusrite Rednet Interface card and 16 Ch Dante interface	1	3599.99	3,599.99	8/6/2021
Ableon Push 2 + Live 11 Intro	1	757.00	757.00	6/29/2022
Finale 30 License upgrade	30	74.83	2,244.90	9/1/2022
24-inch iMac with Retina 4.5K display: Apple M1Â chip	7	1682.00	11,774.00	6/6/2022
Pro Apps Bundle for Education	7	199.99	1,399.93	6/6/2022
Waves Mercury Bundle (x2)	2	1999.00	3,998.00	8/6/2021
Melodyne (x2)	2	699.00	1,398.00	8/6/2021
Pro Co 10' DB25-1/4 TRSM 8-ch Snake	4	145.99	583.96	8/6/2021
Pro Tools Upgrade for M406	1	249.99	249.99	9/1/2022
Blackstar Live Logic MIDI Footcontroller	1	199.99	199.99	6/29/2022
Magma Bags CTRL Plush 2 Case	1	69.99	69.99	6/29/2022
Fender rumble 25 1x8'' 25w Bass Combo	1	139.99	139.99	6/29/2022
Fender rumble 100 1x 12 100w Bass Combo	1	367.00	367.00	6/29/2022
Akai Professional 5x8 Grid 8-ch APC Controller Live	1	299.00	299.00	6/29/2022
Novation Pro COntroller forAbleton MK3	1	277.00	277.00	6/29/2022
Akai Professional 25-key 5x8 Grid APC controller for Live	2	89.00	178.00	6/29/2022
Ultimate Support 36'' Studio MonitorStd, Blk (pr)	1	307.00	307.00	6/29/2022
Zoom 6-trk 24-Bit Recorder, Black	1	329.99	329.99	7/22/2021
Shure PSM 300 Pro Wls IEM Sys, G20	2	1127.00	2,254.00	7/22/2021

Item	Qty	Unit	Total	Date
Behringer 9V 100mA Pwr Adapter	2	12.00	24.00	7/22/2021
Behringer Personal IEM Amplifier	8	59.00	472.00	7/22/2021
Shure 1-Driver Dyn Earphone, Blk	4	49.00	196.00	7/22/2021
Dekoni Audio Memory Foam 3mm Ear Tip, Variety, 3-pairs	2	12.99	25.98	7/22/2021
Shure 1-Driver Dyn Pro Earphones, Blk	1	92.87	92.87	7/22/2021
Ansmann AA Battery 2850mah 4-pk	2	18.99	37.98	7/22/2021
Ansmann Pro Battery Tester/Charger	1	57.00	57.00	7/22/2021
Ansmann AA LR6 Alkaline Battery 20-pk	1	10.99	10.99	7/22/2021
Ansmann Dual 9v Battery Charger	1	13.75	13.75	7/22/2021
Ansmann 9V 300mah Battery (ea)	2	11.62	23.24	7/22/2021
Ansmann 9V E-Block Alkaline Battery 10-pk	1	20.99	20.99	7/22/2021
Shure Closed-back Monitor Headphones	1	137.00	137.00	7/22/2021
Moog Little Phatty / Sub 37 ATA Road Case	1	327.00	327.00	7/22/2021
Moog Grandmother SR Case	1	177.00	177.00	7/22/2021
Moog 12", Euro Patch Cable 5-pk	1	14.99	14.99	7/22/2021
Moog 6' Euro Patch Cable 5-pk	1	14.99	14.99	7/22/2021
Moog Semi-Modular Analog Synth (Matriarch)	1	1897.00	1,897.00	7/22/2021
Moog Semi-Modular Analog Synth (Grandmother)	1	937.00	937.00	7/22/2021
Moog Semi-Modular Analog Synth (mother32)	1	637.00	637.00	7/22/2021
Behringer Eurorack Analog Monosynth	1	287.00	287.00	7/22/2021
Moog Matriarch SR Case	1	287.00	287.00	7/22/2021
Black Market 150cm, Euro Patch Cable 5-pk, Yello	1	14.99	14.99	7/22/2021
Sony Closed-back Studio Headphones	2	99.99	199.98	7/22/2021
P125BK Yamaha 88-key Digital Piano, Black	1	677.00	677.00	5/5/2022
GKB88 Gator 88-key GKB Kbd Bag	1	147.00	147.00	5/5/2022
XStdDbl On-Stage Stands XX Stand Lok-Tight Pro	1	97.00	97.00	5/5/2022
Moog 37-key Analog Synthesizer	1	1599.00	1,599.00	4/10/2020
Moog Semi-Modular Analog Synth (Grandmother)	1	999.00	999.00	4/10/2020
Moog Expression Pedal	2	49.00	98.00	4/10/2020
Pro Co 10' Excellines Inst Cable TS-TS	4	12.99	51.96	4/10/2020
Roland 10' MIDI Cable	4	9.99	39.96	4/10/2020
Furman 6 Outlet Floor Power Cond	2	32.25	64.50	4/10/2020
TC Electronic Flashback 2 X4 Delay/Looper Pedal Flashback2X4	1	219.00	219.00	4/13/2022
Focusrite 2x2 Scarlett USB Audio Interface Scarlet2i2G3	1	179.00	179.00	4/13/2022
Focusrite 4x4 Scarlett USB Audio Interference Scarlet4i4G3	1	249.00	249.00	4/13/2022
Shure 2-Driver Bal Earphones, Clr SE425	1	237.46	237.46	4/13/2022
Sennheiser Closed-back Studio Headphones HD300Pro	1	194.77	194.77	4/13/2022
Gator Frameworks XX Stand Dlx Keyboard Stand GFWKEY2000X	1	66.27	66.27	4/13/2022
Zoom 5V 1000mA Q3/H4N AC Adapter AD14	1	19.00	19.00	4/13/2022
Zoom Handheld 24-Bit SD Recorder H1n	1	97.23	97.23	4/13/2022
Sandisk 128GB mSDXC, UHS-I, U1 SDUlt128	1	38.99	38.99	4/13/2022
Glyph 2TB USB-C Portable SSD, Silver AtomSSD-2TBS	1	299.95	299.95	4/13/2022
Glyph 2TB USB3/FW Desktop HDD StuPro2TB	1	199.95	199.95	4/13/2022
SoundCraft Expression 3 Digital Mixer	1	3997.00	3,997.00	8/2/2022
Sweetwater Custom Computing 4u i7 3.4GHz 32GB ram	1	2497.00	2,497.00	2/20/2017