**UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL**

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<table>
<thead>
<tr>
<th>COLLEGE (check one):</th>
<th>Arts and Sciences</th>
<th>X</th>
<th>Business</th>
<th>Education</th>
</tr>
</thead>
</table>

Proposal Submitted By: Gregg Stull  
Date Prepared: January 13, 2015

Course Title: Introduction to MIDI Composition  
Department/discipline and course number*: MUTC 170

*This course number must be approved by the Office of the Registrar before the proposal is submitted.

<table>
<thead>
<tr>
<th>Number of credits proposed:</th>
<th>3</th>
<th>Prerequisites:</th>
<th>None, co-requisite</th>
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Will this be a new, repeatable “special topics” course? (Do you want students to be able to take this new course more than once if the topic changes?)  
NO X YES

Date of first offering of this new course: FALL SEMESTER, year  
Fall, 2015

Proposed frequency of offering of the course: unknown  
List the faculty who will likely teach the course: Mark Snyder

Are ANY new resources required?  
NO X YES  
Document in attached impact statement

This new course will be (check all that apply):  
Required in the major  
Elective in the major X General Education**

**AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

Catalog Description:

170 – Introduction to MIDI Composition (3) An application of basic rhythm, meter, melody, and chords through computer controlled sound production systems and MIDI (musical instrument digital interface), which enables the student to produce original compositions.

**COURSE HISTORY**

Was this course taught previously as a topics or experimental course?  
YES X NO

<table>
<thead>
<tr>
<th>Course Number and Title of Previous Course</th>
<th>Semester Offered</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 170</td>
<td>annually</td>
<td>10</td>
</tr>
</tbody>
</table>

CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier “topics” course will only be able to take the new course if they made a C- grade or lower in the earlier course.

NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.

**REQUIRED ATTACHMENTS:**

1. Rationale Statement (Why is this course needed? What purposes will it serve?)
2. Impact Statement (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. Sample Syllabus

Department Chair Approval: Gregg Stull  
Date: 1/5/14

CCC Chair Approval:  
Date: 1/16/15

UCC Chair Approval:  
Date:  

New Course Proposal Cover Sheet (July 2013)
Rationale
This is a renumbering of an existing course under a new discipline code, MUTC, Music Technology. This course previously fell under MUTH, Music Theory. This course has been offered annually for many years.

Impact
This course will have no additional resources. Classrooms, library materials, technology support are readily available for future offerings.

Sample Syllabus

MUTC 170: Introduction to MIDI Composition

Instructor
Dr. Mark Snyder
msnyder@umw.edu
duPont 311
(540) 654-1959
Office Hours M 5:00-7:00 PM, TR 10:00-11:00, 2:00-2:30 and by appointment

Introduction
Welcome to MUTC 170: Introduction to MIDI Composition. The course is divided into 3 sections. In section one, you'll be introduced to songwriting, basic music analysis for the purpose of songwriting and recognizing production techniques, tracking, overdubs, MIDI, mixing, effects and the digital audio workstation, (DAW), Logic Pro. The second section continues covering the same material, but as it relates to the DAW Ableton Live. The third section covers Advanced topics in both Logic Pro and Ableton Live. I teach the first section covering Logic Pro in great detail, but in section two, students are required to teach themselves the techniques they learned in Logic using Live. While it would be much easier for you now if I taught Live the same way I teach Logic, your ability in the future to work with any DAW would be truly hampered. You should understand that there are 4 songs you will create that will be critiqued by your fellow students and myself in class. If you don't feel you can be publicly criticized for your work, this may not be the course for you. While all critiques should be respectful, honesty can hurt when you've poured your heart and soul into a piece of music you've created.

Text
We will be using multiple books that are all online from the UMW library and will be linked in the schedule below. Additionally, there are many books that are great for further reading. I'll make links to those throughout the semester. If you would like to purchase any or all of the books we use, the ISBN number is listed on the second or third page of each eBook.

Additional Materials

- Memory Stick or Hard Drive for storing & backing up your projects.
- Studio quality headphones. Pick a pair from the list below. They don't need to be from Sweetwater.
Course Goals

Students will have:

• Experience using Logic Pro and Ableton Live Digital Audio Workstations (DAWs)
• A basic introduction to music theory terminology (analysis)
• Engage in song writing (creation)
• An understanding of MIDI techniques (sampling, synthesized sound generation, computers, controllers)
• Develop skills in audio production as it is used in composition, recording, editing and performance.

Outcomes

Upon completion of this course, students will be able to:

• Understand the role of MIDI in contemporary music applications.
• Perform fundamental to intermediate tasks in a Digital Audio Workstation.
• Apply MIDI controllers to appropriate software controls.
• Use Ableton Live & Logic
• Experiment with the creation of an idea, question, format or product by applying new, different, or divergent approaches to it.
• Use the creative process to understand oneself and solve problems

Class Participation & Attendance

Education is partially experiential and therefore class attendance is critical.

Absences and Excuses

Each student is directly responsible for absences and for making up missed work.
**Assignment Descriptions**

**Homework**

In addition to the readings and lab work, there are 10 graded homework assignments for Introduction to MIDI composition. These consist of project drafts that demonstrate your progress on the project. You will post these on [http://midi.umwblogs.org](http://midi.umwblogs.org) blog and your posts will include evidence and integration of course readings. You will also be required to comment on each others drafts and projects.

**Projects**

There are 3 Mini-Projects that will demonstrate what you have learned in Live & Logic. These will be completed and uploaded to the blog for grading and then published for class critique. A Final project will be created in Live or Logic and critiqued during the final exam time.

**Tests**

There are 3 tests that cover class lectures and the readings.

**Critiques**

Students are expected to participate in the critiques of the projects that occur when these projects are played in class. Failure to do so will lower the grade of your project. Critiques are designed to offer insights, suggestions for improvement, support to encourage you to improve your work. Each of you will provide an affective grade for each of final projects that is averaged in with my affective grade and feedback.

In addition to the above requirements, participation will be measured against the following criteria:

- Contribute original thoughts or ideas to the critiques.
- Give relevant reasons to validate points.
- Demonstrate openness to divergent points of view.
- Be respectful of the perceptions of others.
- Integrate material from previous units to formulate ideas and generate dialogue.

**Assessments**

Mini-Projects and the Final Project will be graded by timeliness and the fulfillment of the requirements as well, but grades of A and B will be reserved for students going above and
beyond the requirements and overall quality. Rubrics with more details will be included with the assignments.

Expectations

Students will be expected to spend an average of 6 hours per week working on the material for this course. All work will be completed and turned in on time.

Schedule

UNIT 1:
Week 1 Music Theory, Introduction, Start Listening

Week 2 [Dochtermann Chapter 10] - Songwriting, [Logic Lesson 1], [Loop Draft 1]

Week 3 [Dochtermann Chapter 2] - Basics of Audio Recording, Logic Lessons 2 & 3, [Loop Draft 2]

Week 4 [Dochtermann Chapter 5] - Mic Technique, Logic Lesson 4 & 5, Loop Project due

Week 5 [Dochtermann Chapter 3] - The Mic, Logic Lesson 7 & 8, [Logic Draft 1]

Week 6 [Dochtermann Chapter 6 & 7] - EQ, Compression, Logic Lesson 9 & 10, [Logic Draft 2]

Week 7 [Dochtermann Chapters 8 & 11] - Mixing, Reverb & Delay, Review, [Logic Draft 3]

Week 8 [Logic Project due] Test 1

UNIT 2:
Week 9 [Dochtermann Chapter 9] - Production, Live Tutorials, Ableton Scenes 3 & 5, [Live Draft 1]

Week 10 [Huber Chapter 9], Ableton Scene 6 & 7, [Live Draft 2]

Week 11 Ableton Scene 9 & 10 [Live Draft 3]

Week 12 Review, [Live Project Due], Test 2

Unit 3:
Week 13 Advanced Topics in Logic & Live, [Huber Chapters 8], Ableton Scene 15, Final Project Draft 1

Week 14 Review & Test 3 [Final Project Draft 2]
Final Project Due, Final Exam

***The above schedule is approximate. We may be ahead or behind a day or two. Check the Assignments on Canvas for due dates***

**Grading**
- Homework 30%
- Projects (3) 30%
- Tests 20%
- Final Project 20%

**Disability Resources**
The Office of Disability Services has been designated by the college as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise. If you have not made contact with the Office of Disability Services and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.

**Honor Code**
Please conduct yourself in accordance with the Mary Washington honor code for this class and write and sign the pledge, (or an abbreviation of it), on all written work. If you are unsure if what you are doing or want to do is a violation of the honor code, ask. Appropriate actions in accordance with the Honor code will be taken as warranted.