AUBURN UNIVERSITY
COURSE SYLLABUS

Course Number: CTMU 7550/7556
Course Title: Applications of Technology in Music Education
Credit Hours: 3 Semester Hours
Prerequisites: Admission to Graduate School
Co-requisites: none
Updated: May 2016

COURSE DESCRIPTION

Current tools, skills, and concepts for creating aural and visual interactive applications. The technology focus of this course is the development of basic MIDI, computer music sequencing and notation skills for music teaching.

REQUIRED MATERIALS

1. A computer capable of creating audio and video
2. An internet connection that is adequate for audio and video live chat.
3. Notation Software – Finale, Sibelius, MUSEScore, Noteflight, or other
4. Sequencing Software – Studio One 3 Prime (free), Garageband or similar
5. Microsoft Office (http://auburn.edu/office365)

COURSE CONTENT, SCHEDULE, AND GRADING

The grading scheme for this class is: A = 90.00-100, B = 80.00-89.99, C = 70.00-79.99, D = 60.00-69.99, F = Below 60.00.

Week	Objectives	Associated Assignments	Standards	Points
1	DISCUSSIONS • Describe Copyright in terms of differing organizations and legal requirements for educators. • Create Accompanying Lesson Plan. • Describe MIDI, it's history, advantages, and disadvantages. • Create Accompanying Lesson Plan.	Copyright Discussion and Lesson Plan MIDI History Discussion and Lesson Plan	(4)(b)1. (4)(b)2. (4)(b)4. (4)(b)5.	20
2	SEQUENCING • Create Sequenced Audio Files of varying levels. • Create Accompanying Lesson Plan.	MIDI and Audio Sequencing 1, 2 and Lesson Plan	(4)(b)1. (4)(b)2. (4)(b)3.	25
3-4	TRANSCRIPTION/NOTATION • Use notation software to transcribe varying levels of different types of musical compositions. • Create Accompanying Lesson Plan.	Notation Transcriptions 1, 2, Notation Project 3 and Lesson Plan	(4)(b)1. (4)(b)2. (4)(b)3.	25
4-5	TECHNOLOGY PROPOSAL • Create a Technology Integration Proposal and Grant Application including descriptions in MS Word and Budgets using Formulas in MS Excel. Flyer and Letters (in MS Word). Include Lesson Plans. Present Proposal.	Proposal and Grant Application, Flyer, Budget, Letters, Lesson Plans, Presentation	(4)(b)1. (4)(b)2. (4)(b)3.	25

Specific Assignment Information

Discussions and Accompanying Lesson Plans (20 Points)

1. Copyright Discussion and Lesson Plan
   a. Choose an organization and write a description of its purpose, its typical members, and procedures for membership. Post to Canvas.
   b. Respond to two of your classmates' posts with comments and at least one question you might have.
   c. Respond from your original post to your classmates' comments/questions.
   1. Respond to copyright scenarios on Canvas Discussion board.

2. MIDI History Discussion and Lesson Plan
   a. Create a Lesson Plan to teach MIDI History for your students. Upload it to the discussion board.
   b. Respond to two of your classmates' plans with comments and at least one question you might have.
   c. Respond from your original post to your classmates' comments/questions.

MIDI and Audio Sequencing 1, 2, 3 and Lesson Plan (20 Points)

1. Sequencing Project 1 – Destroying "Happy"
   This project focuses on learning the software capabilities. You'll take an existing (provided) MIDI file ("Happy.mid") and do the following to it:
   a. Cut to 1 minute (or so) in length. Choose a cut point that makes sense musically (a cadence).
   b. Save as a NEW file ("YourName-Happy2.mid")
   c. Change the Key /Transpose the ENTIRE piece
   d. Change the Key/Transpose a SINGLE track (so it's clearly noticeable by ear)
   e. Pan (left/right stereo) the individual tracks
   f. Change the Tempo of the entire piece
   g. Create Accelerandos and Ritardandos throughout (speeding up and slowing down so it's clearly noticeable by ear)
   h. Put aural accents (> = velocity) throughout (so it's clearly noticeable by ear)
   i. Add a new track and record something of your own.
2. Sequencing Project 2 – Compose an Original Audio Arrangement
   a. Do NOT worry about what notation looks like at this point
   b. Must be at least 32 measures long (longer than 1:00 minute in length) in Standard MIDI format.
   c. 5 or more tracks
   d. 4 or more timbres (patches/instruments)
   e. At least 3 melodic tracks and at least 1 percussion track
3. MIDI/Sequencing Lesson Plan – Write a lesson plan using MIDI and/or sequencing as a central part of music learning for your students.

Notation Transcriptions 1, 2, Project 3, and Lesson Plan (25 Points)

1. Notation Transcriptions 1 and 2:
   a. Reproduce each of the pages provided in class. The focus is to learn software functions.
2. Notation Project 3
   a. Arrange a public domain folk song, OR choose a more difficult musical excerpt and transcribe. If you are a choral person, you may wish to transcribe 4-5 parts in voice, but then have 1-2 transposing instruments. It must include or match the following:
      i. At least 24 measures long
      ii. 6 or more staves with at least 1 transposing instrument
      iii. Include: dynamic markings, crescendos, decrescendos, slurs, lyrics/text, etc.
      iv. Turn in: Printed full score and individual parts (save as PDF).
3. Notation Lesson Plan – Write a lesson plan using notation software as a central part of music learning for your students.

Proposal and Grant Application, Flyer, Budget, Letters, Lesson Plans, Presentation (25 Points)

1. Title Page – is your cover page with your name and contact information.
2. Informational Flyer – An attractive representation, including images and formatted text, the provides an overview of your proposed program for prospective students and funders.
3. Terminology Definitions
   a. Define MIDI, Sequencer, Sequencing, Types of Sequencers, Notation, Digital Audio, MIDI controller
   b. Describe common features found in high-end MIDI and/or Audio sequencing programs
   c. Describe common features found in "free" or low-end MIDI and/or Audio sequencing software, which may include web-based software that is appropriate for student use at home as well as in the classroom.
4. History and Background – Describe history and function of MIDI, current uses of technology in music education classrooms (these may be your "ideal" classroom examples). Use citations from bibliography to support. Describe MIDI, General MIDI, standard MIDI files, and their practical uses. *Use sources.*

5. Setting Up Technology – How you will setup the hardware if you were to receive the grant (also include a graphical setup of how the hardware would be setup in your room);

6. Electronic Instruments – Describe setup and basic operation of electronic instruments, common features of electronic instruments.
7. Proposal for Technology Integration – Write a proposal for integrating technology into your classroom. Include the following information:
   a. Focus of your integration: Is this new curriculum in new courses or integration into existing classes.
   b. Hardware Needed and Uses: What hardware will you need and how will it be used (be specific)?
   c. Software Needed and Uses: What software will you need and how will it be used (be specific)?
   d. Educational Outcomes from Technology Integration: You may want to use your previously created lesson plans, or write additional ones to demonstrate what students will gain. Make sure your lesson plans are highly detailed.
   e. Personnel Considerations: Who will teach the content? List their specific qualifications that make them viable teachers (this most likely would be you!).
8. Appendix A – Budget Form – Using MS Excel, create a detailed budget that includes all hardware, software, and other equipment/furniture you will need for integration. Include justification for each item.
9. Appendix B – Annotated Bibliography of related music education technology literature (at least 11 reputable references)
10. Appendix C – Create Letters – Using the proposal address file, create a letter introducing your proposal and briefly summarizing its contents (no more than 1 page). Using mail merge, and the provided data file, merge into 5 individualized letters and include the merged documents at the end of your proposal.

CLASS POLICY STATEMENTS

Please see the Student Policy eHandbook for important information: http://www.auburn.edu/student_info/student_policies/

A. Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.
B. Excused absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student's immediate family, the death of a member of the student's immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the *Tiger Cub* for more information on excused absences.
C. Make-Up Policy: Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absences(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstance, no make-up exams will be arranged during the last three days before the final exam period begins.
D. Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the *Tiger Cub* will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.
E. Disability Accommodations: Students who need special accommodations in class, as provided by the Americans with Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodations Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2096 (V/TT).
F. Course contingency: If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation, the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, and addendum to your syllabus and/or course assignments will replace the original materials.
G. Professionalism: As faculty, staff, and students interact in professional settings, they are expected to demonstrate professional behaviors as defined in the College's conceptual framework. These professional commitments or dispositions are listed below:
   - Engage in responsible and ethical professional practices
   - Contribute to collaborative learning communities
   - Demonstrate a commitment to diversity
   - Model and nurture intellectual vitality

JUSTIFICATION FOR GRADUATE CREDIT

Students will not only gain operational skills in developing music instructional materials with digital tools, but they will understand the underlying software and hardware structures of the digital tools. With this knowledge, they will be able to evaluate the utility of existing and future music instruction digital media and hardware systems in direct, expository, discussion, constructivist, and cooperative learning environments and choose tools which enhance the curricular goals of music education programs.