

The Music Technology emphasis is designed to give students a solid foundation in professional audio engineering with subject matter including acoustics, microphone placement techniques, stereo microphone theory, digital signal processing, mastering, plug-in applications, ProTools and surround sound recording techniques, MaxMSP, and sound editing for video with Final Cut Pro. Graduates can expect to be fully prepared to pursue careers in various areas of the audio industry such as recording, mixing, mastering, post-production or to undertake further studies at the graduate level. Music Technology faculty specializations include audio engineering, audio electronics, computer music, and audio post-production. Students have the opportunity to pursue individual research projects under faculty supervision as well as gain the experience of audio production in a professional work environment.

Music Technology Emphasis Requirements

(in addition to the Core Requirements for the B.A. in Music)

MUSC 193	Performance Studies for Music Majors - Four semesters of individual performance studies at 2 credits each [8]
MUSC 300-310	Ensembles - Two semesters of ensemble participation. [4]
MUSC 218	Recording Techniques [3]
MUSC 219	Introduction to Digital Audio Workstations [3]
MUSC 318	Digital Audio Processing [3]
MUSC 319	Advanced Topics in Music Technology [3]
MUSC 418	Music Technology Internship - Two semesters [6]
MUSC 492	Senior Project [2] supervised by recording faculty

Faculty

David Kim-Boyle, Ph.D., originally from Australia, is an audio engineer and composer whose work has been featured at various festivals and conferences around the world. He has worked with some of the foremost practitioners of contemporary music including the Ensemble Intercontemporain, Steve Reich, Champ D'Action and Pierre Yves-Artaud amongst others. Dr. Kim-Boyle is particularly interested in innovative musical applications of technology and his current research interests include frequency domain processing applications, spatial perception and the artistic integration of sound and image. Recent presentations of his work have taken place at the International Computer Music Conference 2003 (Singapore) and 2004 (Miami), the Society of Electroacoustic Music in the United States Conference 2004 (San Diego), the Florida Electroacoustic Music Festival 2004 (Gainesville), the Digital Audio FX 2004 Conference (Naples) and the 2004 Generative Art Conference (Milan). Upcoming presentations include the Spark 2005 Festival (Minneapolis) and the 2005 Sonic Odyssey Concert Series (Los Angeles). Also active as a professional audio engineer, his work in this capacity has been released on various labels including EMF, Sunken Gong Records, Mark Custom Records, EMI Australia, and Recurrent (Australia). Dr. Kim-Boyle is a member of the Audio Engineering Society, the Acoustical Society of America (Associate Member), the International Computer Music Association, the Society for Electroacoustic Music in the United States and the American Society for Composers, Authors and Publishers.

Alan Wonneberger, B.A. has been active in the music industry for over 30 years as a musician, composer, producer, recording engineer and teacher. He graduated from the University of Maryland, where he studied percussion with Ronald Barnett, and studied audio and electronics engineering with Emile Zugby (Electronic Processing Associates/NASA). Through the 1970's and 1980's Mr. Wonneberger designed and built specialized equipment for use in both commercial and military projects; some of these included archival restoration of magnetic wire and tape, vectoring/optical multiplexing of audio discs, and production of Voice Indexing for the Blind media. In 1985, in partnership with Catholic University, he realized and built Washington, DC's first all-digital recording facility. He is frequently hired as a consultant, teaching advanced concepts in recording and studio design to both individuals and organizations nationwide. Mr. Wonneberger has engineered and produced over 1000 recordings, including hundreds of commercial releases. Current projects include the engineering of an 11 CD set of cello music for Apprentice Music, and serving as the Washington, DC producer for an ongoing series of recordings with composer and conductor Stephen Simon, featuring the London Philharmonic Orchestra. He continues his work as a musician and composer, and his work can be heard on several new recordings.

Anna Rubin, Ph.D., has been composing for electronic and computer media since 1982, including works for concert stage, dance, theater and radio. She has been particularly interested in using the human voice as a starting point in her work, employing a variety of sound synthesis and processing methods. Her work has earned a number of awards and honors including recognition from ASCAP, the New York Foundation for the Arts, the Maryland Council for the Arts, and been featured at events in such cities as Beijing, Hong Kong, Berlin, Amsterdam, New York, Montreal, and Los Angeles. Her work is recorded on the Sony, Capstone, and Neuma labels.

Undergraduate Scholarships For Music Majors at UMBC

A number of merit-based scholarships are available for students who are interested in majoring in music at UMBC. Incoming freshman and transfer students should submit application materials to the Admissions Office (410-455-2291 or www.umbc.edu/Admissions) and contact Connie Bailey at the Music Department office to schedule an audition (410-455-2942).

Linehan Artist Scholars Program

The Linehan Artist Scholars Program is for incoming freshmen who show high musical and intellectual ability, and who seek to develop their talent in the context of a strong liberal arts education. This scholarship awards from \$5000 per year up to full tuition, room, and board for four years of undergraduate study. Prospective students must apply to the Linehan Artist Scholars Program by the January deadline and audition at the earliest possible date. Students interested in applying and auditioning for the Linehan Artist Scholars program should contact Barbara Shahpazian, Associate Director of Scholarships, for applications and audition scheduling (410-455-3813 or www.umbc.edu/music/las).

Fine Arts Awards

Offered to freshmen and transfer students, this scholarship is for music majors who show considerable talent and promise in music performance, composition, or recording. Students audition and then are selected by the music faculty. The award offers up to \$2500 per year toward tuition.

Johann E. Eltermann Award

Offered to a continuing music major, the Eltermann Award offers up to \$1000 per year based on the students interest in German language or culture, as well as the quality of the student's performance in both music classes and performances. Applications can be picked up in the music office at the beginning of the spring semester.

UMBC Music Performance Fellowships

UMBC Music Performance Fellowships waive the private lesson fee for musically talented students majoring in ANY department. This program is highly competitive, and awards are based on merit, not need. Students are required to perform in The UMBC Chamber Players throughout the duration of their award.

Core Requirements for B.A. in Music

MUSC 125	Theory I: Basics of Music [3]
MUSC 126	Theory II: Harmony & Voice Leading [3]
MUSC 225	Theory III: Counterpoint [3]
MUSC 226	Theory IV: Expanded Harmony [3]
MUSC 227	Theory V: 20th Century Analysis [3]

MUSC 110	Musicianship Lab [1]
MUSC 111	Musicianship Lab II [1]
MUSC 210	Musicianship Lab III [1]
MUSC 211	Musicianship Lab IV [1]

With a grade of "B" or better in MUSC 211

MUSC 178-A	Beginning Keyboard Skills [1]
MUSC 178-B	Beginning Keyboard Skills [1]
MUSC 179-A	Intermediate Keyboard Skills [1]
MUSC 179-B	Intermediate Keyboard Skills [1]

Or demonstrated piano proficiency

A grade of "B" or better is required for MUSC 179-B

Eight semesters of MUSC 191 - Recital Preparation [8]

MUSC 230	Musics of the World [3]
MUSC 321	Music History I [3]
MUSC 322	Music History II [3]
MUSC 380	Introduction to Conducting [3]

MUSC 480	Music, Art and Society [3]
OR	
MUSC 485	Selected Topics in Music History [3]

One elective - upper level, in Music or VPA [3]

**One semester in an ensemble outside
of primary track [2]**

*Note: Students must complete an emphasis to complete the
B.A. in Music*

Departmental Honors Requirements

*GPA of 3.5 or Better in Music Courses
Exemplary Senior Recital or Senior Project*

*Upon recommendation of the faculty committee for the
recital or project, the student should submit documentation
(recording, written materials, etc.) to the department chair.
The faculty honors committee will review these materials
and determine whether or not the student will receive
department honors.*

Ensembles

Music ensembles at UMBC are open for participation by students from across the campus, regardless of their major. Each ensemble director auditions at the beginning of the semester, and participating students are expected to attend all rehearsals and concerts to receive full credit for the course.

UMBC ensembles perform frequently on and off campus for the university and Baltimore-Washington area communities.

Ensembles include:

Vocal Arts Ensemble, David Smith, director
UMBC Camerata, David Smith, director
UMBC Symphony Orchestra, E. Michael Richards, director
Jazz Improv, Tom Lagana, director
Jazz Workshop, Matthew Belzer, director
Guitar Ensemble, Zane Forshee, director
Flute Ensemble, Lisa Cella, director
Percussion Ensemble, Tom Goldstein, director
Collegium Musicum, Joseph Morin, director
Pep Band, Jari Villanueva, director
Jazz Big Band, Jari Villanueva, director
Wind Ensemble, Jari Villanueva, director
Jubilee Singers, Janice Jackson, director
Reds Improvisation Ensemble, Stuart Smith, director
UMBC New Music Ensemble, Stuart Smith, director
UMBC Gamelan Angklung, Gina Beck, director
UMBC Chamber Players, Gita Ladd, director
Collaborative Piano, Rachel Franklin, director

UMBC Admissions:

www.umbc.edu/Admissions

Audition and Scholarship Info:

www.umbc.edu/music/site/admissions.html

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music at umbc

410-455-2942

Bachelor of Arts in Music

Music Technology Emphasis



www.umbc.edu/music