

**LEHMAN COLLEGE
OF THE
CITY UNIVERSITY OF NEW YORK**

DEPARTMENT OF MUSIC, MULTIMEDIA, THEATRE, AND DANCE

CURRICULUM CHANGE

1. **Type of change:** New course

2.

Department(s)	Music, Multimedia, Theatre, and Dance
Career	<input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate
Academic Level	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
Subject Area	Music History
Course Prefix & Number	MSH 311
Course Title	Introduction to Sound Studies
Description	Introduction to the interdisciplinary field of sound studies. Students will engage with a variety of approaches to study everyday sound, media, music, and experimental sonic arts. Students will develop a critical understanding of the role sound plays in society in musical and non-musical forms.
Pre/ Co Requisites	
Credits	3
Hours	3
Liberal Arts	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Course Attribute (e.g. Writing Intensive, WAC, etc)	
General Education Component	<input checked="" type="checkbox"/> Not Applicable <input type="checkbox"/> Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science <input type="checkbox"/> Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World

3. Rationale:

This course introduces students to the interdisciplinary field of sound studies, an area of growing importance across the humanities, arts, and social sciences. Sound is a fundamental dimension of human experience, yet its social, cultural, and political significance has only recently become the subject of sustained scholarly attention. By foregrounding sound as both an object of study and a method of inquiry, the course helps students develop critical awareness of how auditory practices shape and are shaped by the world around them.

While students may encounter music or media in other curricular contexts, few courses explicitly address sound as a category that bridges the arts, communication, cultural studies, and technology. This course responds to a growing body of scholarship and pedagogy that treats sound as central to understanding identity, space, power, and social relations.

In this course students will connect theory with practice. They will not only read and discuss key concepts in sound studies but also engage in hands-on work with sound recording, editing, and design. This dual emphasis ensures that students can both critically analyze sound and creatively experiment with it, reinforcing the importance of embodied, experiential learning.

Lastly, this course also builds from our institutional strengths, leveraging Lehman College's unique assets in music technology, community partnerships, and its location within a sonically rich and diverse urban environment. It also aligns with broader college and general education goals by sharpening students' critical thinking, research, and writing skills while exposing them to interdisciplinary and socially engaged perspectives.

Ultimately, the course is designed to empower students to listen more critically and engage more thoughtfully with the sonic dimensions of their everyday lives, equipping them with tools to navigate complex cultural, political, and artistic soundscapes.

4. Learning Outcomes (By the end of the course students will be expected to):

- Describe the role of sound in society and the ways in which it intersects deep issues such as identity formation and shapes public and private spaces.
- Explain the diverse ways in which cultural, political, educational and social institutions mediate our relationships with sound.
- Develop a vocabulary to communicate ideas concerning music as a socio-cultural practice and sound as a system of social relations.
- Use sound studies as an avenue to get familiar with issues of interdisciplinary interest and to identify different methods and approaches to gain knowledge about sonic issues.

- Acquire tools to appreciate sonic arts and experimental music making.
- Apply concepts learned in this class to enable intentional and conscientious engagements with sonic environments.
- To engage in experiential and place-based learning.
- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically and be able to appraise their usefulness.
- Produce well-reasoned written or oral arguments using evidence to support conclusions and a piece of independent research or creative work in “scaffolded” stages.
- Improve writing skills at the college level, including learning how to properly cite, how to state claims and hypothesis, how to structure an essay and how to communicate findings.

5. **Date of Departmental Approval:** 10/10/2025

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1. **Type of change:** New course

2.

Department(s)	Music, Multimedia, Theatre, and Dance
Career	<input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate
Academic Level	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
Subject Area	Music Performance
Course Prefix & Number	MSP 311
Course Title	Junk Band: Orchestra without Instruments
Description	This course explores the art of creating music using found instruments and everyday objects. Students will develop an understanding of rhythm, meter, soundscapes, and improvisation. Emphasis will be placed on active listening, experimentation, and collaboration.
Pre/ Co Requisites	Department permission
Credits	3
Hours	3
Liberal Arts	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Course Attribute (e.g. Writing Intensive, WAC, etc)	
General Education Component	<input checked="" type="checkbox"/> Not Applicable <input type="checkbox"/> Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science <input type="checkbox"/> Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World

3. Rationale:

The Junk Band Class is an opportunity for non-majors to engage with making music without any experience playing an instrument or any musical knowledge as a pre-requisite. In this course, the history of sounds -- the culture of and around certain sounds — how they came into existence, how they were accepted (and sometimes not) are all explored. We look at how sound impacts our cultures and vice versa. We explore Soundmarks and identify the areas and cultures where those are comforting and contrast them with areas where the same sounds may not be. We investigate Hi-fi and Lo-fi soundscapes. Basically, this class helps students to engage with all the sounds happening around them all the time. There is often nostalgia for many who are remembering sounds from past places they have lived in their journal writings.

In the process of the course, we collect sounds, we categorize them and then learn to manipulate them. There are active practices of sound walks, a la Pauline Oliveros, where students collect and record sound and journal on various questions and offer their own musings. From these sound walks, the students take these found recorded sounds and manipulate them in their DAW of choice (Garage Band and Soundtrap, as those are free applications) and the resulting projects are fun, creative, and musical in a way that would resonate with John Cage and others of his philosophy. We also record sounds they bring in from home (found objects from home) and cultivate each semester a library of sounds they can use and manipulate in their different assignments. Most projects are abstract in nature, which make them each unique, but some are more musical (usually coming from students who have worked in music before). But, all of the projects are deeply personal and creative.

In the class basic rhythms and meters are presented. We also talk about elements of sound, tempo, dynamics, and discuss how songs are built within their own playlists.

In all of these activities and discussions, I have seen that the students realize there is a difference between passive and active listening, both to music and all the sounds around us. They are taking in more of the sonic landscape that is surrounding us at all times.

4. Learning Outcomes (By the end of the course students will be expected to):

- Understand basic musical concepts, including rhythm, meter, and dynamics.
- Create and perform music using found instruments and non-traditional sound sources.
- Engage in active listening and sound observation exercises.
- Explore the relationship between sound and psychology.
- Collaborate in group settings to create ensemble performances.
- Able to adding sounds to video clips, films, and games.

5. Date of Departmental Approval: 10/10/2025

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CURRICULUM CHANGE

1. **Type of Change:** Title, Description

2. **From:** ~~Strike through~~ the changes

Department(s)	Music, Multimedia, Theatre, and Dance
Career	<input checked="" type="checkbox"/> Undergraduate [] Graduate
Academic Level	<input checked="" type="checkbox"/> Regular [] Compensatory [] Developmental [] Remedial
Subject Area	Music History
Course Prefix & Number	MSH 115
Course Title	World Music
Description	Ethnomusicology as the intersections of music and culture, with focus on non-Western music.
Pre/ Co Requisites	
Credits	3
Hours	3
Liberal Arts	<input checked="" type="checkbox"/> Yes [] No
Course Attribute (e.g. Writing Intensive, WAC, etc)	
General Education Component	<input type="checkbox"/> Not Applicable <input type="checkbox"/> Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science <input checked="" type="checkbox"/> Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input checked="" type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World

3. **To:** Underline the changes

Department(s)	Music, Multimedia, Theatre and Dance
Career	<input checked="" type="checkbox"/> Undergraduate [] Graduate
Academic Level	<input checked="" type="checkbox"/> Regular [] Compensatory [] Developmental [] Remedial
Subject Area	Music History
Course Prefix & Number	MSH 115
Course Title	<u>Global Music</u>
Description	<u>A global approach to the art of music, exploring intersections of music, history, and culture, with a focus on non-Western music. Students will study a variety of musical works and musical practices from around the world, familiarizing themselves with their structure, style, and cultural contexts</u>
Pre/ Co Requisites	
Credits	3
Hours	3
Liberal Arts	<input checked="" type="checkbox"/> Yes [] No
Course Attribute (e.g. Writing Intensive, WAC, etc)	
General Education Component	<p> <input type="checkbox"/> Not Applicable <input type="checkbox"/> Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematics <input type="checkbox"/> Science <input checked="" type="checkbox"/> Flexible <input type="checkbox"/> World Cultures <input type="checkbox"/> US Experience in its Diversity <input checked="" type="checkbox"/> Creative Expression <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World </p>

4. **Rationale (Explain how this change will impact the learning outcomes of the department and Major/Program):**

The new iteration of the course is more faithful to the nature of its subject matter: a global, universal, all-inclusive approach to music. The previous title, World Music, unintentionally conflated the course with both a generic approach to non-Western music and an anachronistic, marketing-based genre (the “World Music” bin in a record store).

The change is also meant to clarify the manifold potential role of the course in students' learning as a broad-minded, multi-disciplinary approach to history and culture.

5. **Date of departmental approval:** October 10, 2025