

**Board of Trustees
Academic and Student Affairs Committee
January 8, 2024 at 9:00am
Zoom Meeting – No Physical Location Available**

The public is invited to view the meeting on YouTube. The link to the Board of Trustees YouTube page can be found the Board website: <https://www.maine.edu/board-of-trustees/>

AGENDA

Public Session

- 9:00am - 9:30am [Student Representative Discussion](#)
Tab 1 Topic: Coupling the Arts and Athletics
- 9:30am - 10:15am [Faculty Initiated Discussion](#)
Tab 2 Topic: Chat GPT - Faculty Feedback
- 10:15am - 10:20am [Update on the 2023-24 ASA Work Plan](#)
Tab 3 **Alignment of ASA Work Plan with UMS Strategic Plan*
- 10:20am - 10:40am [Maine College of Engineering and Computing \(MCEC\) Update](#)
Tab 4
- 10:40am - 10:50am** [New Academic Program Proposal: UMA B.A. in Music Technology](#)
Tab 5
- 10:50am - 10:55am [UMFK B.S. in Rural Public Safety Administration name change to B.S. in](#)
Tab 6 Criminal Justice
- 10:55am - 11:00am** [Annual Awarding of Academic Degrees](#)
Tab 7
- 11:00am - 12:00pm **Executive Session**
The Academic and Student Affairs Committee will enter Executive Session
under the provision of: MRSA Section 405 6-A

Items for Committee decisions and recommendations are noted in red.

Note: Times are estimated based upon the anticipated length for presentation or discussion of a particular topic. An item may be brought up earlier or the order of items changed for effective deliberation of matters before the Committee.

University of Maine System
Board of Trustees

AGENDA ITEM SUMMARY

NAME OF ITEM: Student Representative Discussion: Coupling the Arts and Athletics

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION: X

BOARD ACTION:

BOARD POLICY: N/A

UNIFIED ACCREDITATION CONNECTION:

Board and Student Engagement

BACKGROUND:

The Academic and Student Affairs Committee of the Board invites Student Representatives of the Board of Trustees to bring forward discussion items relevant to their university communities and the University of Maine System. The Student Representatives, working in conjunction with Chair MacMahon, have decided that the January 2024 ASA meeting topic will be "Coupling the Arts and Athletics."

Attachment

[Coupling the Arts and Athletics Presentation](#)



Arts and Athletics

A Multi-Campus Analysis

UMF Arts

- Theatre
 - Mainstages
 - STUMF
 - Lawn Chair Pirates
- Music
 - Student bands
 - Community Choir
- Plastic Arts
 - Emery Arts Gallery
- Film
 - Film Club
 - Pixel Hunter
- Poetry



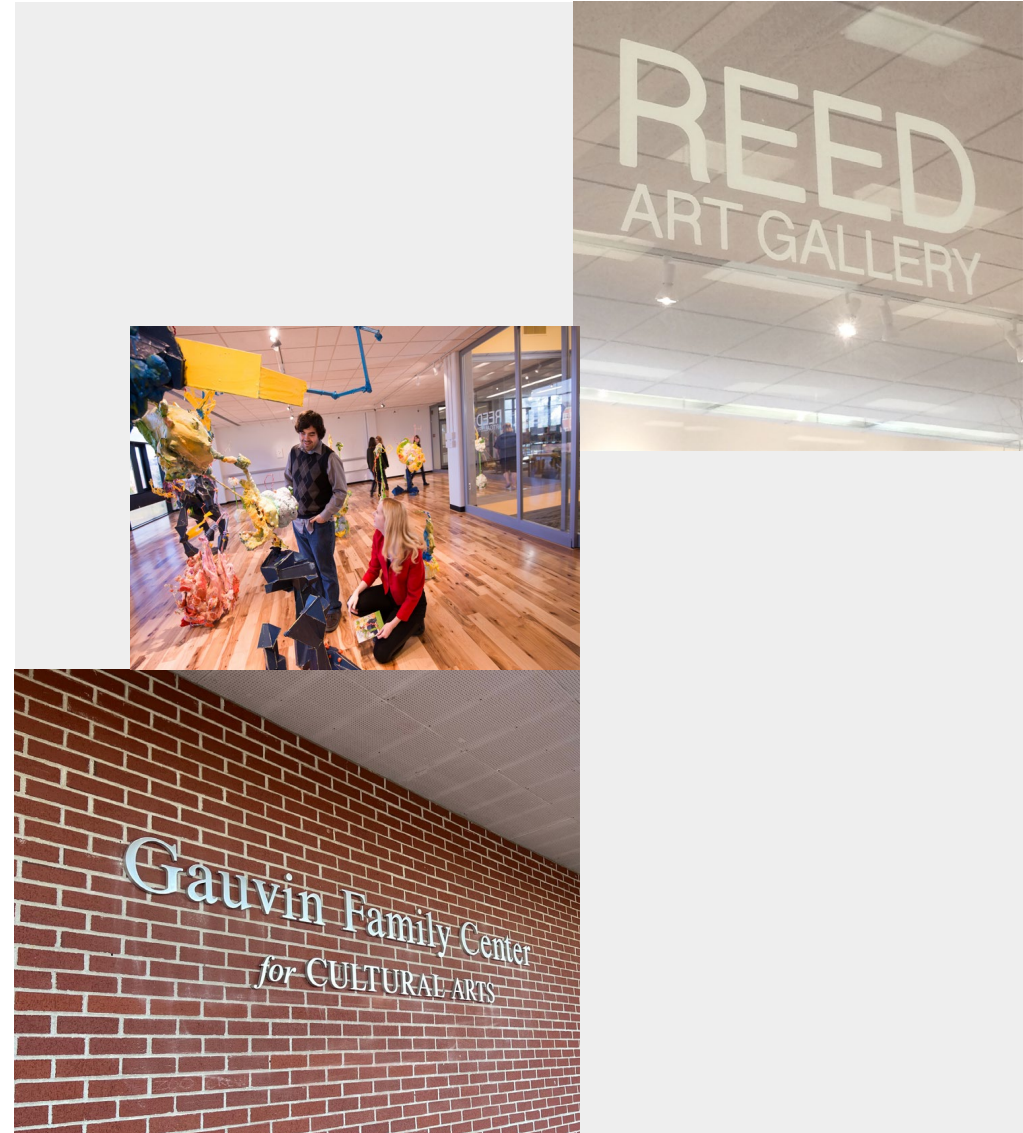
UMF Athletics

- Varsity
- Club
 - Men's & Women's Rugby
 - Cheer, Dance, Ultimate Frisbee
- Intramural
 - Various, Indoor Soccer, Kickball, pickleball etc.
- Ye Olde FRC



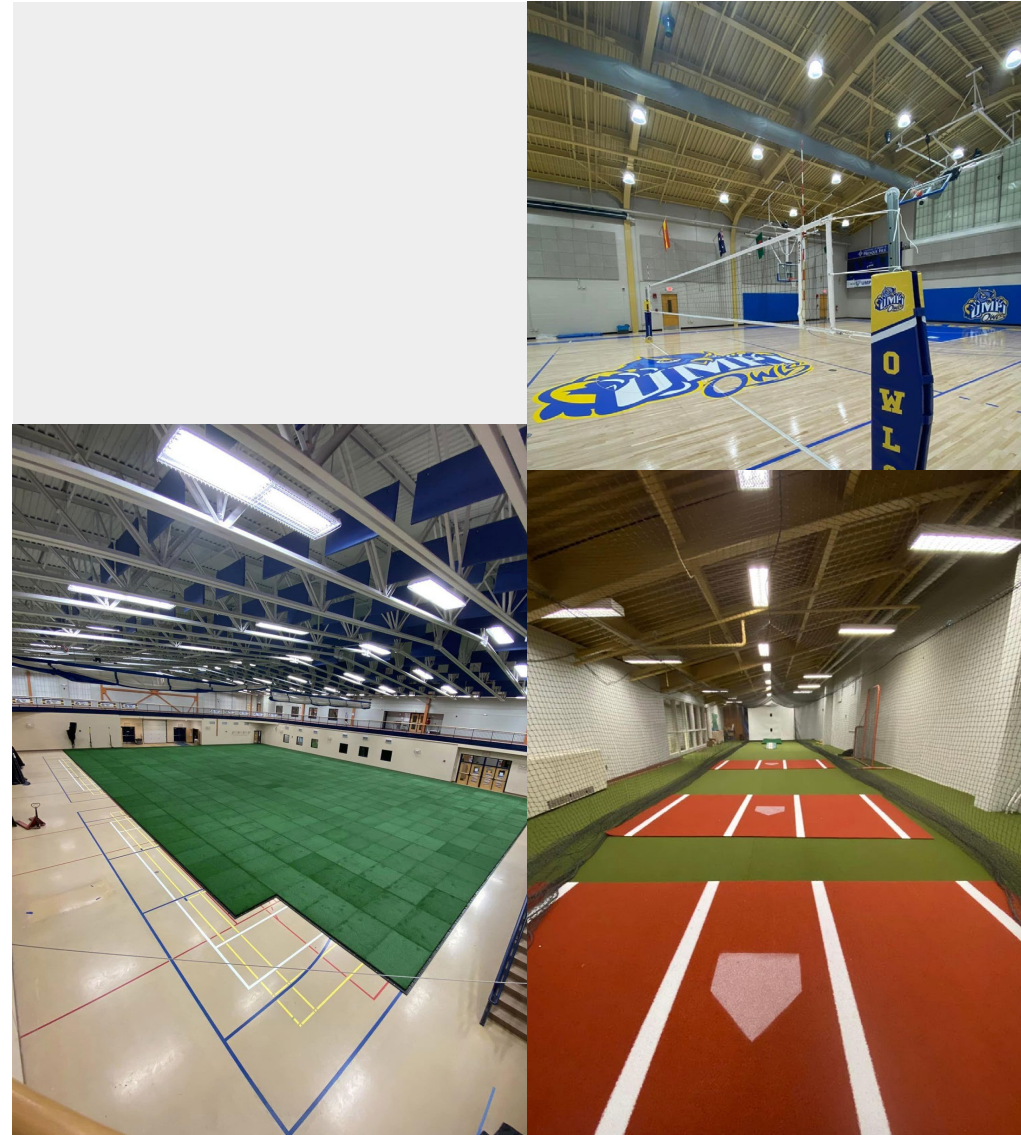
UMPI Arts

- Theatre
 - Gauvin Family Center
- Music
 - WUPI 92.1 FM
- Reed Art Gallery
 - Located in the CIL



UMPI Athletics

- Sports
 - Basketball, Soccer, Cross Country, Track and Field, Baseball, Softball, Volleyball, and Golf
- Intramurals
 - Basketball, Soccer, Pickleball, and Volleyball.
- Gentile Hall
 - Pool and Fitness Facility
- New Indoor Turf





Arts

- USM Art Gallery
- 2024 Art Department Exhibition (1/25 through 2/15)
- Studio Art & Art History Programs
- Experts on campus
- Internship opportunities with local firms
- Community projects





Athletics

- Successes of Husky athletes
- “Huskies going pro”
- Sixty-four athletes named to the Little East Conference (LEC) All-Academic Team
- Student Athlete Advisory Committee (SAAC)
- Club Sports Council (CSC)



USM Graduate Student and Arts and Athletics

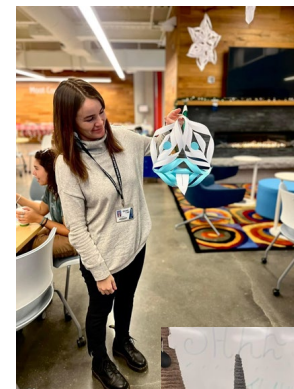
- There is no dedicated funding for graduate student clubs and activities (including athletics and the arts)
 - If there is interest USM may look into implementing a fee for graduate students, the GSB is discussing this option.
- Students do pay into a Graduate Student Professional Development Fund (GSPDF) which brings in \$60,000/year for students to pursue professional development activities.
 - This also supports a Graduate Assistant (GA) to manage and promote the fund and other professional development activities on campus.
 - Graduate students may apply to the GSPDF for a maximum of \$1,000 to cover professional development related expenses per academic year.
 - The GSPDF can cover: conference registration fees, travel expenses for trainings or conferences, and/or speaker fees for invited campus lecturers, among other things.



Arts and Athletics

Arts and athletics are largely informal at Maine Law. Clubs run through the Student Bar Association (SBA) which works to recognize, manage, and fund student groups and activities, including those engaged in arts and athletics. Student Affairs also organizes some arts and wellness activities throughout the year.

- **Clubs:** Soccer, Basketball, Rock Climbing, The Learned Jazz Hands (singing)
- **Student Affairs Arts and Wellness Programming:** Knitting Social, Fireside Crafting & Puzzles, Winter Craft Bazaar
- **In Development:** Maine Law running group, Maine law road race/fundraiser



UMaine Undergrad Arts

- Collins Center for the Arts
- Hudson Museum
- School of Performing Arts
- Lots of Student Led Arts Clubs
- UMaine Renaissance and Maine Steiners
 - Currently traveling to sing over break and liaise with a high school program
- UMaine Dance Clubs
 - Hip Hop, Celtic, Tap, Ballroom, Tango, Ballet



UMaine Undergrad Athletics



- 17 Varsity Sports, 29 Club Sports
- Club sports operate on a tier system
 - Tier 1 Club Sports
 - 350 Hours of Community Service
 - \$2000 Fundraising
 - 3 Service Events per year
- Women's Soccer - America East Conference Winners
- Return of SAAC this year!



UMaine Graduate Students

Graduate Arts Programs:

- Languages
- Performing Arts
- New Media
- Intermedia
- Music Performance



UMaine Graduate Students

Athletics

Rec Center: ~10% of the total number of student visits were graduate students (23,208 grad visits)

Maine Bound Climbing Wall: ~8% of the total number of student visits were graduate students (824 visits)

Intramurals: 7.86% of overall participation are grad students (46.4% Increase since Fall 2022!)

Clubs: In Fall 2023, ~3.37% of club athletes were grad students (note: clubs are also primarily funded by Undergrad SGA and thus mostly undergrads)



University of Maine System
Board of Trustees

AGENDA ITEM SUMMARY

NAME OF ITEM: Faculty Initiated Discussion: Chat GPT - Faculty Feedback

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION: X

BOARD ACTION:

BOARD POLICY: N/A

UNIFIED ACCREDITATION CONNECTION:

Board and Faculty Engagement

BACKGROUND:

The Academic and Student Affairs Committee of the Board invites faculty-rank members of the Faculty Representatives to the Board of Trustees to bring forward discussion items relevant to their university communities and the University of Maine System. The Faculty Representatives, working in conjunction with Chair MacMahon, have decided that the January 2024 ASA meeting topic will be "Chat GPT and Faculty Feedback."

University of Maine System
Board of Trustees

AGENDA ITEM SUMMARY

NAME OF ITEM: Review and Discussion of the 2023-24 ASA Work Plan

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION: Committee Review **BOARD ACTION:** N/A

BOARD POLICY:

UNIFIED ACCREDITATION CONNECTION:

The Academic and Student Affairs Work Plan aligns the priorities and tasks of the Committee with the goals of the 2023-28 University of Maine Strategic Plan to ensure consistency of purpose and process and maximize outcomes for our students.

BACKGROUND:

A Work Plan guiding the business of the Academic and Student Affairs Committee is formulated annually. The Plan is intended to cover action items required for governance of the University of Maine System and topics of import and interest to the Board. The Work Plan is a living document and will be updated as needed.

Vice Chancellor for Academic and Student Affairs Jeffrey St. John will review the proposed 2023-24 ASA Work Plan with the Committee.

University of Maine System
Board of Trustees

AGENDA ITEM SUMMARY

NAME OF ITEM: Maine College of Engineering and Computing (MCEC) update

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION: X

BOARD ACTION:

BOARD POLICY:

UNIFIED ACCREDITATION CONNECTION:

Consistent with the University of Maine System's *Guiding Principles for Unified Accreditation*, the System "recogniz[es] that greater coordination and integration among [its] universities [. . .] will maximize the [educational] benefit" we provide our students.

To that end, the Maine College of Engineering and Computing (MCEC) "prepares an educated workforce, conducts research that turns knowledge into innovative solutions, and provides outreach that includes STEM initiatives. The mission of [the College] is to produce the graduates and new technologies needed to move Maine's economy forward."

BACKGROUND:

At the invitation of Trustee MacMahon, MCEC Dean Giovanna Guidoboni, University of Maine President/Vice Chancellor for Research Joan Ferrini-Mundy, and University of Southern Maine President Jacqueline Edmondson will update the Committee on MCEC.

Attachment

[MCEC Presentation](#)



***Maine College of
Engineering and Computing***
*Academic and Student Affairs
Committee Update
January 8, 2024*

UMS
TRANSFORMS
Maine's Public Universities



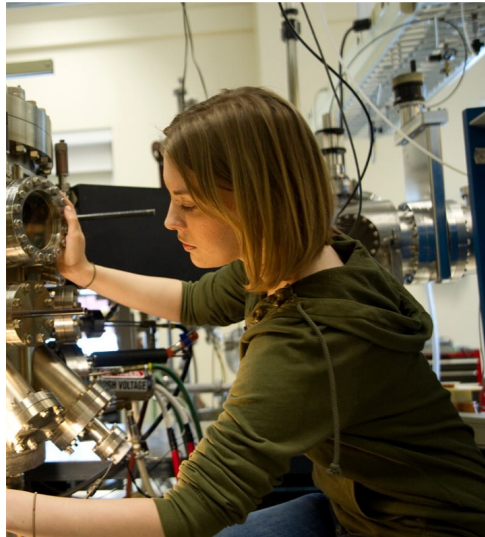
Maine College of Engineering and Computing (MCEC)



A **statewide, integrated solution** for the technical workforce and innovations critical to moving Maine's economy forward

- expands **educational opportunities in emerging fields** of artificial intelligence, renewable energy, advanced materials, biomedical and industrial engineering
- improves **R&D for Maine-based industry**

Vision and Goals



- bring together the natural synergies of all **engineering** disciplines with **computing**
- increase the **number of graduates** and **lower barriers** to engineering and computing programs across Maine
- strengthen **pathways with K-12 schools**
- **partner with industry** to catalyze innovation for Maine businesses

Collaboration and Governance

External Advisory Board

Student Advisory Board

Giovanna Guidoboni
Dean, Maine College of
Engineering and Computing

UMS COUNCIL for MCEC

UMaine
Mohamad Musavi
Associate Dean, MCEC

UMaine
Emily Haddad
Dean, CLAS

USM
Jeremy Qualls
Dean, CSTH

UMM
Meghan Walsh
Dean, Campus Director

UMA
Joseph Szakas
VP Academic Affairs, Provost

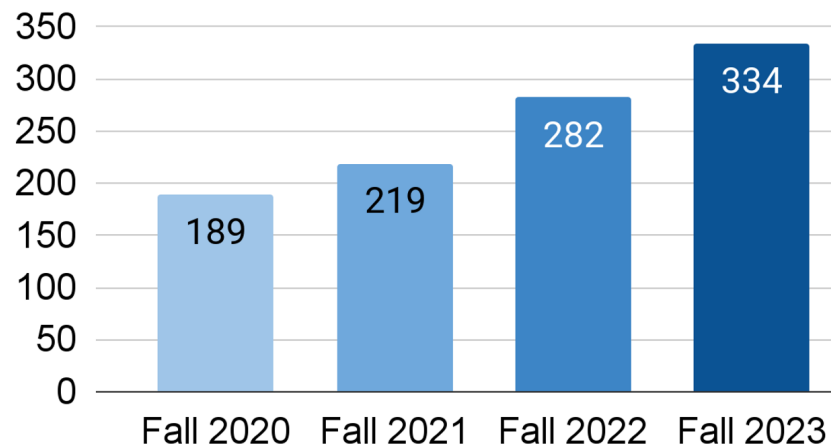
UMPI
Jason Johnston
Dean, CAS

UMF
Steven W. Quackenbush
Dean, AS

UMFK
Andrew Egan
Dean, ASPS

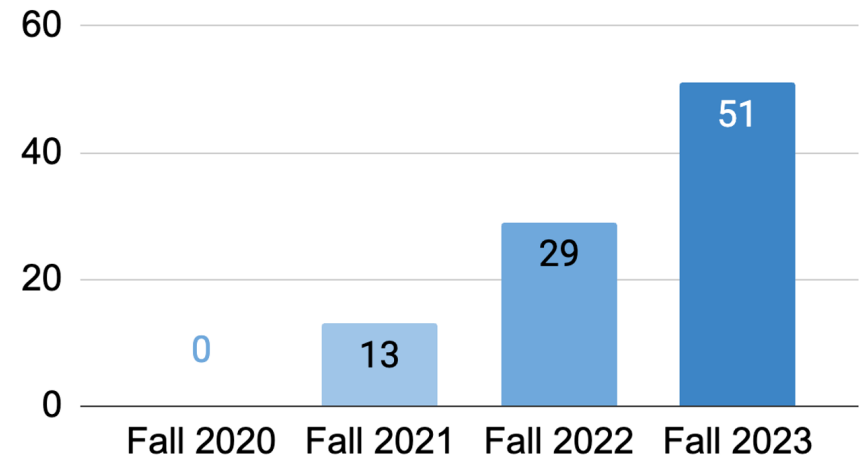
Program Highlights

Total Enrollment SVT



**Survey Engineering
Technology (SVT)**

Total Enrollment DSE



**Data Science and
Engineering (DSE)**

Programs and pathways to attract new students



- Industrial Engineering (BS) USM *launched in fall 2023*
- Off-shore Wind Energy
- Doctor of Engineering (Eng.D) in Engineering Technology
- Sports Engineering, Innovation and Technology
- Maine Engineering Pathway Program (MEPP)

MCEC fosters multi-institutional collaborations to grow research and infrastructure

bringing together materials science; civil, computer, electrical, industrial, mechanical, engineering; computer science; cybersecurity; sensing; manufacturing; human-machine interaction; and more, attracts state and federal funding

Green Engineering and Materials Lab *UMaine*

Aviation Center *UMA*

Frontier Institute for Research in Sensors and Technology *UMaine*

Material and Manufacturing Center *USM*

Cybersecurity Center *UMA*

Virtual Environments and Multimodal Interaction (VEMI) *UMaine*

Facilities to advance a new vision

**Ferland Engineering
Education and Design Center -
*UMaine***



***hands-on,
discovery-driven,
research and
learning***

**Michael E. Dubyak Center for
Digital Science and Innovation
*USM***



***innovation and
advancement in the
digital sciences***

**Green Engineering and
Materials (GEM)/ MCEC
*UMaine***



***integration of
research, learning,
and leading-edge
manufacturing***

University of Maine System
Board of Trustees

AGENDA ITEM SUMMARY

NAME OF ITEM: New Academic Program Proposal: UMA B.A. in Music Technology

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION:

BOARD ACTION: X

BOARD POLICY:

305.1 Program Approval, Review & Elimination Procedures

UNIFIED ACCREDITATION CONNECTION:

As emphasized in the 2023-28 University of Maine System Strategic Plan, unified accreditation is "the mechanism through which our universities and law school are able to maximize resources and capitalize on opportunities for growth and collaboration."

The Academic and Student Affairs Committee of the Board ensures that every effort is made to operationalize unified accreditation in its review of proposed academic programs.

The Vice Chancellor for Academic and Student Affairs has actively explored multi-university collaboration(s) for this proposed academic program with the system-wide Chief Academic Officers Council. The proposed program

☐ represents a multi-university collaboration in the following way(s):

☐ may represent a future multi-university collaboration under the following condition(s) and in the following way(s):

X does not represent a multi-university collaboration for the following reason(s):

As the program proposal indicates, UMA is the only UMS university physically equipped with the recording facility space and associated technology needed to deliver a program of this kind. Notwithstanding, the program enjoys the full support of every other university in the System, including the School of Computing and Information Science at the University of Maine, which houses the Bachelor of Arts in New Media, as well as the University of Maine at Farmington's Division of the Arts. UMF's Arts and Humanities Division voted unanimously in support of UMA's development of the B.A. in Music Technology.

UMA Music Technology students will have access to three UMF Music courses, and UMaine will offer its upper-level New Media coursework to those students as well.

If the proposed academic program fulfills/advances one or more actions or goals in the UMS Strategic Plan, please indicate by name which action(s) and/or goal(s) that is, and how the proposed program will fulfill or advance it/them:

This proposal meets and advances the goal articulated in the Strategic Plan's Commitment 2 (Effective Academic Portfolio Actions section), Action 1:

Develop innovative programs and curricula responsive to changing economic and workforce needs, data-driven projections of growth areas, and technological innovation.

BACKGROUND:

The University of Maine at Augusta proposes a Bachelor of Arts in Music Technology. This proposed program will complement the University's existing offerings in music, giving students a pathway toward careers in music-focused occupational therapy and related education and arts-oriented fields.

TEXT OF PROPOSED RESOLUTION:

That the Academic and Student Affairs Committee forwards this item to the Consent Agenda at the January 28-29, 2024, Board of Trustees meeting for approval of the following resolution:

That the Board of Trustees accepts the recommendation of the Academic and Student Affairs Committee, and approves the Bachelor of Arts in Music Technology at the University of Maine at Augusta.

Attachment

[UMA B.A. in MT Materials](#)



UMS Academic and Student Affairs
 Estabrooke Hall
 Orono, Maine 04469
 207-973-3211
 www.maine.edu

5.1

Date: December 21, 2023

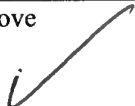
To: Dannel Malloy, Chancellor
 University of Maine System (UMS)

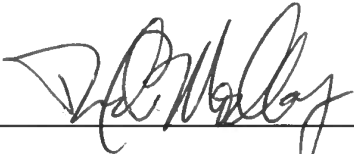
From: Jeffrey St John, VCASA))

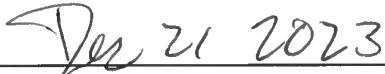
Regarding: New Academic Program Proposal: UMA B.A. in Music Technology

Please find the attached new program proposal from the University of Maine at Augusta for a B.A. in Music Technology. The attached material includes documentation of university-level support, including approval from President Jenifer Cushman and Provost Joseph Szakas, as well as the full program proposal.

The proposed new program was reviewed and recommended by the Chief Academic Officer's Council (CAOC) on December 21, 2023. I also recommend this new program for your approval.

I approve 	I do not approve for the reasons listed below	Additional information needed for decision	Action


 Chancellor Dannel Malloy


 Date

Maine's Public Universities

University of Maine • University of Maine at Augusta • University of Maine at Farmington
 University of Maine at Fort Kent • University of Maine at Machias • University of Maine at Presque Isle
 University of Maine School of Law • University of Southern Maine



OFFICE OF THE PRESIDENT

207.621.3041 office | 207.621.3393 fax

46 University Drive, Augusta, Maine 04330-9488
www.uma.edu | 1.877.UMA.1234

5.1

MEMORANDUM

TO: Jeffrey St. John
Vice Chancellor of Academic Affairs

FROM: Jenifer Cushman, President

DATE: December 20, 2023

SUBJECT: Bachelor of Arts in Music Technology

Please accept this memo as my full support and approval of the Bachelor of Arts in Music Technology. We are excited about offering a music degree via distance modalities for students, especially veterans and international students, toward an emerging sector in our economy. The program proposal was submitted for CAOC review on December 18th by Provost Joseph Szakas' office. Provost Szakas also fully supports this program proposal.

Please let me know if you need additional information.

Best,

A handwritten signature in black ink, appearing to be 'Jenifer Cushman'.

Jenifer Cushman, President

A handwritten signature in black ink, appearing to be 'Joseph Szakas'.

Joseph Szakas, Provost



**Program Proposal
Bachelor of Arts in Music Technology**

I. Full Program Title:

Bachelor of Arts in Music Technology

II. Program Objectives

a. Narrative Description of Program Rationale

The University of Maine at Augusta (UMA) is seeking approval for a Bachelor of Arts in Music Technology to begin in the Fall of 2024. We have the checksheet and four-year degree plan in place, students could also begin in the Bachelor of Music in Contemporary and Popular Music program and transfer to the new degree program if they are interested.

UMA's music program is well-suited to this new degree. We currently include music technology courses in our B.M. degree as today's Contemporary and Popular music is reliant on music technology. UMA is the only campus in the University of Maine System with a full recording facility including a control room, live room, two sound booths, tech room, sonic arts studio and mac lab. UMA will be the only University in the System with a B.A. in Music Technology. Moreover, the UMA B.A. in Music Technology will be the only Music Technology degree available in Maine. Husson University offers a B.S. in Audio Recording, which is entirely technology driven. They do not offer courses in musicianship. Our degree is musician focused as we will require music theory, piano, ear training, and music history courses as well as applied lessons and ensembles. As with our B.M. degree, the B.A. in Music Technology will be available completely online with options for live and low-residency.

b. General Program Goals

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
2. Acquisition of skills necessary to assist in the development and advancement of the careers of students, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.
3. Develop teaching skills, particularly as related to their major area of study.
4. Continue to develop improvisational skills whether as an aspect of composition, musicianship, or performance studies.
5. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theater productions, and other types of performances.
6. Develop an awareness of copyright, licensing, and permission requirements as they relate to access to and use of musical works.
7. Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.
8. Explore multidisciplinary issues that include music.
9. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.

c. Specific student outcomes

Outcomes are aligned with the National Association of Schools of Music (NASM) to which we are applying for accreditation.

1. Students will demonstrate knowledge of music theory at the equivalency of 1st year college theory.

Residuals (ob, trpt, cb) 2014
 Three Episodes in Frozen Time (cb solo) 2013-2014
 Leaves for improvising ensemble or soloist 2013
 POP! for clarinet solo 2013
 Implexa Meatus for bass clarinet, violoncello, and contrabass 2012
 Frost Triptych for clarinet trio 2012
 Breath Cycles for trumpet solo 2011
 Five Miniatures for Violoncello Solo 2011
 Metal Work for prepared contrabass 2011
 Exercise on a Breeze for contrabass solo 2009
 Labyrinthine Trilogy for sextet 2008-2009
 Piecemaker I for solo contrabass 2007
 Two Pianos 2006
 Sisyphus Leaves The Subway for piano solo 2005
 Walking In Circles With One Shoe On for piano solo 2005
 Three Legged Race for piano solo 2005
 The Minutes Between Night and Day for solo guitar 2005
 Contra for contrabass and contrabassoon 2004
 For The Wild Forests for string quartet, contrabass, percussion 2004
 Enso for contrabass 2003
 Incantation – Canon – Purification (Cycle for Imbolc) for contrabass 2003
 Flying With Owl (Meditation on a Childhood Friend) for contrabass 2003
 Retreat Cry of the Warrior Poe for contrabass 2003
 Sonata for Contrabass and Piano 2002
 A Coney Island of the Mind for 4 voices and mixed ensemble 2001
 Music For An Empty House for piano 2000
 Fanfare and Harvest Dance for string quartet 2000
 Two Songs on Poems by William Carlos Williams for voice piano 2000
 Keep Your Eyes On The Ball for prepared piano 2000
 Fog, Reflections on a Mountain Lake for flute, guitar, 'cello 1999
 Chain Reactions for piano 1999
 Movements In Color, part II for mixed ensemble 1999
 A Cage Went In Search Of A Bird for horn and contrabass 1999
 Cigarette Swan Song for soprano, contrabass, props 1998
 The Descent of Pan for wind ensemble 1997

References •

Mark McCafferty, Department Chair, Liberal Studies, Kennebec Valley Community College (207) 453-3638
 mmccafferty@kvcc.me.edu •
 Jinwook Park, Orchestra Director, Colby College (207) 859-5670 jpark@colby.edu •
 George Lopez, Beckwith Artist In Residence, Bowdoin College (603) 315-7952 glopez@bowdoin.edu

Joshua DeScherer
34 Hawthorne St. Brunswick, ME 04011
jdescherer@hotmail.com (207) 837-8269

Curriculum Vitae

Education PhD, Music Composition, University at Buffalo 2004 – 2010 Degree awarded February, 2010
Dissertation: Labyrinthine Trilogy for sextet, performed 4/28/2009 by Tufts University New Music Ensemble. Dissertation defense completed, 10/20/2009 Dissertation Committee: Cort Lippe, Jeff Stadelman, James Currie, Martha Hyde
MA, Composition, Tufts University 1999 – 2001 Degree awarded, June 2001 Thesis: A Coney Island of the Mind for 4 voices and ensemble Thesis Committee: John McDonald, James John, Janet Schmalfeldt
BA, Music, Colby College 1995 – 1999 Degree awarded, June 1999

Teaching Experience

Kennebec Valley Community College, Fairfield, Maine 2013-present •
MUS 101: Music Appreciation • MUS 117: History of Rock and Roll
University of Maine at Augusta, Augusta, Maine 2019 • Independent Studies in Electronic Dance Music Production
University of Southern Maine, Gorham, Maine 2014-2015 • MUT 201: Music Theory and Aural Skills 4 •
Temporary faculty: sabbatical replacement
University of Maine at Augusta, Augusta, Maine 2013 (spring) • MUS 204: Intermediate Music Theory II •
MUS 214: Musicianship Lab • Coach of "Sonic Explorations" experimental music ensemble • Temporary faculty: sabbatical replacement
Portland Conservatory of Music, Portland, Maine 2009-2013 •
Director of Academic Studies • Instructor for Music Theory, Aural Skills, Contrabass, and Composition
University of New England, Biddeford, Maine 2009-2010 •
Applied Music Faculty, upright and electric bass Bennington College, Bennington, Vermont 2002-2004 •
Aural Skills • Music Literacy I and II • Counterpoint (teaching assistant) • Monteverdi's L'Orfeo

Performance Experience

Colby College Symphony Orchestra, Waterville, Maine 2013-present • Double Bass section leader, 2021-present
Bowdoin College Orchestra 2017-present • Double Bass section coach
Mark Tipton Quartet (jazz) 2012-2013 Les Sorciers Perdus (contemporary music) 2012-2013
Fuego De La Mente (Latin) 2009-2012 The Open Music Ensemble (contemporary music) 2005-2009

Additional Activities

Frontiers of Music 2011-2014 • Organizer of bimonthly concert series devoted to contemporary music written and performed by Maine and New England artists.

List of Compositions

Three Rituals for Counteracting Contrapuntal Confusion for 4 pianos 2020
Artifact for guitar, contrabass and glockenspiel 2015
Sanctuaries for contrabass and glockenspiel 2015
A Dance, A Chase, All Fall Down for guitar, contrabass, and percussion 2015
Coffeecup Cloudscape for contrabass and cello 2014
Two Duets for Trumpet and Contrabass 2014

Tools, Logic Pro X, Ableton, Analog Tape, etc...

Lead Audio Visual Technician 2021 - Present

Science and Industry Museum, Encore (Manchester, UK & Portland, Oregon)

- In charge of all audio visual technical operations related to various corporate, conference, and government events within a Grade 1 listed institution.
- Successful operation of venue specific equipment including various outboard gear, monitoring systems, visual playback systems, audio playback systems, live streaming and broadcast, lights, displays, analog and digital boards, computer systems and integration.
- Avolite Titan PC Suite, Open Broadcaster Software, Dante, Blackmagic Design, Roland V-1HD, Behringer X32 Producer, Allen & Heath SQ, etc ...

NOTEABLE STUDIO AND LIVE SOUND ACCOLADES

Recording (R), Mixing (M), Mastering (MA)

- Johnny Franco (R), Nicholas Franchise (R, M), Jordan Hull (R, M, MA), Ethan Samuel Brown (R), Matt Michael (R, M), Nine:Forty:PM (R), Honeydui (M), Another Afternoon (R, M), Zach Harmon (R), Ryan Truax (R), Thomas Hatsis (R, M), Fely (R), Cairoglyphs (R, M, MA), Blanketflower (R, M, MA)...

Live Sound (FOH/ BOH)

- MSSV (Mike Watt of The Minutemen, The Stooges; Stephen Hodges of Tom Waits), Steve Wickham (The Waterboys), Apollo Junction, BBC Introducing Live, Willy Mason, Michael Hurley, Freak Slug, Young Knives, Strawberry Guy, After All Festival, NHS 2022 Health Heroes Awards...

RECORDING INDUSTRY - INTERNSHIP/ ASSISTANT/ STUDIED UNDER

- David Tolan of Hope Mill Recording in Manchester, UK (Johnny Marr, Tears for Fears, Primal Scream, Patti Smith)
- Justin Phelps of The Hallowed Halls in Portland, Oregon (Cake, Dead Kennedys, The Mars Volta, Amanda Palmer)
- Eddie Prado of EDP Music in Nashville, Tennessee

CERTIFICATIONS

Dante Level 3 Certification 2021

Audinate (Manchester, United Kingdom)

CompTIA A+ Certification - Information Technology 2021

CompTIA Live Online Training (Portland, Oregon)

Introduction to Computer Programming - HTML, CSS, & JavaScript 2020

Epicodus (Portland, Oregon)

Avid Pro Tools User Certified 2020

ProMedia Training (remote)

OTHER EXPERIENCES & SKILLS

Recording Engineer, Designer, & Booker 2018, 2019

Bathrobe Records (Portland, Oregon)

Recording Technology Student 2017, 2018

Portland Community College (Portland, Oregon)

Live Sound Engineer 2015, 2016

Mad Donnas (Nashville, Tennessee)

Neuroscience Lab Technician 2015, 2016

Vanderbilt University (Nashville, Tennessee)

Sleep and Neuroimaging Research Assistant 2013

University of California, Berkeley

Schizophrenia Lab Research Assistant 2012

University of California, San Francisco

your name and product, etc...

Audio & Music Production Guest Lecturer 2021

The Manchester College (United Kingdom)

- Provided a guest lecture, in addition to a question and answer session, on topics related to audio and music production for high school and college level students in the Greater Manchester area.

- Guest lecture title "Music Creation in the Recording Studio".

- Students aged 15 - 20 enrolled in Music Technology, Music Production, and Live Sound diploma level courses.

- Delivered a live, interactive demo on critical active listening and remixing of Marvin Gaye's "What's Going On?" on the school's Audient console.

- Topics covered: critical and active listening, audio stems and tracks, recording mixing mastering stages, effects and processing, track isolation and comparison, professional recording listening skills, production techniques by ear, tone contrasts and compliments, arrangements, instrumentation, melody and rhythm, individual vs whole mix elements, the importance of layering and contrast in music production, etc...

Teaching in Higher Education - Developmental Workshop Series 2022

University of Salford (Manchester, United Kingdom)

- Completed a series of developmental and preparatory workshops for faculty teaching in higher education at the University of Salford.

- Workshop Lecture and Practical Titles: Learning and Teaching in Higher Education, Theories of Learning and Teaching in Higher Education, Large and Small Group Teaching, Technology Enhanced Learning, Inclusive Teaching, and Learner Engagement.

- Developed a practical understanding of the contemporary teaching nuances within higher educational systems as well as modern teaching philosophies and approaches.

Guitar Instructor 2019 - 2021

Kennedy Violins (Portland, Oregon)

- Established and evaluated curriculum highlighting musicianship, performance, theory, and ear training.

- Instructed small group and individual lessons with a wide age range of students, from ages 7 to over 60, in online, in-person, and hybrid environments.

STUDIO AND LIVE SOUND WORK EXPERIENCE

Live Sound Engineer 2017 - Present

Various Companies and Venues (Nashville, Tennessee - Portland, Oregon - Manchester, UK)

- In charge of all technical operations related to 100 - 500 person sized event and live music venues.

- Front of house, back of house, and venue technician representative experience.

- Successful operation of venue specific equipment including various outboard gear, monitoring systems, audio playback systems, lights, displays, analog and digital boards, computer systems and integration.

- Behringer X32 Producer, Allen & Heath SQ, Yamaha QL, Soundcraft VI, Mackie ProFX22v3, etc...

House Engineer at a Commercial Recording Studio 2018 - 2021

BVG Studios (Portland, Oregon)

- Primary engineer for all recording, mixing, and mastering services.

- Point of contact for all issues related to troubleshooting and management of recording related aspects of the business including studio design, maintenance, scheduling, and accounting.

- Assisted new and freelance engineers with their first sessions familiarizing and teaching them the unique technical aspects of the space.

- Small team management of assistants and interns.

Owner & Director 2016 - Present

Jordan Recording (Portland, Oregon)

- Freelance engineer working in various recording studios as well as providing small batch productions within a home studio.

- Handle all operations including but not limited to recording, mixing, mastering, marketing, client relationship management, and general small business management.

- Sound Workshop 30 Series Analog Console, Neve Genesys Black G32, Midas Venice U24, Pro

Jordan Hargreaves

jhargreaves231@gmail.com

<https://www.linkedin.com/in/jordan-hargreaves-64764366/>

www.jordanrecording.com

PROFILE

Professional Audio Engineer with a demonstrated history of studio and live sound work. Strong educational focus with a Master's of Science in Audio Production from the University of Salford. Over ten years of music and audio industry experience. Over three years experience as the House Engineer at a commercial recording studio. Over four years of teaching experience. Recording industry and live sound experience in Nashville, Tennessee, Manchester, United Kingdom, and Portland, Oregon. Looking for a continued higher education teaching career in audio production, recording technology, live sound, and music technology.

EDUCATION

University of Salford Manchester, UK

Master's of Science, Audio Production Graduated 2022

- Analog Electronics, Audio Production, Audio Post Production, Audio Theory, Emerging Cultures and Digital Trends, Recording Studio Design, Research Methods, Sound Synthesis, Spatial Audio
- Graduated with Honors, Highest Distinction
- Global Gold Academic Excellence Scholarship
- Master's Thesis "New Music Instrument Design: Assessment of a Sensor-Based Spatial Audio and Visual System".
- Programming Languages: Max MSP, Reaktor, Arduino (C++), CSS, HTML, & Javascript
- Solid State Logic AWS 948, Avid S6, Audient ASP 8024, Toft ATB32, Digidesign C24, Dolby Atmos, Pro Tools Ultimate

University of California, Berkeley Berkeley, CA

Bachelor of Arts, Psychology with Music Minor Graduated 2013

- Graduated with Honors, Highest Distinction - 3.94 GPA
- Musicianship, Music Theory, Music Cognition, Jazz, Javanese Gamelan, Music of Beethoven, Music of the Civil Rights Era

TEACHING EXPERIENCE

Sound & Recording Technology Instructor 2022 - Present

Northwest Academy (Portland, Oregon)

- Provide teaching and course instruction on music production, arrangement, music technology, and recording technology as interim teacher.
- Students aged 16 - 18 enrolled in an independent, arts-focused high school.
- Establish syllabus, curriculum, course material and evaluation that highlight key aspects of sound and recording production.
- Mentor and facilitate senior capstone projects that often include advanced recording and live performance aspects.

Audio & Music Production Guest Lecturer 2022

Spirit Studios (United Kingdom)

- Provided a guest lecture, in addition to a question and answer session, on topics related to audio and music production for college and university level students in the Greater Manchester area.
- Guest lecture title "Keep The Doors Open: Running A Modern, Successful Studio and Freelance Audio Career".
- Students aged 16 - 25 enrolled in Live Audio Engineering, Music Production, and Entrepreneurial Audio Production bachelor degree level courses.
- Delivered a live, interactive demo on advanced production techniques in relation to studio time and space management/ availability.
- Topics covered: internships, gaining experience and knowledge, knowing your worth, knowing your rate, how to find bands, how to find your studio, studio psychology and wow factor, niches, importance of experimentation in production technique development, compression when tracking, diverse incomes and types of work, client relationships, valuing

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COMMITTEE SERVICE, OTHER ACADEMIC CONFERENCES AND SEMINARS

(continued)

- July 2007: Brevard Conference on Music Entrepreneurship, Brevard, NC.
- March 2006: Analog Tape Machine Alignment Seminar, ATR Services, York, PA.
- January 2006: International Association for Jazz Education Convention, New York City.
- October 2005: Audio Engineering Society Convention, New York City.
- 2005: Member, Faculty Development Workshops Committee: Shenandoah University.
- 2005: Nominee for Technology Committee: Shenandoah University.
- 2004: Nominee for Faculty Member of the Year, South Plains College
- 2000 - 2003 : WebCT Internet Coordinator for the Fine Arts Department, South Plains College.
- January - April 2001 Member, Program Review and Planning Committee, South Plains College.
- January - April 2001 Member, SACS Internal Evaluation Committee, SPC.
- July 2000 : National Association of Music Merchants Annual Summer Convention, Nashville, Tennessee.
- January 1999 : NAMM Attendee, Los Angeles, California.
- January 1998 : NAMM Attendee, Los Angeles, California.
- July 1998 : Guest Panelist, The Governor of West Virginia's Task Force on Hate Crimes. Shepherdstown, WV.

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SEMINARS

- 2022 Recipient of the Presidential Innovation Award, Frederick Community College.
- 2021-present) Curriculum Committee, Frederick Community College
- 2015-17: General Administration Committee, Bloomsburg University.
- 2015-17: Library Advisory Committee, Bloomsburg University.
- 2015-17: College of Liberal Arts Student Enhancement Committee, Bloomsburg University.
- February 2014: Presenter, 2014 Joint Regional Conference of the College Music Society Southern Chapter and Mid-Atlantic Chapter and the Association of Technology in Music Instruction, Knoxville, TN.

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COMMITTEE SERVICE, OTHER ACADEMIC CONFERENCES AND SEMINARS

(continued)

- October 2013: Presenter, College Music Society Technology Workshop, Boston, MA
- May 2013 - present: Member, Liberal Arts Curriculum Committee, Bloomsburg University.
- August 2012: Presenter, IUP's Technology Day, Indiana, PA.
- May - July 2013: Chairperson, Music Education Position Search Committee, Bloomsburg University.
- Spring 2013: Member, Convocation Committee, Bloomsburg University.
- Spring 2013: Member, Tenure-track Music Education Position Search Committee, Bloomsburg University
- January 2013: Presenter, Indiana University of Pennsylvania Technology Day, Indiana, PA.
- November 2012: Presenter, Laurel Highlands Communications Conference, Indiana, PA.
- October 2012: Presenter, The Academic Forum, Santa Fe, NM.
- October 2012: Member, Tenure Track Piano Position Search Committee, Bloomsburg University.
- September 2012 - present: Member, Recruitment Committee, Music Department, Bloomsburg University.
- September 2012: Member, Curriculum Committee, Music Department, Bloomsburg University.
- August 2012, presenter, Indiana University of Pennsylvania Technology Day, Indiana, PA.
- January 2012: Member, One-Year Temporary Piano Position Search Committee, Bloomsburg University.
- January 2012: Member, Tenure Track Guitar Position Search Committee, Bloomsburg University.
- January 2012: Presenter, Indiana University of Pennsylvania Technology Day, Indiana, PA.
- May 2011: Member, One-Year Temporary Full-Time Guitar Position Search Committee, Bloomsburg University.
- January 2011: Chairperson, One-Year Temporary Full-Time Piano Position Search Committee, Bloomsburg University.
- October 2010 - October 2012: Library Advisory Committee, Bloomsburg University.
- October 2010 - October 2012: Kehr Union Governing Board, Bloomsburg University.
- October 2009: Audio Engineering Society Convention, New York City.
- August 2009 - present: COLA (College of Liberal Arts) Technology Committee, Bloomsburg University.
- August 2009 - present: Member, Curriculum Committee, Bloomsburg University Department of Music. (Chairperson, 2010-2011)
- August 2008: Chair, ECSU Music Department Committee on Public Relations and Web Presence.
- August 2008: Member, ECSU Music Department Recruitment and Retention Committee.
- August 2008: Member, ECSU Music Department Assessments and Testing Committee.

- Recording Engineer, John Fadial, violinist.
- Recording Engineer, West Virginia University. Engineering credit on all WVU Marching Band releases, all WVU Symphony of Steel releases, all WVU Percussion ensemble and Percussion '90 releases.

CURRENT TEACHING INTERESTS AND SKILLS

- Practical Recording Engineering and Instruction utilizing current equipment including recording consoles by SSL, Amek, Avid / Digidesign, Sony, MCI, API, Yamaha, Soundcraft, Neve, Harrison, Crest, and Mackie.
- The Ethics and Psychology of Recording; The Causes and Effects of Paradigm Shifts in Recording Technology.
- The Recording Studio as a Musical Instrument.
- Live Sound Engineering, in the capacities of lead sound engineer and assistant sound engineer.
- Audio and MIDI recording and performance techniques utilizing Macintosh computers, MIDI sequencing software by MOTU, Ableton, Opcode, Propellerhead, Digidesign, and others.
- Performance techniques utilizing Electronic Instruments including the PPG Wave 2.3, PPG PRK-FD Processor Keyboard, PPG Waveterm B, Korg Nano Series, AKAI MPK49, Alesis DMPPro, Novation Launchpad, Moog Micro Moog, Novation Nova, Korg Wavestation A/D, Digitech JamMan, Korg MS2000R, MalletKat, Korg Poly-61, Roland DDR-30, Roland D-550, Roland JV-1080, Roland SPD-S, Yamaha DX-100, Tama TS-series Drum synthesizers, Akai S-series samplers, Yamaha SY-series synthesizers, Emu Proteus 1, Alesis DM5, various other Yamaha and Roland sound modules.
- Marimba performance and pedagogy.
- Timpani performance and pedagogy.
- Snare drum and drum set performance and pedagogy.

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CURRENT TEACHING INTERESTS AND SKILLS

(continued)

- Rock ensemble direction, performance, and pedagogy.
- Jazz ensemble direction, performance, and pedagogy.
- Percussion ensemble direction, performance, and pedagogy.
- Apple Macintosh troubleshooting and repair.
- Web design, graphic design.
- Knowledge of Mac OS X, most audio programs on Mac OS X.

PROFESSIONAL MEMBERSHIPS / ENDORSEMENTS

- Member, PCA (2018 - present)
- Member, IASPM (2018 - present)
- Artist Endorser, Precision Drums, Inc., Pleasant Valley, New York (2004 - present)
- Member, Audio Engineering Society
- Member, The Recording Academy (formerly National Association of Recording Arts and Sciences)
- Member, Music and Entertainment Industry Educator's Association (MEIEA)
- Member, Percussive Arts Society
- Member, College Music Society
- Member, Association for Technology in Music Instruction

COMPUTER SKILLS

- SYSTEMS: Macintosh OS X, Macintosh Classic (1.0 to 9.2.2), Windows XP, Windows Vista, Windows 7, Windows 10, Fedora (several distributions), Linux (several distributions).
- APPLICATIONS: MS Office 365, Outlook, Frontpage, Rapidweaver, Pro Tools 8-12 HD, Digital Performer v. 5-10, Ableton Live 10, Reason 4-11, Peak, Bias, SFX, Photoshop, Illustrator, ImageReady, VMWare Fusion, Sony Vegas, Pro Show Gold, Pixelmator, Blackboard 8-9.1, Artemis, WebCT, Firefox, Safari, Chrome, Camino, Internet Explorer, Netscape, Angel, Moodle 2.

COMMITTEE SERVICE, OTHER ACADEMIC CONFERENCES AND

- Recording Engineer, Youth America LIVE.
- Recording Engineer, Sonic Flood et al.
- Lessons with Ricky Showalter, bassist, Liquid Soul.
- Web Designer, SPC Sound Technology Department and www.rickyshowalter.com

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SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

(continued)

2001

- Percussionist, Klifnotes.
- Percussionist, Anna Jones Band.
- Mix / Edit Engineer, Texas Tech University CD.
- Lessons, Ricky Showalter, bassist, Liquid Soul.

2000

- Live Sound Engineer, Texas Roots Music Festival, Electric Ear Productions.
- Stage Percussionist, 25th Anniversary South Plains College Gala, including performances with Heath Wright of Ricochet.
- Recording Engineer and Percussionist, Album release CD and online: Miz Ayn and the Transient Lovers.

1999

- Percussionist, Cactus Theater.
- Percussionist, Johnny and the Rockets; John Hartin, director.
- Timpanist, Suor Angelica, Orpheus Theater.
- Editing / Mastering Engineer, Liganore High School Marching Band.

1998

- Session Percussionist, Limon Dance Company.
- Faculty Recitalist, Grand Opening Recital for Cafe Union Square.
- Percussionist and Director, Oneonta Jazz Quartet.
- Composer and Performer, Carry the Tiger to the Mountain, world premiere, Contemporary American Theater Festival.
- Technical Sound Director, Contemporary American Theater Festival.
- Recording Engineer, Rene Prins, oboe : The Vocal Oboe : Centaur Records, CRC 2369 DDD.

1997

- Recording Engineer, Miltenberger Jazz Quintet : Jazz Perspectives; Blues and Steel Drums, Scotwood Music, JM 3000 - 3.
- Recording Engineer, John Beall : On Chestnut Ridge : Appalachian Chamber Music, Cambria Master Recordings, CD - 1104 DDD.
- Recording Engineer, A Golden Celebration, 1946 - 1996; Independent Release

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SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

(continued)

1996

- Assistant Sound Engineer, Tommy, Grease.
- Sound Crew Member, Travis Tritt, Tim McGraw, Faith Hill, Brooks and Dunn.
- Live Sound Engineer, "Peter Pan", West Virginia Public Theater.
- Recording Engineer, 1996-7 WVU Marching Band Greatest Hits of the Season.
- Sound Design and Digital Editing, Kim Bears, Artistic Director, Philidanco Dance Company, WVU Ballet Ensemble, WVU Mountain Jazz Dance Theater.
- Sound Designer, "The Nose" and "Tough Choices." Contemporary American Theater Festival.

1991 - 1995

- Sound Designer, "Maggie's Riff" and "Voor Dire." Contemporary American Theater Festival.
- Drumline Instructor / Writer, Shepherd College, Shepherdstown, WV.
- Adjunct Faculty, Applied Percussion and Percussion Pedagogy, Shepherd College, Shepherdstown, WV.

GtrOblq (720217800018). Available at <http://cdbaby.com/cd/gtroblq>.

- Percussionist, "A Night of Experimental Tunings," with Michael Vick, fretless guitarist. Elizabeth City State University, Elizabeth City, North Carolina.
- Recording Engineer, demo project for Najee (Grammy award-winning saxophonist), Elizabeth City, NC.
- Sound Designer and Composer, Contemporary American Theater Festival, Shepherdstown, WV. Designed and composed music for "The Overwhelming" and "Pig Farm."
- Cultural Tunings and Microtones Workshop with Michael "Atonal" Vick, Furman University.
- Solo Project "Feel," released July 16, 2008. Distributed through CD Baby and SP&G Entertainment.
- Percussionist, "Secret Agent," Thurmont, MD.

2007

- Percussionist, Visual Artist, Der Lime IV, Levelland, TX.
- Percussionist, "Secret Agent," Thurmont, MD.
- Percussionist, "High Valley Acoustics," Greenville, SC.
- Solo Project and Live Collaborations with Michael "Atonal" Vick.

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SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

(continued)

2006

- Sound Designer, CATF Commissioned "Jazzland," by Keith Glover, Contemporary American Theater Festival, Shepherdstown, WV.
- Sound Designer, "Augusta," by Richard Dresser, Contemporary American Theater Festival, Shepherdstown, WV.
- Percussionist, JUNK, Hagerstown, MD.
- Percussionist, "Urinetown! The Musical," Maryland Ensemble Theater, Frederick, MD.
- Percussionist, "Anything Goes," Charles Town Opera House. Charles Town, WV.
- Owner / Webmaster : www.electroacousticdrummer.com

2005

- Percussionist / Video Designer, Der Lime III.
- Percussionist, Apollo Civic Theatre, Domin Knapp.
- Percussionist, Jazz For Juniors program, Orchard View Elementary School.
- Recording Engineer, Shenandoah Brass Quintet CD for the benefit of Hurricane Katrina Victims.
- Recording Engineer, Shenandoah Conservatory Jazz Ensemble.
- Recording Engineer, Vivid Hallucination album project.
- Editing Engineer, Jen Gursky, Miss Lynchburg.
- Sound Designer, "The Underpants" by Steve Martin, Maryland Ensemble Theater.
- Percussionist, "Baby," Charles Town Opera House.

2004

- Percussionist, "The Wild Party" by Andrew Lipa. Maryland Ensemble Theater,
- Mix Engineer, JOEFEST 2004: Joe Bonamassa, guitarist. Phil Cornell, producer.
- Founding Member and Performer, Der Lime, an audio-video performance troupe.
- Collaboration with Matteo Prezioso: independent British filmmaker: So What Films.

2003

- Drummer / Percussionist, "Darren Welch Group," Lubbock, TX.
- Master Class, Zoro the Drummer.
- Online Collaboration, Georg Bailey via Rocket Network.
- Recording Engineer, Brett Jones Project, featuring the works of Robert E. Kreutz.
- Proposal Coordinator and Principal Author of "Anchored Instruction and its Application to Computer Aided Learning Techniques."

2002

- Percussionist on Mel Bay videos "Funk Guitar," "Blues Rhythm Guitar," and "Blues Solo Guitar."
- Percussionist, Johnny Hiland, October 2002.

- Presenter and Co-Author, "The Effect of Different Audio Channels on Student Retention of Information." Laurel Highlands Communications Conference, Indiana, PA, November 2012.
 - Presenter and Co-Author, "What Do I Remember? How Differing Audio Channels and Preferences Affect Student Retention of Information." The Academic Forum, Santa Fe, NM, October 2012.
 - Presenter, "The Power of Podcasting," Indiana University of Pennsylvania Technology Day, Indiana PA, August 2012.
 - Presenter, "The Power of Podcasting," Indiana University of Pennsylvania Technology Day, Indiana PA, January 2012.
 - Presenter, "Electro-Acoustic Percussion Improvisation," 6th Annual PASSHE Research Symposium, Harrisburg, PA.
 - Peer Reviewer, Kendall/Hunt Publishing Company, "Jazz: History and Overview, 2nd Edition": Gordon Vernick and Geoffrey Haydon, authors.
- 2011
- TV Appearance, Interview and Performance with Michael Vick. WUGA: Atlanta, GA.
 - Clinician, "Integrating Electronic Percussion Into Your Setup," Greenville Guitar Academy, Greenville, SC.
 - Solo Project "Pathology" released October 2011. Distributed through CD Baby, SoundCloud, BandCamp and TuneCore.
 - Sound Designer / Composer / Collaborator with Diana Lehr, visual artist, for her upcoming video release slated for January 2012.
 - Session Drummer, Dale Webster's forthcoming release for Sweet as a Peach Music (BMI, ASCAP).
 - Beta Tester, Reason Essentials, Propellerhead Software, Sweden.
 - Beta-Tester, Reason Limited, Propellerhead Software, Sweden.
 - Video Crew / Composer, "The Johnstown Incline - A Video History," IUP-TV: Indiana, PA.
 - Video Crew, "Don't Do Meth PSA," IUP-TV, Indiana, PA.
 - Sound Designer and Consultant, "Putnam County Spelling Bee," Bloomsburg University.
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SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

(continued)

2010

- Sound Designer, Anon(ymous), Bloomsburg University Players, Ingrid DeSanctis, director.
- Percussionist / Composer, Video Collaboration with Diana Lehr, visual artist.
- Beta-Tester, Reason 5 and Record 1.5 Audio Recording Software, Propellerhead Software, Sweden
- Solo Project "Translation," released August 2010. Distributed through CD Baby, Abstract Logix, TuneCore, Nimbit, and SoundCloud.
- Percussionist / Presenter, "A Night of Experimental Tunings," with Michael Vick, fretless guitarist. Bloomsburg University, Bloomsburg, PA.
- Percussionist, "The Strings Of Saturn," with Michael Vick, fretless guitar and, Matt Olson, saxophones. Furman University, Greenville, SC.

2009

- Solo Project "Splinter," released December 2009. Distributed through CD Baby.
- Beta-Tester, Record Audio Recording Software, Propellerhead Software, Sweden
- Peer Reviewer, Oxford University Press, "Take Note: An Introduction to Music through Listening."

2008

- Digital Archivist, materials from the collection of Professor Phil Faini, including field recordings from his US Embassy-sponsored trips to Ghana, West Africa, in 1969 and 1971.
- Guest Artist, Percussion and Electronics, "GtrObq The Unraveling Begins," © 2008

- Percussionist: Chris Smaha Band
- Session Percussionist: Chris Smaha Band EP
- Initial drum / percussion tracking and production for "Avenue Bruise," with Pete Weiss at Verdant Studio, Athens, VT.
- Percussionist for Forté, Bloomsburg Fair, Bloomsburg, PA
- Solo Project "Avenue Bruise" released Fall 2015. Distributed through CD Baby, iTunes, SoundCloud, TuneCore and BandCamp.
- Continued collaborations (both face-to-face and online) with Michael 'Atonal' Vick, Pickens, SC.

2014

- Presenter, "To Block or Not to Block: A Case Study of Google, YouTube and 'The Innocence of Muslims,'" EGO Conference: Enacting Change in a Polarized World, Indiana University of Pennsylvania, Indiana, PA, March 2014.
- Presenter, "Using Ableton Live as a Generative Music Device in the Classroom," 2014 Joint Regional Conference of the College Music Society Southern Chapter and Mid-Atlantic Chapter and the Association of Technology in Music Instruction, Knoxville TN, February 2014.
- Electro-Music Conference and Festival 2014, Huguenot, NY: Invited Artist / Performer, September 2014.

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SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

(continued)

2013

- Presenter, "Live Looping in the Classroom," College Music Society pre-conference, Boston, MA, October 2013.
- Featured guest, Robert Marande's BU campus radio show, "The World Around You," 91.1 FM WBUQ.
- Electro-Music Conference and Festival 2013, Huguenot, NY: Invited Artist / Performer, September 2013.
- Collaboration with "Modes Ponens," Electro-Music Conference and Festival 2013, Huguenot, NY, September 2013.
- Collaboration with "Adventures in Sound," Electro-Music Conference and Festival 2013, Huguenot, NY, September 2013.
- Collaboration with "electro-music chamber orchestra," Electro-Music Conference and Festival 2013, Huguenot, NY, September 2013.
- Collaboration with "Atlas 5," Electro-Music Conference and Festival 2013, Huguenot, NY, September 2013.
- Collaboration with "brainstatik," Electro-Music Conference and Festival 2013, Huguenot, NY, September 2013.
- Initial drum / percussion tracking and production for "Gears," with Pete Weiss at Verdant Studio, Athens, VT.
- Paper accepted with revisions to Performance Improvement Quarterly. Paper title: "What Could Have Been Done? Circuit City: A Case Study of Management and Employee Performance Failure," August 2013.
- Continued collaborations (both face-to-face and online) with Michael 'Atonal' Vick, Pickens, SC.
- Presenter, "The Power of Podcasting," Indiana University of Pennsylvania Technology Day, Indiana PA, August 2013.
- Percussionist, "Bedbugs," Bloomsburg, PA.
- Presenter, "The Power of Podcasting," Indiana University of Pennsylvania Technology Day, Indiana PA, January 2013.

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SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

2012

- Solo Project "Versification" released Fall 2012. Distributed through CD Baby, iTunes, SoundCloud, TuneCore and BandCamp.

SUBJECT MATTER EXPERT - DIGITAL AUDIO / AUDIO PRODUCTION - GRAND CANYON UNIVERSITY (2007)

- Developed the lectures and course modules for Communications 450, Digital Audio and Production, both in traditional settings, blended and fully online environments.

PUBLICATIONS

Campbell, T. (2014). What could have been done? Circuit City: A case study of management and employee performance failure. *Performance Improvement*, 53(4), 16-23.

Campbell, T. (2014). iPads, iPods, and technology-enabled isolation: if we're so connected, why are we so alone? *International Journal of Music* 1(1), 14-19.

Campbell !6

SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, AND PRESENTATIONS

2022

- Solo Project "Touch Sensitive" upcoming release Fall 2022. Will be distributed through CD Baby, iTunes, SoundCloud, TuneCore and BandCamp.
- Co-presenter, "Can You Feel the Spirit?" Springsteen, Personae, and Intimacy", Popular Culture Association South Annual Conference, New Orleans, LA, October 2022.
- Co-presenter, "I Think We're Alone Now: Musical Intimacy Amid a Pandemic", The International Association for the Study of Popular Music Annual Conference, May 2022.

2020

- Solo Project "Heroes and Strangers" released March 2018. Distributed through CD Baby, iTunes, SoundCloud, TuneCore and BandCamp.

2019

- Co-presenter, "Move the mic closer: The Role of the Recording Studio in Capturing Musical Intimacy", The International Association for the Study of Popular Music Annual Conference, March 2019.

2018

- Co-presenter, "Oh, Shit, Wrong Chord": The Anthology's Construction of Musical Intimacy", The Beatles' White Album International Symposium, Monmouth University, November 2018.
- Solo Project "Ripped from the Headlines!" released March 2018. Distributed through CD Baby, iTunes, SoundCloud, TuneCore and BandCamp.

2017

- Beta-tester: Evans Drumheads
- Beta-tester: Propellerhead Software: Reason 10, Reason 9.5
- Beta-tester: ProMark Drumsticks

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SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

(continued)

2016

- Peer Reviewer, Oxford University Press: *Discovering Music* by R. Larry Todd.
- Peer Reviewer, Oxford University Press: *Long Playing Records: A Rock Music History* by David Blake.
- Solo Project "Party Lines" released March 2016. Distributed through CD Baby, iTunes, SoundCloud, TuneCore and BandCamp.
- Recording and Mastering engineer: "Shades of Charon" EP (both for physical media and digital download).
- Percussionist: Shades of Charon Project
- Percussionist: Bedbugs
- Continued collaborations (both face-to-face and online) with Michael 'Atonal' Vick, Pickens, SC.

2015

- Beta-tester: Evans Drumheads
- Percussionist: Shades of Charon Project
- Percussionist: Bedbugs

relations and learner retention.

Campbell !4

RECORDING ENGINEER, WEST VIRGINIA UNIVERSITY
(1995-1997)

- Secured equipment that enabled the WVU Recording Studio to keep pace with technological innovations.
- Recorded, edited and created media for up to 65 events a month.
- Provided CD editing and mastering services to students and faculty.
- Designed and taught the first class ever offered at WVU in recording technology.
- Supervised five work-study students.

ONLINE TEACHING AND RELATED WORK EXPERIENCE

ADJUNCT COMMUNICATIONS INSTRUCTOR, SHEPHERD UNIVERSITY
(2018 - 2020)

- Courses taught include Communications and New Media and Radio Practicum.

HUB CITY RECORDING STUDIO, HAGERSTOWN, MD

(2017 - present)

- I am the owner, operator, and Chief Engineer at the studio.
- Client bookings have risen by 124% since July 2017.
- Releases from the studio have charted nationally.

ADJUNCT ONLINE INSTRUCTOR, ROWAN-CABARRUS COMMUNITY COLLEGE:

HISTORY OF ROCK MUSIC, HISTORY OF JAZZ MUSIC (2013- present)

- Courses taught include multiple sections of History of Rock Music, Music Appreciation and History of Jazz Music.

ADJUNCT ONLINE INSTRUCTOR, FLORIDA STATE COLLEGE AT

JACKSONVILLE: MUSIC APPRECIATION (2013- present)

- Courses taught include multiple sections of Music Appreciation and Music and the Humanities.

ADJUNCT ONLINE INSTRUCTOR, NORTHAMPTON COMMUNITY COLLEGE:

MUSIC APPRECIATION (2010- present)

- Courses taught include multiple sections of Music Appreciation.

SUBJECT MATTER EXPERT - DIGITAL AUDIO / AUDIO PRODUCTION - GRAND
CANYON UNIVERSITY (2007)

- Developed the lectures and course modules for Communications 450, Digital Audio and Production, both in traditional settings and online environments.

eCAMPUS INSTRUCTOR, TROY UNIVERSITY, MUSIC (2007-2015)

- Designed and taught Music Appreciation via Blackboard 7-9.

ADJUNCT ONLINE INSTRUCTOR, SOUTH PIEDMONT COMMUNITY
COLLEGE (2007-present)

- Courses taught include multiple sections of Music Appreciation and Introduction to Communication.

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ONLINE TEACHING AND RELATED WORK EXPERIENCE

(continued)

INSTRUCTIONAL DEVELOPMENT CONSULTANT - FINE ARTS, FURMAN
UNIVERSITY (2007 - 2008)

- Spearheaded the ordering, acquisition, and installation of a mobile live to 2-track recording system that represents a significant upgrade to the existing equipment.
- Provided professional-level leadership, collaborative support, and consultation to faculty for the development of innovative, engaging, and technology enhanced courses and instructional materials.
- Assisted in periodic assessment of needs of faculty in their designated academic division and develops and provided training to faculty, CTCL (Center for Teaching and Learning) team members, students, and academic staff in new instructional technologies and active and innovative pedagogies.
- Maintained a focus on the technology support needs of faculty in the Fine Arts (audio, video, graphics, web, etc.), researched and shared knowledge of new software, hardware and instructional approaches that promoted the development of new and effective course curricula within the Fine Arts.

- Other responsibilities included managing the recording studio, recording departmental recitals and concerts, supervising student internships, student advising, studio budget management and curricular development.

**ASSISTANT PROFESSOR OF MUSIC, SHENANDOAH CONSERVATORY
(2005-2006)**

- Teaching responsibilities included Tonmeister Seminar, Recording Practicum, MIDI Techniques, Electronic Music and Basic Electronics.
- Accelerated the curriculum revisions that culminated in the establishment of the Music Production and Recording Technology program at Shenandoah Conservatory.
- Designed and led field instruction in the MPRT program including AES attendance (2005), ATR Analog Seminar (2006), Recording Practicum, and Tonmeister Seminar.
- Provided academic advisement for all freshmen entering the MPRT curriculum.

Campbell !3

TEACHING EXPERIENCE

(continued)

**ASSISTANT PROFESSOR OF SOUND TECHNOLOGY, SOUTH PLAINS COLLEGE
(1999-2004)**

- Teaching responsibilities included all classes in the studio recording track: Audio Recording I, Audio Recording II, Audio Recording III and Audio Recording IV and Advanced Production Techniques.
- Designed and presented a seminar for faculty entitled "Anchored Instruction and its Application to Computer-Aided Learning Techniques."
- Helped to identify qualified applicants and drove a 125% increase in student enrollment for the Sound Technology program from 1999 to 2004.
- Enhanced scholastic standards, which helped the Sound Technology program to remain competitive with areas colleges and universities.
- Fostered student-faculty relations through departmental lessons and individualized mixing lessons.
- Contributed to the successful reaffirmation of SACS Accreditation of South Plains College and established the weekly meeting for Sound Technology faculty training and development.

**INSTRUCTOR OF PERCUSSION, SOUTH PLAINS COLLEGE
(2001-2004)**

- Designed and implemented a new curriculum and competency path for Percussion Study that was adopted by the Commercial Music Department.
- Maintained an applied studio of 18-20 students per semester.
- Championed advanced performance objectives designed to quickly and effectively improve student ability.
- Created and expanded career awareness opportunities for students interested in percussion.

**ASSISTANT PROFESSOR OF MUSIC, STATE UNIVERSITY OF NEW YORK AT ONEONTA
(1997-1999)**

- Teaching responsibilities included all classes in the Music Industry Recording Arts track: Beginning, Intermediate, and Advanced Audio Arts Production; Music Literature (mass lecture), Rock Ensemble, Jazz Ensemble, Percussion Ensemble and MIDI and Electronic Music.
- Directed various ensembles including rock ensemble, jazz ensemble and percussion ensemble.
- Provided the leadership and vision that enabled the construction of a technologically sophisticated recording studio.
- Led the faculty in course design and revisions for the Recording Production aspect of the Music Industry program.
- Acquired instructional media to facilitate instruction in Recording Arts.
- Accompanied the Music Industry students to NAMM (National Association of Music Merchants), which provided the students with an opportunity to effectively network with industry professionals.
- Demonstrated expertise in classroom management, classroom technology, student

Campbell !1

TODD A. CAMPBELL

20519 Bluebird Avenue, Hagerstown MD 21742 • (570) 380 4345 • tacampbel@gmail.com

EDUCATION

INDIANA UNIVERSITY OF PENNSYLVANIA, INDIANA, PA

Ph.D., earned May 2015. Dissertation title: "The Effects of Audio and Video

Encoding on Information Acquisition Among Undergraduates."

Major: Communications Media and Instructional Technology

WEST VIRGINIA UNIVERSITY, MORGANTOWN, WV

M.M. earned August 1997

Major: Music

WEST VIRGINIA UNIVERSITY, MORGANTOWN, WV

B.A. earned August 1993

Major: Music and Interdepartmental Studies

OMEGA SCHOOL OF RECORDING ARTS AND SCIENCES, ROCKVILLE, MD

Certification in Beginning, Intermediate, and Advanced Recording Engineering

(1987-89)

TEACHING EXPERIENCE

ASSISTANT PROFESSOR OF MUSIC; PROGRAM MANAGER, AUDIO

TECHNOLOGY: FREDERICK COMMUNITY COLLEGE

(2020 - present)

• Teaching duties include Foundations of Audio Technology, MIDI & Electronic Music

Production Techniques, Music Publishing, Licensing and Copyright, Audio Recording

Techniques, Studio Recording Techniques, and Advanced Audio Production

• Program management duties include budget management, Perkins Loan application and

supervision, student advising, equipment maintenance and repair, and curriculum

supervision / development.

LECTURER, DEPARTMENT OF MUSIC: AUDIO PRODUCTION UNIVERSITY OF

MARYLAND BALTIMORE COUNTY

(2017 - 2019)

• Teaching duties include Recording Techniques, Musicianship Lab and Recital

Recording Preparation.

• Key concepts across all classes include signal flow, the development of accurate and

rapid troubleshooting skills, industry-standard terminologies and communications

protocols, digital and analog audio theory and practice, microphone design and

construction, and situational microphone usage.

Campbell !2

TEACHING EXPERIENCE

(continued)

ASSOCIATE PROFESSOR OF MUSIC: AUDIO RECORDING TECHNOLOGY,

BLOOMSBURG UNIVERSITY

(2009 - 2017)

• Teaching duties included Audio Recording I: Basic Techniques, Audio Recording II:

Tracking and Mix Methods, Audio Recording III: Production and Mastering

Techniques, Audio Recording IV: Live Sound Reinforcement, Audio Recording V:

Audio for Video and Film, MIDI and Electronic Music, Class Piano I, Music

Industry Internship, Music Listening (mass lecture), Special Topics: AV Topics for

Music Education majors, Music Education Computing and Technology and Applied

Percussion Lessons: Drum-set and Recital Attendance.

• Additional responsibilities included student advising, internship placement, curricular

development, committee service, budget management, and studio visioning / direction.

ASSISTANT PROFESSOR OF MUSIC AND RECORDING PROGRAM DIRECTOR,

SOUND TECHNOLOGY, ELIZABETH CITY STATE UNIVERSITY

(2008 - 2009)

• Teaching duties included Digital Audio Production, Audio Engineering I, Intro to

the Recording Studio, Studio Production Seminar, Music Technology I, and

Introduction to Music Literature.

- • USITT

References

-Robert Etoll: Executive Producer & Creative Director Q-FACTORY

Email: retoll@robertetoll.com

-Patrick Downey: Adj. Professor- University of Maine. President Spatial Cognitive Metronome LLC

Email: patrickdowney68@gmail.com

-Helmuth Schaerf: President LA CLIP Productions- Vienna Austria.

Email: clip@inode.at

-Wayne Beach: Chair Film Program Maine Media Workshops + College.

Email: wbeach@mainemedia.edu

Audio Engineering and Design Lecture at California State University-Fresno

- January - March 2007 :

Panel member for Programme Validation Master of Fine Arts in Theatre & Entertainment Arts (accreditation) for the Hong Kong Academy of Performing Arts, invited by the Hong Kong Council for Academic Accreditation + On-site visit Hong Kong Academy of Performing Arts.

University and Community Service Activities

Musicians Institute

AE Curriculum – New Courses Development

Husson University

Promotion Committee : AY 16-17, 17-18

Faculty Forum : AY13-14, 14-15, 15-16,16-17,17-18

Faculty Development Committee AY 13-14, 14-15,15-16 (Vice-Chair),16-17 (Chair) ,17-18

CIEE Member Academic Consortium AY14-15,15-16,16-17

International Task Force AY 12-13, 13-14

Promotion/MYC Task Force: AY 17-18

Faculty Forum Ad Hoc Committee qualitative descriptors for letter grades AY 15-16

University of South Carolina

Director of Thesis South Carolina Honors College AY 11-12

Undergraduate Recruiting and Scholarship Committee (Chair) AY 08-09 and 09-10. Faculty Senate AY 08-09, 09-10, 10-11,11-12

Courses and Curriculum Committee (Chair) AY 10-11, 11-12 Undergraduate Recruiting and Scholarship Committee AY 10-11.

Travel Committee and Undergraduate Recruiting and Scholarship Committee AY 07-08.

University of Arizona

Courses and Curriculum Committee AY 06-07

Consulting

- Sound System design consulting for Pacific Performance Project/East (2009-2011)
- Sound System design for churches in Santa Maria CA – First Methodist Episcopal Church, Unity Chapel of Light (2003-2006) and Tucson, AZ (2006)
- Sound Studio Design and Constructing sound studio for Gil Evers Productions in Moorea-Tahiti.(1998)

Professional Associations, Affiliations, and Memberships

- Audio Engineering Society (AES)
- Vereniging voor Podiumtechnologie (VPT) Holland
- Focal Press: Book Proposal reviewer

- • August – Sept. 2016: Maine Media College, Rockport ME , Lectures/Workshop Production Sound-Audio Post Production
- • February 2016: Presenting the paper 'Immersive 3D Audio in Sound Art and Design.' at The University of Kent in the United Kingdom at the Bridge Warden' College Music seminar Room I at The University of Kent – Medway Campus
- • Aug 2015: Panel member. Faculty Development Days – Husson University Interactions of faculty with media.
- • July-August 2015: International Academy of Film and Television-Antwerp Belgium Lectures Sound 101/Sound 202 - Presentation Sound Design for Film.
- • May 2015: Maine Media College, Lectures/Workshop Production Sound/ Music Theory
- • October 2014: AES Convention Los Angeles. Seminars and workshops.
- • June 2014: Maine Media College: Workshop -Foundations in sound in Filmmaking.
- • October 2013: Husson University: Seminar Sound Design for Installations
- • October 2013: AES Convention New York City. Seminars and workshops.
- • July 2013: AES Educational Conference – Nashville. Seminars and workshops.
- • March 2013: Workshops. Verdiepings programma geluid.

AUDIO SPECIALIZATION PROGRAM- AHK Amsterdam School for the Arts The Netherlands. Multichannel surround sound in sound design for installations/theatre performances/live sound technology. Sound design and amplification management for live events. Management and manipulation of audio signal flow, interconnected amplification hardware, stage monitoring, and real-time audio signal processing.

- • February 2012:

Presenting the papers 'The Psychological Basis of Auditory Aesthetics' and 'Creativity and Design' at The University of Kent in the United Kingdom both at their Canterbury and Medway campus. Sound Engineering and Design Lecture at the Bridge Warden' College Music seminar Room I at The University of Kent –Medway Campus. Audio Engineering seminar '*Performance: 20th and 21st Century*' University of Kent. Panel discussion on 'Geluidsonwerper in de 21 eeuw' De Tamboer Hoogeveen-The Netherlands.

- • June 2011:

Presenter 'Sound Design in the 21st Century' Prague Quadrennial 2011, Prague.

- • April 2010:

Protools workshop at California State University-Fresno

- • April 2008:

Audio-Video-Editing.

BFA (equivalency in USA)

MFA (equivalency in USA)

1990-current: Various certificates in Europe and the US in following topics:

Skills

Certificates:

- Avid Protools HD12.8 Certification. ACI
- Avid S6L. ACI
- Avid Protools HD 11 MUSIC Certified Operator.
- Avid Protools HD 11POST Certified Operator.
- Avid Protools HD 10 MUSIC Certified Operator.
- Avid Protools HD 10 POST Certified Operator.
- Avid Protools ICON Certified Operator.
- Dante Level 1-2-3.
- Logic Pro X 10.7

Audio consoles:

- Solid State Logic, Neve, Digico, Midas, Trident, API, Euphonics, Avid, Soundcraft, Mackie, Sony, Tascam, DDA.
- Yamaha PM5D, DM 2000, 02R96, M7CL, LS9, CL3, CL5, Midas Pro3
- Avid S6L (Certified).

Audio DAW's, Networking and audio/video software:

- Avid Protools (Certified Instructor), Avid Icon, D-Command, S6, S3, Logic Pro, Digital Performer, Pyramics, Ableton Live, Adobe Premiere, Audition.
- Ableton, Max-MSP/Pure Data, Arduino, Reason, Nuendo, Cubase, Sibelius, Finale, Final Cut Pro, Soundweb, Ethersound, Smaartlive,
- DANTE networking- MADI.

Software:

- Microsoft Office, Adobe Suite.

Languages:

- English, Dutch, French (Fluent and literate), Spanish, German (Basic)

Service to the Profession- Professional Workshops, Lectures, Symposia

- • August 2020: Maine Media College, Rockport ME, Lectures/Workshop Audio Post Production/Avid Pro Tools
- • July 2018: Maine Media College, Rockport ME, Lectures/Workshop Audio Post Production
- • August 2017: Maine Media College, Rockport ME, Lectures/Workshop Audio Post Production

Bakersfield CA, Winterthur Switzerland, Ronnie Scott's London, UK, McLaren Smile Charity
London UK, Vienna Austria, Blue Note Jazz Club, Tokyo Japan, World Festival Vancouver, BC

- • Mixing stereo and 5.1 surround *Jose Feliciano Classical Mozart castrati arias*. (2015)
- • Recording and mix album *Les Paul Trio w/ Jose Feliciano* - The Iridium Jazz Club- NYC (2015)
- • Recording- *Seirenes featuring Anonymous 4- Christopher Tin* (2014)
- • ADR Recording – *Graceland Season 2 Eps. 201* (2014)
- • Sound design/Composer – *Hamlet*-dir. Roger DeLaurier (2014) -PCPA THEATER FEST, SANTA MARIA and SOLVANG, CA
- • Recording and mixing for BLU-Ray release – *Jose Feliciano – Live in Tel Aviv 2014*

and duet with *Dragana* release '*Don't Go Away*' – Studio Barba –Belgrade, Serbia.

- • FOH Mixer – *Sounds of the Supremes-Gracie Theatre*. Bangor ME (2013)
- • Recording, mixing, composing -'*Fancy Pants*' for Enlighten Records (2013).
- • Sound design/Composer and recording the '*3D Stage*' project for Cooperative Performance Milwaukee (2013).
- • Producer, audio engineer - RSM Management (1994-present)
- • Audio Post/Sound Mixer/ Sound Designer for the movie *Dreadful Sorry* (2012)
- • Sound design/Composer -*Hieronymus Bosch* dir. Nic Ularu (2012) LaMaMa E.T.C., NYC
- • Writing, composing, producing and multi channel sound design the new inter active immersive play

Seven Stars in Paradise (2009-2012)

- • Sound installation/design *Flight worldpremiere* dir Steve Pearson (2011) THE CONNELLY THEATRE, NYC. New York
- • Production Manager/ Deputy Technical Director/ '*Vlaamse Opera*' -The Flanders Opera- (2001-2004).
- • Production Manager Arts & Crafts Fairs US-Netherlands Pasadena – CA (1990-2019)

Education

- • Audio Engineering Society (US).
- • Music Composition (The Netherlands).
- • Solid State Logic (UK).
- • Avid Pro Tools - Certified Instructor.
- • Logic – Certified Instructor

1986: National Higher Institute for Theatre and Performing Arts in Brussels-Belgium.

- • Recording String Quartet featuring Kevin Kumar, Luanne Homzy, Meredith Crawford and Yoshika

Masuda at East-West Studios – Studio 3 Los Angeles (2021)

- • Mixing Rock Grooves 01, 03, 07,08,09 for Robert Etoll Productions/ Q- Factory (2021)

Q-Factory Studios Los Angeles

- • Mixing album *Manolo-Voice of the Gypsies*.(2019-2021) Los Angeles-Vienna/Austria
- • Augmented Reality – Dolby Atmos sound design + co-creator for '*A Method of Music Instruction* ' Patrick Downey (2018-2021)
- • Recording Jose Feliciano- Ulrich Ellison – LA Clip Studios, Vienna – Austria (2018)
- • FOH Mixer – Tenor Jan van Oosterwijk – Lier – Belgium (2018)
- • Technical Director – Jose Feliciano (2014-2018)-Summer Tour (2015) – St Augustine FL,

Bakersfield CA, Winterthur Switzerland, Ronnie Scott's London,UK, McLaren Smile Charity London UK, Vienna Austria, Blue Note Jazz Club, Tokyo Japan , World Festival Vanvouver, BC

- • FOH Mixer – Production Manager - Technical Director - Private Performance for Christian Girondet in Beverly Hills, CA with Jose Feliciano, Ulrich Ellison and the Tribe, Mary Wilson and others September 30, 2017. (2017)
- • ADR, Foley, Re-recording , Surround Mix '*Ruby Booby* ' Independent film LA Clip Productions(2017-2020)
- • Recording, Mixing album '*Toda La Vida* ' Jelena Krstic (2017)
- • Recording, mixing, producing album '*Be Still My Soul*' tenor Thad Zmistowski (2017)
- • Mixing single '*Streets of London*' Klaus Pruenster-Jose Feliciano (2017)
- • FOH Mixer – Jose Feliciano Summer 2016- Leobersdorf -Austria, The Henley Festival, London-UK Mixing. (2016)
- • Recording voice-over and creating stems for Sprint commercial '*Feliz La Mitad*' Jose Feliciano for Animal Music, Miami and LA Clip Prod. (2016)
- • Mixing: '*The Christmas Album*' Jose Feliciano.(2016)
- • Mixing and recording: '*Latin Street Vol.1*' by Jose Feliciano (2016)
- • Mixing: '*Djangoism*' tribute album for Django Reinhardt by Jose Feliciano and Harri Stojka.(2016)
- • Audio Post/Sound Mixer/ Sound Designer: 2 commercials for N-Squared Media Solutions, Hampden ME. (2016)
- • Mixing: Arno Raunig performs Mozart castrati arias.(2016)
- • FOH Mixer– Jose Feliciano Summer 2015 Tour – St Augustine FL,

WALTER T. J. CLISSEN

Curriculum Vitae

Employment History-Academic

- 02/19-present: Faculty - Audio Engineering – Post Production – Live Sound Technology.
Curriculum Course Writer. Online Instructor.
Musician’s Institute Hollywood-CA.
- 02/21-present: Part-time Faculty SAE – Institute Brussels Belgium - Audio Engineering – Post Production – Live Sound Technology. Online Instructor.
- 10/18-02/19: Head of Audio Department- Coordinator
SAE Institute-Brussels, Belgium.
- 08/12-08/18: Associate Professor Audio Engineering-Live Sound Technology-Audio Post Production. Chair Faculty Development Committee
New England School of Communications @ Husson University, Maine.
- 08/07-07/12: Assistant Professor Sound Design.
Director of Thesis South Carolina Honors College
Chair Courses and Curriculum Committee.
Department of Theatre and Dance/Media Arts.
University of South Carolina, Columbia, SC.
- 01/07-Present: Specialist for Hong Kong Council for Accreditation of Academic & Vocational Qualifications.
- 08/06-06/07: Assistant Professor of Practice Music Technology.
School of Theatre, Film and Television. College of Fine Arts Techn. University of Arizona-Tucson, AZ.
- 04/03-07/06: Associate Faculty-Resident Sound Director/ Engineer/ Designer Allan Hancock College- PCPA- Santa Maria/Solvang, CA.
- '00-Present: Various workshops and guest lectures. Fresno State University, CA; UCLA, CA; Prague Quadrennial; University of Kent, UK; De Tamboer, The Netherlands; Amsterdam School for the Arts, The Netherlands; IAFT

Employment History-Professional

Selection highlights: Full list available upon request.

- • Sound Design – Cinderella – PCPA dir. Eric Stein (2022)
- • Sound Design – Mix – Heaven’s Triumph (Disneyland commercial) for Rober Etoll Productions/Qfactory (2022)
- • Vice President Spatial Cognitive Metronome LLC (2022)
- • Recording and mixing ‘God Only Knows’ by Dominique at Q-Factory Studios Los Angeles(2021)

Delta Epsilon Iota (DEI)**COMPOSITION AND SONGWRITING**

- *Six Shifty Eyes* performed at Concordia College 2023
- *Upward* performed at the 2023 Music by Women Festival
- *Seven Stages* performed at the 2023 Music by Women Festival
- *Orbit* performed at Christopher Raymond's bassoon recital 2023
- *The Letter and the Envelope* commissioned by Miriam Brack Webber 2022
 - Premiered at Dr. Miriam Brack Webber's faculty recital, 2023
- Composer for animation series "Snoopy Cap" 2022
 - Episode 1 "An Awesome Dream"
 - Episode 2 "The Vision Switch"
- *Beyond Winter* commissioned by Jeremy Wohletz 2022
- Composer for "Countdown to Doomsday" Murder Mystery Game 2022
- *Hex's Bonfire* premiered by the Middle C Collective at the 2022 National Flute Association Convention
- *Our Natural Satellite, Drifting Away* premiered at the 2022 International Double Reed Society Conference
- *Our Natural Satellite, Drifting Away* commissioned by Cody Hunter 2022
- *The Peacock Suite* international premiere at the Opera Maya International Music Festival 2022
- Composer in Residence: Opera Maya International Music Festival 2022
- *Seven Stages* premiered at the 2021 International Double Reed Society Conference
- *Anthems of an Unnamed Explorer* commissioned by Evan Fields 2021
- *Six Shifty Eyes* performed at Griffith University of Queensland Conservatorium 2021
- *Six Shifty Eyes* performed at the Slippery Rock University 2021
- *Six Shifty Eyes* performed at Texas A&M University 2020
- *Seven Stages* commissioned and recorded by Dr. Sara Renner on her album "Oboe Unfolded" 2019
- *Katina* selected for the 2018 Wind Ensemble reading/recording session 2019
- *Advancing Monuments* performed by Ball State University New Music Ensemble 2017
- *Ultreia* performed by College of Saint Rose Symphony Orchestra 2015
 - Winner of The College of Saint Rose's 2015 Orchestral Composition Contest
- Spring Shout Songwriting Festival, Finalist songwriter and performer 2017 and 2018

Director's Advisory Council, Ball State University 2019-2020

Ball State University Graduate Council 2018-2019

Ball State University Undergraduate Council 2018-2019

Oklahoma Youth Orchestras, Audition Adjudicator 2019-2020

RECRUITING & ADMISSIONS EXPERIENCE

Graduate Assistant in Undergraduate Recruiting and Admissions, Ball State University 2015-2020

- Informed prospective music students and their parents about programs, academics, and admission process
- Advised prospective students in choosing majors and minors based on their interests, skills, and goals
- Connected prospective students, college professors and advisors, as well as scheduled meetings, lessons, and classes for students to sit in on
- Presented and participated in on-campus and off-campus outreach events including Explore Ball State, Admitted Students Day, the Undecided Majors Fair, and the Indiana Music Teachers Conference
- Managed visits to the university, and organized student files throughout the application, audition, and enrollment periods
- Managed audition days with other administrative staff

School Visits/Masterclasses 2021-23

- Scheduled bi-weekly visits to high schools in North Dakota and surrounding regions
- Taught masterclasses, led sectionals, and performed solo and chamber works
- Taught free one-on-one lessons to prospective students

North Dakota Music Educators Conference 2022-23

ENTREPRENEURIAL EXPERIENCE

Reeding Rainbow Reeds 2018-present

- Founder of the bassoon reed-making company focused on colorful, creative reed designs

SOCIAL MEDIA EXPERIENCE

VCSU Woodwinds Instagram 2021-2022

- Founder of VCSU Woodwinds Instagram Page

Ball State Bassoon Day Website 2017-2020

- Facilitated and updated the Ball State Bassoon Day website
- Managed registration entries and information forms

BSU PRISM Project 2018-2019

- Moderated, monitored, and responded to posts on the Ball State University PRISM Project's Facebook page and Facebook group

PROFESSIONAL ASSOCIATIONS & MEMBERSHIPS

Society for Music Theory (SMT)

College Music Society (CMS)

International Double Reed Society (IDRS)

National Association for Music Education (NAfME)

- Presented Lecture Recital “Journeys: Katherine Hoover’s Compositional Career and an Exploration of “Journey” for Bassoon & Piano”
- World Premiere of my composition “Seven Stages” for solo English Horn by Sara Renner
Meg Quigley Vivaldi Competition and Bassoon Symposium 2021
- Composition and presentation on *Six Shifty Eyes*
College Music Society (CMS) Southern Conference 2021
- Composition *Six Shifty Eyes* selected for performance
International Double Reed Society Conference 2020
- Presented Lecture Recital “The Music of Gordon Jacob: Balancing Complex Composition with Listener Accessibility”
3-Minute Thesis Competition 2020
- Finalist with Presentation “Gordon Jacob: Balancing Complex Composition with Listener Accessibility”
CODA Conference, Boston, MA 2019
- Performed with the Ball State Symphony Orchestra
Indiana Music Educators Conference 2016-2020
- Performed with the Ball State Symphony Orchestra and Ball State Wind Ensemble
- Recruited students from music ensembles for Ball State University’s School of Music
CBDNA Conference, Kansas City, MO 2017
- Performed with the Ball State Wind Ensemble

GRANTS

- Infinite Sounds Music Fellowship 2022**
 - Fellowship Awarded 2022
 - Presentation and Educational Concert (ant. April 2023)
- Aspire Grant 2017, 2018**
- Ball State University School of Music Grant 2017**

SERVICE

- VCSU Faculty Senate 2022-present**
- VCSU Music Student Advisor 2022-present**
- Jewell Chapel Worship Band 2011-present**
- Silverstein Works Synthetic Bassoon Reeds 2022-2023**
 - Beta tester consultant
- VCSU Music Faculty Hiring Committees 2021-present**
 - Special Appointment Vocal Hire 2022
 - Special Appointment Piano Hire 2022
 - Special Appointment Percussion Hire 2021
 - Special Appointment Vocal Hire 2021
- NDHSAA EDC Festival, Woodwind Solos Adjudicator 2021-2022**
- NDHSAA Region 2 Festival, Woodwind Solos Adjudicator 2022-2023**
- NDHSAA Region 5 Festival, Woodwind Solos Adjudicator 2022-2023**
- MTNA Collegiate Competition, Woodwind Solos Adjudicator 2021**
- VCSU Gen Ed Council 2021-2022**

The Orchestra Competition 2020

- Competed in the 1st and 2nd rounds of the National Bassoon Meetup Orchestral Excerpts Competition

College Light Opera Company 2019

- Principal bassoon, 11- week festival, performed light opera and musical productions

Bay View Festival 2018

- 8- week festival, orchestral, chamber, and opera music, studied with Jill Marderness

Renova Chamber Music Festival 2017

- 2- week festival, chamber orchestra and woodwind quintet music, studied with Susan Nelson

National Music Festival 2016

- 2- week festival, orchestral and chamber music, studied with Jeff Keesecker of Florida State University

Masterworks Festival 2016

- 4- week festival, orchestral and chamber music, studied with Terry Ewell of Towson University and Todd Goranson of Messiah College

PUBLICATIONS**The Double Reed (Journal of the International Double Reed Society) 2020**

- Peer-Reviewed Article “The Bassoon Music of Gordon Jacob: Balancing Complex Composition with Listener Accessibility in the Allegro Movement of the Concerto for Bassoon and Strings

PRESENTATIONS**Concorida Double Reed Day 2023**

- Bassoon Guest Artist, performance during recital, reed class, and masterclass on mastering your music through looping

Infinite Sounds Music Fellowship 2022

- Presentation and Educational Concert (“Bassoonapalooza” ant. April 2023)

Barnes County Music Festival 2022

- Woodwind Masterclass Presentation on Long Tones

Ball State Bassoon Day 2022

- Guest Artist, Solo Music Masterclass

Ball State Recital 2022

- Guest performer on the Faculty Recital of Keith Sweger

Ployhar Honor Band 2021-2022

- Masterclasses on Musician’s Wellness, 2022
- Masterclass on Creativity, 2021

International Double Reed Society 2022

- Performance of “Na Mgbo” by Grace Oforka (World Premiere)
- Premiere of my piece “Our Natural Satellite, Drifting Away” for bassoon and piano by Cody Hunter (World Premiere)

National Flute Association 2022

- Performance of my piece “Hex’s Bonfire” (World Premiere)

Bemidji State University 2021

- Guest Artist, Solo and Chamber Music Masterclass
- Presentation “Plus One: A Journey into Creative Music”

International Double Reed Society Conference 2021

- Digital marketing techniques to build successful online marketing campaigns through digital channels

Getting Started with EndNote 2019

- Improving research skills with the citation manager “EndNote”

Kanopy Streaming Video 2019

- Workshop on the educational streaming video service “Kanopy”

CREATIVE ENDEAVOR

ENSEMBLE PERFORMANCE EXPERIENCE

South Dakota Symphony Orchestra 2021-present

- Sub bassoon and assistant principal bassoon

Fargo-Moorhead Opera 2022-present

- Sub principal bassoon

Fargo Moorhead Symphony Orchestra 2021- present

- Sub principal, 2nd bassoon, and contrabassoon

Bemidji Symphony Orchestra 2022-present

- Sub 2nd bassoon

Arizona Opera 2021-2022

- Sub 2nd bassoon, performed the entire 2022 run of Carmen

Bismarck-Mandan Symphony Orchestra 2021-present

- Sub bassoon, contrabassoon

Greater Grand Forks Symphony Orchestra 2021-present

- Sub bassoon, contrabassoon

Kokomo Symphony Orchestra 2017-present

- Sub principal, 2nd bassoon, and contrabassoon

Fort Wayne Philharmonic 2020

- Sub contrabassoon

Muncie Symphony Orchestra 2017-2020

- 2nd bassoon, contrabassoon

Kokomo Park Band 2018-2019

- 2nd bassoon

Earlham College Orchestra 2015-2019

- Sub principal and 2nd bassoon positions for the Earlham College music concerts

Studio Recording Appearances 2018

- Sutton Foster’s Album “Take Me to the World”, principal bassoon 2018
- Ball State University: Centennial Documentary, 2nd bassoon 2018

East Central Indiana Chamber Orchestra (ECICO) 2017-2018

- 2nd bassoon

Marion Philharmonic Orchestra 2017

- Sub contrabassoon

MUSIC FESTIVALS

Opera Maya Festival 2017-2018, 2022

- 2- week festival, orchestral, chamber, and opera music in Cancun, Mexico
- 2022 Composer in residence

Muncie Symphony Orchestra 2017-2020

- Demonstrated instruments for students ages Pre-K to adult through the “Together in Music” instrument petting zoo program

Camden Central School District 2014-2016

- District Sub, K-12, multidisciplinary

Bethlehem Central School District 2014

- Student taught music with cooperating teacher Genoveffa Vitale (grades 5-12)
- Taught and developed lesson modifications for students with individual needs

Ravena-Coeymans-Selkirk School District 2014

- Student taught music with cooperating teacher Scott Andrews (grades 9-12)

NAfME (National Association for Music Education) 2011-2015

- Elected Sophomore Representative for the College of Saint Rose Collegiate chapter
- Organized bulletin boards and led meetings, events, and fundraisers

Music and Dance Teacher/Group Leader 2012

- Tree House Daycare, taught children ages 4-12
- Developed a 4-month “music and expressions” curriculum

TEACHING & EDUCATING WORKSHOPS AND CERTIFICATIONS**The Beautiful Mess: Masterclass in Composition and Creativity 2022****Interactive Elementary Classroom and SEL with EE Music Class 2022****Teaching Music with Soundtrap 2022****New York State Certified K-12: Music Education 2015-current**

- Dignity for All Students (DASA) workshop
- Child Abuse Recognition and Reporting workshop
- Violence Prevention and Training workshop
- Needs of Children with Autism workshop

Facilitating Google Classroom 2020

- Completed 5-hour course on facilitating Google Classroom and organizing teaching and learning materials

Online Course Strategies 2019

- Completed 8-week course on designing and facilitating an online college-level class
- Created course Canvas site and learned how to manage online materials

Using Images in Your Projects 2019

- Workshop on improving the visual impact of work with images and finding quality images while navigating copyright and citation

Digital Audio Foundations 2019

- Introduction to digital audio workstations (DAWs)

Finale Workshop 2019

- Introduction to the music notation software “Finale”

Diversity, Inclusion, and Belonging 2019

- Creating a culture that values uniqueness

Online Marketing Foundations 2019

- Also assisted with:
 - additional music technology courses and concert band
 - re-writing the theory/ aural skills curriculum
 - re-structuring curriculum to cut down on required program credits

INSTEM Program Instructor 2023

- Created Audio Production STEM project “They Shoot—They Score!: An Intro to Capturing Audio and Scoring Music” for week-long camp for Native American high school students in North Dakota.

Indiana University Kokomo 2019

- Taught 3-credit class “Music for the Listener” to class of approx. 15 undergraduate students
- Created syllabus, lesson plans, and all graded materials while facilitating use of the Canvas online platform

Theory 1 Degree Internship 2018

- Assisted in teaching, grading, and tutoring two classes of 20 first-year theory students at Ball State University
- Solo taught classes and substituted for other theory professors as needed

Graduate Assistant, Woodwind Techniques and Bassoon Studio 2017-2020

- Assisted in teaching classes of 18 music education majors at Ball State University
- Administered written and playing exams and determined final grades
- Taught individual bassoon lessons (in-person and online) as needed to undergraduate bassoon majors, minors, and music education students enrolled in Woodwind Techniques

Reed-Making Class Degree Internship 2018

- Led groups of 3-6 bassoon students in learning to make and adjust bassoon reeds (in-person and online)
- Created materials for developing reed-making independence in bassoon students
- Assisted students one-on-one with individual reed adjustments

OTHER TEACHING EXPERIENCE

Classroom Music Teacher, New Hartford Central School District 2020-2021

- Taught general music and instrumental lessons to grades 1-6 (online and in-person)
- Created curriculum and revised often for COVID-19-related schedule changes
- Facilitated tools including Google Classroom, Zoom, Kami, Blackboard, School Tool, Ed-Puzzle

Private Lessons Teacher 2014-present

- Taught bassoon lessons (online and in-person) to students age 11-undergraduate college students
- Created studio contracts and facilitated communication with parents/guardians regarding student progress

Ball State University PRISM Project 2018-2019

- Organization that provides art experiences for students with exceptionalities
- Facilitated communication with parents and student directors
- Designed and managed merchandise for performers and students

Lindsey Wiehl

365 3rd Ave NW Apt 4, Valley City, ND 58072
(315)886-3713•lindseylialotte@gmail.com

EDUCATION

Doctor of Arts in Bassoon Performance, May 2020

Secondary in Music Theory and Composition

Ball State University, Muncie, Indiana

Graduate Assistantships: Bassoon Studio and Bassoon Techniques, Undergraduate Music Recruiting and Admissions, PRISM Project

Dissertation Topic: The Bassoon Music of Gordon Jacob: An Analysis of the Concerto for Bassoon and Strings and the Partita for Solo Bassoon

GPA: 4.0 • Winner of the Outstanding Graduate Student Award, 2020

Masters of Music in Bassoon Performance, May 2017

Ball State University, Muncie, Indiana

Graduate Assistantships: Bassoon Studio and Bassoon Techniques, Undergraduate Music Recruiting and Admissions

Creative Project: Ciranda das sete notas: Making Informed Decisions on Performance

GPA: 3.814

Bachelor of Science in Music Education, May 2015

Concentration in Instrumental Music: Bassoon, Spanish Minor

The College of Saint Rose, Albany, New York

GPA: 3.78 Dean's List 2011-2015

Professional Certificate in Advanced Music Production, April 2021

Berklee College of Music Online

GPA: 3.94

TEACHING

UNIVERSITY TEACHING EXPERIENCE

University of Maine at Augusta

- Classes taught:
 - Introduction to EDM and Hip-Hop Music Production
 - Western Music History
 - Applied Woodwind Lessons and Woodwind Techniques

Valley City State University, Assistant Professor of Music 2021-present

- Classes taught:
 - VCSU woodwinds studio class and applied lessons (flute, oboe, clarinet, saxophone, bassoon)
 - Chamber woodwinds groups
 - Woodwind Methods
 - Progressive Music Education
 - Composition 1
 - Composition 2
 - Applied Composition Lessons
 - Electronic Music Production
 - Scoring and Arranging
 - Music Theory 3
 - Music Theory 4

Northwestern University, Master of Music in Piano Performance	1996
Westminster Choir College of Rider University	1994
Bachelor of Music in Piano Performance and Pedagogy, <i>magna cum laude</i>	

5.1

CONTINUING EDUCATION

Estill Voice Theory: Estill Master Trainer 2023
Vocal Coaching with Christina Astrachan, Voice Faculty, USM and Bowdoin College
Vocal Improvisation, Rhiannon, and Improvovox
Piano Coaching with George Lopez, Bowdoin College
African Drumming workshops with Annegret Baier, of Innana

- Solo vocalist with jazz quartet PUMA, singing jazz standards on Oct 15, 2018, at Lithgow Library, Augusta
- Solo piano concert UCC Waterville A fundraising concert series to benefit the Waterville Area Essentials Closet, May 19, 2018
- Solo piano concert at the UUCC of Augusta, Music Series/Fundraiser, Saturday, Jan. 13, 2018
- Soloist with Oratorio Choral, First Parish Church in Brunswick, St Mary's Episcopal Church, 2016-2018
- Joint Voice Recital with Andrea Graichen and John Adams, State Street Chapel Portland, May 2016
- Solo Voice Recital, accompanied by Renaissance and Baroque instruments, Cumston Hall May 2013

ENSEMBLE PERFORMANCES

- Accompanist for Erin Chenard, soprano, Noonday concert series, Portland Dec. 5th, 2019
- Reprise Choral Ensemble, *soprano*, 2018-2019
- Choral Arts Society Camerata, *soprano*, 2005-2013
- Accompanist for area musicians including Susan Brownfield (Voice Faculty, Bates College), Bruce Fithian, (USM) and instrumental and students (UMA, Bates College and USM), 2010-present
- International Steel Drum Festival, played tenor with the Maine Pan Coalition, Trinidad 2015

VOLUNTEER PERFORMANCES

Reprise Choral Ensemble, World AIDS Day benefits, Maine State Museum events, other charity/fundraising benefits

OTHER WORK and VOLUNTEER EXPERIENCE

Maine Family Planning, Augusta, Maine	
<i>Teen Pregnancy Prevention Coordinator and Outreach Educator</i> 2005-2007	2010-2016
Healthy Androscoggin, <i>Health Promotion Coordinator</i> , Lewiston, ME	2007- 2010
US Peace Corps Morocco, <i>Health/Sanitation Educator</i> , Tiznit Province	2000-2002
Dog Walker, one day a week, Kennebec Valley Humane Society	2016-present

EDUCATION

University of Maine, Ph.D.	2023
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CHRISTINE LETCHER Ph.D
University of Maine at Augusta
 46 UNIVERSITY DR. AUGUSTA ME 04330
 Office: 207-621-3205 christine.letcher@maine.edu

TEACHING EXPERIENCE

- | | |
|---|--------------|
| University of Maine at Augusta, <i>Assistant Professor of Music</i> | 2022-Present |
| <i>Lecturer in Music</i> | 2020-2022 |
| <i>Adjunct Music Faculty</i> , Augusta, ME | 2017-2019 |
- Instructor: Music Theory Levels 1-4, Music of the 20th and 21st Centuries, Senior Seminar
 - Instructor of Applied lessons in Classical and Jazz Piano and Classical, Jazz, Popular Voice,
 - Director of *Vintage Steel*, UMA's Community Steel Drum ensemble
 - Accompanist for Senior Recitals, Recital Lab, and other concerts
- | | |
|---|---------------|
| CODA Chorus, Music Director | 2022-present |
| Winthrop Congregational Church, <i>Music Director</i> , Choir Director and Organist | 2019-2020 |
| Snow Pond Community Music School, teacher of piano, voice, steel drums | 2014-2018 |
| Private Piano and Voice Teacher | 1994- present |
| Westminster Conservatory of Music, <i>Artist Faculty</i> Piano Department, Princeton, NJ | 1995-1999 |
| Westminster Choir College, <i>Saturday Seminar Clinician</i> , Continuing Education Department, Professional Development Certificate Program, Princeton, NJ | 1998 |
- Taught seminars on Women in Music

SOLO PERFORMANCES

- St. Mary's Schola, an early music ensemble in the Portland area. *Member and soprano soloist* since 2008. Three concert series each year. All 2020 concerts postponed due to COVID-19.
- Soprano soloist for a Monteverdi Concert, St. Andrews Church in Newcastle, March 15th 2020—cancelled due to COVID-19.
- Senior College Concert Series, Solo concert, piano, voice, and jazz band, 2/23/2020
- Soprano soloist for a Monteverdi Concert as part of the Baroque Festival at the Portland Conservatory of Music, Portland Oct 25th, 2019
- Solo piano concert with Andrea Graichen, Mezzo-Soprano, UUCC Church in Augusta, June 7, 2019
- Solo piano concert with Andrea Graichen, Mezzo-Soprano, St Mary's Episcopal Church in Falmouth, May 17, 2019

New Horizons International Music Association (2019-Present)

American Association of Concert Bands (2019-Present)

International Trombone Association (1990-Present)

U.S. Figure Skating Association (2006-Present)

American Kennel Association (1985-Present)

Maine Organic Farmers and Growers Association (2013-2018)

Volunteer Organization Memberships

North Atlantic Figure Skating Association (2006-Present)

NAFSC Safe Sport Committee Chair (2019-2020)

King and I
Jekyll & Hyde
Kiss Me, Kate
La Cage au Folles
Mame
Man of La Mancha
Music Man
Mystery of Edwin Drood
No, No Nanette
Oklahoma!
Oliver
Pajama Game
Ragtime
Singin' in the Rain
Sweeney Todd
Sweet Charity
West Side Story
The Wiz
The Wizard of Oz
Wonderful Town

Technology

Operating Systems: Mac and PC operating systems

Learning Management Software: Brightspace, Blackboard, Moodle, Microsoft Teams, Google Classroom

Professional Software: Microsoft Word, PowerPoint, Excel

Research Analysis Software: Advanced statistics training in Microsoft Excel for Mathematics; IBM SPSS statistical analysis software for the social sciences; NVivo software for qualitative research

Professional Music Software: Finale Music Notation; GarageBand; SmartMusic; Tomplay

Professional Organization Memberships

National Association for Music Education (2001-Present)

Maine Music Educators Association (2001-Present)

Tom Pierson Band, Zanzibar & Grill, NY; Bass trombone (1993)

Illinois Jacquet Band, Village Vanguard, NY, Bass trombone (1993)

Touring Musician

Kit McClure Band Tour of Japan, Lead trombone, bass trombone (1992-1995)

The Robert Palmer Band, “Addicted to Love” International Tour (1994-1995)

The Rita Moreno Show, Bass trombone (1993)

Carol Channing in Concert, Bass trombone (1992)

U.S. Tours of *Cabaret*, *Hello, Dolly!*, and *Sweeney Todd*, Bass trombone, assistant conductor (1981-1983)

Musical Theatre

Little Theatre of Maine: South Pacific, Something’s Afoot, Rapunzel, Singing in the Rain (1999-2005)

Maine State Music Theatre: Forum, Anything Goes, Ragtime, La Cage au Folles (1998-2004)

National Road Touring Co., Broadway Substitute, assistant conductor and dinner theatres:

42nd Street

Annie

Annie Get Your Gun Anything Goes

Babes in Arms

Brigadoon

Cabaret

A Chorus Line

Damn Yankees

Fiddler on the Roof Follies

Forum

Girl Crazy

Guys and Dolls

Gypsy

Hello, Dolly!

How to Succeed in Business

I Do! I Do!

Performance Musician for Jazz, Rock, Pop

Phil Rich Big Band, Portland, ME (2018-present)

Pat Michaud Big Band (2002-present)

The Fogcutters Big Band, Portland, ME (2009-2017)

Maine performances for Barry Manilow, Clem DeRosa, The Manhattan Transfer, Joan Rivers, Marvin Stamm (2000-2015)

Al Cory Big Band, Waterville, ME (1997-2012)

Red Light Revue, Bass trombone, Portland, ME (1997-1998)

United Women's Orchestra, Köln, Germany (1997)

Kit McClure Big Band, New York, Lead trombone, bass trombone, assistant conductor (1996-1998)

Recorded the CD "Burning"

Jazz festivals:

Ottawa, Ontario

Hartford, CT

Newark, NJ

Stamford, CT

South Street Seaport, NY

World Financial Center, NY

Seneca Falls, NY Franklin, TN

Reading, PA

Venues in NYC and throughout the U.S, Europe, and Japan

Presidential Inaugural Ball, Washington, DC (1993 and 1997)

Democratic National Convention, Atlanta, GA; New York, NY (1989-1993)

The Diva Jazz Orchestra, Radio City Music Hall, New York, Bass trombone, with Maurice Hines (1995)

Recorded the video, "Diva, No Man's Band" (1994)

Maine Summer Youth Music, Middle School Camp, Orono, (2005-2008)

- Trombone instruction
- Improvisation classes

Performance Musician for Orchestra, Opera, Ballet

Bangor Symphony Orchestra, Bass trombone (2002-present)

Portland Symphony Orchestra, Substitute tenor and bass trombone (1997-present)

Colby College Orchestra, Bass trombone (1997-present)

Bates College Orchestra, Wind Ensemble, bass trombone, euphonium (1997-present)

Bowdoin Summer Festival, Bass trombone (1998-present)

Maine Music Society, Bass trombone (1998-present)

Maine State Ballet Orchestra, Trombone (1998-present)

Portland Ballet Orchestra, Bass trombone (1998-present)

Centre Symphony, New York, Bass trombone, (1993-1996)

New England Symphonic Ensemble, Boston, Bass trombone (1993-1996)

Staten Island Ballet, New York, Bass trombone (1995)

Bronx Opera Company, New York, Bass trombone, contra-bass trombone (1993-1995)

Bronx Chamber Orchestra, New York, Bass trombone (1995)

Mannes College Symphony, New York, Bass trombone (1994-1995)

92nd St. Y Symphonic Workshop, New York, Principal trombone (1989-1994)

Brooklyn Heights Symphony, New York, Principal trombone (1990-1993)

Goldman Band, New York, Substitute euphonium (1988 – 1996)

Seuffert Band, New York, Euphonium (1987-1996)

Liederkrantz Opera, New York, Bass trombone (1987-1990)

Camden Hills Regional High School

Low Brass Instructor (2003-2006)

Monmouth Schools, Grades 5-12

Band and Orchestra Director (2003-2004)

Richmond Schools, Grades 5-12

Director of Bands and General Music (2001-2003)

Conducting for Festivals and Opera

Assistant Conductor of Brass for All-State Band and Orchestra (2013-2020)

Conductor, Maine Music Educators Association District V High School Honors Orchestra (2008)

Conductor, Waldoboro Opera, Beowulf (2006)

Invited Lectures

“Jane Austen and Music” (2022). Jane Austen Society of Maine

“Music Education for Figure Skaters” (2020). Online lecture for the United States Figure Skating Association.

“Maine composers during the time of the French Revolution as well as traditional French-Acadian songs from the mid to late 1700’s” (2018 and 2019). Bastille Day Celebration in Castine, Maine

“Music of the United States: A History of Music Through the Lens of the Brass Quartet from Pre-revolutionary War, Early American Psalmody, Broadside Ballads through the First New England School of Music” (2018). Sponsored by the Bangor Symphony Orchestra at the Criterion Theatre, Bar Harbor Maine.

“The Film Scores of John Williams” (2009). University of Maine at Augusta Senior College Golden Circle.

“Middle School Trombone Students – Keep Them Interested, Keep Them Moving”. (2008). Maine Music Educators Association in service conference and All-State Festival.

“Toshiko Akiyoshi” (2008). Colby College: Edith Jones Project, pre-concert lecture.

Music Camp Instruction

Understanding Music
 Music of the United States
 Western Music History
 Ensembles
 Instrumental Conducting
 Brass Class
 Applied Trombone

University Service

- Member of the Curriculum Committee
- Member of Hiring Committees for two Technology Support Positions
- Member of the Commencement Committee

Bowdoin College, Brunswick, ME (2002-present)

Trombone Choir Conductor

Major Accomplishments:

- Conduct trombone choir.
- Teach trombone, bass trombone, and euphonium.

Instructor of Trombone, Euphonium and Chamber Music (2002-2016)

- Coached two brass quintets, trombone choir, and woodwind quintet.
- Taught applied trombone and euphonium.

University of Maine at Farmington (2005-2013)

Band Director and Assistant Professor

- Oversee all aspects of music directing the UMF Concert Band.
- Manage equipment.
- Order music.
- Prepare program notes.
- Conduct all rehearsals and performances.
- Teach applied trombone and euphonium.

Mt. Ararat High School, Topsham, ME

German Teacher (2006-2009)

Bates College, Lewiston, Maine

Instructor of Trombone & Euphonium (2000-2008)

- Improved diversity of music program. As of March 1, 2021, 50% of online music majors are African American, Asian, Latino, or Native American.
- Developed flexible course scheduling so that programs serve non-traditional and traditional students.
- Consolidated and streamlined the Performance, Sonic Arts, and Music Education concentrations into a single checklist, simplifying the student experience and the advising process.

Faculty Hiring and Mentorship

- Interview, hire, and mentor qualified adjunct faculty for new and existing courses.
- Provide teaching strategies to faculty teaching online.
- Conduct teaching reviews.
- Help solve student/faculty disagreements.
- Implemented a Faculty Recital Series of Concerts to showcase program to campus and community members.

Face-to-Face and Online Teaching

- Developed fully online degree program, and minimal low-residency alternatives for degree program.
- Create new online courses and maintain or improve components of existing courses.

Local and State Outreach

- Actively recruit music students by attending district-level music workshops and festivals and by visiting high schools and meeting with guidance counselors.
- Coordinate hosting the Kennebec Valley Youth Orchestra and Junior Orchestra, and the Pineland Suzuki School in the Fine Arts building.
- Co-developed Concert Week streaming videos in response to the pandemic restrictions on in-person gatherings
- Schedule and promote all concerts and masterclasses to campus and community members.

Departmental Service as Department Coordinator

- Coordinate audition and admission of students to B.M. programs.
- Manage curricula for B.M. and A.S. programs.
- Manage music program budget.
- Direct and maintain Associate of Science in Contemporary and Popular Music (A.S.) and Bachelor of Music in Contemporary and Popular Music (B.M.) programs.
- Schedule all music courses, all concerts, and all masterclasses.
- Promote concerts and masterclasses.
- Advise students in the Music Education program and first-year students.
- Teach face-to-face and online courses in music education, history, conducting, and performance:

APPENDIX B
BA Music Technology
Vitae of Full-time and Part-time Faculty

5.1

ANITA-ANN JEROSCH, Ph.D.

University of Maine at Augusta

46 University Drive

Augusta, Maine 04330

Office: 207-621-3179 e-mail: anitaann.jerosch@maine.edu

Education

Ph.D. University of Maine, Interdisciplinary Studies: Music and Education (2021)

Dissertation: An Examination of Community Band Members' Ratings of Skills, Traits, and Behaviors of Community Band Conductors.

Committee: Drs. Mary Ellin Logue (Co-Advisor), Philip Edelman (Co-Advisor), Richard Nelson, Laura Artesani, and Dan Barrett

M.M. University of Maine, Music Performance, Bass Trombone (2003)

B.M. University of Maine at Augusta, Music Performance, Bass Trombone (2001)

Honors: Cum Laude

Teaching Certification

Professional Teaching Certification, Music: K-12

State of Maine (2002-present)

Academic and Conducting Appointments

University of Maine at Augusta (2008-present)

Associate Professor of Music

Coordinator, Department of Contemporary and Popular Music

Major Accomplishments

Program Growth & Improvements

- Doubled growth of music program from 2016 Internal Review to the 2022 External Review.
- Led development and growth of online B.M. degree program.
- Program growth has led to offering multiple sections of music courses that were previously offered every other year.

MUS 345 Applied Lessons 2 CR

MTK 420 The Role of Audio in Extended Reality 3 CR

MUS 435W Senior Seminar: Contemporary Music, 1945 to the Present 3 CR

MUS 447 Applied Lessons 2 CR

MUS 448 Senior Concert or Portfolio 2 CR

Complete 12 credit hours from the following upper-level electives (12):

Any MUS, MUH, MTK, or NMD (UMaine) upper-level electives

General Education Requirements: (31 Credit Hours)

CIS 1XX 3 CR

COM 1XX 3CR

ENG 101 College Writing 3 CR

MAT 1XX 3 CR

Complete any lab science 4 CR

Complete any two Humanities electives 6 CR

Complete one of the following courses (3):

ENG 102W English Literature 3 CR

ENG 317W Professional Writing 3 CR

Complete two of the following Social Science electives (6):

ANT 1xx any 100-level Anthropology course

ECO 1xx any 100-level Economics course

ECO 201 Macroeconomics 3 CR

ECO 202 Microeconomics 3 CR

JUS 1xx any 100-level Justice Studies course

POS 1xx any 100-level Political Science course

PSY 1xx any 100-level Psychology course

SOC 1xx any 100-level Sociology course

SSC 1xx any 100-level Social Science course

General Electives (6 Credit Hours):

Complete 6 general elective credits, enough to reach 121 total credits.

APPENDIX A**Bachelor of Arts in Music Technology**

Bachelor of Arts in Music Technology
 Minimum 121 Credit Hours
 Writing Intensive Course
 Minimum Cumulative G.P.A.: 2.00

30 Credit Hours of Residency Courses
 9 Credits of Upper-Level Major Residency
 Courses Minimum G.P.A. in the Major: 2.00

5.1**Program Major Requirements (84 Credit Hours):**

Bachelor's Degree Audition/Interview/Portfolio

Complete three credits of any MTK, MUH, or MUS 1XX or 2XX 3 CR

MUH 1XX complete any 100-level MUH course 3 CR

MUS 101 Music Theory Blended: Contemporary and Traditional I 3 CR

MUS 111 Aural Skills I 1CR

MUS 181 Piano Lab I 1 CR

MUS 102 Music Theory Blended: Contemporary and Traditional II 3 CR

MUS 112 Aural Skills II 1CR

MTK 103 Transducers and Processors 3 CR

MUS 141 Applied Music: Major Instrument, Voice or Composition 2 CR - complete four semesters for 8 CR

MTK 100 Audio Recording I 3 CR

MTK 101 Audio Recording II 3 CR

MTK 220 Intro. to Electronic Dance Music (EDM) and Hip-Hop 3 CR

MTK 210 Ear Training for Audio Engineers I 1 CR

MUS 211 Ear Training for Audio Engineers II 1 CR

MTK 230 Audio Electronics: Concepts, Circuits and Control 3 CR

MTK 231 Audio Electronics: Electronic Prototyping Platforms 3 CR

MTK 200 Audio Editing Lab 1 CR

MUS 270 Music Business 3 CR

MUS 271 Music Notation Software 3 CR

Students must successfully complete 9 credits of General Education requirements prior to junior year.

MTK 300 Audio Mixing Lab 1 CR

MTK 301 Audio Mastering 3 CR

MTK 320 Intro to Visual Programming for Music 3 CR

MTK 330 Basics of Synthesis 3 CR

minimum the external review team interviewing the program's students, faculty, college Dean, and the Provost.

7. The external review team confers, and prepares an outline that the consultant(s) will use in preparing a written evaluation of the program under review. The consultant(s) submits within two weeks the written evaluation to the other members of the external review team for their review and comment. They are to respond with any concerns to the consultant within one week. The consultant then has a week to make any final edits.
8. The consultant(s) submits the final edit of the external review to the Dean. The Dean immediately forwards copies to the program coordinator and the Provost.
9. Within four weeks, the program prepares a written response to the consultants' evaluation and forwards copies of the response to the college dean and the Provost.
10. Within two weeks following the faculty's response to the external review, the Dean will convene a meeting with the faculty to develop a work plan to address any needed/desired changes that have evolved from the review process.
11. Once the work plan is completed, it will be presented to the provost and Senate's Academic Planning and Priorities Committee (as appropriate).
12. The Provost writes a program evaluation in consultation with the Dean based upon the self-study, external review, faculty response to the external review and the work plan developed by the faculty and Dean.

semester are subject to student evaluations. In addition, all programs periodically prepare a program review, which is then reviewed by external experts.

The purpose of program review is to gain new perspectives and improve the quality of academic programs. The review provides information, analysis, and evaluation that will help the University identify program strengths, suggest areas for improvement, and make recommendations and commendations. External program review requirements are aligned with NEASC and UMS program review expectations as well as to the goals within UMA's Strategic Plans. Per University of Maine System policies, initial review of the new graduate program will occur after 2 years, with results reported to the Vice Chancellor for Academic Affairs. Subsequent reviews take place every 5 years. The music program is also in the process of applying for National Association of Schools of Music accreditation, which will have a thorough review process for the initial review and subsequent reviews every five years.

UMA Program Review Procedures:

1. The program forwards their completed internal self-study report to the Dean of the college and the Provost. This report is supported by an archive of primary data.
2. Program faculty, consulting with their college dean, prepare for the provost both a schedule and a list of two – four external professionals, which includes faculty from other universities and colleges in and out of Maine, as potential consultants to lead the external review team and prepare the team's report.
3. The Provost in consultation with the Dean selects one or two consultants from this list for the review. As of November 12, UMA will commit to each program review \$1,000. The Provost will pay \$500 and the college and program will commit to the balance. This is a minimum commitment and can be negotiated between the Dean and Provost.
4. The consultant(s) will be part of an external review team. Each team will consist of at least three members. Program faculty will nominate to their dean at least two other members (from two of the different options that follow) of the review team from: practicing professionals in a related field; employers of alumni who graduated from the program in the past three years; recent graduates (not employed by the consultant) who are working in a related field, or; secondary (with a rationale) and post-secondary educators in the field.
5. The Dean contacts the consultant(s) and the other members of the team, and makes arrangements for a 1-day site visit. The Dean sends the completed self-study to the consultant(s) and other members of the team.
6. A one-day site visit takes place, hosted by the Dean with oversight for the program under review. The college office will ensure that logistical issues are addressed as well as the needs of the reviewer(s). The day will include at

Projected Credit Hours	1,000	1,900	2,710	3,439	4,095
<i>Assume 20 Music credits per student</i>					

Projected Tuition Rates	252.00	260.00	268.00	276.00	284.00
Projected Tuition Revenue	252,000	494,000	726,280	949,164	1,163,008

Projected Expenses

Adjunct Faculty (6 credits each)

Lecturer I	6,570	6,767	6,970	7,179	7,395
Lecturer I	6,570	6,767	6,970	7,179	7,395
Lecturer II	7,812	8,046	8,288	8,536	8,792
Assistant Professor of Music	28,061	28,903	29,770	30,663	31,583
<i>1/2 salary attributed to B.M. in Contemporary & Popular Music</i>					
Total Benefits (PT - 8.2%; FT - 51%)	16,029	16,510	17,005	17,516	18,041
Total Compensation	65,042	66,993	69,003	71,074	73,206
Software	5,000	5,000	5,000	5,000	5,000
Supplies & Materials	800	800	800	800	800
Projected Expenses	70,842	72,793	74,803	76,874	79,006

The projected expenses are anticipated additional expenses. Expenses may rise with software and hardware prices. As enrollment increases, we will need to expand adjunct and full-time faculty.

VII. Program assessment and evaluation**a. Student Outcomes**

Student outcomes are aligned with each of our courses and are assessed and evaluated within each course by testing, presentations, oral reviews, concerts, recitals, and group projects. The music program also implements comprehensive student outcomes twice during the students' career at UMA in the form of juries. Students undergo a Junior Jury or Portfolio Review and a Senior Jury or Portfolio Review, which is also a capstone. In these juries, students are presenting recitals of performance on their major instrument, or portfolios of compositions, audio recording, music technology, or music education. The students are presenting this material to a panel of UMA instructors. They cannot move on to the next level of courses unless the jury is passed.

b. Program Reviews

All UMA programs are required to submit an annual report to the respective Vice President of Academic Affairs, including course offerings, enrollments, number of matriculated students, and number of graduates. All courses offered each

Lindsey Wiehl, D.A.
Assistant Professor of Music

UMA Part time Music Faculty

Noah Cole, BM, Manager of the UMA Recording Studio
and Adjunct Instructor of Music

Walter Clissen, MFA

Joshua DeScherer, DMA

Todd Campbell, DMA

Jordan Hargreaves, MM

i. Vita of faculty

Vitae of full-time faculty and music technology part-time faculty can be found in Appendix B.

ii. Specific effect on faculty assignments

There will be no need for adjustment of Full-time faculty assignments because there are core courses in both the B.M. in Contemporary and Popular Music and the B.A. in Music Technology which are the same. Part-time faculty were hired specifically for the music technology degree. These faculty can also teach the music and music technology courses in the B.M. in Contemporary and Popular Music.

VI. Total Financial Consideration

B.A. Music Technology					
Anticipated Budget					
9/24/2023					
<u>Headcount</u>	<u>FY24</u>	<u>FY25</u>	<u>FY26</u>	<u>FY27</u>	<u>FY28</u>
Year 1	50	50	50	50	50
Year 2	-	45	45	45	45
Year 3	-	-	41	41	41
Year 4	-	-	-	36	36
Year 5	-	-	-	-	<u>33</u>
Total Headcount	50	95	136	172	205
<i>Assume 10% attrition</i>					

MTK 301 Audio Mastering (3cr)

MTK 320 An Introduction to Visual Programming for Music (3cr)

MTK 330 Basis of Synthesis (3cr)

MTK 400 Interactive Game Audio (3cr)

MTK 420 The Role of Audio in Extended Reality (3cr)

c. Experiential learning opportunities

MUS 495 Internship in Music Business provides field experience for students who wish to intern in a recording studio, either on the UMA campus or where they live. They can also intern in the field of live sound.

d. Impact of program on existing programs

The Bachelor of Music in Contemporary and Popular Music courses will see an increase in course registrations due to the Music Technology students sharing the same music theory and composition courses and taking upper-level MUS courses as electives.

e. Online and hybrid delivery

UMA is known for its distance mission. The music program has adopted that mission and has pledged access to students across the state of Maine, the United States, and globally. UMA delivers its music programming through distance modalities with a combination of asynchronous online, synchronous online (Zoom), videoconference, ITV, and hybrids of any the above. We do not offer face-to-face courses on campus without a distance component. Students can come to a campus or center for a face-to-face experience, but the course is live-streamed and/or recorded for delayed viewing.

f. Micro-credentials

The UMA B.M. in Music Technology has a Certificate in Music Technology.

g. Music Technology students will have the opportunity to receive Avid Pro-Tools Certification after the successful completion of MTK 100 Audio Recording I (3CR) and MTK 101 Audio Recording II (3CR) and successfully pass the Pro-Tools exam.

h. Music Technology students will have the opportunity to receive Avid Sibelius Certification after the successful completion of MUS 271 Music Notation Software and the accompanying Sibelius exam.

V. Program resources

UMA Full time Music Faculty

Anita Jerosch, Ph.D.

Associate Professor of Music and Department Coordinator

Christine Letcher, Ph.D.

Assistant Professor of Music

Occupation table for QCEW Employees from Lighcast (analyst.lightcast.io) accessed October 2023, including number of jobs by year, change between recent years and percent change over time.

Description	2021 Jobs	2022 Jobs	2021-22 Change	2021-22 % Change
Audio and Video Technicians	51,699	55,556	3,857	+7%
Sound engineer Technicians	11,538	13,358	1,820	+16%
Broadcast Technicians	26,056	33,708	7,652	+29%
Media and Communications Equipment Worker	198,913	225,105	26,192	+13%
Musicians, Singers and related Workers	37,513	44,740	7,227	+19%

b. Educational, economic and/or social needs

- Relevant and innovative academic programming
- Addressing the Maine teacher shortage, particularly in Music Education
- Educating music educators in 21st century practices in Contemporary and Popular Music including Music Technology
- Integrating STEM in Arts Education
- Collaboration with UMA's College of Business and Professional Studies in the areas of CIS and research

IV. Program Overview

a. Required and elective courses

See appendix A for UMA checksheet

b. Development of new courses

Twelve new courses totaling 28 credits were approved by the Curriculum Committee and added to the B.A. in Music Technology Checksheet.

MTK 103 Transducers and Processors (3cr)

MTK 200 Audio Editing Lab (1cr)

MTK 210 Ear Training for Audio Engineers I (1cr)

MTK 211 Ear Training for Audio Engineers II (1cr)

MTK 230 Audio Electronics: Concepts, Circuits and Control (3cr)

MTK 231 Audio Electronics: Electronic Prototyping Platforms (3cr)

MTK 300 Audio Mixing Lab (1cr)

2. Students will demonstrate critical listening skills, particularly as it applies to audio engineering.
3. Students will demonstrate knowledge of music notation, score reading, and music notation software.
4. Students will demonstrate knowledge of audio engineering software and applications.
5. Students will demonstrate knowledge of audio electronics.
6. Students will demonstrate knowledge of the audio recording process.
7. Students will demonstrate knowledge of the music industry and business.
8. Students will demonstrate knowledge of music history and how it applies to contemporary and popular music.
9. Students will demonstrate skills in music creation.
10. Students will demonstrate skills in critiquing music performance.

III. Evidence of Program Need

a. Market analysis/c. indicators of workforce demand

The following are data collected from the Bureau of Labor Statistics:
<https://www.bls.gov/ooh/healthcare/occupational-therapy-assistants-and-aides.htm>)

- Occupational Therapists, which includes Music Therapists is a field with an expected 25% labor growth.
- Physical Therapists, which includes Music Therapists, has an expected 26% labor growth.
- Broadcast and Sound Engineers 10% growth.

The greater Boston, MA area is becoming a world leader in music technology with some of the best music technology companies such as Bose, Yobe, Eversound, iZotope, Native Voice, RadioPublic, POW Audio, AVID, and ROCKI. The greater Portland, ME area is becoming a regional leader in music technology with companies such as MedRhythms, Acadia Studio, Flying Sound, The Studio Portland, and multiple Grammy winning Gateway Mastering Studios, among others.



OFFICE OF THE VICE PRESIDENT FOR ACADEMIC AFFAIRS & PROVOST

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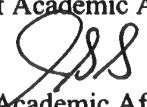
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5.1

MEMORANDUM

TO: Jeffrey St. John
Vice Chancellor of Academic Affairs

FROM: Joseph Szakas 
Vice President of Academic Affairs/Provost

DATE: December 18, 2023

SUBJECT: Program Proposal (Steps 2 & 3): Bachelor of Arts in Music Technology

The University of Maine at Augusta (UMA) is seeking approval of a program proposal for a Bachelor of Arts degree in Music Technology to begin in the Fall of 2024.

Rationale:

UMA's Music Program is well-suited to this new degree. We currently offer music technology courses in our BM degree as today's Contemporary and Popular Music is reliant on music technology. UMA is the only campus in the University of Maine System with a full recording facility including a control room, live room, two sound booths, tech room, sonic arts studio and mac lab. UMA will be the only University in the System with a B.A. in Music Technology. In addition, the UMA B.A. in Music Technology will be the only Music Technology degree available in Maine. Husson University offers a B.S. in Audio Recording, which is entirely technology driven. They do not offer courses in musicianship. Our degree is musician focused as we will require music theory, piano, ear training, and music history courses as well as applied lessons and ensembles. As with our B.M. degree, the B.A. in Music Technology will be available completely online with options for live and low-residency.

APL X-P.1 "Academic Program Approval," Step 2: Development of Program Proposal, states that upon approval of an ITP from the VCASA office, a Program Proposal will be prepared and evaluated through the university's normal curricular process(es). After completion of the program proposal, the university-level evaluation is initiated by the distribution of the proposal to the university's normal curricular process.

UMA's Intent to Plan for a BA in Music Technology was reviewed by the Chief Academic Officers in July 2022 and approved by the Vice Chancellor of Academic Affairs on September 2,

2022. The BA in Music Technology has received full review and approval by the appropriate campus stakeholders including the Music Department Coordinator, Dean of the College of Arts and Sciences, UMA Curriculum Committee, UMA Faculty Senate, myself and the President. In addition, UMA's BA Music Technology program has received support from the University of Maine's School of Computing and Information Science (SCIS), and the University of Maine at Farmington's Music faculty.

APL X-P.1 "Academic Program Approval," Step 3: University of Maine System (UMS) Evaluation states, after campus approval of the new program proposal, the University of Maine System (UMS) review is initiated by submission of the proposal by the University President (or designee) to the Vice Chancellor for Academic and Student Affairs (VCASA), who will acknowledge receipt of the document and distribute the proposal electronically to the members of the CAOC. The CAOC will review and discuss the proposed program at the first available CAOC meeting.

Please let me know if you have any questions or require additional information.

University of Maine System
Board of Trustees

AGENDA ITEM SUMMARY

NAME OF ITEM: UMFK B.S. in Rural Public Safety Administration name change to B.S. in Criminal Justice

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION: X

BOARD ACTION:

BOARD POLICY:

305.1 Program Approval, Review & Elimination Procedures

UNIFIED ACCREDITATION CONNECTION:

This change reflects our universities' collaborative strengthening of academic program name recognition and resultant marketing/recruitment opportunities.

BACKGROUND:

Following a multi-year consideration of enrollment and factors influencing potential growth, the University of Maine at Fort Kent submitted a request to change the name of the B.S. in Rural Public Safety Administration to the B.S. in Criminal Justice. The new name, Criminal Justice, improves program marketability and recruitment opportunities, and aligns more accurately with program outcomes as students pursue careers in law enforcement.

Vice Chancellor St. John and University of Maine at Fort Kent President Deb Hedeon discussed the name change with Chancellor Malloy, the presidents, provosts, and vice chancellors, and also informed the UMS Faculty Governance Council.

University of Maine System
Board of Trustees

AGENDA ITEM SUMMARY

NAME OF ITEM: Annual Awarding of Academic Degrees

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION:

BOARD ACTION: X

BOARD POLICY:

303: Academic Degrees

UNIFIED ACCREDITATION CONNECTION:

None

BACKGROUND:

In accordance with Board of Trustees Policy 303, the Board approves the awarding of academic degrees.

TEXT OF PROPOSED RESOLUTION

That the Academic and Student Affairs Committee approves the following resolution to be forwarded to the Consent Agenda for Board of Trustee approval at the January 28-29, 2024 Board meeting:

That the Board of Trustees of the University of Maine System authorize the awarding of degrees during Commencement ceremonies for the 2023-2024 academic year to those students fully recommended by the appropriate faculties and the presidents of the respective institutions of the University of Maine System.