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 on the Board website: [https://www.maine.edu/board-of-trustees/](https://www.maine.edu/board-of-trustees/)

AGENDA

### Public Session

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
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</thead>
</table>
| 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 Criminal Justice  
Tab 6 |
| 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 POLICY: N/A

BOARD ACTION:

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."
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.
AGENDA ITEM SUMMARY

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

INITIATED BY: David M. MacMahon, Chair

BOARD INFORMATION: X

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
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
**Facilities to advance a new vision**

<table>
<thead>
<tr>
<th>Facility</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferland Engineering Education and Design Center - UMaine</td>
<td>hands-on, discovery-driven, research and learning</td>
</tr>
<tr>
<td>Michael E. Dubyak Center for Digital Science and Innovation - USM</td>
<td>innovation and advancement in the digital sciences</td>
</tr>
<tr>
<td>Green Engineering and Materials (GEM)/ MCEC - UMaine</td>
<td>integration of research, learning, and leading-edge manufacturing</td>
</tr>
</tbody>
</table>
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**
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.

<table>
<thead>
<tr>
<th>I approve</th>
<th>I do not approve for the reasons listed below</th>
<th>Additional information needed for decision</th>
<th>Action</th>
</tr>
</thead>
</table>

Chancellor Dannel Malloy

Date
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,

Jenifer Cushman, President

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.

-1-
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
POPl 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 – Cano – 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 Scng for soprano, contrabass, progs 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
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, virtual playback systems, audio playback systems, live streaming and broadcast, lights, displays, analog and digital boards, computer systems and integration.
• Avidite 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), Honeydwi (M), Another Afternoon (R, M), Zach Harmon (R), Ryan Trux (R), Thomas Hatsis (R, M), Fely (R), Cairolymph (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 Waltertoys), 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.
• 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.
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 Waveform B, Korg Nano Series, AKAI MPK49,
  Alesis DMPRO, Novation Launchpad, Moog Micro Moog, Novation Nova, Korg WaveStation A/D,
  Digitech JamMan, Korg MS2000R, MalletKat, Korg Poly-61, Roland DRR-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.
Campbell

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
SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS
(continued)
2001
• Percussionist, Kilfnoes.
• 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 Riccochet.
• Recording Engineer and Percussionist, Album release CD and online: Miz Ayn and the Transient Lovers.
1999
• Percussionist, Cactus Theater.
• Percussionist, Johny and the Rockets; John Hartin, director.
• Timpanist, Suor Angelica, Orpheus Theater.
• Editing / Mastering Engineer, Linganore 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, Mittenberger Jazz Quintet: Jazz Perspectives; Blues and Steel Drums, Scotwood Music, JM 3000 - 3.
• Recording Engineer, John Beal: On Chestnut Ridge: Appalachian Chamber Music, Cambria Master recordings, CD - 1104 DDD.
• Recording Engineer, A Golden Celebration, 1946 - 1996; Independent Release
Campbell 113
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 Beards, Artistic Director, Philadanco Dance Company, WVU Ballet Ensemble, WVU Mountian Jazz Dance Theater.
• Sound Designer, "The Nose" and "Tough Choices." Contemporary American Theater Festival.
1991 - 1995
• Sound Designer, "Maggie's Riff" and "Voir Dire." Contemporary American Theater Festival.
• Drumline Instructor/Writer, Shepherd College, Shepherdstown, WV.
• Adjunct Faculty, Applied Percussion and Percussion Pedagogy, Shepherd College, Shepherdstown, WV.
**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.
- 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.

2004
- Mix Engineer, JOE FEST 2004: Joe Bonamassa, guitarist. Phil Cornell, producer.
- Founding Member and Performer, Der Lime, an audio-video performance troupe.

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.
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.
• Video Crew, “Don’t Do Meth PSA,” IUP-TV, Indiana, PA.
• Sound Designer and Consultant, “Putnam County Spelling Bee,” Bloomsburg University.
• Campbell 110

SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS
(continued)
2010
• Sound Designer, Anon(y)mous, 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.
• 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 Olton, saxophones. Furman University, Greenville, SC.
2009
• 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, “GrOblique 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
Campbell 18

SELECTED PROFESSIONAL CREDITS, PAPERS, APPEARANCES, and PRESENTATIONS

(continued)
2013
• Featured guest, Robert Marande’s BU campus radio show, “The World Around You,” 91.1 FM WBUQ.
• Initial drum / percussion tracking and production for “Gears,” with Pete Weiss at Verdant Studio, Athens, VT.
• Continued collaborations (both face-to-face and online) with Michael ‘Atonal’ Vick, Pickens, SC.
• Percussionist, “Bedbugs,” Bloomsburg, PA.
Campbell 19

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 
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 16 

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: ProMari.Drumsticks 
Campbell 17 

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

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relations and learner retention.

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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 (T) writing 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.
Campbell 15
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, CTEL (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.

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• 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.

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

EDUCATION
INDIANA UNIVERSITY OF PENNSYLVANIA, INDIANA, PA
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.

TEACHING EXPERIENCE (continued)
ASSOCIATE PROFESSOR OF MUSIC: AUDIO RECORDING TECHNOLOGY, BLOOMSBURG UNIVERSITY
(2009 - 2017)
• 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.
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
-Helmut 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 ‘Geluidsontworper in de 21 eeuw’ De Tamboer Hoogeveen-The Netherlands.

  • June 2011:


  • April 2010:

Protools workshop at California State University-Fresno

  • April 2008:

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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:

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 Vanvouver, 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.

- 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)


Education

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


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- 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)

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

- 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)
- 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 Stoijk.(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
• 02/21-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”

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

NDHSSA EDC Festival, Woodwind Solos Adjudicator 2021-2022

NDHSSA Region 2 Festival, Woodwind Solos Adjudicator 2022-2023

NDHSSA 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 Ewells 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
Ravenna-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 • lindseylisalotte@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:  
  o Introduction to EDM and Hip-Hop Music Production  
  o Western Music History  
  o Applied Woodwind Lessons and Woodwind Techniques  

Valley City State University, Assistant Professor of Music 2021-present  
• Classes taught:  
  o VCSU woodwinds studio class and applied lessons (flute, oboe, clarinet,  
    saxophone, bassoon)  
  o Chamber woodwinds groups  
  o Woodwind Methods  
  o Progressive Music Education  
  o Composition 1  
  o Composition 2  
  o Applied Composition Lessons  
  o Electronic Music Production  
  o Scoring and Arranging  
  o Music Theory 3  
  o 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, magna cum laude

CONTINUING EDUCATION
Estill Voice Theory: Estill Master Trainer 2023
Vocal Coaching with Christina Astrachan, Voice Faculty, USM and Bowdoin College
Vocal Improvisation, Rhiannon, and Improvox
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
Healthy Androscoggin, Health Promotion Coordinator, Lewiston, ME 2007-2010
Dog Walker, one day a week, Kennebec Valley Humane Society 2016-present

EDUCATION
University of Maine, Ph.D. 2023
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. Assistant Professor of Music 2022-Present
Lecturer in Music 2020-2022
Adjunct Music Faculty, 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, Music Director, 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, Artist Faculty Piano Department, Princeton, NJ 1995-1999
Westminster Choir College, Saturday Seminar Clinician, 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, UCCC 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)

Touring Musician

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

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)


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


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)
Bronx Chamber Orchestra, New York, Bass trombone (1995)
Brooklyn Heights Symphony, New York, Principal trombone (1990-1993)
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


“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


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


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

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

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

### 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  
Assume 20 Music credits per student 

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 II  6,570  6,767  6,970  7,179  7,395  
Assistant Professor of Music  7,812  8,046  8,288  8,536  8,792  
1/2 salary attributed to B.M. in Contemporary & Popular Music  
Total Benefits (PT - 8.2%; FT - 51%)  28,061  28,903  29,770  30,663  31,583  
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

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<th>B.A. Music Technology</th>
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<td>Anticipated Budget</td>
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<td>9/24/2023</td>
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<td>-</td>
<td>-</td>
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<td>50</td>
<td>95</td>
<td>136</td>
<td>172</td>
<td>205</td>
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Assume 10% attrition
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.

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<th>Description</th>
<th>2021 Jobs</th>
<th>2022 Jobs</th>
<th>2021-22 Change</th>
<th>2021-22 % Change</th>
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<tr>
<td>Audio and Video Technicians</td>
<td>51,699</td>
<td>55,556</td>
<td>3,857</td>
<td>+7%</td>
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<tr>
<td>Sound engineer Technicians</td>
<td>11,538</td>
<td>13,358</td>
<td>1,820</td>
<td>+16%</td>
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<tr>
<td>Broadcast Technicians</td>
<td>26,056</td>
<td>33,708</td>
<td>7,7652</td>
<td>+29%</td>
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<tr>
<td>Media and Communications Equipment Worker</td>
<td>198,913</td>
<td>225,105</td>
<td>26,192</td>
<td>+13%</td>
</tr>
<tr>
<td>Musicians, Singers and related Workers</td>
<td>37,513</td>
<td>44,740</td>
<td>7,227</td>
<td>+19%</td>
</tr>
</tbody>
</table>

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/ochr/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.
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.
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 Hedeen discussed the name change with Chancellor Malloy, the presidents, provosts, and vice chancellors, and also informed the UMS Faculty Governance Council.
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.