

Music Department Advisory Committee Minutes (via e-mail)

From: Lupica, Anthony J.
Sent: Tuesday, April 03, 2018 4:51 PM
To: Capital Guitar
Cc: Arbury, David
Subject: Certificates and CM courses.

Hi Jonathan and David,

I have responded to some of your great questions. We should meet soon to look at everything. Have both of you received a confirmation from ELAC about advising? When would be a good time for us all to get together? I am free next week on Tuesday late afternoon and evening, Wednesday late afternoon and evening, and next Friday, April 13. Do you want to meet at my place in La Canada or the school?

Thanks,
Tony

From: Capital Guitar [capital@capitalguitar.com]
Sent: Tuesday, April 03, 2018 2:43 PM
To: Lupica, Anthony J.
Cc: Arbury, David
Subject: Re: Advisory committee role

Hi Tony,

These certificates look awesome! I love how you have different sized (units) certificates so students can focus into a program that really fits their needs. I like having all certificates require 321 and 280. I have some preliminary general notes, ideas and questions below.

Harmony:

I see that the Performer, Arranging and Jazz Studies all require 205 & 206 whereas Technology and Notation require 101 instead. I see that everyone except Technology needs 200.

QUESTION about theory courses: How do 101, 200, 201, 202, 205 and 206 fit together as a series? I have read the ELAC catalog descriptions of these courses, but would like to know your bird's eye assessment of how these courses are actually working together in practice. I wonder if there is redundancy OR contradictions (e.g. jazz vs. classical approach) OR gaps between these courses that could be addressed/streamlined. For example, is it overkill for the Instrumental/Vocal Performer to take all five courses 200-206 when the Jazz Studies certificate doesn't require 201/202. Should any of the certificates require 203? **Music 101 is an introductory level music fundamentals class. Music 200 is also introductory fundamentals class but is much more intense, as it includes some basic sight singing, rhythmic dictation, ear training, and harmonic dictation. Music 201-203 are the "typical" music theory classes from basic four-part writing, Neapolitan 6th chords, modulations to set harmony and other 20th century techniques. Music 205 and 206 are commercial harmony classes and therefore, are very different from the traditional harmony classes.**

Maybe we should have more music theory rigor in Jazz Studies. I am open.

Recording & Producing:

I see all certificates except Performer require 281 and Arranging is the only one that requires 282. This looks like a cool class based on the catalog. One note about this is that at USC we have this session-producing experience training folded into a broader class in arranging. All semester long the students create and record arrangements, taking turns producing each other. They learn as much being produced as they do producing. I can't tell if this is the approach of 281 from the catalog, but I recommend it. **Yes, I believe that in both 281 and 282, the students take turns in producing each other.**

Ideas about individual certificates: Everything looks awesome as-is. I just have a couple questions and ideas.

Instrumental/Vocal Performer

It would be good to add a Pop Ensemble and perhaps Electronic Music Ensemble to the ensemble options. I can envision many commercial students feeling like none of the existing options are relevant to them. USC has a great model for the Pop Ensemble type class. Many people can sign up, including doubles on popular instruments. The class is divided into "bands," and new song assignments are given every week. The bands perform for each other each week and the strongest material makes it to the midterm and final concert performances. Pop Ensemble class is the heart of the USC commercial music curriculum.

Can you help write the Pop Ensemble and Electronic Music Ensemble outlines? These sound awesome! I can show you how to set up an outline in ECD (Electronic Curriculum Development).

Arranging

Just wondering about the tech classes. I have read the catalog but again would like to know how 161 and 165 fit together in your view. If 161 is a sequencing/MIDI class and 165 is the audio recording class, maybe the Arranging certificate needs 165? Or maybe the combination of 281 & 282 is enough recording for them?

Jazz Studies

Jazz performance is so theory-knowledge-intensive. Are they missing anything important from 201/202? Also, I see that this is not a performance-heavy certificate since there are no private lessons required, but I wonder if they need more than one Improv Workshop (251) and/or Ensemble (775). Maybe one of these would be more important than 322?

Music Technology

Again wondering about how 161 and 165 fit together. This list of classes feels light on software mastery for its title. It would be great to cover the bases of ProTools, Logic and Ableton with a class each. Logic would be a MIDI sequencing class, ProTools an audio recording class, Ableton an electronic music composing/remixing/performing course. A sound design course and/or game audio course would also be great in here. **Great.**

Music Notation

This certificate looks like a mini version of the Arranging certificate, focused on the skill of creating sheet music. Is that the right way to read this? This is the only certificate that doesn't resemble something I've seen elsewhere and the one that I don't know much about the job market for this as a standalone skillset. I would love to know more about where you're coming from on this one, i.e. have students requested this or are you seeing jobs out there specific to the notation skillset?

These are some initial thoughts. I would love to talk through them with you and the advisory committee as we get rolling!

Jonathan

On Tue, Apr 3, 2018 at 1:18 PM, Capital Guitar <capital@capitalguitar.com> wrote:

Hi Tony,

Thank you so much for this information and the certificates. I hope your spring break is going well.

I was completely destroyed by the flu last week but started making my comeback yesterday and am now catching up. I will send my notes on the certificates a little later today!

Meanwhile here is where I am with recruiting advisory committee members. All of these individuals have expressed preliminary interest/willingness but they want to meet me for lunch and talk about it more, etc. Perhaps we can tentatively include them and then as we try to

schedule committee meetings and get their input on things we might sort out who is really onboard and committed?

David Weitzman, Vice President of Business Development, Ole publishing, rights management and record label

Susan Dolan, Music Supervisor for Brands & Entertainment, DIG Music Supervision, SHINDIG Music and Sound

Douglas Montgomery, VP Category Management, Warner Brothers

Amber Navran, Singer/saxophonist/composer/educator, Moonchild

As these four represent, I have prioritized contacting music industry friends and then Amber as an artist-entrepreneur success-story model, but can also certainly reach out to other faculty at USC if we're looking for more academic perspectives.

As to talking with Workforce about \$, I have emailed and left voicemail for Norman Cheung. I will follow up with him if I don't hear in the next couple days.

Jonathan

On Tue, Mar 27, 2018 at 9:52 PM, Lupica, Anthony J. <lupicaaj@elac.edu> wrote:
Hi David and Jonathan,

The role of an advisory committee is to advise the department in the area of curriculum development as they know the skills requirements need by students with an interest in the field. They can also serve as mentors and future employers to our students.

I attached sample minutes from AJ to give us a sample template to use for our meeting. It's important to have the group approve the curriculum and degrees in the minutes and address industry demand for the positions. The latter information connects to the LMI data also required by LAOCRC (Los Angeles, Orange County Regional Consortium) to support recommendation of submitted programs.

Appended are the proposed Certificates of Achievements along with a proposed AA in Commercial Music. Please let me know what you think. Maybe we can schedule our first meeting right after spring break?

Have you both heard from Workforce about \$?

Thanks,
Tony