



MOORPARK COLLEGE



Music Technology Advisory Board - Minutes
3/27/24 11:30am-1pm

AGENDA	Notes	ACTION
<p>1. Welcome and Introductions</p>	<p>Chase Bethea – video game composer Nathan Bowen - Moorpark College Music Faculty David Castillo - Moorpark College Music Faculty Alberto Chapa – Ableton Miles Fulwider – Saint Francis University (Ft. Wayne, ID), Owner, ADK Microphones Jessica Gordon - Moorpark College Music Faculty Colin Hatch – audio engineer / podcast editor Jesiah Henricksen – live sound engineer Roger Mawer – ILIO Joseph Metcalfe – Simi Valley Film Composer Paul Murphy – CSUCI Justin Paul - CSUCI / UCLA music industry faculty</p>	
<p>2. Current Status of Program:</p> <p>2.1 Status of Current Labs</p> <ul style="list-style-type: none"> ▪ HM-104 ▪ MB-105 ▪ MA-118 ▪ MB-122 <p>2.2 Student Success / Internships</p> <ul style="list-style-type: none"> ▪ Certificate completers ▪ In-person ▪ Live Sound Reinforcement ▪ Game Design ▪ Film/TV interns ▪ Concert Presenter ▪ Musical Theatre ▪ Podcasting <p>2.3 Performance Opportunities</p> <ul style="list-style-type: none"> ▪ ‘Come Together’ Concerts ▪ Mixtape ▪ Sweeney Todd ▪ Opera/Musical Theater Soiree ▪ Vocal Ensemble <p>2.4 Certificate Offerings</p> <ul style="list-style-type: none"> ▪ Music Technology Certificate ▪ Songwriting Certificate ▪ Performance Certificate* 	<p>2.1 We are looking to reclaim MB-122 as a recording space to allow both MB-114 and MB-109 to be spaces for students to record large and small ensembles, as part of the new Audio Engineering Certificate. This would require getting an array of microphones, cables, mic stands for both spaces, as well as a mixing console (or possibly two), monitors, bass traps, new computers, and then M&O involvement to allow XLR cables to go between rooms/walls.</p> <p>We are looking to get Pro Tools in HM-104 (21 seats), MA-118 (1 seat), and MB-122 (possibly 2 seats).</p> <p>Unanimous approval to update these spaces to allow students to have more spaces to practice recording using ProTools.</p> <p>2.2, 2.3 Overview provided on current efforts within the program to provide on-campus internships, grow live sound reinforcement, and learn from professionals in the industry.</p> <p>Sonic Series has provided several guest speakers to teach students about career advancement. This has been funded in part through SWF funds</p>	

<ul style="list-style-type: none"> ▪ Audio Engineering Certificate* ▪ Musical Theater Certificate* 	<p>and has been an excellent investment for our students.</p> <p>Thanks to SWF funds, two student worker positions allowed students Amit Maish and Hunter Klotz to get professional experience with Sweeney Todd, as audio engineer and pit orchestra director, respectively.</p> <p>2.4 - unanimous approval of Music Tech Certificate with inclusion of MUS M35 (not M22), Music Industry Networking and Negotiations</p> <p>New Audio Engineering Certificate proposed, with the creation of several new classes: Pro Tools classes, Live Sound Reinforcement class, Dante Networking class.* See 4.2 for continuation of this discussion.</p> <p>The Advisory Committee supports and recommends the following programs/degrees/certificates:</p> <ul style="list-style-type: none"> • Music Technology, Certificate of Achievement • Songwriting, Certificate of Achievement • Music Performance Certificate of Achievement • Audio Engineering Certificate of Achievement <p>The Advisory Committee supports and recommends the following programs: <i>Audio Engineering Certificate I</i>, and <i>Music Performance Certificate of Achievement</i></p>	
<p>3. Industry</p> <p>3.1 Current Status of Industry</p> <ul style="list-style-type: none"> ▪ Trends ▪ New tech ▪ New skills needed? ▪ AI <p>3.2 Are our completers prepared for the workplace?</p> <ul style="list-style-type: none"> ▪ Able to utilize resources ▪ Effective Interpersonal skills ▪ Adequate knowledge base/Information 	<p>3.1 Teaching all the DAWs is important: preparing them to focus after; it's about exposure. We're setting them up to move forward and eventually choose to focus on one DAW</p> <p>Roger: It's important to be able to collaborate with session files. A lot of times producers receive sessions that are in a certain DAW. Can they accept a session, work on it? Suggestion: Small moment in each class: how to export stems properly. Jessica agrees.</p> <p>Roger: sound design! This is extremely important, especially for producers. Artists tend to describe sounds, and their job is to translate</p>	

<ul style="list-style-type: none"> ▪ Adequate basic skills: reading, writing, math, science ▪ Adequate time management and organization-prioritization skills ▪ Able to think critically, problem-solve ▪ Personal qualities-professionalism <p>3.3 What changes are occurring in the industry that will affect employer needs?</p>	<p>these words into sound. A good skill to have: use an off-the-shelf sound, and reduce the sound;</p> <p>Justin: What percentage want to be the artist vs. technical side? About half and half</p> <p>Jessica, Colin: Make sure to provide options for other ways to make money besides producing tracks and placing them on Spotify.</p>	
<p>4. Program Plan for improvement</p> <p>4.1 Internship placements</p> <p>4.2 Certificate Development and New Course Offerings</p> <ul style="list-style-type: none"> ▪ Capstone Performance Class? ▪ Music Industry Studies Proficiency Award ▪ Scoring for Visual Media? <p>4.3 Internships & Credit/Non-Credit Work Experience</p>	<p>4.2 Course Offering Suggestions –</p> <p>Regarding Audio Engineering Certificate:</p> <p>Chase: Musicianship II might be too much.... Chase: yes, ensemble requirement Jeziah: Live Sound Reinforcement 12-week course. Miles: call ‘Dante Networking’ course ‘Audio Over IP’ Joe: plug-ins are important for students to know how to use and navigate. Suggestion: purchase Spectrasonics Omnisphere as a minimum 3rd-party plugin.</p> <p>Mastering: can be a good standalone course</p> <p>Justin: yes, multiple DAWs</p> <p>Justin: live sound: growth in the marketplace; lots of challenges (in the DJ world). You do want to eventually choose a track with your DAW. FL Studio</p> <p>Justin: consider 2 live sound classes</p> <ul style="list-style-type: none"> • Simple PA setup; DJs • Live sound: stage monitors, EQing out feedback, multiple monitor mixes, scene memory <p>Justin: consider a music supervision course - (not relying on a sample library)</p> <p>Miles: I think a Dolby Atmos course would be important. I know a full “immersive audio” course may be a bit too much to fit in a single course (covering ambisonics and other immersive capture and production techniques), but I think there is a great way this could even dove-tail with some of your performance classes</p> <p>Because the production for both music and post are quite different as it comes to techniques and approaches</p>	

	<p>Jessica: tie together Songwriting Certificate with Audio Engineering Certificate to create strong demos.</p> <p>Suggestion: develop a Music Business Certificate</p> <ul style="list-style-type: none"> • Multiple revenue streams.... (If you're DIY entirely, how much time did you spend on running your own micro label, making sure all your stuff is registered. • "How to collect" course (industry capstone course); am I a sole proprietor, etc. • Learn how to monetize... <p>Music Industry Certificate (teach other ways to monetize) How to market yourself</p> <p>Music publishing: copyright law, film composer agreements</p> <p>A&R management course - pitch deck (certain list of criteria in order to sign an artist)</p> <p>Touring and merch (what's a tech rider, a hospitality rider)</p> <p>All these subjects currently get taught in MUS M07, Intro to Music Business, but more in an introductory way.</p>	
5. Set next meeting time, place, date.		

Meeting Summary completed and distributed by: _Nathan Bowen Date: 4/8/24

HANDOUTS
Meeting agenda (all items listed in left column)
Music Tech Certificate
Songwriting Certificate
Audio Engineering Certificate Proposal
Music Performance Certificate
MCMT_Facilities_3.27.24.pdf