

**PROGRAM NAME:** AAS COMMERCIAL MUSIC      **AUTHORING TEAM CONTACT:** MICHAEL MEDINA  
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### **EXECUTIVE SUMMARY:**

**Briefly summarize the topics that are addressed in this self-study, including areas of strengths and areas of concern.**

This Commercial Music Program Review will focus on the following areas of strengths and opportunities:

Areas of opportunity are spread across several sections of the program, some of which are new and some of which are continuing. Our suggested areas of opportunity include the following:

- Addressing COVID-19 challenges such as enrollment and awards
- Continuing to enhance student portfolios for better job placement
- Examining course success and retention for new/incoming students enrolled in first-semester classes (College Readiness)

Developing additional production spaces primarily means adding so-called production rooms. These are spaces which accommodate one to two students who need to mix audio using speakers. Known as “open field monitoring,” these skills making the practice of using headphones in a lab-setting impossible. To make this a reality, the faculty have identified all of the key requirements including computers, software and hardware. However, the biggest challenge remains finding additional or more compatible instructional spaces at both the Plano and Frisco Campuses. Opportunities to expand or further develop current instructional spaces as well as providing greater variety with course offerings could significantly enhance the quality of the Commercial Music program.

An additional area of opportunity includes finding faculty who have workforce experience but who are also able to develop classroom teaching skills. One perennial concern stemming from this need for faculty involves ensuring that new faculty align with existing program structure. As will be seen, the Commercial Music curriculum includes a four-semester sequence in audio engineering coursework. When students matriculate from one course to the next level, any gaps in their training become apparent with the new instructor. Most notably this occurs with the course-specific training in using a Digital Audio Workstation software such as Protools®, the industry standard for tracking and mixing audio.

Beginning in March 2020, the most recent opportunity emerged with the advent of the COVID-19 pandemic, which forced a statewide lockdown and transition to online instruction and learning. The needs for online lectures and assessments are continuing to be met with increasing content added to Canvas, the college's current Learning Management System (LMS). Areas of concern include how to safely provide instruction in labs where students and faculty, out of necessity would normally work in close proximity. The courses impacted the most include Live Sound and Audio Engineering. Other courses with labs such as MIDI, Synthesis and Audio Electronics are able to meet the lab requirements virtually albeit with some adjustments. For example, giving student feedback within an online learning context requires more time and is limited to what the student can show on screen. While this doesn't impede software-based labs such as MIDI and synthesis, it does provide challenges for Audio Electronics where students are learning to solder. For courses that are taught as blended, the challenges include attendance when a student has a concern about exposure as well as aligning the split student populations. However, the biggest opportunity from the virtual and blended learning strategies are the students who self-identify as needing to be in the social context of a face-to-face classroom setting. While graduation numbers remain strong, this change in instruction has resulted in a measurable drop in recent graduation rates.

In addition to these changes to overall course delivery, the pandemic has also brought the area of commercial music to the forefront in the sense that almost overnight, many individuals outside of professional audio were forced to confront understanding basic audio (and video) technology for the purposes of video conferences. For instance, students who ran sound for churches were now accommodating the virtual delivery of services. However, other students who were music performers or live sound engineers suddenly suffered from loss of income. These and other challenges stemming from the pandemic are widely spread across the AAS Commercial Music program and will be addressed in this document.

Areas of Strength include the following:

- Awards including AAS Degrees and Certificates
- Employment for students and graduates
- Teaching and Learning

The AAS in Commercial Music continues to have strong enrollment in several areas, with fewer classes being canceled due to low enrollment. In addition, as will be shown in this document, Collin Commercial Music faculty work tirelessly to assist students with employment opportunities. Finally, faculty and staff continue to elevate the standards and expectations of our students in light of a rapidly changing and evolving environment due to the COVID-19 pandemic. By working closely with the Commercial Music Advisory Committee, there have been several notable successes such as installing the Dante® network for use in live concert recording.

## Section I. *Are We Doing the Right Things?*

### 1. WHAT DOES YOUR WORKFORCE PROGRAM DO?

The AAS **Commercial Music Program** trains and prepares music industry professionals in the areas of audio engineering and music business. Commercial Music majors gain up-to-date skills to enter into employment in any of several categories of music industry employment. Though the employment opportunities are varied, the main areas of student employment gravitate around two broad categories.

The first category includes jobs that require using audio and music technology (both hardware and software) to process sound for distribution to the public. This can include live sound reinforcement, sound design, tracking (a.k.a. recording) and mixing audio. Talent management, running a business, and marketing make up the second area of focus for many students. Typical businesses that students run are recording studios, live sound companies as well as their own songwriting and performance endeavors.

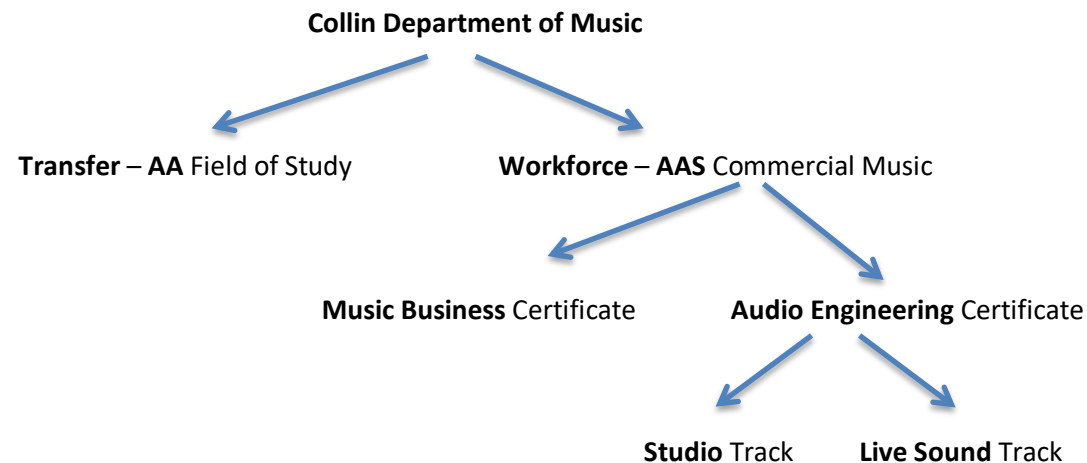
Graduates from the Commercial Music Program find employment in a variety of jobs including recording engineers, music marketing professionals, and live sound engineers. Collin graduates who specialize in audio engineering find employment in DFW metroplex recording studios or their own recording studio facilities. Still others work as Audio/Visual specialists for private companies, convention centers and school districts. Lastly, some commercial music majors are musicians who seek to gain skills to support their creative work, and to this end they leave Collin with an enhanced ability to record, mix, master, and produce their own music.

In music studios, whether their own or an established local studio, AAS program graduates track, mix, master, compose, and execute sound design for songs, commercials and film/video productions. Related to studio work in terms of some of the tools, live sound engineers from Collin enter careers working for established live sound companies or create their own companies to run sound in the many performance venues in the DFW metroplex, including convention centers, places of worship, and schools. However, as has been noted in the last section, the emergence of the COVID-19 pandemic has greatly reduced or altered the latter by reducing capacity or eliminating public gatherings altogether.

For students who want to work in the music industry but who are not interested in audio technology, there are opportunities for marketing professionals such as in artist promotion, touring, and venue management. These graduates focus on handling advertising, contracts, scheduling, logistics, budgeting, merchandise production, and ticket and merchandise sales.

The Department of Music at Collin College is comprised of two degree-awarding programs: The Transfer program and the Workforce program. While there is some minimal overlap in terms of coursework and skills, the programs are actually vastly different in terms of outcomes and the majority of the skills that students must learn. The Transfer program awards a Field of Study certificate and features a traditional “conservatory model” curriculum where music majors enroll in four semesters of music theory, aural skills, functional piano, ensembles and applied lessons. After two years at Collin College, these graduates audition on a traditional applied music area (classical or jazz instrumental or classical voice) for acceptance the ability to transfer to a four-year institution and complete a baccalaureate degree. On the other hand, as a workforce program, Collin’s AAS program is considered a terminal degree and only a few students intend to transfer to complete a four-year baccalaureate degree. Therefore, in terms of coursework, instead of four semesters of music theory, AAS students enroll in 2-4 semesters of audio engineering.

The following diagram illustrates this parallel structure of the Music Department including how the AAS program splits further into areas of specialization and certificate awards.



Commercial Music majors enroll in courses listed in the Workforce Education Course Manual (WECM) which are not intended for transfer and are often not offered at four-year institutions in Texas or elsewhere. This creates a unique opportunity for Collin College to serve the community and the North Texas region by providing the training and skills necessary to support the multi-billion-dollar Texas music industry.

The following 2020-2021 Collin Catalog entries provide details of the course sequence for each Commercial Music program award:

**AAS – Commercial Music – 60 credit hours**

**FIRST YEAR**

**First Semester**

ARTC 1325 ..... Introduction to Computer Graphics  
MUSB 1305 ..... Survey of the Music Business  
MUSC 1327 ..... Audio Engineering I  
MUSI 1303 ..... Fundamentals of Music

**Second Semester**

MUSC 1313 ..... Commercial Music Theory I  
MUSC 2427 ..... Audio Engineering II  
MUSI 1116 ..... Sight Singing & Ear Training I <sup>1</sup>  
SPCH 1321 ..... Business and Professional  
Communication (See Speech Options)  
ELECTIVE \*  
ELECTIVE \*

**SECOND YEAR**

**First Semester**

ENGL 1301 ..... Composition I  
MUSB 2301 ..... Music Marketing  
MUSC 1331 ..... MIDI I  
MUSP 1113 ..... Introductory Group Piano I <sup>2</sup>  
GEN ED  
ELECTIVE \* ..... Mathematics/Natural Sciences Course

**Second Semester**

MUSB 2350 ..... Commercial Music Project (Capstone) <sup>3</sup>  
MUSC 1405 ..... Live Sound I  
MUSC 2351 ..... Audio for Video  
MUSI 1307 ..... Music Literature <sup>4</sup>  
MUSP 1114 ..... Introductory Group Piano II <sup>5</sup>  
GEN ED ..... Social/Behavioral Sciences course

**Certificate Level 1 – Audio Engineering  
Studio Track**

31 credit hours

**FIRST YEAR**

**Summer Semester**

MUSC 1327 .....Audio Engineering I

**First Semester**

MUSB 1305 .....Survey of the Music Business

MUSB 2301 .....Music Marketing

MUSC 1405 .....Live Sound I

MUSC 2427 .....Audio Engineering II

**Second Semester**

MUSC 1323 .....Audio Electronics

MUSC 1331 .....MIDI I

MUSC 2447 .....Audio Engineering III

MUSC 2448 .....Audio Engineering IV (Capstone)

*Audio Engineering courses (MUSC 1327, MUSC 2427, MUSC 2447 and MUSC 2448) are offered in both eight- and sixteen-week formats. Students planning to follow the curriculum outline above would need to take the courses in the eight-week format in order to meet the prerequisite requirements.*

**Certificate Level 1 – Audio Engineering Live  
Sound Track**

31 credit hours

**FIRST YEAR**

**Summer Semester**

MUSC 1327 .....Audio Engineering I



## WORKFORCE PROGRAM REVIEW

9-17-2020

### First Semester

MUSB 1305 ..... Survey of the Music Business  
MUSB 1341 ..... Concert Promotion and Venue Management  
MUSC 1405 ..... Live Sound I  
MUSC 2427 ..... Audio Engineering II

### Second Semester

MUSC 1323 ..... Audio Electronics  
MUSC 1331 ..... MIDI I  
MUSC 2403 ..... Live Sound II  
MUSC 2453 ..... Live Sound III (Capstone)

*Audio Engineering courses (MUSC 1327 and MUSC 2427) are offered in both eight- and sixteen-week formats. Students planning to follow the curriculum outline above would need to take the courses in the eight-week format in order to meet the prerequisite requirements.*

### Certificate Level 2 – Music Business

33 credit hours

*Students must be TSI complete.*

### FIRST YEAR

#### Summer Semester

MUSB 1305

First Semester ..... Survey of the Music Business  
MUSB 1341 ..... Concert Promotion and Venue Management  
MUSB 2301 ..... Music Marketing  
MUSC 1327 ..... Audio Engineering I  
MUSI 1310 ..... American Music  
SPCH 1321 ..... Business and Professional  
Communication (See Speech Options)



## WORKFORCE PROGRAM REVIEW

9-17-2020

### Second Semester

MUSB 2345 .....Live Music and Talent Management  
MUSB 2350 .....Commercial Music Project (Capstone)  
MUSC 1331 .....MIDI I  
ELECTIVE \*  
ELECTIVE \*

*\* Electives (minimum of 6 credit hours): MUSB 2355, MUSB 2380, MUSC 1321, MUSC 1405, MUSC 2355, MUSC 2356 or MUSC 2427*



### 2. WHY DO WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO THE COLLEGE MISSION & STRATEGIC PLAN

- **Provide program-specific evidence of actions that document how the program supports the College's mission statement:**  
*“Collin County Community College District is a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect.”*

The Commercial Music faculty contribute to the college mission of being a “student and community-centered institution” with a variety of activities including: bringing in local talent for recording demonstrations in Audio Engineering classes, performing as professional musicians and sound engineers at area venues, and training local sacred music live sound engineers.

The program itself contributes to fulfilling the college mission of “developing skills” by requiring students to assist in live sound reinforcement opportunities (MUSC Live Sound I, II and III) as well as recording local talent with audio engineering skills (MUSC Audio Engineering I –IV), developing marketing plans for new local talent (MUSB Music Marketing) among many other skills. Due to the highly heterogeneous nature of the skills expected of music industry professionals, the Collin faculty focus on creating well-rounded graduates who can operate in multiple modalities grouped loosely around technical skills and creative skills. Technical skills include aspects of music recording and mixing, live sound reinforcement, audio electronics as well as the more technical aspects of music business (contracts, marketing and management). Creative skills include sound design (MIDI I & II, Synthesis I & II, Audio for Video, New Music Ensemble), songwriting, arranging (Commercial Music Theory I & II), performance (MUSP applied lessons and ensembles) and music post-production in the studio (Audio Engineering III & IV).

The program also contributes to “strengthening character” by emphasizing punctuality at classes and performance events, as well as on-time deliverables such as mixes and sound design assignments. This professional trait is vital to success in the music industry. Most commercial music instructors have strict or even zero-tolerance policies in place for tardiness.

Finally, the Commercial Music program fulfills the college mission of “challenging the intellect” by presenting advanced topics and real-world applications as part of the curriculum. Continual comparison with contemporary studio and music production techniques ensures students are not operating in a vacuum. For example, Collin audio engineering professor Dr. Christopher Morgan applied for and was granted a sabbatical to research and develop a wearable/wireless accelerometer interface to control electronic music. With this system, a performer could wear multiple interfaces attached to the hands, feet and torso and the accelerometer data from each interface could be sent to synthesis and digital signal processing effects. In this way, a person’s movement could be captured to create and shape musical sound as opposed to traditional instruments such as guitar or piano. This interface system, including the extensive software developed for it, were shared with students during classes, concerts and campus tours on multiple occasions including New

Music Ensemble concerts each semester. This research was also presented at the New Instruments for Musical Expression (NIME) conference hosted at Virginia Tech University in June, 2018.

*Inspire learning that will transform lives and enhance communities.*

## **STRATEGIC GOALS 2020-2025**

### **1. Improve student outcomes to meet or exceed local, state, and regional accreditation thresholds and goals.**

In the field of audio engineering there are currently no local, state, or regional accreditations. However, the department works closely with the Commercial Music Advisory Board to maintain an up-to-date understanding of the expectations that hiring employers are needing of their new hires. In-person and/or virtual meetings (due to COVID-19) are held twice yearly. In the most recent meeting, as will be shown later in this document, the Advisory Board focused on industry changes and expectations due to the COVID-19 pandemic including social distancing guidelines for performers and sound engineers.

It should be noted that there does exist a Protools® certification. More information can be found at the Avid website below:

<https://www.avid.com/certifications/pro-tools-user>

Currently, one AAS Commercial Music Faculty member has obtained the highest level of certification and has taught Protools® certification in the past. In addition to the requirement of training to certify additional faculty, the program also requires that students purchase the Avid textbooks. At present, the Student Learning Outcomes required by WECM are not fully met by the Protools® Certification curriculum. This textbook requirement would therefore present additional costs since a more inclusive textbook would still be required to meet all of the student learning outcomes. Finally, the current focus of the AAS program is to have students use at least two Digital Audio Workstations (DAW). At present this includes not only Protools® by Avid but also Logic® by Apple. Therefore, focusing on Protools® Certification at this present time would limit the diversity of training the program currently emphasizes.

**2. Develop and implement strategies to become a national exemplar in program and student outcomes.**

Past activities that were aimed at developing a national level of professional engagement have included student field trips to Nashville (a nationally recognized center for music recording, songwriting and marketing) in order to see state-of-the-art recording studios. Another example of national-level engagement includes past trips to National Association of Music Manufacturers (NAMM) conventions. Students and faculty are also encouraged to participate in audio/music conventions hosted in Dallas such as the 2015 International Computer Music Conference hosted by the University of North Texas and various Audio Engineering Society (AES) conventions hosted in Dallas and/or online.

More recent activities aimed at becoming a national exemplar program include a faculty-supported student organization, the Commercial Music Club, which aims to foster excellence among the students. This student-run organization focuses on sharing mixers and job-networking with the hope of generating more successful student outcomes during and after their study at Collin College. Faculty support this student organization by facilitating location and equipment scheduling. The organization was started in Spring 2020 and met twice before the state-mandated lockdown due to COVID-19. Beginning Fall 2020, the Commercial Music Club is being re-vamped with new officers and plans to utilize the Cougar Connect platform facilitated by Student Life. Providing students with opportunities outside of the classroom for improving their audio engineering and music business skills is one strategy to become a national exemplar. Once COVID-19 restrictions are lifted, future trips to nationally recognized recording studios and music marketing venues will continue to be requested. Lastly, participation in national competitions such as the Audio Engineering Society's Student Recording Competition are being investigated.

**3. Create and implement comprehensive integrated pathways to support student transitions.**

Each semester, Commercial Music faculty query incoming students on their skillsets and their experience in high school audio technology. This helps provide a bridge for current secondary students to learn about Collin College. For example, one incoming student identified as having been audio technician for the Allen High School theatre program. This connection led to an offer to have Collin's Audio Electronics class repair audio cables for the theatre program. Another example comes from Fall 2020, where a current Commercial Music Major works as an audio-visual technician at Wylie High School. He has spoken with the Wylie ISD music faculty to plan tours of the Collin College recording facilities for students interested in audio production.

While there are currently no formal audio engineering/commercial music programs in secondary schools in the area, there are always students who assist with music and theatre productions by running the sound, creating the supporting music, etc. Additionally, there is some coursework available to secondary? students, specifically courses that combine audio and visual technology. The state provides curriculum structure and recommendations in the form of Academic Planning Guides for secondary institutions including one for Audio Video Production. In these documents--such as the example provided in the appendix from McKinney ISD--students are advised to take courses such as the following:

- Digital and Interactive Media
- Audio Video Production
- Advanced A/V Production
- Practicum in Advanced A/V Production I

These courses prepare students to enter and succeed in the specific audio engineering coursework such as MUSC 2350: Audio for Video at Collin College.

Other examples of supporting student transition to Collin College's Commercial Music Program include hosting visits by area middle schools and high schools. One such visit took place in October 2018 when Collin hosted over 100 students from the Booker T. Washington High School for the Performing Arts (BTWHSPA). Though based in Dallas, many of the students attending this arts magnet institution are from Collin County. At the all-day event, students were broken into groups and rotated through four events:

- Panel Discussion led by Collin Students
- Advising Session led by faculty and admissions staff
- Demonstration of cutting-edge arts technology used for composition
- Demonstration of a recording session featuring BTWHSPA students
- A jam session for both Collin and BTWHSPA students

In addition to this high school visit, there were two similar middle school visits to the Plano Campus during this program review cycle as well as faculty visits to area schools. For example, in Spring 2016 Professor Bradford Cox presented a Physics of Music and Sound lecture to Mansfield High School physics students. There were a total of seven 50-minute lectures which contacted over 750 high school students. A Collin College Commercial Music live sound student assisted with running audio for all demonstrations. The picture below is from a portion of that presentation.



*Figure 1 Professor Brad Cox demonstration to high school students.*

#### **4. Implement the third Baccalaureate degree by Fall 2022 and continue adding 2+2 programs with university partners.**

For students who do wish to transfer, there are several four-year institutions in Texas that offer music industry studies. However, it should be noted that there are barriers to entering these institutions as a freshman and for transferring to these institutions with freshman/sophomore coursework. As will be shown, this makes Collin College's commercial music program the only option for most individuals who wish to work immediately in the music industry.

To shed light on the transfer issue and to appreciate the uniqueness of the Collin Commercial Music program in the region, it is helpful to contrast the Commercial Music program with Collin's Associate of Arts (AA) Field of Study (FOS) in Music program also known as a "transfer program." Student in the AA FOS program enroll in two years of traditional music theory courses, music ensembles, and applied lessons on a classical instrument or voice. At the end of the two-year cycle of coursework, the FOS students apply to audition at a four-year institution. If accepted and after having auditioned successfully, those traditional students enter the four-year music program to continue studies and graduate with a baccalaureate degree with a focus on classical music. In contrast, Collin Commercial Music students primarily focus on coursework that is of immediate applicability to working with vernacular (pop) music. For

commercial music students wishing to enter a four-year program, the lack of a formal music background preparing them for an entrance audition is an insurmountable barrier. In order to assist students in this situation, Collin College offers them a unique opportunity to study music production courses such as audio engineering, synthesis, MIDI (Musical Instrument Digital Interface), and live sound as well as music business courses such as talent management, venue management, and music marketing. As stated previously, Texas Workforce Education programs such as the Collin Commercial Music program are not designed as transfer programs and most students entering the program do not intend to transfer to four-year institutions in order to complete an undergraduate degree. For those that do, however, there are several different options available to them based on their level of traditional music skills.

Regarding transfer programs, as mentioned in the overview, there are obstacles to commercial music students transferring to complete baccalaureate degrees at four-year institutions. The first and most formidable obstacle is due to the fact that the audio engineering and music business programs in Texas four-year institutions are hosted within the traditional music program. This means that all potential students would be required to audition on an instrument to gain entry to that music program and subsequently be accepted to the music industry studies portion of the music program. For most Collin commercial music majors, this is not an option since they typically do not have formal training on a traditional instrument. The level typically expected requires several years of study and usually begins in middle school. There are some commercial music majors who successfully navigate this process, but they are almost always students who were traditional music majors originally (i.e., had formal training on a traditional instrument or voice) and who switched from traditional music to commercial music. To address the increasing interest in four-year programs, new music industry programs have been created such as the Bachelor of Music in Sound Recording Technology at Stephen F Austin. However, Collin College has actually received students transferring **from** that program to Collin. Other programs include the Music Industry Studies degree at the University of Texas San Antonio; Bachelor of Music Recording Technology at the University of Texas Austin; Music Media and Music Business Degrees at the University of Texas Arlington; and the Bachelor of Music in Sound Recording Technology at Texas State San Marcos. The program at San Marcos is notable in that they refer incoming students to the Collin Commercial Music program.

A relatively recent development is the emergence of Bachelor of Applied Arts and Science degrees. These BAAS degrees, such as the two offered by the University of North Texas, will accept up to 25 hours of students' workforce credits and apply them towards a four-year degree. One downside is that the degree is not listed as a music degree. However, for many students, this does not pose a problem. The advantage is that no credits are lost in the transfer process, since Collin students completing the AAS in commercial music have a combination of commercial music courses, core courses and some electives. Several Collin commercial music graduates have transferred to the BAAS degree at the University of North Texas and have completed or are working towards completing this degree.

### **5. Develop and implement a comprehensive staffing and succession model.**

Staff and succession model development has been led by the Fine Arts Dean and Associate Deans and is aimed at providing consistency among campuses, specifically new campuses where there is not an established commercial music program. To this end, the Dean and Associate Dean requested input from Commercial Music Faculty on minimum skills needed for new, incoming instructors above the minimum degree requirements. These screening credentials work in tandem with networking by faculty to bring in audio professionals with many years of industry experience.

### **6. Develop a coordinated and systematic approach to engage external stakeholders.**

For commercial music, the primary external stakeholders are the regional employers who are looking to hire skilled audio engineers, composers, and music marketing individuals for their businesses. There are three Commercial Music Department vehicles for coordinating and creating a systematic approach engaging external stakeholders:

- Collin College's Co-Operative Education program for providing internships for Collin students
- Specific job placement for Collin Commercial Music Students facilitated by Commercial Music faculty
- The Commercial Music Advisory Board

These vehicles have been in place and successfully operating for many years. However, Commercial Music faculty continue to explore new coordinated and systematic approaches such as inviting stakeholders to visit classes, recording sessions, and making presentations to students. One such example was a presentation by John Bryant, adjunct faculty at SMU and Chair of Collin's Commercial Music Advisory Board. Mr. Bryant gave a presentation on a documentary film he produced, edited, and directed entitled "Dare to Drum" in September 2018.

The college's overarching goal to "Inspire learning that will transform lives and enhance communities" is woven into the fabric of the Commercial Music Program at Collin College. Students are often found throughout our communities as performers or operating sound for churches and other venues. These students, many of whom are self-taught, come to Collin College to fill in the gaps of their learning or develop new commercial music skills they did not previously have. For example, often a singer-songwriter will come to Collin to learn audio recording and mixing so they are able to record and edit their own material. These students return to the community as employees after they have completed their coursework. Case in point is the fact that Collin students are hired exclusively to run sound for the performance stage at Love Field in Dallas.

**3. WHY WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO STUDENT DEMAND**

**Enrollment**

Enrollment numbers for commercial music experienced an initial two-year decline followed by a gradual increase during this program review period. See the tables below provided by Collin’s Institutional Research Office:

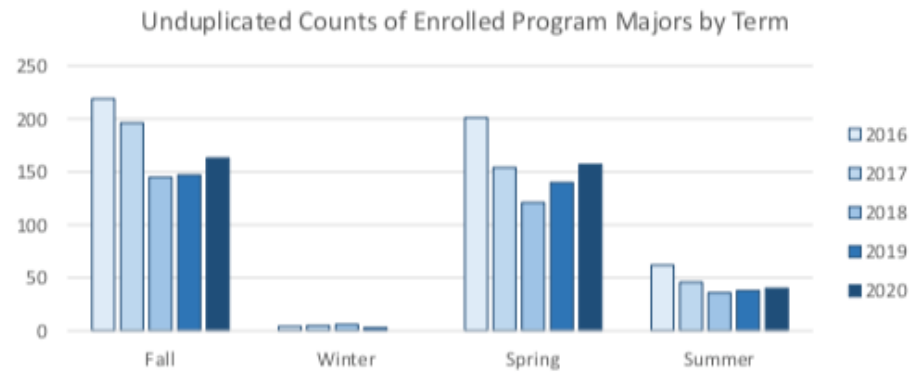
*Unduplicated Student Enrollment by Program per Term  
Academic Years 2016 through 2020  
Program Review 2020-2021*

**Music, Commercial**

Term	Count of Enrolled Program Majors
<b>AY2016</b>	
Fall 2015	219
Winter 2015	4
Spring 2016	201
Summer 2016	62
<b>AY2017</b>	
Fall 2016	196
Winter 2016	5
Spring 2017	154
Summer 2017	46
<b>AY2018</b>	
Fall 2017	145
Winter 2017	6
Spring 2018	121
Summer 2018	36
<b>AY2019</b>	
Fall 2018	147
Winter 2018	3
Spring 2019	140
Summer 2019	38
<b>AY2020</b>	
Fall 2019	163
Spring 2020	157
Summer 2020	40

*Note: Students counted for this measure were enrolled at Collin during the specified term and are identified based on their declared major in Banner.  
Values appearing red indicate a 25% or greater decline from the same term in the previous year.*





During this time period, there were no known economic or other outside influences to which this pattern of enrollment could be reasonably attributed. There were also no changes to music resources, facilities or faculty during this time. One internal factor that could be considered as having contributed to the enrollment trend may have been a disruption to advising during the academic realignment initiative which occurred over the summer of 2016. However, a review of other division programs for comparison indicated general increases in unduplicated enrollment in programs such as Music Field of Study, Communication Design, Animation and Game Art, Photography, and Video Production. Full-time faculty members have indicated that due to the unique conditions associated with Commercial Music, advising declined after the re-alignment period due to the dual role of the new discipline lead position. Prior to discipline leads, the department chair for Music served over both the Commercial Music and Music Field of Study programs which had functioned well due to the cross over between programs. To emulate the previous approach in structure, it was initially decided that one single Discipline Lead would serve in a similar fashion over both Commercial Music and Music Field of Study. The duties of the Discipline Lead did not include advising, and unlike the previous department chair, the individual selected to serve as Discipline Lead did not office on the Plano Campus and thus would not have been able to function as an advisor even if the opportunity presented itself. As a result of these conditions, the Music faculty are of the mind that the steady decline in enrollment during the first two semesters of this time period can be attributed to the lack of contact with students needing advising. In 2018, the Music Discipline Lead position was split into two positions: one for transfer music majors and one for commercial music. While this did not change the responsibilities for the discipline leads, the department faculty now hope that the more focused nature of the positions can lead to constructive changes in the role of advising and recruitment.

## WORKFORCE PROGRAM REVIEW

<b>Unduplicated Enrollment</b>			
<b>Declared Majors: Commercial Music</b>			
<b>AY 2011</b>		<b>AY 2016</b>	
Fall 2010	138	Fall 2015	220
Spring 2011	140	Spring 2016	205
<b>AY 2012</b>		<b>AY 2017</b>	
Fall 2011	168	Fall 2016	197
Spring 2012	135	Spring 2017	153
<b>AY 2013</b>		<b>AY 2018</b>	
Fall 2012	146	Fall 2017	144
Spring 2013	146	Spring 2018	121
<b>AY 2014</b>		<b>AY 2019</b>	
Fall 2013	201	Fall 2018	145
Spring 2014	195	Spring 2019	139
<b>AY 2015</b>		<b>AY 2020</b>	
Fall 2014	231	Fall 2019	163
Spring 2015	207	Spring 2020	158

Although outside of the 5-year window of this review, another possibility can be seen in the chart above as pulled from ZogoTech. A general increase in unduplicated enrollment appears to have occurred beginning in the fall of 2013 that peaked in the 2015 and 2016 academic years. Due to the typical period of time in which students tend to complete their degrees (i.e., from one to three years), an increase in award completions peaked in the 2017 academic year which resulted in fewer students remaining in the program. This appears to be a cyclical process as enrollment numbers began to return to more traditional levels.

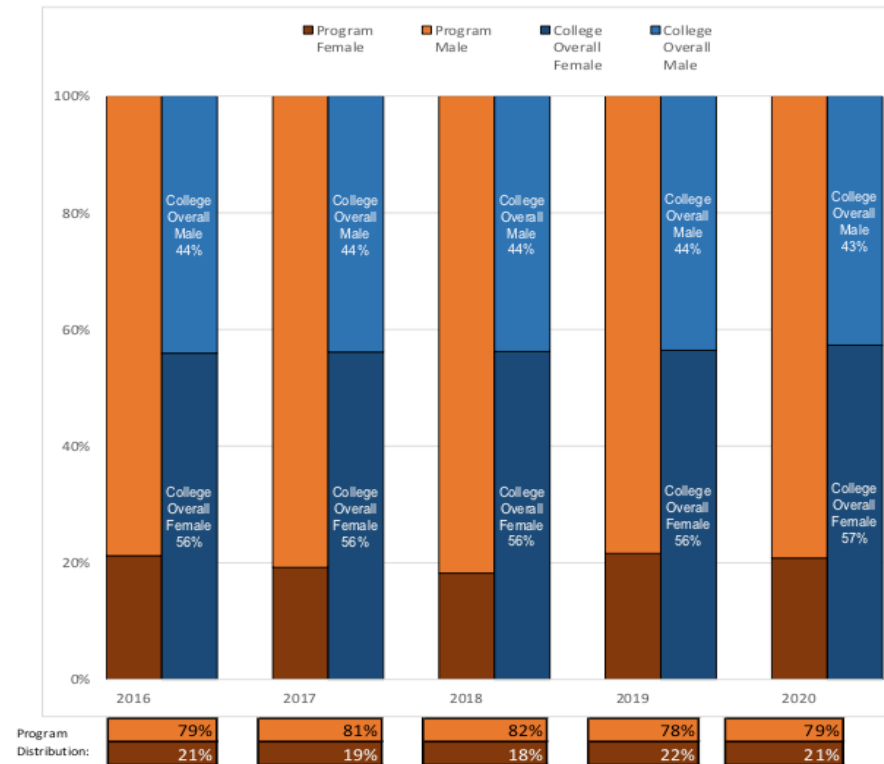
Related to the overall advising picture was the additional creation of Career Coach positions specifically for workforce programs. The Career Coaches were a new resource implemented to assist with increasing success and completion rates. These individuals often met only with students who were already in the program, and thus did not initiate targeted recruiting events. As the career coach positions began to become more established, recruiting and advising activities were expanded. Finally, it is worth mentioning that full-time Commercial Music faculty had discussions dating back to 2018 in which it was recommended that student advising should increase either through the individual faculty member or by more effectively utilizing Career Coaches. Commercial Music Faculty, currently aware of the downward trend in enrollment, have begun discussing new strategies to meet with and advise incoming

students who are interested in the Commercial Music Program. Though enrollment numbers did begin to recover in Fall 2019 and Spring 2020, the COVID-19 pandemic appears to have affected enrollment for Fall 2020 in specific areas. The IRO data for this Program Review document does not include Fall 2020 enrollment data since it is not part of this program review cycle.

## Gender

Audio Engineering has a disproportionate percentage of 80% male to 20% female students compared to the generally 45% male to 55% female Collin College population as a whole.

Sex Distribution of Enrolled Music, Commercial Majors,  
Compared to Collin College's Overall Student Sex Distribution



Note: Values rounded to the nearest percentage point and may not sum to 100%.

These ratios appear to be stable and consistent and may speak to broader gender gap trends in some technical fields as a whole and in the field of Audio Engineering in particular. It should be noted that the ratio for Collin Commercial Music is much more balanced than the ratio for the industry as a whole, which might indicate even bigger hurdles for women after they graduate. A recent article provides this data as well as hopeful changes:

<https://www.pro-tools-expert.com/production-expert-1/2019/2/12/we-need-women-to-break-through-the-glass-ceiling-in-music-production-to-eq-the-gender-divide>

The article above notes the current president of the Audio Engineering Society is a woman and goes on to detail the tangible efforts being made to close the gender gap.

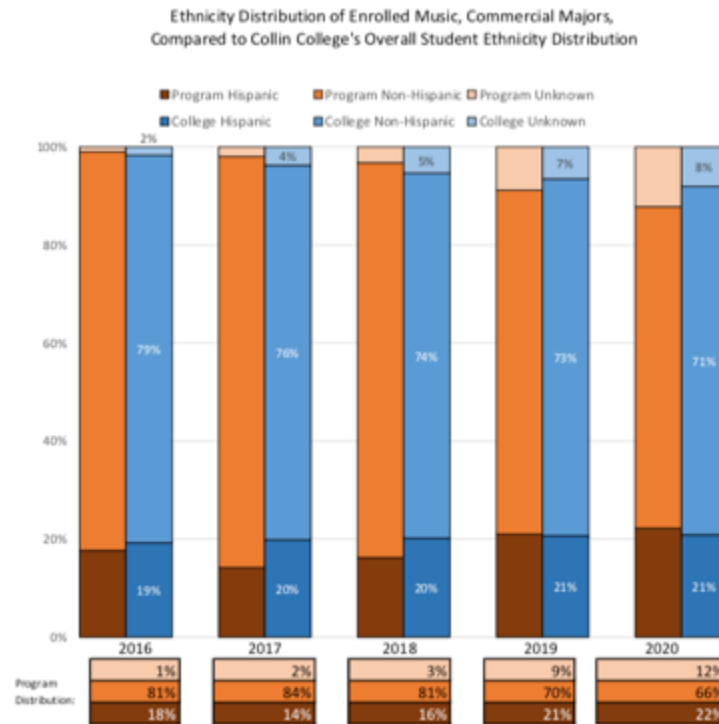
With this data now available to commercial music faculty, possible solutions can include the following:

- Inviting more female audio engineering professionals to give presentations to current students and high school recruiting efforts.
- Inviting past female graduates who are working in the industry to speak to current students as well as participate in high school recruiting efforts.
- Recognize and share information about the successes of woman audio engineers working in the industry.
- Encouraging Collin students to engage in non-profit support organizations such as the following:
  - <https://soundgirls.org/>
  - <https://womensaudiomission.org/>

There is no doubt that women engineers make important contributions to the industry and the department will make new efforts to see these contributions are included in recruiting, advising and retention initiatives.

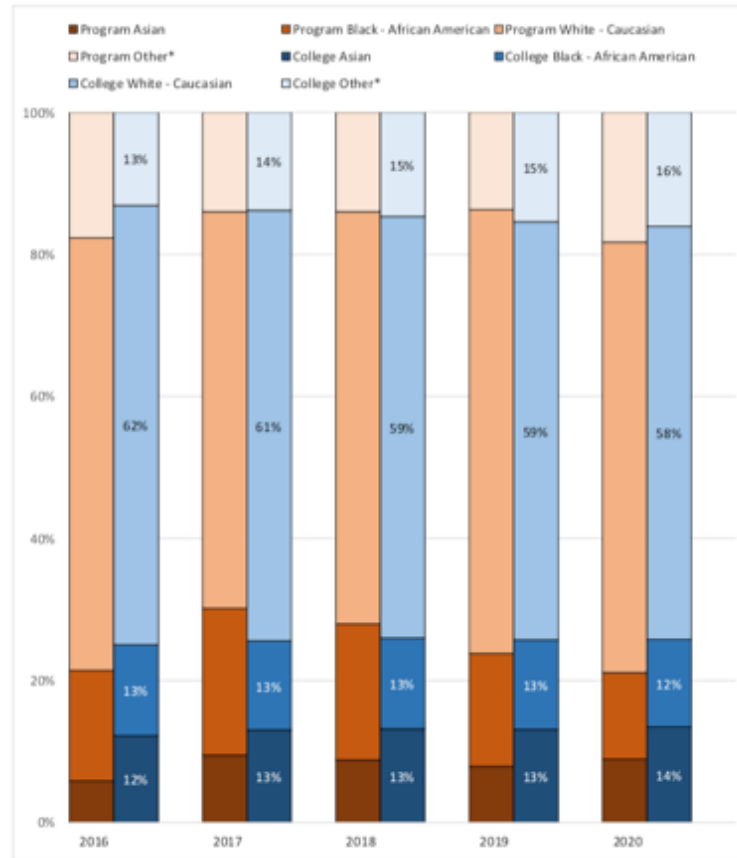
## Race and Ethnicity

The commercial music ethnic distribution of Hispanic students lines up roughly with the College’s, but the program has slightly fewer Caucasian and Asian students and almost double the percentage of Black-African Americans compared to the College as a whole. Part of this pattern could be attributed to the nature of the skills taught in the Commercial Music Program, which include music production techniques used often in urban genres such as rap. However, more research will be needed if this ethnic distribution of enrollment is to be further studied. At this time, the ethnic distribution appears to approximately mirror that of the college as a whole for all ethnic groups except African-Americans, whose enrollment mirrors the population at large.



Note: Values rounded to the nearest percentage point and may not sum to 100%.

Racial Distribution of Enrolled Music, Commercial Majors,  
Compared to Collin College's Overall Student Racial Distribution



Program Distribution:	2016	2017	2018	2019	2020
Program Asian	6%	10%	9%	8%	9%
Program Black - African American	12%	13%	13%	13%	12%
Program White - Caucasian	62%	61%	59%	59%	58%
Program Other*	18%	14%	14%	14%	18%

Note: Values rounded to the nearest percentage and may not sum to 100%. The category "Other" includes "American Indian - Alaska Native", "Multi-Race", "Native Hawaiian - Other Pacific Islander" and "Unknown."

- *Describe any actions taken to identify and support students enrolled in program-required courses early in the degree plan. If no actions are taken at the present, please develop and describe a plan to do so.*

### **Coursework Enrollment Patterns**

In terms of enrollment patterns for specific coursework, it has long been observed that most students enroll first in MUSC 1327 Audio Engineering I. Once these sections are filled or closed, students who are seeking the Audio Engineering Certificate and are registering closer to the start of classes will choose other required degree courses such as MUSC 1323 Audio Electronics or MUSC 1331 MIDI. Those students who are entering the program knowing they wish to complete the two-year AAS degree sometimes choose MUSI 1303 Music Fundamentals their first semester. Neither of these scenarios are deleterious to completing the degree and, in some cases, might even be helpful depending on the student's background. Students who wait until the end of their coursework to enroll in MUSI Music Fundamentals may occasionally be at a disadvantage due to how some concepts of traditional music theory are incorporated into the commercial music curriculum. As will be seen later in this document when comparing curricula against peer institutions, coursework in music theory and general musicianship is found in all commercial music curricula based on the idea that musical knowledge is essential for creating or mixing audio and running live sound if only for the ability to communicate with the musicians directly. In addition, students enrolled in MUSC 1331 MIDI who do not have any background in music theory or notation must quickly catch up to the other students with concepts such as keyboard note names, key and time signatures, transposition, etc. Therefore, based on student demand, students enroll in audio engineering first but in terms of advising, faculty encourage students not to wait until the end of their studies to enroll in MUSI 1303 Music Fundamentals.

**4. WHY WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO MARKET DEMAND**

Make a case with evidence to show that employers need and hire the program's graduates.

Commercial Music program graduates work in a variety of areas including recording studios, radio stations, and live sound reinforcement companies and venues. In regard to employment and income, Collin's Office of Institutional Research has provided the following data on Commercial Music graduates.

Program	Average Annual Wages		Employment Counts		Current Unemployment
	Entry	Median	Current	Forecast Total Demand (Rate)	Count (Rate)
Music, Commercial	\$29,200	\$46,400	271	3 (1.1%)	10 (3.7%)

Based on this data, we can see that the unemployment rate is low for graduates of the program. However, the forecasted demand is not growing as quickly as other sectors of the economy. Data regarding the proportion of students employed within six months of completing coursework at Collin is not available and is skewed by students who come to college already working in the field in some capacity or gain employment while enrolled in classes. Salary ranges for audio engineers in particular vary widely across the nation, as well as the state of Texas and the DFW metroplex in particular. These salaries typically range between \$30,000/year to as high as \$90,000/year depending on experience level.<sup>1</sup> For many students entering the workforce with several revenue streams including freelance work, these figures are not always reliable. For instance, graduates often work freelance in audio engineering while also teaching.

In the previous Commercial Music program review, it was noted that live sound reinforcement positions were increasingly providing faster employment opportunities for Collin students. This was, in part, due to a national trend of decreasing record sales balanced

<sup>1</sup> <https://www.eriery.com/salary/job/sound-engineer/united-states/texas/dallas>



out by increasing touring and live music revenue.<sup>2</sup> As first noted in the prior program review and in terms of market demand and salary for sound reinforcement professionals, a Wall Street Journal article highlighted the work environment with the following:

One typical roadie job—sound engineering technician—pays \$57,000 a year, on average, according to the Bureau of Labor Statistics. (The figure doesn't take into account the legion of roadies who are self-employed.) Surveys by the Berklee College of Music say a “front of house” live-sound engineer—the person who controls what concertgoers hear—earns at least \$60,000 a year, and can top \$120,000. Road managers can earn \$125,000 or more. Tour coordinators? \$175,000.<sup>3</sup>

In terms of where these live sound engineers (aka “concert technicians”) work, the Texas Music Office currently lists 1809 live music venues in its voluntary listing for the state.<sup>4</sup> For example, a partial listing of students whom AAS Professor Michael Medina helped secure employment with Absolute Entertainment within this program review cycle include Allison Block, Adam Bailey, Greyson Strahan, Jordan Shepherd, Nolan Brock, Scott Daniels, Sergio Motta, and Troy Pruett. In addition, student Brandon Reyes worked for Absolute Entertainment and then landed a job as the sound engineer for a touring band. The president of Absolute Entertainment wrote to Professor Mike Medina to acknowledge the level of training and preparedness of Collin graduates:

Hi Mike,

I want to thank you for your continued recommendation of students from your audio engineering program at Collin College to work with us at Absolute. Over the past five years we have appreciated all of the talented students for your program that you have recommended as Audio Visual Technicians for our team at Absolute Entertainment. Some of them have come as a stepping stone and moved on to larger companies like PSAV and some are currently still working with us.

We look forward to a continued partnership with you and Collin College going forward.

Thanks again.

Steve Schrag  
President, Absolute Entertainment, Inc.

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<sup>2</sup> Commercial Music Program Review, 2011-2016.

<sup>3</sup> <http://www.wsj.com/articles/roadies-unlikely-survivors-in-the-music-business-1426780184>

<sup>4</sup> <http://gov.texas.gov/musicdirectory/results/venues/p1>

Another example of a local employer finding Collin's AAS graduate a good fit for their needs is the aforementioned Love Field performance venue:

### Memorandum



CITY OF DALLAS

DATE October 14, 2020  
TO Whom It May Concern  
SUBJECT Collin College and Dallas Love Field Airport

Dallas Love Field Airport has built a great working relationship with Collin College in more than four years of partnership. Collin College provided us with two sound engineers that worked with us for more than six years combined. Both were handpicked from Collin College's program and provided us with the professionalism required at an airport. The former students were reliable, professional, trustworthy and provided excellent sound for the many different musicians that performed on the Live at Love Stage.

We were thrilled for them, but no doubt selfishly disappointed, when they both moved on to full-time jobs with other organizations. We often call upon them to assist us with sound issues that arise.

We look forward to working with the next crop of students as we continue to move forward with an internship program that has been discussed with Collin College. We are anxiously awaiting the day we will be able to fill the stage with performances to entertain our guests and coworkers.

If you have any additional questions, feel free to reach out to me at [guy.bruggeman@dallascityhall.com](mailto:guy.bruggeman@dallascityhall.com).

Thank you,



Guy Bruggeman  
*Art and Programming*  
City of Dallas | [DallasCityHall.com](http://DallasCityHall.com)  
Department of Aviation – Love Field  
8008 Herb Kelleher Way  
Dallas, TX 75235  
O: 214-670-7143  
C: 214-662-6433  
[guy.bruggeman@dallascityhall.com](mailto:guy.bruggeman@dallascityhall.com)



As a final example of the continued demand for individuals with skills to design, hook up, and run live sound equipment, we can consider Collin College itself. In one particular case, based on Professor Medina's recommendation, Collin College hired Josiah Miller as an audio-visual technician for the Frisco Campus.

In terms of live sound engineering requirements, houses of worship share some similarities with popular music performance venues. However, in terms of sheer numbers there are many times more sacred music sound opportunities. One conservative estimate is that there are more than two thousand churches in the DFW metroplex alone. Most of these churches require some level of sound reinforcement operation on a weekly basis, including live streaming (especially after COVID-19) beyond the initial professional consultation for sound reinforcement design, specification and system installation. The larger, so-called "mega-churches" employ dozens of fulltime sound professionals for recording, broadcast, and live sound reinforcement. These venues provide excellent networking opportunities for Collin Commercial Music graduates. For example, AAS graduate Christian Ferreira hired another Collin AAS graduate to work at his church running sound. As another example of an employer hiring Collin Commercial Music graduates, the following letter to Professor Brad Cox speaks to the quality and preparedness of the graduates.



Dear Mr. Cox,

I wanted to take a moment to thank you again for recommending students from your Commercial Music program at Collin College to continue their education as well as gain invaluable experience while spending time with us at Bethesda Community Church. The students from your program that you have sent our way have proven themselves to be well prepared for the real working environment, as well as that they understand the importance of having the discipline and skills required to make it in the real workforce. We have had a few students stay on with us that have come to work for us, and a few who have spent time learning and have moved on to other endeavors.

We, as an organization have benefitted greatly from the students from CCCM, and we look forward to a continued partnership with you and the Collin College Commercial Music program.

Sincerely,

Cliff Stegall  
Audio Director | Bethesda Community Church  
4700 N. Beach St., Fort Worth, Texas 76137  
817.480.2936 Cell  
[cliff@bethesdacommunitychurch.com](mailto:cliff@bethesdacommunitychurch.com)

With regards to the mixing engineers, it is difficult to ascertain the number of recording studios since they range from home-based studios to traditional brick-and-mortar facilities. The official Texas Music Office run by the office of the Governor, includes 160 studios in the Dallas metroplex who have voluntarily chosen to list their information.<sup>5</sup> These studios offer a range of services from voice-over recording to multitrack recording, mixing and mastering. For example, one graduate from the program, Austin Seltzer, quickly found employment in a local studio. Below is a thank-you letter that he sent to the college to acknowledge Professor Medina's support.

My name is Austin Seltzer and I am a student in Mr. Medina's Audio Engineering 1 class. Since I have been in this class I have learned several real world practices to use in the studio as an engineer. Also, he has helped me find a job at Nomad Studio in Carrollton, Texas. The studio owner and Mr. Medina have known each other since the 90's. Mr. Medina helped me get into contact with Gary (the studio owner) and helped me secure a job. Without Mr. Medina's help I wouldn't have been able to land this job.

Soon after, Mr. Seltzer was able to secure employment in Nashville at Blackbird Studios. Below is a special recognition of Professor Michael Medina by College President Matkin and inspired by a second thank you letter that Mr. Seltzer sent to the college:

Former student Austin Seltzer recently sent me a note to thank Audio Engineering Professor Mike Medina for the training and encouragement Medina offered during Seltzer's time at Collin College. The note from Seltzer read, in part, "I wanted to take the time out to write some kind words about Mike as he was one of the people who really set the bar high for me and made me really want to take my career to the top level." Seltzer has worked in Nashville's Blackbird Studios and has recorded several well-known artists, including Steven Tyler, Chris Stapleton, Keith Urban, James Bay, Green Day and others. He credits Medina with giving students "real world knowledge and circumstances that allow them to practice at the intensity they need to if they want to make it as a professional audio engineer." Congratulations to Austin on his success, and thank you to Professor Medina for making a difference in our students' lives.

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<sup>5</sup> <https://gov.texas.gov/Apps/Music/Directory/results/studios/region/dfw/p1>

In terms of responses from employers in the area, the following is a letter attesting to the quality and preparedness of Collin graduates:



Preparing artists to succeed in  
the music industry

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11/24/2020

Dear Professor Cox,

Thank you for your continued recommendation of student to our organization from your Commercial Music program at Collin College. The students have been a great asset to Artists Boot Camp, LLC. We appreciate the talented students from your programs that you have recommended; as audio engineers they have proven themselves to be well prepared for the real-world working environment. They have the discipline, skill and understanding of what it takes to succeed. As a result, some students have chosen to stay with our company and others have moved on to other opportunities.

We look forward to a continued partnership with you and Collin College Commercial Music.

Regards,



Rod McDonald  
C.E.O.  
Artists Boot Camp, LLC  
[www.ArtistsBootCamp.com](http://www.ArtistsBootCamp.com)  
214-240-0348

Outside of traditional recording studios, there are 104 radio stations in the DFW metroplex<sup>6</sup> with a wide range of technical audio needs, ranging from voice over to full show production including composing, arranging and sound design as well as postproduction. These radio stations also employ and/or work with music marketing professionals for hosting new talent programs and performances. These opportunities also exist in television as well. For example, former student and current Advisory Board member Jake Howard works for Daystar. Jake Howard wrote a letter acknowledging Collin students and Professor Brad Cox:

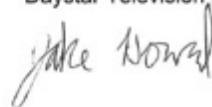


Dear Professor Cox,

I want to take this opportunity to thank you for never failing to recommend current and former students from the Collin College Commercial Music program whenever I am in need of an audio engineer. Every time I have need help here at Daystar Television Network, you have recommended job candidates who are well trained and ready. You have been a great source when we have needed freelance help for large productions, long term projects and fulltime staff positions. Including myself, our audio department has four Collin College Commercial Music graduates currently on staff. Having graduated from the program myself in 2008, I know the audio engineers you recommend will always be prepared for whatever is asked of them. Over the years, everyone you have recommended has had the skills necessary for the job.

We look forward to a continued partnership with you and the Collin College Commercial Music department.

Jake Howard  
Audio Post Supervisor  
Daystar Television Network

A handwritten signature in black ink that reads "Jake Howard". The signature is written in a cursive, slightly slanted style.

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<sup>6</sup> <https://www.radiolineup.com/locate/Dallas-TX>

Finally, it is not uncommon for Collin graduates to find work editing video and audio together. For example, Stephen Guette found employment as a video editor for local musician *Dr. Buz*. This combination of music business, studio-based audio engineering and live sound audio engineering finds many employment needs in the many DFW metroplex performance venues including houses of worship.

As expected, the students who complete the AAS in Commercial Music earn more income than those who continue on to a four-year institution to pursue a baccalaureate degree. In addition, students who complete the AAS earn more than those students who finish with a certificate. While a two-year degree or baccalaureate degree is not always required for these positions, the industry is based almost entirely on a portfolio and references from prior work experience. The Commercial Music program provides the formal training (and subsequent degree) along with opportunities for work experience that can be used to quickly build a resume and portfolio. As will be seen in Section III, the student portfolio is a high priority and focus for our Continuous Improvement Plans.

Other types of Commercial Music graduates are those students who enroll in the program in order to further their skills for their own music making and production such as preparing for CD recordings and mastering. These students are typically creative types who compose songs, electronic dance music or hip hop. These aspiring artists learn to record and produce their own music and market it on the many independent labels and distribution paradigms such as iTunes or Spotify. For example, Collin graduate Eric Lyons is currently mixing a three-EP project of original songs to be debuted in Spring 2021. These individuals and bands not only create content for sale and distribution, they also create a market of demand for other music industry professionals. For instance, a student who is a songwriter and wishes to go on tour will often work with a live sound engineer for the shows as well as a music business professional for merchandise sales. Due to the freelance nature of these jobs, it is often difficult to track employment outcomes using traditional statistical resources.

As a final consideration, due to the COVID-19 pandemic restrictions, live music venues have been impacted negatively at a disproportionately level compared to other areas of the economy. For example, one recent graduate who was running Front-of-House (FOH – the sound the audience hears as opposed to the “monitor mix” the musicians on stage hear) for a local, large venue was forced to move to another, less populous state, in order to continue employment as a live sound technician. This student is noteworthy for several reasons including the fact that she successfully navigated the gender barriers which are even higher for live sound engineers than they are for mixing engineers. Before the pandemic, she was the FOH engineer at *Reno’s Chop Shop* in Deep Ellum. Following that, she accepted a position as a Second Audio Assistant (A2) at *The Theatre at Grand Prairie* and monitor mix tech at both *Trees* and *Canton Hall* in Deep Ellum. (Her vacated position at Reno’s was filled by another Collin AAS graduate.) Finally, she was Production Manager (PM) at *Three Links* in Deep Ellum. After the pandemic hit, she moved to Wisconsin to work as the Technical Director for *Dancing Horses Theatre*.



Though it is too early to predict, it is conceivable that some performance venues will not survive the protracted pandemic which is now in its third surge as of December 2020. While there will be a loss of employment from these venues, there will also be additional opportunities for students who are able to assist with livestreaming performances. At this time, there is no data on these shifts. However, it stands to reason that increased social distancing as well as “shelter in place” orders would increase the demand for online content. For this reason, the Commercial Music faculty are planning to include more course content on streaming protocols and livestreaming software. Please see Section III Continuous Improvement Plan for those details.

## *Section II. Are We Doing Things Right?*

### **5. HOW EFFECTIVE IS OUR CURRICULUM, AND HOW DO WE KNOW?**

*Award Completion by Program  
AY2016-AY2020  
Program Review 2020-2021*

Award Type	Major Code	Counts of Awards by Academic Year					Total
		2016	2017	2018	2019	2020	
<b>Music, Commercial</b>							
Degree	CMMS	5	11	14	6	6	42
	COMU	1	2				3
	MUSB	1					1
Degree Total		7	13	14	6	6	46
Certificate	AUEN	23	22	14	6	6	71
	AULV		2	2	6	4	14
	CMAE	1					1
	MBSS	1	1	1	1	2	6
	MUBU	1	1				2
Certificate Total		26	26	17	13	12	94
Music, Commercial Total		33	39	31	19	18	140

**A. Make a case with evidence that there are no curricular barriers to completion. Review data related to course retention rates, course success rates, and the frequency with which courses are scheduled to identify barriers to program completion.**

Based on the number of awards of degrees and certificates shown above, the decline in awards after 2017 follows a period of growth in unduplicated enrollment dating from the fall of 2013 that peaked in the 2015 and 2016 academic years (i.e., see previous unduplicated enrollment chart under “Enrollment”). The count of awards following this period returned to more traditional levels. Students are able to graduate when they are able to enroll in the required classes. However, faculty believe this number could be higher and there remain opportunities related to limited class offerings and sections canceled due to low enrollment. Oftentimes, when a class is canceled the effect on students is felt in that semester as well as several semesters following. In addition, the

inconsistencies in advising also had a parallel impact on course offerings. For instance, a class canceled one semester would not automatically be re-inserted into the schedule the next year. For some of these classes, this would be the only offering for the semester or in some other cases for the entire academic year. These issues are not recorded or captured via IRO data. Additionally, a consistent mechanism to register which canceled courses should be added back in the following year had not been developed. The schedule creation process begins with a “rollover” of the classes that “made” (i.e. classes that were not canceled) from the semester one academic year earlier. For example, the classes running after census date in the Spring 2016 academic semester roll over and become the starting point for the Spring 2017 schedule. This workflow requires that the individual in charge of schedule development know the entire curriculum as well as which courses were canceled the previous year or might have been offered “out of sync” the previous semester. As can be seen with Commercial Music in particular, smaller programs are no less complex than larger programs since they require a similar number of courses and credit hours to complete the degree. Complexity may actually increase in programs like Commercial Music that have smaller class sizes. Since class size is the primary determining factor in courses that are allowed to run, oversights that impact sequencing can occur if not carefully monitored. In Commercial Music, these issues were brought to the attention of the associate dean and a process was initiated to standardize and double-check the schedule more carefully.

Beyond considering class offerings and scheduling, examining at the level of the individual courses also yields opportunities for further investigation and possible remedies. To aid in the process, this section of the report will break the curriculum required for the awards into three areas as follows:

- Audio Technology Courses
  - Audio Engineering Sequence
  - Live Sound Sequence
  - MIDI, Audio for Video and Audio Electronics
- Musicianship Courses
- Music Business Sequence

### **Audio Technology Courses**

The grade distribution and completion rates data provided by the Collin College IRO are shown in the table below:

MUSC1327		Audio Engineering I							Grade Distribution							Completion	Success	Course
Academic	Enrollment	Grade Assigned							Grade Distribution							Rate	Rate*	GPA**
Year		A	B	C	D	P	F	W	A	B	C	D	P	F	W			
2016	140	52	36	7	3	0	28	14	37%	26%	5%	2%	0%	20%	10%	90%	68%	2.38
2017	158	52	43	14	10	0	27	12	33%	27%	9%	6%	0%	17%	8%	92%	69%	2.37
2018	157	30	42	20	4	0	36	25	19%	27%	13%	3%	0%	23%	16%	84%	59%	1.85
2019	167	55	42	21	3	0	29	17	33%	25%	13%	2%	0%	17%	10%	90%	71%	2.34
2020	202	64	59	17	7	0	34	21	32%	29%	8%	3%	0%	17%	10%	90%	69%	2.35
Averages.....									31%	27%	10%	3%	0%	19%	11%	89%	67%	-

The four-course Audio Engineering sequence is the curricular hub of the program. All degrees and certificates require at least MUSC 1327 Audio Engineering I and most require Audio Engineering I and II. Only the Audio Engineering Studio Track Certificate requires all four. As a result, both retention and success in Audio Engineering I is critical to the Commercial Music program as a whole. From the data above, we can see that the completion rate meets the college’s standard. However, the success rate presents an opportunity for improvement. The relatively low success rate can be attributed to several factors including the unfamiliarity and difficulty of the material, since it is often the case that the musicians in the class have encountered this type of technical material for the first time. For other students, it is their first semester of college coursework and they struggle to get up to speed with the pacing of the material. The audio engineering sequence has a “B or Better” policy so that students who do not make at least a B will not advance to Audio Engineering II. Although this helps to ensure quality and aids with advising, discussions among full-time Commercial Music faculty indicate that the “B or Better” policy may need to be reevaluated as it can be considered a barrier to completion.

After students matriculate from Audio Engineering I to Audio Engineering II, one can see in the following tables the Completion Rate hovers near 100% and the Success Rate is also high with the exception of Audio Engineering III and IV in 2019. Here the dip can be attributed to a lower-than-average sample set which was due to the dip in enrollment discussed in Section 1, Question 3. One additional factor is the frequency of the course offerings and the format. All Audio Engineering III and IV sections are taught as eight-week express courses and it is possible that the faster pace makes studying for exams, keeping up with coursework, and recovering from missed assignments more difficult for some students. Faculty are currently planning to re-introduce a 16-week version of the third and fourth semester audio engineering courses for those students who prefer a slower pace.



# WORKFORCE PROGRAM REVIEW

9-17-2020

Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	44	23	19	1	0	0	1	0	52%	43%	2%	0%	0%	2%	0%	100%	98%	3.43
2017	51	26	14	4	3	0	3	1	51%	27%	8%	6%	0%	6%	2%	98%	86%	3.08
2018	56	12	30	4	1	0	4	5	21%	54%	7%	2%	0%	7%	9%	91%	82%	2.63
2019	52	19	17	7	0	0	6	3	37%	33%	13%	0%	0%	12%	6%	94%	83%	2.71
2020	62	30	17	7	2	0	3	3	48%	27%	11%	3%	0%	5%	5%	95%	87%	3.02
Averages.....									42%	37%	9%	2%	0%	6%	5%	95%	87%	-

Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	49	36	9	1	1	0	1	1	73%	18%	2%	2%	0%	2%	2%	98%	94%	3.55
2017	25	18	5	1	0	0	0	1	72%	20%	4%	0%	0%	0%	4%	96%	96%	3.56
2018	32	24	4	0	3	0	0	1	75%	13%	0%	9%	0%	0%	3%	97%	88%	3.47
2019	12	7	2	0	0	0	2	1	58%	17%	0%	0%	0%	17%	8%	92%	75%	2.83
2020	15	13	1	0	1	0	0	0	87%	7%	0%	7%	0%	0%	0%	100%	93%	3.73
Averages.....									74%	16%	2%	4%	0%	2%	3%	97%	91%	-

Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	38	25	9	2	1	0	1	0	66%	24%	5%	3%	0%	3%	0%	100%	95%	3.47
2017	25	15	5	4	0	0	0	1	60%	20%	16%	0%	0%	0%	4%	96%	96%	3.32
2018	25	16	8	0	0	0	0	1	64%	32%	0%	0%	0%	0%	4%	96%	96%	3.52
2019	10	5	1	0	2	0	2	0	50%	10%	0%	20%	0%	20%	0%	100%	60%	2.50
2020	13	12	1	0	0	0	0	0	92%	8%	0%	0%	0%	0%	0%	100%	100%	3.92
Averages.....									66%	22%	5%	3%	0%	3%	2%	98%	93%	-

Like the Audio Engineering I requirement, students in the AAS and Audio Engineering Certificate take Live Sound I. As stated in Section 1 Question 4, live sound engineering provides many pathways to employment. It is an entry-level course and yet students who have some audio engineering coursework completed tend to have an easier time since it is not their first time to learn fundamental audio technology concepts such as how microphones work, the different types, polar responses, etc. Regardless, it can be seen in the

following tables for Live Sound I, II and III that the success rates are high, and the completion rates exceed the college's standard while still exhibiting a similar dip for 2019, based again, on a smaller sample set due to low enrollment.

<b>MUSC1405</b>		<i>Live Sound I</i>																
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	62	19	22	7	6	0	6	2	31%	35%	11%	10%	0%	10%	3%	97%	77%	2.61
2017	44	23	16	2	1	0	2	0	52%	36%	5%	2%	0%	5%	0%	100%	93%	3.30
2018	26	5	11	7	0	0	3	0	19%	42%	27%	0%	0%	12%	0%	100%	89%	2.58
2019	31	12	10	6	1	0	0	2	39%	32%	19%	3%	0%	0%	6%	94%	90%	2.94
2020	51	18	19	8	1	0	3	2	35%	37%	16%	2%	0%	6%	4%	96%	88%	2.86
Averages.....									36%	36%	14%	4%	0%	7%	3%	97%	86%	-

<b>MUSC2403</b>		<i>Live Sound II</i>																
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	10	3	5	1	0	0	1	0	30%	50%	10%	0%	0%	10%	0%	100%	90%	2.90
2017	11	9	2	0	0	0	0	0	82%	18%	0%	0%	0%	0%	0%	100%	100%	3.82
2018	12	8	2	1	0	0	0	1	67%	17%	8%	0%	0%	0%	8%	92%	92%	3.33
2019	4	2	1	0	0	0	0	1	50%	25%	0%	0%	0%	0%	25%	75%	75%	2.75
2020	18	9	7	1	0	0	1	0	50%	39%	6%	0%	0%	6%	0%	100%	94%	3.28
Averages.....									56%	31%	5%	0%	0%	4%	4%	96%	93%	-

<b>MUSC2453</b>		<i>Live Sound III</i>																
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
2017	8	8	0	0	0	0	0	0	100%	0%	0%	0%	0%	0%	0%	100%	100%	4.00
2018	1	0	1	0	0	0	0	0	0%	100%	0%	0%	0%	0%	0%	100%	100%	3.00
2019	9	7	1	1	0	0	0	0	78%	11%	11%	0%	0%	0%	0%	100%	100%	3.67
2020	7	4	1	1	0	0	0	1	57%	14%	14%	0%	0%	0%	14%	86%	86%	3.00
Averages.....									76%	12%	8%	0%	0%	0%	4%	96%	96%	-

Finally, there are three additional required music technology courses that fall within both the Studio and Live Sound specializations of the Audio Engineering Certificates.

The MUSC 1331 MIDI I course covers an important protocol used for connecting certain types of musical equipment together. Examples include keyboards, synthesizers, drum machines, etc. – essentially devices which are controllers. First developed in the early 1980’s, it has been an essential standard and recently gone through a major update which will ensure its importance for many more years. As such, the Advisory Board has continued to emphasize its importance even if it is not universally used in all aspects of the industry and has in recent years had to compete with other emerging protocols. In terms of Collin’s instruction in MIDI, like other first-semester courses, the completion rate and success rate ratios are the same.

As a final note on MIDI, the Advisory Board and Commercial Music faculty have had several discussions on a possible replacement course that focuses on multiple protocols. The course content devoted to MIDI would be streamlined to allow time for instruction on other emerging and industry-related protocols such as Digital Multiplex (DMX) for lighting, Open Sound Control (OSC) for network-based control, Dante for network-based audio, and many others. This “standards and protocols” course will also address the expanding number of standards imposed by streaming services such as Apple iTunes®, YouTube®, Spotify®, etc. These standards will form a part of the next Continuous Improvement Plan.

<b>MUSC1331</b>		<b>MIDI I</b>																
Academic Year	Enrollment	Grade Assigned							Grade Distribution							Completion Rate	Success Rate*	Course GPA**
		A	B	C	D	P	F	W	A	B	C	D	P	F	W			
2016	86	30	28	10	2	0	13	3	35%	33%	12%	2%	0%	15%	3%	97%	79%	2.63
2017	67	19	18	11	2	0	12	5	28%	27%	16%	3%	0%	18%	7%	93%	72%	2.30
2018	54	13	17	11	4	0	6	3	24%	31%	20%	7%	0%	11%	6%	94%	76%	2.39
2019	43	14	10	4	2	0	10	3	33%	23%	9%	5%	0%	23%	7%	93%	65%	2.23
2020	59	32	10	6	1	0	8	2	54%	17%	10%	2%	0%	14%	3%	97%	81%	2.90
Averages.....									35%	27%	14%	4%	0%	16%	5%	95%	75%	-

Based on Advisory Board and Commercial Music faculty recommendations, the MIDI II degree requirement was replaced with Audio for Video in Fall 2017 based on the following rationale:

- MIDI II was focused mainly on advanced content creation and as such, was not as immediately applicable to mixing engineers.
- More students were finding employment in video production facilities and the Audio for Video skills would make graduates more desirable to employers.

This course is usually offered once per semester and faculty are expecting to fill additional time slots in the future as the students operating under the older degree requirements matriculate.

<b>MUSC2351 Audio for Video</b>																			
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course	
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**	
2016	22	10	2	3	0	0	6	1	45%	9%	14%	0%	0%	27%	5%	95%	68%	2.36	
2017	32	19	4	4	1	0	1	3	59%	13%	13%	3%	0%	3%	9%	91%	84%	3.03	
2018	21	7	5	2	2	0	1	4	33%	24%	10%	10%	0%	5%	19%	81%	67%	2.33	
2019	27	9	5	4	0	0	8	1	33%	19%	15%	0%	0%	30%	4%	96%	67%	2.19	
2020	27	12	5	4	2	0	1	3	44%	19%	15%	7%	0%	4%	11%	89%	78%	2.70	
Averages.....									44%	16%	13%	4%	0%	13%	9%	91%	74%	-	

Finally, the Audio Electronics course which focuses on signal flow and the low-level electrical components that make up modern audio equipment demonstrates the similar completion and success rates shown with other classes.

<b>MUSC1323 Audio Electronics</b>																			
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course	
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**	
2016	48	26	6	4	1	0	7	4	54%	13%	8%	2%	0%	15%	8%	92%	75%	2.73	
2017	51	24	9	7	0	0	8	3	47%	18%	14%	0%	0%	16%	6%	94%	78%	2.69	
2018	31	12	7	6	1	0	2	3	39%	23%	19%	3%	0%	6%	10%	90%	81%	2.65	
2019	32	9	8	3	1	0	9	2	28%	25%	9%	3%	0%	28%	6%	94%	63%	2.09	
2020	49	22	13	3	2	0	8	1	45%	27%	6%	4%	0%	16%	2%	98%	78%	2.76	
Averages.....									44%	20%	11%	2%	0%	16%	6%	94%	75%	-	



**Musicianship Courses**

Coursework focusing on general musicianship include music theory, ear training and functional piano. Data specific to Commercial Music majors can initially be difficult to extract from IRO datasets since the enrollment is combined with transfer music majors as well as non-majors who are taking the classes for enrichment purposes. Below is the data for MUSI 1303 Music Fundamentals which represents the first course in the theory and ear training sequence for Commercial Music majors.

<b>MUSI1303</b>		<i>Fundamentals of Music</i>																
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	203	47	37	24	10	0	68	17	23%	18%	12%	5%	0%	33%	8%	92%	53%	1.76
2017	244	79	30	34	17	0	58	26	32%	12%	14%	7%	0%	24%	11%	89%	59%	2.01
2018	239	110	30	23	16	0	39	21	46%	13%	10%	7%	0%	16%	9%	91%	68%	2.48
2019	223	84	43	27	13	0	40	16	38%	19%	12%	6%	0%	18%	7%	93%	69%	2.39
2020	225	88	28	19	12	0	54	24	39%	12%	8%	5%	0%	24%	11%	89%	60%	2.16
Averages.....									36%	15%	11%	6%	0%	23%	9%	91%	62%	-

Like the MUSC 1327 Audio Engineering I class, MUSI 1303 Music Fundamentals’ success rate oftentimes suffers from students who are new to college and are not prepared for the academic rigor of music theory. When polling students the first week, professors find a mix of traditional music majors who are musicians possessing some knowledge of music notation and music theory, commercial music majors who are often musicians without any formal training and are not able to read music notation and finally, non-majors who have a combination of both. In the experience of the professors, it is often the case that students who don’t attend class regularly and stay current with the coursework end up on a slow path which ultimately contributes to a low success rate for the class. This is due to the fact that the conceptual framework of the material is cumulative. On the other hand, professors try multiple strategies and compare results data to see which approaches work for the diverse populations of students. In the end, however, the professors are now discussing creating a separate section of music fundamentals that is focused exclusively on the unique needs of commercial music majors. While the drawback of this solution will be fewer sections for students to choose from, the advantage will be content that is more catered to commercial music. Examples include more emphasis on chord symbols rather than notation, more emphasis on modes rather than keys and key signatures, more emphasis on lead sheets rather than four-voice chorale-style chord structures. Therefore, while the data from IRO is insufficient to pinpoint the success rate for the Commercial Music majors specifically, due to the fact that the professors always poll the students (to find out which ones are traditional music majors, commercial music majors, or taking the class for enrichment) the professors can recognize and discuss the unique challenges the commercial music students face.

Music Fundamentals is a prerequisite for the required Commercial Music Theory I course whose data is shown below:

<b>MUSC1313</b>		<b>Commercial Music Theory I</b>															Completion Rate	Success Rate*	Course GPA**
Academic Year	Enrollment	Grade Assigned							Grade Distribution										
		A	B	C	D	P	F	W	A	B	C	D	P	F	W				
2016	20	8	2	4	1	0	1	4	40%	10%	20%	5%	0%	5%	20%	80%	70%	2.35	
2017	29	10	6	3	4	0	3	3	34%	21%	10%	14%	0%	10%	10%	90%	66%	2.34	
2018	15	7	3	2	0	0	2	1	47%	20%	13%	0%	0%	13%	7%	93%	80%	2.73	
2019	20	12	2	0	0	0	3	3	60%	10%	0%	0%	0%	15%	15%	85%	70%	2.70	
2020	29	14	1	3	1	0	4	5	48%	3%	10%	3%	0%	14%	17%	79%	62%	2.36	
Averages.....									45%	12%	11%	5%	0%	12%	14%	86%	68%	-	

Unlike Music Fundamentals, this course is almost exclusively made up of Commercial Music Majors but like the Fundamentals course, most students are still new to any form of music notation and analysis based on concepts such as key signatures, chord qualities and chord progressions. Therefore, the success rate similarly fluctuates above and below a desirable minimum. An additional challenge for this course is that it is being offered only once per semester. As a result, if it is ever canceled due to low enrollment, it has a tremendous impact on students hoping to graduate as well as running the risk of not being offered again the following year. Due to the increased interest in online delivery in the current environment, Commercial Music faculty may wish to pursue an approved online template for this and other Commercial Music courses to ensure more consistent delivery.

Whereas Music Fundamentals and Commercial Music Theory focus on writing, identifying and analyzing musical structures, Sight Singing and Ear Training I (SSET) focuses on training the ear to hear those musical structures. It is considered an extremely important skill set for audio engineers who work with musicians as well as artists who create their own music. However, it is easily the most difficult class in the entire music curriculum (AA Field of Study transfer and AAS) due to the fact that most students are unfamiliar with solfege, the primary learning vehicle for the material. Music Fundamentals is a prerequisite for this course, but for the commercial music major, the concepts learned in Music Fundamentals are still being mastered when they begin SSET. Like Music Fundamentals, the IRO data does not distinguish between the students who are more experienced, such as the traditional music majors, and those who are less experienced, like the majority of the commercial music majors. This is not to imply that the commercial music majors all perform at a lower level than the traditional music majors. In fact, in some areas such as harmonic dictation, the commercial music majors perform better. But in terms of the culture of needing to practice a skill set on a daily basis, which is necessary to succeed in SSET, the traditional music majors who have often been studying and taking private lessons on an applied instrument for years, tend

to perform better in the class. In the end however, the statistics are similar to Music Fundamentals in that the completion rates are high, but the success rates warrant new strategies. To this end, faculty are exploring the Workforce Education Course Manual (WECM) for a suitable course for commercial music majors. The downside will be the same as the specialized music fundamentals course in that there will necessarily be fewer sections to choose from and this may result in an obstacle to completion. But at this time, there are at most only two sections of SSET each semester and they are both during the day at the Plano Campus, so that any new course would likely be offered in the evening and thus available to more students. Additionally, along with the blended and virtual curriculums developed in response to COVID-19, it is hoped that more students would have access to this new commercial music ear training course resulting in increased degree awards.

<b>MUSI1116</b>		<b><i>Sight Singing &amp; Ear Training I</i></b>																
Academic Year	Enrollment	Grade Assigned							Grade Distribution							Completion Rate	Success Rate*	Course GPA**
		A	B	C	D	P	F	W	A	B	C	D	P	F	W			
2016	69	16	10	10	11	0	16	6	23%	14%	14%	16%	0%	23%	9%	91%	52%	1.81
2017	85	18	22	13	10	0	16	6	21%	26%	15%	12%	0%	19%	7%	93%	62%	2.05
2018	62	14	15	12	4	0	8	9	23%	24%	19%	6%	0%	13%	15%	85%	66%	2.08
2019	73	23	22	7	0	0	13	8	32%	30%	10%	0%	0%	18%	11%	89%	71%	2.36
2020	60	26	19	2	1	0	4	8	43%	32%	3%	2%	0%	7%	13%	87%	78%	2.77
Averages.....									28%	25%	13%	7%	0%	16%	11%	89%	66%	-

Unlike the Music Fundamentals course and the Sight Singing and Ear Training course, the Introductory Group Piano courses whose data follows, have populations of commercial music majors and some enrichment students but no traditional music majors (who take a separate piano course). Therefore, the IRO data is more likely to focus on the commercial music students. However, like the two aforementioned classes, these functional piano classes rely on a work ethic of daily practice to learn the skills and that approach is often unfamiliar to non-musicians. An important component of the piano skills courses is that much of music production and postproduction requires using keyboard-based synthesizers. Songwriters, producers and remix artists often perform melodic or harmonic material on a synthesizer keyboard to go along with a mix. In order to accomplish this, they need to be able to determine the key and chord progression of a particular song. These group piano courses (along with Music Fundamentals) teach students to understand keys, meters, chords, melodic harmonization, etc. Regardless, as is to be expected, the completion and success rates are lower in Introductory Group Piano I than Introductory Group Piano II. Note that in 2019 there were no offerings of MUSP 1114 Introductory Group Piano II. The section was canceled due to low enrollment. However, since this is a degree requirement, this cancelation would have directly impacted any students who were planning to graduate in Spring or Fall 2019. Students are permitted to enroll in a MUSP 1110 Applied Commercial Piano lesson to substitute for the class, but not all students are able to do this.

<b>MUSP1113</b>		<i>Introductory Group Piano I</i>											Completion Rate	Success Rate*	Course GPA**			
Academic Year	Enrollment	Grade Assigned							Grade Distribution									
		A	B	C	D	P	F	W	A	B	C	D	P	F	W			
2016	30	16	7	2	3	0	1	1	53%	23%	7%	10%	0%	3%	3%	97%	83%	3.07
2017	23	14	1	2	3	0	2	1	61%	4%	9%	13%	0%	9%	4%	96%	74%	2.87
2018	26	11	3	6	0	0	2	4	42%	12%	23%	0%	0%	8%	15%	85%	77%	2.50
2019	27	13	2	4	1	0	3	4	48%	7%	15%	4%	0%	11%	15%	85%	70%	2.48
2020	22	6	6	4	1	0	3	2	27%	27%	18%	5%	0%	14%	9%	91%	73%	2.32
Averages.....									47%	15%	14%	6%	0%	9%	9%	91%	76%	-

<b>MUSP1114</b>		<i>Introductory Group Piano II</i>											Completion Rate	Success Rate*	Course GPA**			
Academic Year	Enrollment	Grade Assigned							Grade Distribution									
		A	B	C	D	P	F	W	A	B	C	D	P	F	W			
2016	7	6	0	0	1	0	0	0	86%	0%	0%	14%	0%	0%	0%	100%	86%	3.57
2017	15	5	7	1	1	0	1	0	33%	47%	7%	7%	0%	7%	0%	100%	87%	2.93
2018	10	8	1	1	0	0	0	0	80%	10%	10%	0%	0%	0%	0%	100%	100%	3.70
2019	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
2020	16	13	2	0	0	0	0	1	81%	13%	0%	0%	0%	0%	6%	94%	94%	3.63
Averages.....									67%	21%	4%	4%	0%	2%	2%	98%	92%	-

The final course in the general musicianship core is MUSI 1307 Introduction to Music Literature. The course is a historical survey and introduction to classical music and many commercial music majors enjoy the course. While the content is very similar to MUSI 1306 Music Appreciation and both courses fulfill the Gen-Ed Core requirement of a Creative Core class, the Music Literature course only contains music majors: both traditional and commercial music. As a result, the students are able to discuss musical structures and concepts at a higher level of detail. This is due to the fact that MUSI 1303 Music Fundamentals was always a prerequisite and all students entering Music Literature would have had at least some exposure to the concepts of key signatures, chord progressions, modulation, formal structures, etc. However, like the other mixed-population courses, the IRO data does not distinguish between transfer and commercial music students.

Students often enroll in music literature towards the end of their coursework at Collin College. But like the other general musician courses, Commercial Music majors are particularly unfamiliar with classical music and the newness of the content poses a challenge. This results in the same retention and success rates demonstrated in the other musicianship courses. To remedy this, faculty are preparing to propose a curriculum change, pending Commercial Music Advisory Board approval, that will replace the MUSI 1307 Intro to Music Literature requirement with MUSI 1310 American Music. This change is expected to have the following two benefits.

- More sections/campuses for students to choose from.
- More relevance to commercial/popular music.

<b>MUSI1307</b>		<i>Music Literature</i>																
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	33	12	9	5	1	0	5	1	36%	27%	15%	3%	0%	15%	3%	97%	79%	2.61
2017	41	13	20	2	1	0	2	3	32%	49%	5%	2%	0%	5%	7%	93%	85%	2.85
2018	35	8	13	6	3	0	5	0	23%	37%	17%	9%	0%	14%	0%	100%	77%	2.46
2019	32	7	9	4	4	0	6	2	22%	28%	13%	13%	0%	19%	6%	94%	63%	2.09
2020	34	10	9	8	1	0	4	2	29%	26%	24%	3%	0%	12%	6%	94%	79%	2.47
Averages.....									29%	34%	14%	6%	0%	13%	5%	95%	77%	-

**Music Business Sequence**

All Commercial Music degrees require Survey of Music Business and Music Marketing. Students who wish to specialize in this area (as opposed to music technology) have the option of earning the Music Business Certificate which requires advanced and specialized coursework. As can be seen in the following tables, the completion and success rates are very similar to the Commercial Music program as a whole.

<b>MUSB1305</b>		<i>Survey of the Music Business</i>																
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**
2016	111	32	28	21	6	0	16	8	29%	25%	19%	5%	0%	14%	7%	93%	73%	2.34
2017	104	34	27	10	12	0	15	6	33%	26%	10%	12%	0%	14%	6%	94%	68%	2.39
2018	86	29	30	10	2	0	9	6	34%	35%	12%	2%	0%	10%	7%	93%	80%	2.65
2019	109	35	32	12	8	0	15	7	32%	29%	11%	7%	0%	14%	6%	94%	73%	2.46
2020	154	62	42	9	8	0	20	13	40%	27%	6%	5%	0%	13%	8%	92%	73%	2.60
Averages.....									34%	28%	11%	6%	0%	13%	7%	93%	73%	-

<b>MUSB2301</b>		<i>Music Marketing</i>																	
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course	
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**	
2016	67	26	20	13	1	0	7	0	39%	30%	19%	1%	0%	10%	0%	100%	88%	2.85	
2017	54	22	13	7	3	0	7	2	41%	24%	13%	6%	0%	13%	4%	96%	78%	2.67	
2018	49	24	15	1	2	0	2	5	49%	31%	2%	4%	0%	4%	10%	90%	82%	2.96	
2019	41	24	9	1	2	0	5	0	59%	22%	2%	5%	0%	12%	0%	100%	83%	3.10	
2020	80	55	15	4	4	0	2	0	69%	19%	5%	5%	0%	3%	0%	100%	93%	3.46	
Averages.....									52%	25%	9%	4%	0%	8%	2%	98%	86%	-	

However, unlike the other courses, the advanced courses struggled in particular with inconsistent offerings which, in turn, had a direct impact on the number of awards and the continuity of the program. At this time, there exists a more consistent and predictable time slot for when the courses are offered but since these are evening times and many students work in the evenings, it is believed that daytime offerings are needed if the number of awards is to be increased. One can see from the advanced coursework tables below that there were no sections in 2016 for MUSB 1341 and no sections for MUSB 2345 in 2017.

<b>MUSB1341</b>		<i>Concert Promotion &amp; Venue Mgmt</i>																	
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course	
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**	
2016	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
2017	8	8	0	0	0	0	0	0	100%	0%	0%	0%	0%	0%	0%	100%	100%	4.00	
2018	13	8	4	0	0	0	1	0	62%	31%	0%	0%	0%	8%	0%	100%	92%	3.38	
2019	9	7	1	0	0	0	0	1	78%	11%	0%	0%	0%	0%	11%	89%	89%	3.44	
2020	13	13	0	0	0	0	0	0	100%	0%	0%	0%	0%	0%	0%	100%	100%	4.00	
Averages.....									84%	12%	0%	0%	0%	2%	2%	98%	95%	-	

<b>MUSB2345</b>		<i>Live Music &amp; Talent Mgmt</i>																	
Academic		Grade Assigned							Grade Distribution							Completion	Success	Course	
Year	Enrollment	A	B	C	D	P	F	W	A	B	C	D	P	F	W	Rate	Rate*	GPA**	
2016	14	9	2	1	1	0	1	0	64%	14%	7%	7%	0%	7%	0%	100%	86%	3.21	
2017	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
2018	2	2	0	0	0	0	0	0	100%	0%	0%	0%	0%	0%	0%	100%	100%	4.00	
2019	5	4	1	0	0	0	0	0	80%	20%	0%	0%	0%	0%	0%	100%	100%	3.80	
2020	8	7	1	0	0	0	0	0	88%	13%	0%	0%	0%	0%	0%	100%	100%	3.88	
Averages.....									76%	14%	3%	3%	0%	3%	0%	100%	93%	-	

**B. Show evidence that the institutional standards listed below have been met. For any standard not met, describe the plan for bringing the program into compliance.**

- 1. Completers Standard: Average 25 completers over the last five years or an average of at least five completers per year.**  
Number of completers:     140     in last five years.  
If below the state standard, attach a plan for raising the number of completers by addressing barriers to completion and/or by increasing the number of students enrolled in the program. Definition of completer—Student has met the requirements for a degree or certificate (Level I or II)
- 2. Licensure Standard: 93% of test takers pass licensure exams.**  
If applicable, include the licensure pass rate:     N-A      
For any pass rate below 93%, describe a plan for raising the pass rate.
- 3. Retention Standard: 78% of students enrolled in program courses on the census date should still be enrolled on the last class day (grades of A through F).**  
Include the retention rate:     Consistently Above 78%      
The current retention rates are consistently above the College’s Retention Standard of 78%. However, faculty have numerous remedies described above to address fluctuating Success Rates.

**C. Make a case with evidence that the program curriculum is current.**

Based on regular meetings with the Commercial Music Advisory board as well as feedback from both current students as well as graduates (in the form of letters from graduates and employers and included in this document), the Commercial Music Curriculum is current. In addition, the program has a culture of looking for developing trends and responding to those quickly.

This analysis has chosen to compare Collin’s two-year AAS degree in Commercial Music with two peer institutions. Austin Community College was chosen because it is located in a vibrant and important music center for the state as well as the nation. Secondly, Cedar Valley College was chosen because it is located in the DFW metroplex, part of the DCCCD system and represents an alternative for students living in the area.

It should be noted at the outset that Austin CC and Cedar Valley both offer several more two-year AAS degree options compared to Collin College. Cedar Valley has two-year AAS degrees in the following:

- Recording Technology
- Digital Music Production and Composition
- Music Business.

Austin Community College, on the other hand, has five specializations for their AAS.

- Music Business, Performance and Technology AAS
  - Audio Engineering Specialization
  - Digital Composition Specialization
  - Live Sound and Stage Specialization
  - Music Business Specialization
  - Music Performance Specialization

As a result, the degree variants chosen for this analysis are the ones focusing on Audio Engineering which most closely aligns with Collin's program. However, the appendix includes all of the Austin CC Degrees and Certificates for quick comparison under Appendix: Section II\_5 Supporting Documents.



The three curricula are listed below and then discussed.

**Collin College: AAS – Commercial Music**

60 credit hours

**FIRST YEAR**

**First Semester**

ARTC	1325	Introduction to Computer Graphics
MUSB	1305	Survey of the Music Business
MUSC	1327	Audio Engineering I
MUSI	1303	Fundamentals of Music

**Second Semester**

MUSC	1313	Commercial Music Theory I
MUSC	2427	Audio Engineering II
MUSI	1116	Sight Singing & Ear Training I <sup>1</sup>
SPCH	1321	Business and Professional Communication

Two ELECTIVES

**SECOND YEAR**

**First Semester**

ENGL	1301	Composition I
MUSB	2301	Music Marketing
MUSC	1331	MIDI I
MUSP	1113	Introductory Group Piano I <sup>2</sup>
GEN ED		Mathematics/Natural Sciences Course
ELECTIVE	*	

**Second Semester**

MUSB	2350	Commercial Music Project (Capstone) <sup>3</sup>
MUSC	1405	Live Sound I
MUSC	2351	Audio for Video
MUSI	1307	Music Literature <sup>4</sup>
MUSP	1114	Introductory Group Piano II <sup>5</sup>
GEN ED		Social/Behavioral Sciences course



# WORKFORCE PROGRAM REVIEW

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## Austin Community College • Music Business, Performance and Technology: Audio Engineering Specialization

SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENT	
Semester I	CR
POFT-1171 College to Career Success	1
MUSC-1373 Theory for the Working Musician I	3
MUSI-1310 American Music	3
MUSB-1305 Survey of the Music Business	3
MUSC-1327 Audio Engineering I	3
MATH-1332 Contemporary Mathematics	3
	<b>16</b>
Semester II	
PSYC-2301 Introduction to Psychology	3
MUSC-1323 Audio Electronics	3
MUSC-2427 Audio Engineering II	4
MUSC-1271 Applied Commercial Music: Recording / Live Sound	2
MUSC-1405 Live Sound I	4
	<b>16</b>
Semester III	
MUSC-2447 Audio Engineering III	4
ENGL-2311 Technical and Business Writing	3
ETWR-1471 Social Media Tools I: Design and Implementation	4
SPCH-1318 Interpersonal Communication	3
	<b>14</b>
Semester IV	
MUSC-2448 Audio Engineering IV	4
MUSC-1325 Acoustics	3
MUSB-2386 Internship -- Music Management	3
MUSB-2450 Commercial Music Project	4
	<b>14</b>
Total Program Hours: 60	



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Cedar Valley: Recording Technology A.A.S.

## Semester 1

Course	Course Title	Credit Hours
<u>MUSI 1311</u>	Music Theory I	3
<u>MUSI 1116</u>	Sight Singing and Ear Training I	1
<u>MUSI 1181</u>	Piano Class I	1
<u>MUSC 1327</u>	Audio Engineering I	3
+++ <u>MUSC 2141</u>	Forum/Recital	1
<u>SPCH 1311</u>	Introduction to Speech Communication	3
<u>MUSI 1310</u>	American Music	3
+Elective	Ensemble (one course) <b>OR</b>	1
++Elective	Applied Music (one course)	(1)
<b>Semester Total</b>		<b>16</b>

## Semester 2

Course	Course Title	Credit Hours
<u>MUSI 1312</u>	Music Theory II	3
<u>MUSI 1117</u>	Sight Singing and Ear Training II <b>OR</b>	1
<u>MUSI 1182</u>	Piano Class II	(1)
<u>RTVB 2343</u>	Commercial Recording Techniques	3
<u>MUSC 2427</u>	Audio Engineering II	4
+++ <u>MUSC 2141</u>	Forum/Recital	1
<u>ENGL 1301</u>	Composition I	3
+Elective	Ensemble (one course) <b>OR</b>	1
++Elective	Applied Music (one course)	(1)
<b>Semester Total</b>		<b>16</b>

## Semester 3

Course	Course Title	Credit Hours
<u>MUSC 1331</u>	Musical Instrument Digital Interface (MIDI) I	3
+++ <u>MUSC 2141</u>	Forum/Recital	1
<u>RTVB 1392</u>	Special Topics in Radio and Television Broadcasting Technology/Technician <b>OR</b>	3
<u>RTVB 1380</u>	Cooperative Education - Radio and Television	(3)
<u>MUSC 2447</u>	Audio Engineering III	4
<u>MATH 1332</u>	Contemporary Mathematics (Quantitative Reasoning)	3
<b>Semester Total</b>		<b>14</b>

<b>Semester 4</b>		
<u>Course</u>	<u>Course Title</u>	<u>Credit Hours</u>
<u>MUSC 2141</u>	Survey of the Music Business	3
<u>MUSB 1305</u>	Special Topics in Radio and Television	3
<u>RTVB 1392</u>	Broadcasting Technology/Technician <b>OR</b>	
<u>RTVB 1381</u>	Cooperative Education - Radio and Television	(3)
<u>MUSC 2448</u>	Audio Engineering IV	4
<u>PSYC 2301</u>	General Psychology	3
<b>Semester Total</b>		<b>14</b>
<b>Minimum Hours Required</b>		<b>60</b>

As noted, the Austin CC and Cedar Valley degrees are the closest that align to the Collin College degree, especially when one considers that most Collin College students also obtain the Audio Engineering Certificate which includes the third and fourth semesters of Audio Engineering as well as Audio Electronics. The Cedar Valley degree does not include Audio Electronics, MIDI or Live Sound which are considered crucial aspects of audio engineering work. On the other hand, Cedar Valley does emphasize more general musicianship in the form of the MUSI (transfer) versions of Music Theory I and II as well as Sight Singing and Ear Training I and II. They also require ensemble participation and applied lessons. These courses would naturally come at the cost of the other music technology coursework since all of the degrees are required to stay within 60 credit hours.

Austin Community College's curriculum more closely aligns with Collin College with Live Sound and Audio Electronics. Austin CC's curriculum has less music theory and no aural skills, but it does align with Collin on the capstone course. Austin CC also offers a course on social media as well as a business writing course for their English requirement. These are not all options at Collin College, but they do represent a progressive view towards the curriculum and will be shared with Collin's Advisory Board.

In summary, Collin College's Commercial Music AAS strikes a balance between musicianship and audio technology which is how it has always been designed. Cedar Value weights musicianship more heavily and Austin CC includes more specialized, non-transfer courses.

- *How does the program curriculum align with any professional association standards or guidelines that may exist?*  
**N-A**
- *Is the curriculum subject to external accreditation? If so, list the accrediting body and the most recent accreditation for your program.*  
**N-A**
- *If the program curriculum differs significantly from these benchmarks, explain how the Collin College curriculum benefits students and other college constituents.*  
**N-A**

**D. Present evidence from advisory committee minutes, attendance, and composition that the advisory committee includes employers who are actively engaged on the committee and who are representative of area employers.**

1. How many employers does your advisory committee have? 8 out of 18 members

This question warrants some additional discussion since the field of audio engineering is made up of many freelance jobs including: music performance, composition and arranging, running live sound, and recording and mixing audio in a studio. Oftentimes, the input from other freelance professional is just as valuable as the input from employers who hire those individuals. In addition, the goal of some students is to create their own businesses such as a live sound company or recording studio. Therefore, the input from other studio owners and live sound professionals is very valuable, even if it comes from a person who does not employ other professionals on a regular basis.

2. How many employers attended the last two meetings? 8

1. John Bryant - Bryant Hames Productions..... Studio and Live employment
2. James Driscoll - Hot Tonic, Inc..... Mastering assistant
3. Gene Glover - Roof Raisers Band..... Live Sound employment
4. Johnny Hooper - Hooper Productions..... Studio and Live employment
5. Steve Schrag - Absolute Entertainment ..... Live Sound employment
6. Eric Scortia - Las Colinas Music..... Studio and Live employment
7. Dean Taglioli - The Emerald City ..... Studio and Live employment
8. George Fuller – The Guitar Sanctuary..... Live Sound employment

3. How has the advisory committee impacted the program over the last five years (including latest trends, and insights into latest technologies)?

The Commercial Music Advisory Board meets twice per year in person (or virtually due to COVID-19) and communicates via email at other times as needed. The Advisory Board is made up of professionals representing a diverse cross-section of the many specialties one can pursue in the music industry. These include performers, composers, mixing and live sound engineers, business owners, production companies, and so on. The in-person meetings usually last two hours and follow an agenda that always solicits new information and trends before diving into other topics such as curriculum, equipment and skills.

For example, a recent meeting of the Advisory Board focused on the state of the music industry and best practices for dealing with COVID-19 pandemic. The overall topic was broken into specific areas which gives insight into some of the details that each and every profession must address:

- General issues that arise with COVID and Performance, Live Sound Reinforcement and Recording.
  - Masks and Social Distancing for performers and sound engineers?
  - Microphones: Hygiene and safety? Sanitizing procedures?
  - Status of live/face-to-face recording sessions existent? Social distancing in the studio?
    - Remote recording? Virtual recording?
    - File management between virtual sessions and best practices for cloud-based sharing files?

One of the ongoing recommendations of the Advisory Committee, including the last five years, is stressing the importance of teaching soft-skills such as clear communication and the ability to write professional emails. In terms of audio technology, the board has more than once emphasized the importance of troubleshooting skills, especially for hardware gain structures (i.e. connecting multiple pieces of audio equipment into a “signal chain”). Along with the ability to trace signal flow for the purpose of troubleshooting and diagnosis, students also need to make some repairs such as soldering. The hardware understanding of signal flow is often analogous to the signal flow in a Digital Audio Workstation (DAW) such as the *Protools*® recording and mixing environment.

A proposal the Board discussed and ultimately recommended was to install a Dante Network for the audio engineering students. Dante is a system of software, hardware, and networking software that enables high quality, uncompressed digital audio across an ethernet network. Devices can send and receive multiple channels of audio with low latency from any location on the network. As a result of this recommendation, funding was requested and Dante network nodes were installed and connected in the Plano Campus recording studio and the John Anthony Theatre. This allows multi-track recording from an ensemble in the John Anthony Theatre directly to the Recording Studio. Not only does this allow for tremendous gains in teaching a variety of topics such as live recording, remote recording, and network protocols, it also greatly facilitates file transfers from one location to another speeding up distribution of teaching materials for students.

4. Briefly summarize the curriculum recommendations made by the advisory committee over the last five years.

As mentioned previously, the Advisory Board recommended replacing the MIDI II requirement in the AAS with Audio for Video. This was completed 2017.

There are four additional curriculum updates the Advisory has recommended, approved and are currently under development.

- Replace Music Literature requirement with MUSI 1310 American Music.
- Remove Intro to Computer Graphics as a requirement. In progress.
- Investigate the creation of two new courses:
  - Create an *Audio Technology Standards and Protocols* course to replace MUSC 1331 MIDI I
  - Create an *Advanced Plugins* course specializing in DAW inserts such as mastering plugins.

### **E. Make a case with evidence that the program is well-managed.**

Based on all of the data from the tables above, the Commercial Music program is well-managed in terms of average class sizes (always between 10 and 25), grade distributions, and contact hours (mostly taught by full-time faculty). In terms of success rates which were discussed above, faculty are always striving to try new approaches for the parameters within their control. Additionally, as is the case in other programs, advising beforehand often helps students know what to expect before they enter the coursework. It is significant to note that success rates which fluctuate above and below 75% correspond to first-semester courses: Audio Engineering I, Live Sound I, Sight Singing and Ear Training I as well as Music Fundamentals. The success rates all consistently climb into the 80<sup>th</sup> and 90<sup>th</sup> percentiles for the courses which follow sequentially.

In regard to course requirements outside of music, the general education requirements for the curriculum are carefully selected to benefit the Commercial Music students. For example, for the speech requirement, the AAS Curriculum includes SPCH 1321 Business and Professional Communication as the preferred choice. For the Social Science requirement, students are encouraged to enroll in Sociology. For those students who wish to transfer and obtain a four-year degree, Physics of Sound and Music is recommended.

### **AAS – Commercial Music**

60 credit hours

#### **FIRST YEAR**

##### **First Semester**

ARTC 1325 Introduction to Computer Graphics  
MUSB 1305 Survey of the Music Business  
MUSC 1327 Audio Engineering I  
MUSI 1303 Fundamentals of Music

##### **Second Semester**

MUSC 1313 Commercial Music Theory I  
MUSC 2427 Audio Engineering II  
MUSI 1116 Sight Singing & Ear Training I <sup>1</sup>  
SPCH 1321 Business and Professional Communication (See Speech Options)

Two ELECTIVES

#### **SECOND YEAR**

##### **First Semester**

ENGL 1301 Composition I  
MUSB 2301 Music Marketing  
MUSC 1331 MIDI I  
MUSP 1113 Introductory Group Piano I <sup>2</sup>  
GEN ED Mathematics/Natural Sciences  
ELECTIVE \* Course



### **Second Semester**

MUSB 2350 Commercial Music Project  
(Capstone) <sup>3</sup>  
MUSC 1405 Live Sound I  
MUSC 2351 Audio for Video  
MUSI 1307 Music Literature <sup>4</sup>  
MUSP 1114 Introductory Group Piano II <sup>5</sup>  
GEN ED Social/Behavioral Sciences  
course

### **Certificate Level 1 – Audio Engineering**

#### **Studio Track**

31 credit hours

### **Summer Semester**

MUSC 1327 Audio Engineering I

### **First Semester**

MUSB 1305 Survey of the Music Business  
MUSB 2301 Music Marketing  
MUSC 1405 Live Sound I  
MUSC 2427 Audio Engineering II

### **Second Semester**

MUSC 1323 Audio Electronics  
MUSC 1331 MIDI I  
MUSC 2447 Audio Engineering III  
MUSC 2448 Audio Engineering IV (Capstone)

**Certificate Level 1 – Audio Engineering**

**Live Sound Track**

31 credit hours

**Summer Semester**

MUSC 1327 Audio Engineering I

**First Semester**

MUSB 1305 Survey of the Music Business

MUSB 1341 Concert Promotion and Venue Management

MUSC 1405 Live Sound I

MUSC 2427 Audio Engineering II

**Second Semester**

MUSC 1323 Audio Electronics

MUSC 1331 MIDI I

MUSC 2403 Live Sound II

MUSC 2453 Live Sound III (Capstone)

**Certificate Level 2 – Music Business**

33 credit hours

**Summer Semester**

MUSB 1305 Survey of the Music Business

**First Semester**

MUSB 1341 Concert Promotion and Venue  
Management

MUSB 2301 Music Marketing

MUSC 1327 Audio Engineering I

MUSI 1310 American Music



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SPCH 1321 Business and Professional  
Communication (See Speech  
Options)

### **Second Semester**

MUSB 2345 Live Music and Talent Management  
MUSB 2350 Commercial Music Project (Capstone)  
MUSC 1331 MIDI I  
2 ELECTIVES

### 6. HOW EFFECTIVELY DO WE COMMUNICATE, AND HOW DO WE KNOW?

**A. Make a case with evidence that the program literature and electronic sites are current, provide an accurate representation of the program, and support the program's recruitment plan, retention plan and completion plan.**

The Commercial Music Program keeps all of its program literature current by continually referring back to the official versions maintained and updated by the curriculum office as well as the Workforce Education Course Manual (WECM). The process includes monitoring for changes made by WECM and ensuring these changes are reflected in the Collin course descriptions and learning outcomes. All edits are coordinated and executed by the Curriculum office. The official course descriptions and learning outcomes as mandated by the state are found at the following location:

<http://www.thecb.state.tx.us/aar/undergraduateed/workforceed/wecm/>

Collin Catalog entries are maintained by the Collin Curriculum office with updates to the most current WECM entries for each course. The official course syllabi as well as instructor syllabus template are stored in the following location:

[http://inside.collin.edu/curriculum/Syllabus\\_Depot.html](http://inside.collin.edu/curriculum/Syllabus_Depot.html)

For the initial time portion of this program review cycle, these course syllabi were used by faculty to create their class and instructor syllabi. This ensured that course descriptions and student learning outcomes were up to date. Beginning Fall 2019, the college adopted the Cornerstone Syllabus system which is integrated into the Canvas learning management system. Cornerstone automatically keeps course descriptions and learning outcomes up to date.

Degree plans are also updated as needed by the Curriculum Office with changes proposed and approved by the Curriculum Advisory Board. They are accessed at the following location:

<http://www.collin.edu/academics/programs/>

This page directs more specifically to a file listing all Commercial Music degree and certificates:

[www.collin.edu/music/files/commercialMusicBrochure.pdf](http://www.collin.edu/music/files/commercialMusicBrochure.pdf)

Following are two examples of documents created by the Commercial Music Faculty in response to needs for advising and promoting classes and events. Additional examples are in the Appendix under Section II.6 Supporting Documents.

### Example of Commercial Music Advising Document produced by Professor Brad Cox.

**Comparison - AAS Degree, Studio, Live Sound & Business Certificates  
Items listed in green apply to two or more Degree/Certificaiton Paths**

MUSP	1113	Introductory Group Piano I 2	AAS
MUSP	1114	Introductory Group Piano II 5	AAS
MUSI	1116	Sight Singing & Ear Training I 1	AAS
ENGL	1301	Composition I	AAS
MUSI	1303	Fundamentals of Music	AAS
MUSB	1305	Survey of the Music Business	AAS
			AE Studio
			Biz
			Live
MUSI	1307	Music Literature 4	AAS
MUSI	1310	American Music	Biz
MUSC	1313	Commercial Music Theory I	AAS
SPCH	1321	Business and Professional Communication	AAS
			Biz
MUSC	1323	Audio Electronics	AE Studio
			Live
ARTC	1325	Introduction to Computer Graphics	AAS
MUSC	1327	Audio Engineering I	AAS
			AE Studio
			Biz
			Live
MUSC	1331	MIDI I	AAS
			AE Studio
			Biz
			Live
MUSB	1341	Concert Promotion and Venue Management	Biz
MUSC	1405	Live Sound I	Live
			AAS
			AE Studio
MUSB	2301	Music Marketing	Live
			AAS
			AE Studio
MUSB	2345	Live Music and Talent Management	Biz
MUSB	2350	Commercial Music Project (Capstone) 3	AAS
			Biz
MUSC	2351	Audio for Video	AAS
MUSC	2403	Live Sound II	Live
MUSC	2427	Audio Engineering II ~	AAS
			AE Studio
			Live
MUSC	2447	Audio Engineering III ~	AE Studio
MUSC	2448	Audio Engineering IV ~(Capstone)	AE Studio
MUSC	2453	Live Sound III (Capstone)	Live

Compiled by Bradford Cox from Collin College web site, Fall 2020

Example of a Poster Advertising a Class and the program:



Audio and Sound Design Techniques  
for **Live Action** and **Animation**

## Audio for Video

### MUSC 2351

**REGISTER NOW**

MW - 1:00pm to 2:50pm  
OR  
T - 5:30pm - 9:20pm

Prerequisite: ARTV 1434 or  
MUSC 1327  
or Instructor approval

Professor Bradford Cox  
Suite B130, Rm B132  
Email: [bgcox@collin.edu](mailto:bgcox@collin.edu)



- Production Sound
- Location Recording
- Synchronization
- Foley Recording
- Sound Effects
- Automated Mixdown
- Dialogue Recording
- Editing Techniques
- Environment Design
- Music Editing

Professor: Bradford Cox,  
whose [imdb.com](http://imdb.com) credits include:

Foley & Dialogue Editor:  
Nickelodeon's "Ren & Stimpy"

Music Editor:  
Universal Studios "Weird Science"

Sound Effects Editor:  
Warner Brothers "Eraser"  
(Sound crew nominated for an Oscar)

Certified Pro Tools Trainer and  
Expert in Music & Post Production

**Special Techniques  
for designing sound  
for games & animation**




**B. In the following Program Literature Review Table, document that the elements of information listed on the website and in brochures (current academic calendars, grading policies, course syllabi, program handouts, program tuition costs and additional fees, description of articulation agreements, availability of courses and awards, and local job demand in related fields) were verified for currency, accuracy, relevance, and are readily available to students and the public.**

**Program Literature Review Table**

Title	Type (i.e. URLs, brochures, handouts, etc.)	Date of Last Review/Update		Responsible Party
Commercial Music Web Page  <a href="https://www.collin.edu/department/music/commercial_Music_Overview.html">https://www.collin.edu/department/music/commercial_Music_Overview.html</a>	URL	October 2020	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Fine Arts Dean
Various Advising Documents: See example above comparing degrees and course overlap.	Handout	N-A: Ongoing	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Commercial Music Faculty
Concert and Event Posters. See examples are in the appendix under Section II.6 Supporting Documents.	Event Promotional materials. There are multiple events each semester including performances such as songwriters, commercial voice, Music Buzz, open houses, and New Music Ensemble concerts.	N-A: Event Posters and Handouts are not used after the event date.	<input type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input type="checkbox"/> Available	Commercial Music Faculty
College-Sponsored Recruiting Events	Flyers for the degree and each certificate on information tables at events such as annual “Collin Career Day”, recruiting days, etc.	N-A: Ongoing	<input type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input type="checkbox"/> Relevant <input type="checkbox"/> Available	Commercial Music Faculty

Special Presentations: See Appendix II.6 "Music: Career or Pleasure"	Special Events Posters	N-A: Event Posters and Handouts are not used after the event date.	<input type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input type="checkbox"/> Relevant <input type="checkbox"/> Available	Commercial Music Faculty
SCC Information Monitor	Looping PowerPoint presentation displaying Program Information on a 32" screen display monitor. Located in the Plano Campus music area.	Continuous Updates	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Commercial Music Faculty
Commercial Music Brochure	Brochure available at <a href="http://www.collin.edu/music/files/commercialMusicBrochure.pdf">www.collin.edu/music/files/commercialMusicBrochure.pdf</a>	Reviewed Fall 2020. No longer linked online. Updates in progress.	<input type="checkbox"/> Current <input type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input type="checkbox"/> Available	Commercial Music Faculty



**7. HOW WELL ARE WE LEVERAGING PARTNERSHIP RESOURCES AND BUILDING RELATIONSHIPS, AND HOW DO WE KNOW?**

**Partnership Resources: On the table below, list any business, industry, government, college, university, community, and/or consultant partnerships, including internal Collin departments, to advance the program outcomes.**

**Partnership Resources Table**

Partner	Description (See Points to Consider)	How is it Valuable to the Program
Love Field “Live at Love Field”	Performance venue	Employment opportunity for students
Belmont University	University with national-level music industry studies program in Nashville, TN	Transfer destination for students.
Oceanway Studios	Recording Studio	Studio employment for students
Collin College - Red Room	Performance venue	Performance opportunity for students
Collin College A/V Department – Frisco and Wylie Campus	Audio and Visual maintenance for classrooms and venues	Employment opportunity for students
Bryant Hames Productions	Recording Studio	Advisory Board; Studio and Live Sound employment for students
Hot Tonic, Inc	Recording Studio	Advisory Board; Mastering assistant employment for students.
Roof Raisers Band	Professional Performance Ensemble	Advisory Board; and Live Sound employment for students
Hooper Productions	Recording Studio	Advisory Board; Studio and Live Sound employment for students

Absolute Entertainment	Full Service Production Company	Advisory Board; Live Sound employment for students
Las Colinas Music	Full Service Production Company	Advisory Board; Studio and Live Sound employment for students
The Emerald City	Full Service Production Company	Studio and Live Sound employment for students
The Guitar Sanctuary	Performance venue	Live Sound employment for students
Daystar	Television Network	Internship opportunities for students.
Audio Dallas Recording Studio	Commercial Recording Studio	Internship opportunities for students.
Nomad Recording Studio	Nomad Recording Studio	Internship opportunities for students.
Prestonwood Baptist Church	Live Sound Venue	Live Sound employment for students
Dr. Buzz Burkhead	Video and Audio Editing	Employment opportunity for students
John Bryant	Professional Session Drummer	Tracking/Recording experience
Brady Mosher	Professional Session Guitarist	Tracking/Recording experience
Andy Timmons	Professional Session Guitarist	Tracking/Recording experience
Brad Harper	Professional Voice Over Recordist	Tracking/Recording experience
Cindy Horstman	Professional Session Harpist	Tracking/Recording experience
Gene Glover	Professional Session Drummer	Tracking/Recording experience
ABC Boot Camp	Finishing School	Internship opportunities for students.



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Bethesda Community Church	Live Sound Venue	Live Sound employment for students
Hooper Music	Full Service Music Production Company	Granting Use of Jingle multitrack stems for Student in class use

**8. WHAT PROFESSIONAL DEVELOPMENTAL OPPORTUNITIES ADD VALUE TO YOUR PROGRAM? PROVIDE A LIST OF PROFESSIONAL DEVELOPMENT ACTIVITIES EMPLOYEES HAVE PARTICIPATED IN SINCE YOUR LAST PROGRAM REVIEW.**

Commercial Music faculty are very active in professional development which include a wide variety of activities to stay current in the field:

- Recording, mixing and mastering digital audio sessions
- Attending professional conferences
- Performing as professional musicians
- Hosting, presenting and/or attending music or audio technology workshops
- Composing music for performance, video or other commercial applications
- Researching and developing audio software

Below is a listing of many of the activities Commercial Music faculty have participated in since the last program review cycle.

Employee Name	Role in Program	Professional Development Summary	How is it Valuable to Program
Michael Medina	Faculty	Presented, Workshop for Harp and Electric Bass at Texas Christian University, Summer 2015	Recruitment and exposure to our commercial music program
Michael Medina	Faculty	Attended, Fall Development Conference, "How to Help People Learn," Workshop, Julie Schell, Fall 2015	Faculty Development
Michael Medina	Faculty	Attended, Electro-Voice Installation Workshop at Sound Productions, Bob Reider Presenter, Summer 2016	Live Sound Development
Michael Medina	Faculty	Attended, Dante Workshop at Sound Productions, Summer 2016	Live Sound Development for Audio over IP
Michael Medina	Faculty	Attended, Yamaha Digital Console Workshops at Sound Productions, Summer 2016	Live Sound training on Yamaha Digital Console
Michael Medina	Faculty	Attended, Spring Development Conference, Spring 2016	Faculty Development

Michael Medina	Faculty	Attended, Fall Development Conference, "Harnessing, Brain Potential in the Classroom: Applying Neuroscience not Neuro-Myths to Teaching", Jacque Gamino, Fall 2016	Faculty Development
Michael Medina	Faculty	Presented, Workshop for Harp and Electric Bass at University of North Texas, Spring 2017	Recruitment and exposure to our commercial music program and exposure to recording facilities at UNT
Michael Medina	Faculty	Attended, Collin College Faculty Development Conference Presentation: "Course Learning Outcomes, Student Learning Objectives, Assessment & Evaluation, Teaching Approach, Assignment Alignment," Fall 2018	Faculty Development
Michael Medina	Faculty	Attended, Collin College "Love Does Not Hurt" seminar, Fall 2018	Faculty Development regarding Sexual Harassment
Michael Medina	Faculty	Attended, Collin College Faculty Development Conference Presentations: "Creating a Classroom Culture in Dual Credit Classes," "Digitizing the Classroom," "Tools for Video Development and Editing," Spring 2019	Faculty Development
Michael Medina	Faculty	Attended, Collin College Faculty Development Conference Presentations: "Think Less like an Educator and More Like an Artist," "Why Today's Pop Music is So Important and Why We Don't Get It," "Best Practices for Completing COAT Assessment," Spring 2020	Faculty Development
Michael Medina	Faculty	Attended, Collin College Learning For Excellence: "Leading for Excellence Academy Finding and Onboarding Talent," Summer 2019	Training for help with onboarding Adjunct professors
Michael Medina	Faculty	Attended, Texas Distance Learning Association Virtual Conference: "Through the Looking Glass, A Wonderland of Innovation," Fall 2020	Faculty Development – Ideas with innovation for online classes
Michael Medina	Faculty	Presented, "Music Career or Pleasure," Collin College Faculty Spotlight Series, Spring 2019	Teaching ideas for performing in live situations
Michael Medina	Faculty	Performed, Gregg Bissonette (Ringo Starr- Santana) Concert Marcus HS, February 2016	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Performed. 2tone Concert and Clinic Eastfield College, February 2016	Recruitment and exposure to our commercial music program
Michael Medina	Faculty	Performed. Memphis Big Band Denton Jazz Festival, April 2016	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Performed. 2tone Denton Jazz Festival, April 2016	Providing opportunities for students to witness live performance situations

Michael Medina	Faculty	Performed, Gumbo Kings Louisiana Jazz Fest Monroe LA, May 2016	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Performed, 2tone Concert and Clinic University of Texas Austin June 2016	Recruitment and exposure to our commercial music program
Michael Medina	Faculty	Performed and Recorded, Justin Cash library Rock and Latin CDs, Dallas June 2016	Providing opportunities for students to witness recording performance situations
Michael Medina	Faculty	Performed, Dallas International Guitar Festival, May 2016	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Performed, Con Alma and 2tone Fort Worth Main St. Festival, April 2017	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Performed, 2tone and Mr. Inez Denton Jazz Festival, April 2017	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Performed, Dallas Harp Ensemble Eastfield College, February 2017	Recruitment and exposure to our commercial music program
Michael Medina	Faculty	Presented, Masterclass on Recording University of North Texas, April 2017	Recruitment and exposure to our commercial music program
Michael Medina	Faculty	Performed, Dallas International Guitar Festival, May 2017	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Mixed and Mastered, Tagg /McNulty Live at Popsicle Toes Dallas, August 2017	Providing opportunities for students to witness recording performance situations
Michael Medina	Faculty	Performed, Steve Smith (Journey) Concert and Clinic Marcus HS, February 2018	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Performed, Simon Phillips (The Who) Concert and Clinic Marcus HS, March 2018	Providing opportunities for students to witness live performance situations. Recruitment and exposure to our commercial music program
Michael Medina	Faculty	Performed Gregg Bissonette (Ringo Starr- Santana) Concert Hebron HS, February 2019	Providing opportunities for students to witness live performance situations. Recruitment and exposure to our commercial music program
Michael Medina	Faculty	Performed. Cindy Horstman Concert Winspear Opera House, Dallas May 2019	Providing opportunities for students to witness live performance situations
Michael Medina	Faculty	Attended, Solid State Logic Training Booker T. Washington HSPVA, August 2019	Live Sound training on Solid State Logic Console
Michael Medina	Faculty	Recorded, Carlos Santana Demo Percussion tracks with Carl Peraza, September 2019	Providing opportunities for students to witness recording situations

			Essential knowledge needed for production and recording/ mixing skills
Michael Medina	Faculty	Mixed, "Schizophrenia" Bobby Sparks CD, March 2019	Essential knowledge needed for production and recording/ mixing skills
Michael Medina	Faculty	Co-Produced and Mixed, Reddcoats CD December 2019	Essential knowledge needed for production and recording/ mixing skills
Barbara McMillen	Adjunct Faculty	10/16/18 Collin College-Section 504 and Academic Accommodations	Faculty Development
Barbara McMillen	Adjunct Faculty	7/8/19 Being A Better Online Teacher, Allison Venudo, Collin	Faculty Development
Barbara McMillen	Adjunct Faculty	3/9/20 Online Teaching Certification	Faculty Development
Barbara McMillen	Adjunct Faculty	3/16/20 How to Migrate your F2F Class to Canvas:	Faculty Development
Barbara McMillen	Adjunct Faculty	3/16/20 How to Use Zoom in Your Online Class:	Faculty Development
Barbara McMillen	Adjunct Faculty	5/13/20 2020 OAB Course Review Process	Faculty Development
Barbara McMillen	Adjunct Faculty	5/18/20 Cyber Security Training (there were several workshops in one) 2019 Kevin Mitnick Security Awareness Training Captain Awareness: Detecting Suspicious Activity 2019 Your Role: Internet Security and You 2016 Handling Sensitive Information	Faculty Development
Barbara McMillen	Adjunct Faculty	5/29/20 QM Rubric Workshop	Faculty Development
Barbara McMillen	Adjunct Faculty	6/1/20 Online Compliance Training	Faculty Development
Barbara McMillen	Adjunct Faculty	7/7/20 How to Use Canvas Studio	Faculty Development
Barbara McMillen	Adjunct Faculty	7/14/20. Rethinking Assessment in Online Teaching	Faculty Development

Barbara McMillen	Adjunct Faculty	8/5/20 QEP - APPQMR (Applying the Quality Matters Rubric) is the Quality Matters	Faculty Development
Barbara McMillen	Adjunct Faculty	8/5/20 Strategies for Advising students	Faculty Development
Barbara McMillen	Adjunct Faculty	8/13/20. Quality Matters APPQMR	Faculty Development
Nick Knirk	Adjunct Faculty	Dante Certification Level 1 by Audinate on 10/25/2019	Live Sound Development for Audio over IP
Nick Knirk	Adjunct Faculty	Shure Certificate of Training: Audio Basics for Meetings and Conferences. Issued on 11/04/2019	Live Sound Development Audio Basics for Meetings and Conferences
Nick Knirk	Adjunct Faculty	Guitar Sanctuary - oversee all aspects of live audio from microphone and monitor placement to front of house and monitor mixing. Oversee all aspects of live audio from microphone and monitor placement to front of house and monitor mixing 10/2020	Providing opportunities for students to witness live performance situations
Nick Knirk	Adjunct Faculty	AUDIO ENGINEER, RADIANT LIFE CHURCH - oversee all aspects of live audio from microphone and monitor placement to front of house and monitor mixing. 10/2020	Providing opportunities for students to witness live performance situations
Nick Knirk	Adjunct Faculty	<i>Guitar Xperience</i> – Audio/Video Engineer connect and utilize studio gear including microphones, preamps, compressors, amplifiers, computers 2017	Providing opportunities for students to witness recording situations
Nick Knirk	Adjunct Faculty	The Secret Agent Men - Wrote many of the songs and performed guitar and bass on for the latest full album effort by The Secret Agent Men released in early 2020. The Secret Agent men are a 60's-influenced surf and spy guitar group.	Essential knowledge needed for production and recording/mixing skills
Nick Knirk	Adjunct Faculty	Acoustically Speaking and Reprise - Two acoustic duo albums with guitar and violin — Recorded and performed guitars on these two albums called Acoustically Speaking (early 2019) and Reprise (late 2019) by Nick Knirk and Michael Horne	Essential knowledge needed for production and recording/mixing skills
Eric Scortia	Adjunct Faculty	Recording Engineer on the album: Jim Suhler Live at The Kessler June 16, 2016. My company Las Colinas Music Inc.,	Essential knowledge needed for production and recording/mixing skills



		was contracted along with Engineer Paul Osborne to record this live album. This album received excellent reviews.	
Eric Scortia	Adjunct Faculty	Keyboard player on Lance Lopez album - Tell The Truth, March 2nd 2018 - Mascot Label a Division of Warner Brothers Music Group.	Essential knowledge needed for production and recording/arranging skills
Eric Scortia	Adjunct Faculty	Co-song writer and keyboard player on Lance Lopez- Back on The Highway 2018. ASCAP	Essential knowledge needed for production and recording/arranging skills
Eric Scortia	Adjunct Faculty	Keyboard player - Megeve France Blues Festival August 6, 2017. Band member with Grammy nominated musicians - Lance Lopez and Eric Gales.	Essential knowledge needed for production and performance
Eric Scortia	Adjunct Faculty	Recording Engineer November, 2018- Eric Scortia's Company; Las Colinas Music Inc., was contracted to record the live recording - Dallas Chamber Choir with orchestra live at the Moody Performance Hall, Dallas Texas. Bradley Prakope and Eric Scortia Audio Engineers. Requiem in D Minor, KV 626: I. Introitus. Requiem Aeternam · Dallas Chamber Choir · Heather Hawk · Jon L. Culpepper	Essential knowledge needed for production and recording/arranging skills
Eric Scortia	Adjunct Faculty	Co-Producer, Keyboard player and Co-song writer for the 2021 first round Grammy nominated album - Gregg A. Smith The Real Deal	Essential knowledge needed for production and recording/arranging skills
Eric Scortia	Adjunct Faculty	Producer and keyboard player - Contracted a recording session at Crystal Clear Sound in Dallas, Texas with musicians Mike Medina (bass and drums) and Ron Jones (woodwinds.) We recorded an original composition for a client to copyright publish her song.	Essential knowledge needed for production and recording/arranging skills
Juan Moreno	Adjunct Faculty	Continued working as Adjunct Faculty at Dallas College/ Cedar Valley Campus 1/2016	Recruitment and exposure to our commercial music program
Juan Moreno	Adjunct Faculty	Did a revision and update of "The MIDI Handbook", material created by myself and printed and used under my permission for the MIDI I class at Collin College. 2019	Faculty Development on Midi specification
Juan Moreno	Adjunct Faculty	Interviewed via Instagram by Venezuelan Radio Host Fosforo Sequera on his Online Radio show called "Sin Protocolo" on June 4 <sup>th</sup> 2020. This was part of a series of programs related to musicians, artists, and people related to the educational field that contributed to the development of the arts in the city of Valencia, Venezuela.	Recruitment and exposure to our commercial music program

Juan Moreno	Adjunct Faculty	Collaborating with Genesis Music Academy in Irving to develop the electric guitar and bass programs and started to teach these lessons online and on-site. Soon to start teaching the same classes at Music and Arts in Allen. 2019	Recruitment and exposure to our commercial music program
Jimmy Wallace	Faculty	Performed, First United Methodist Church Percussionist, Rowlett, Texas, Fall 2016. Traditional and Contemporary Services Drum Kit and Percussion Performances	Ensemble Teaching and Practices
Jimmy Wallace	Faculty	SFX Music Technology Summit, San Francisco, Calif. Fall 2016. Current Development of Technology and Marketing Practices.	Sharing Course Development and Understanding Business Practices with Faculty and Students
Jimmy Wallace	Faculty	Advisor, Marti White Music Scholarship Foundation, Fall 2016. Advise and Judge Music Auditions and Scholarship Awards.	Help Talent Find Scholarship Money
Jimmy Wallace	Faculty	Organized, Preston Ridge Courtyard Concerts, Collin College, Fall 2016. Coordinate Ensemble and Audio Students with Student Concerts.	Create Opportunities for Student Performances
Jimmy Wallace	Faculty	Attended, Faculty Development Conference, "Case for Cursive." Collin College, Spring 2016. Understanding Educational Conscientiousness.	Faculty Development
Jimmy Wallace	Faculty	Presented, Career Exploration Fair, Preston Ridge Campus, Spring 2016. Present Commercial Music Program to High School Seniors and Vendors.	Market Commercial Music Program
Jimmy Wallace	Faculty	Performed, First United Methodist Percussionist, Rowlett, Texas, Spring 2016. Traditional and Contemporary Services Drum Kit and Percussion Performances.	Ensemble Teaching and Practices
Jimmy Wallace	Faculty	Advisor, Marti White Music Scholarship Foundation, Spring 2016. Advise and Judge Music Auditions for Scholarship Awards.	Help Talent Find Scholarship Money
Jimmy Wallace	Faculty	Attended, International Event Management and Marketing Conference, Nashville, Tenn. Summer 2016.	Understanding Concert Production, Promotion and Marketing and Course Development
Jimmy Wallace	Faculty	Performed, First United Methodist Percussionist, Rowlett, Texas, Summer 2016. Traditional and Contemporary Services Drum Kit and Percussion Performances.	Ensemble Teaching and Practices
Jimmy Wallace	Faculty	Attended, Universal Audio Workshop, Collin College, Fall 2017. Universal Audio Interfaces and Plug Ins	Course Development and Applications

Jimmy Wallace	Faculty	Performed, First United Methodist Percussionist, Rowlett, Texas, Fall 2017. Traditional and Contemporary Services Drum Kit and Percussion Performances.	Ensemble Teaching and Practices
Jimmy Wallace	Faculty	Advisor, Marti White Music Scholarship Foundation, Fall 2017. Advise and Judge Music Auditions for Scholarship Awards	Help Talent Find Scholarship Money
Jimmy Wallace	Faculty	Presented, Career Exploration Fair, Preston Ridge Campus, Spring 2017. Present Commercial Music Program to High School Seniors and Vendors.	Market Commercial Music Program
Jimmy Wallace	Faculty	Organized, Preston Ridge Courtyard Concerts, Collin College, Spring 2017. Coordinate Ensemble and Audio Students for Student Concerts	Create Opportunities for Student Performances
Jimmy Wallace	Faculty	Performed, First United Methodist Percussionist, Rowlett, Texas, Spring 2017. Traditional and Contemporary Services Drum Kit and Percussion Performances	Ensemble Teaching and Practices
Jimmy Wallace	Faculty	Attended, Faculty Development Conference, "Motion to Music." Spring 2017. The Art and Science of Art Consolidation.	Consolidation of the Arts of Music and Dance
Jimmy Wallace	Faculty	Advisor, Marti White Music Scholarship Foundation, Spring 2017. Advise and Judge Music Auditions for Scholarship Awards.	Help Talent Find Scholarship Money
Jimmy Wallace	Faculty	Attended, Artify Leadership Conference, University of Texas At Arlington, Summer 2017. Leadership Resources and Development.	Coursework Motivation
Jimmy Wallace	Faculty	Attended, American Acoustical Society, New Orleans, La. Winter 2017. Understanding Acoustical Science, Art and Applications.	Commercial Music Course Development and Student Advising
Jimmy Wallace	Faculty	Performed, First United Methodist Percussionist, Rowlett, Texas, Winter 2017. Traditional and Contemporary Services Drum Kit and Percussion Performances.	Ensemble Teaching and Practices
Jimmy Wallace	Faculty	Advisor, Marti White Music Scholarship Foundation, Winter 2017. Advise and Judge Music Auditions for Scholarship Awards.	Help Talent Find Scholarship Money
Jimmy Wallace	Faculty	Attended Faculty Development Conference, "Academic Effectiveness." Fall 2018. Coordination of Academic Elements.	Course Development

Jimmy Wallace	Faculty	Performed, First United Methodist Percussionist, Rowlett, Texas, Spring 2018. Traditional and Contemporary Services Drum Kit and Percussion Performances.	Ensemble Teaching and Practices
Jimmy Wallace	Faculty	Advisor, Marti White Music Scholarship Foundation, Spring 2018. Advise and Judge Music Auditions for Scholarship Awards.	Help Talent Find Scholarship Money
Jimmy Wallace	Faculty	Presented Commercial Music Scholarship Rewards, Collin College, Spring 2018	Award Recording Ensemble Talent
Jimmy Wallace	Faculty	Attended Americana Fest, Nashville, Tenn. Fall 2018. Understanding Americana Music Marketing, Copyrights and Performance Practice	Commercial Music Course Development and Performance Practices
Jimmy Wallace	Faculty	Advisor, Marti White Music Scholarship Foundation, Fall 2018. Advise and Judge Music Auditions for Scholarship Awards.	Help Talent Find Scholarship Money
Jimmy Wallace	Faculty	Attended, Music Business Association National Conference, Nashville, Tenn.. Spring 2019. Music Distributors, Metadata, Marketing, Management and Legal Business of the International Music Industry.	Course Development and Class Relevance
Jimmy Wallace	Faculty	Attended, National Association Music Merchandisers, Nashville, Tenn. International Conference of Music Merchandise, Audio, Marketing and Management.	Coursework and Program Relevance
Jimmy Wallace	Faculty	Presented, Faculty Spotlight Series, Music Marketing, Music Career or Pleasure, Spring 2019. Addressed Principals of Music Marketing.	Monetization of Music
Jimmy Wallace	Faculty	Presented Commercial Music Scholarship Rewards, Collin College, Spring 2019	Recording Ensemble Student Awards
Jimmy Wallace	Faculty	Attended, "Reaching Students' Applying Creative Thinking Processes, Collin College, Spring 2019.	Academic Development
Jimmy Wallace	Faculty	Attended, Portfolios: The Methods for Incorporating Them, Collin College, Spring 2019. How to Administer and Purpose of Classroom Portfolios	Assist with Student Portfolio Development
Jimmy Wallace	Faculty	Served, Training New Workforce Faculty Committee, Spring 2019. Committee Progress.	Program Quality
Jimmy Wallace	Faculty	Served, Music Faculty Search Committee, Spring 2019. Voice and Instrumental Faculty Search	Hire Quality Instructors
Jimmy Wallace	Faculty	Served, Cultivating Scholars Committee Event, Spring 2019. Scholar Project Showcase.	Encourage Scholarship



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Jimmy Wallace	Faculty	Attended, QEP Career Center Presents, Prepping Success, Fall 2019. Quality Enrichment Program.	Collin College Quality Progress
Jimmy Wallace	Faculty	Attended, Professional Development Fulbright Scholarship Workshop, Fall 2019. Tutorial on Fulbright Programs and Application.	Academic Support and Experience
Jimmy Wallace	Faculty	Attended Texas Music Office of the Governor, Community Workshop, Fall 2019. Organize and Coordinate Plano Music Business and Performers.	Provide Links to Performers, Business and Government in Plano Texas
Jimmy Wallace	Faculty	Attended ACCESS Faculty Legal Obligations, Collin College, Fall 2019	Student Academic Support
Jimmy Wallace	Faculty	Attended, Campus Carry School Marshall Information Session, Fall 2019. New Law Enforcement Law.	School Adaptation
Jimmy Wallace	Faculty	Served, Workforce Steering Committee, Collin College, Fall 2019. Committee Progress.	School Quality Improvement
Jimmy Wallace	Faculty	Served, New Student Orientation-Faculty Service Roundtable Session, Fall 2019. Student Q&A with Faculty.	Advise Students
Jimmy Wallace	Faculty	Volunteered, Texas Music Office of the Governor Advisory Board, Fall 2019. Music Community Organization.	Represent Collin
Jimmy Wallace	Faculty	Attended, Get Published for Free This Year, Faculty Lecture. Spring 2019.	Faculty Development
Jimmy Wallace	Faculty	Attended, "Music and War: The Role of Conflict in the Creation of Masterpieces". Faculty Lecture. Spring 2019.	Faculty Development
Jimmy Wallace	Faculty	Attended, Adobe Spark & Premiere Workshop and AV Instruction. Spring 2020.	Academic Production
Jimmy Wallace	Faculty	Attended, TCCTA National Convention, Frisco, Tx . Educational Seminars. Spring 2020.	Faculty Development
Jimmy Wallace	Faculty	Attended, eLC, Teaching with Canvas, How to Use Canvas. Spring 2020.	Create Course Content
Jimmy Wallace	Faculty	Attended, eLC, How to Mitigate Offline Content to Online Content Assignments. Adapt to Online Teaching. Spring 2020.	Improve Lesson Efficiency
Jimmy Wallace	Faculty	Attended, Building Immersive Audio Room Webinar. Step by Step Recording Studio Design and Construction. Spring 2020.	Understand This New Medium
Jimmy Wallace	Faculty	Attended, Record Label Gameification Webinar, Music Business Association. Music Industry Gameification Evolution. Spring 2020.	Emerging Resource

Jimmy Wallace	Faculty	Attended, Music Licensing Committee, Music Business Association. How It Will Function. Spring 2020.	Understand Industry Change
Jimmy Wallace	Faculty	Attended, Music Modernization Act Webinar, Music Business Association. How It Will Function. Spring 2020.	Understand Industry Change
Jimmy Wallace	Faculty	Attended, Sennheiser Producer Series. Recording Artists and Producer Workshops. Spring 2020.	Audio Tips and Tricks
Jimmy Wallace	Faculty	Attended Workforce Steering Committee. Committee Progress, Spring 2020.	School Quality Improvement
Jimmy Wallace	Faculty	Attended, Accomadation Quality Matters Workshop, Committee Progress. Fall 2020	School Quality Improvement
Jimmy Wallace	Faculty	Attended, APPQMR Workshop, Analyze Online Course Content. Fall 2020.	Create Quality Coursework
Jimmy Wallace	Faculty	Attended, The Orchard Summit, Music Marketing, Promotion, Distribution, Creative Services and Artist Management. Fall 2020.	Understand Online Recording Industry Evolution
Jimmy Wallace	Faculty	Attended, Workforce Steering Committee, Committee Progress. Fall 2020.	School Quality Improvement
Jimmy Wallace	Faculty	Attended, DDEX Virtual Creator Credit Summit, Metadata Creation, Standardization and Simplification, International Credit Objectives and Emerging Discovery and Management Tools. Fall 2020.	Royalty and Credit Metadata
Jimmy Wallace	Faculty	Attended, Drive Into Socially-Distanced Entertainment Workshop, Music Business Association. Fall 2020.	Sustainable Uses After COVID
Jimmy Wallace	Faculty	Attended, "Article 17: Are We Ready? How Rights Holders & Platforms Can Prepare for Copyright Reform". Fall 2020.	Copyright, SoundExchange, Credits and Royalty ID and Issues
Bradford Cox	Faculty	"Build a Bridge, Then Dare to Walk It: Collaborative Teaching Abroad," Dixil Rodriguez, Fall 2014	Faculty Development
Bradford Cox	Faculty	Focusrite, "Rednet Network Audio", Irving, Texas, Fall 2014	Faculty Development
Bradford Cox	Faculty	TM Television, Webinar "Creative Collaboration with Avid ISIS   1000", Fall 2015	Faculty Development
Bradford Cox	Faculty	TM Television, "Storage DNA: Master Your Digital Workflow", Dallas, Texas, Fall 2014	Faculty Development
Bradford Cox	Faculty	TM Television, "NAB (National Association of Broadcasters) 2015 Recap", Carrollton, Texas, Spring 2015	Faculty Development

Bradford Cox	Faculty	TM Television, "Technology Expo 2015," Dallas, Texas, Fall 2015	Faculty Development
Bradford Cox	Faculty	TM Television, "Meet Avid's Pro Tools S3", Carrollton, Texas, Spring 2016	Faculty Development
Bradford Cox	Faculty	Avid, "Media Composer 8.5 "Tips & Slips",", Dallas, Texas, Spring 2016	Faculty Development
Bradford Cox	Faculty	AVID, Webinar, "Pro Tools 12.5 and Pro Tools   Dock Clinic," Spring 2016	Faculty Development
Bradford Cox	Faculty	TM Television, "Tech Expo 2016," Dallas, Texas, Fall 2016	Faculty Development
Bradford Cox	Faculty	"Technology and Collaboration," Mary Anne Andrade, Kelly Martin, Shellene Foster, Amy Greene, Michael Schueth, Shirley McBride, Lari Ranta, Dixil Rodriguez, "Flipping Realities. Engaging Students in Critical Thinking," Rebecca Orr, Amina El-Ashmawy, "Pythagoreans: The Mystical Mathematicians," Chip Galloway, "Language of the Core Objective Rubrics," Members of the Core Objectives Assessment Team, "Getting Your Groove On: Learn the Apps and Tips to a More Efficient Work flow," Mark Garcia, "Creativity in Teaching: Using the Tools Available," Cindy Briggs, Spring 2015	Faculty Development
Bradford Cox	Faculty	"How to Help People Learn," Workshop, Julie Schell, Fall 2015	Faculty Development
Bradford Cox	Faculty	"Broad (cast) Brush Strokes," Mark Garcia, "Strange Attractors: Mathematics and Poetry," Chip Galloway, "Social Media in the Classroom," Frank Penalver, "What is Nano Technology?," Tripat Baweja, "Getting Ready to Apply for a Multi Year Contract," CoE Members, Spring 2016	Faculty Development
Bradford Cox	Faculty	"Harnessing Brain Potential in the Classroom: Applying Neuroscience not Ceuro-Muths to Teaching," Jacque Gamino, Fall 2016	Faculty Development
Bradford Cox	Faculty	Presented: "How Sound Waves Behave and Interact in the Environment" Workshop, Mansfield High School, Spring 2016	Faculty Development
Bradford Cox	Faculty	Faculty Development Conference Presentation: "Games, Gamificaiton and the Quest for Student Engagement", Fall 2017	Faculty Development

Bradford Cox	Faculty	Faculty Development Conference Presentations: "I Taught it . . . why don't they know it?," Allison Venuto, "How We Can Help Students with Educational Goals," Jamie Mills, "The Power of the Polyvocal Art Work," Linda Sears, "Classroom Mgt? SOBI? Dean of Students? Which One Is It????," John Glass, Myra Hafer, Jameshia Granberry, Judy Jones, Nikki Young. Spring 2018	Faculty Development
Bradford Cox	Faculty	Webinar, "Pop and Funk Mixing Master Class," Spring 2018	Faculty Development
Bradford Cox	Faculty	Webinar, "Pop Mixing & Music Production," Spring 2018	Faculty Development
Bradford Cox	Faculty	TM Television "Tech Expo" Conference Presentations: "Rethinking Storage for the Modern Era," Andrew Brown, "Climbing a Mountain of Media," Daniel Rosenberg, "4K/UHD and Beyond: Tips to Prepare to Work with Higher-Quality Video," Steve D'Agostino, "How Avid is Evolving. The migration of our Industry," John Proctor, "Your Place in the Landscape of Collaborative Workflows," Jeffrey Barnes, Spring 2018	Faculty Development
Bradford Cox	Faculty	Faculty Development Conference Presentation: "Course Learning Outcomes, Student Learning Objectives, Assessment & Evaluation, Teaching Approach, Assignment Alignment", Fall 2018	Faculty Development
Bradford Cox	Faculty	Webinar, "Secrets of the Mix," Chris Lord-Alge, Fall 2018	Faculty Development
Bradford Cox	Faculty	Webinar, "Psychedelic Mixing & Layering Effects," Fall 2018	Faculty Development
Bradford Cox	Faculty	Faculty Development Conference Presentations: "Creating a Classroom Culture in Dual Credit Classes," Allison Venuto, "Digitizing the Classroom," Bart McLeroy, "Tools for Video Development and Editing: Creating Tutorials, Clips and More at home, Your office and the eLC," Sharon Hirshy, Robert Benavides, Elizabeth Pannell, Tebring Daly, Roy Brookshire, "Get Published for Free This Year," Angela Payne, "Music and War: The Role of Conflict in the creation of Masterpieces," Kimberly Harris, Spring 2019	Faculty Development



Bradford Cox	Faculty	Webinar "Improve the Sound of Your Room," Spring 2019	Faculty Development
Bradford Cox	Faculty	Universal Audio – Product demonstration of their newest plug-ins and hardware interfaces, Spring 2019	Faculty Development
Bradford Cox	Faculty	The Texas Center for Working Class Studies Conference Presentations: "Class Awareness in Hiring, Onboarding and Organizational Inclusion," Jillian Yarbrough, "Social Class in a Spanish Musical Version of Cinderella," Maria Lamarque, "Hip Hop Dance as a Social Movement: The intersection of Culture in Hip Hop, K-Pop, Break Dance and Drag," Marquita De Jesus, "South Asians in America: Jobs an Incomes Across Generations," Shibalee Majumdar, Spring 2019	Faculty Development
Bradford Cox	Faculty	Quality Enhancement Plan Professional Development Presentations: "Make Your Semester Pop Through Planning, Organization, And Productivity," Allison Venuto, "Building Capacity In Workforce Education Programs," Kate Smith, Diana Hopes, and Bill Horstman, "Understanding Degrees, Majors, And Programs At Collin," Kate Smith Summer 2019	Faculty Development
Bradford Cox	Faculty	TM Television Tech Expo, "Leveraging Technology for Creative Collaboration," Nathaniel Bonini, "Remote Production for Live Events," George Klippel, "Solutions for Video," John Proctor, "Adobe Workflows and Media Management," John Proctor, "Adopting IP/IT within the Media Supply Chain," Bryan Bedford, "The Content Storage Ecosystem of the Future," Hossein ZiaShakeri, "Still Lenses for Video," Ruben Cruz, "Streamlining your File-Based Workflows," Anand Jahagirdar, Spring 2019	Faculty Development
Bradford Cox	Faculty	National Association of Music Makers Conference, Nashville, Tennessee Summer 2019	Faculty Development
Bradford Cox	Faculty	QEP Professional Development Presentation "Making your Semester POP with Planning, Organization and Preparation," Summer 2019	Faculty Development
Bradford Cox	Faculty	Faculty Development Conference Presentation: "Supporting Students with Disabilities: Access Services and Innovative Instructional Practices," Fall 2019	Faculty Development
Bradford Cox	Faculty	Faculty Mentor Training, Fall 2019	Faculty Development

Bradford Cox	Faculty	“Academic Planning Coach” Fall 2019	Faculty Development
Bradford Cox	Faculty	Genevieve Northup, Faculty Performance Appraisal Virtual Training, Spring 2020	Faculty Development
Bradford Cox	Faculty	North Texas Community College Consortium, Lunch and Learn - Transforming in Crisis, Spring 2020	Faculty Development
Bradford Cox	Faculty	Boston Conservatory of Music, Berklee School of Music, Architectural, Acoustic, and Audio System Design for the Modern Music Production Studio, Spring 2020	Faculty Development
Bradford Cox	Faculty	North Texas Community College Consortium, Zach Taylor, Intuitional Support Consultant @ Trellis Company, Ensuring ADA Compliance During COVID-19, Spring 2020	Faculty Development
Bradford Cox	Faculty	The Royal Institution, Tom Scott: There is No Algorithm for Truth, Deducing what is said, perceived and actual., Spring 2020	Faculty Development
Bradford Cox	Faculty	Mandatory Cyber Security Training, Spring 2020	Faculty Development
Bradford Cox	Faculty	Pearson - janna.dinolfo@perarson.com, "The science of the Virus", What is and isn't true about the COVID-19 virus, Spring 2020	Faculty Development
Bradford Cox	Faculty	OAB, Orientation to Teaching Online at Collin College, Spring 2020	Faculty Development
Bradford Cox	Faculty	Peer to Peer consultations, Conversations with Michael Medina regarding Pro Tools update features, Discussing new features and teaching strategies with software updates., Spring 2020	ProTools Techniques
Bradford Cox	Faculty	TCP Training - The Total Training Solution, Ryan Smith & Gregg Sutton: "Building Skills in Virtual Training Through Interactive Activities", Interactive Troubleshooting Activities, Table-Top equipment Exercises, Screen Remote Control Exercises, Methods for Promoting interactive discussion. Screen sharing of instructor, demonstrating. Student taking control or sharing THEIR screen to see anomalies they may be creating. Talk about it, demonstrate it, do IT., Spring 2020	Faculty Development
Bradford Cox	Faculty	ELC, Student version - Orientation to Online Learning, Seeing what students are expecting, Spring 2020	Faculty Development

Bradford Cox	Faculty	Student Engagement, Faculty Roundtable - Student Orientation, Canceled due to COVID, Summer 2020	Student Development
Bradford Cox	Faculty	Peer to Peer consultations, Several Meetings with Juan Moreno RE: Prep for Summer I Audio Engineering I class and materials, Developing a cohesive strategy and synchronization to all Audio Engineering I classes. Summer 2020	ProTools Techniques
Bradford Cox	Faculty	Quality Matters, Research Webinar, Strategies & techniques for seeking out resources that may apply directly to the Student Learning Outcome., Summer 2020	Faculty Development
Bradford Cox	Faculty	Quality Matters, QM Success Stories, How others have applied the knowledge learned from Quality Matters and how to apply those skills to one's own success goals., Summer 2020	Faculty Development
Bradford Cox	Faculty	Boston Conservatory of Music, Berklee School of Music, Critical Analysis of Music Production Techniques, Summer 2020	Faculty Development
Bradford Cox	Faculty	Commercial Music Department, Monthly Commercial Music Departmental meeting., Checking status of online classes, layout strategies to accommodate the fall semester., Summer 2020	Curriculum Planning
Bradford Cox	Faculty	Service Learning Opportunities, E-Service Learning. Gina Perkins, Suzanne Jones, How to protect Student information. Using a variety of recourses, to get students involved, e.g. Campus Compact: Engagement in the time of COVID-19, Medium.com - specific ideas in various disciplines to evoke service learning, So Something.org - Exclusive to younger people, ways to build and put together service learning projects, Library of Congress - Limited or no contact and Veteran's History Project., Summer 2020	Faculty Development
Bradford Cox	Faculty	InLearning, Communication in the 21st Century Classroom (Certificate), Communication, collaboration, critical thinking, creative thinking. Summer 2020	Faculty Development
Bradford Cox	Faculty	InLearning, Teaching Techniques: Classroom Management (Certificate), Summer 2020	Faculty Development

Bradford Cox	Faculty	InLearning, Articulate 360: Interactive Learning (Certificate), Build interactive courses that hook a learners interest and lead to greater retention of the content, Summer 2020	Faculty Development
Bradford Cox	Faculty	Quality Matters, QM Success Stories, How others have applied the knowledge learned from Quality Matters and how to apply those skills to one's own success goals., Summer 2020	Faculty Development
Bradford Cox	Faculty	InLearning, Teaching Techniques: Developing Curriculum (Certificate), Develop thoughtful learning goals and outcomes, you can enhance the quality of your instruction and potentially save yourself from needing to deal with frustrating situations without a game plan., FALL 2020	Faculty Development
Bradford Cox	Faculty	Service Learning Workshop, Service Learning and your SLO, Write in a style appropriate to audience and purpose, use edited American English, Develop ideas with appropriate support and attributes. The Texas Higher Education Coordinating Board. (Critical thinking, communication, Empirical and Quantitive Skills, Teamwork, Personal Responsibility, Social Responsibility.), FALL 2020	Faculty Development
Bradford Cox	Faculty	North Texas Community College Consortium, Reinventing the Syllabus for Greater Student Engagement, Demonstration of strategies that help ensure all students are supported in their learning process. Include a "low stake" (not contributing to the final grade) quiz. Provide resources for student success., FALL 2020	Faculty Development
Bradford Cox	Faculty	North Texas Community College Consortium, How Do I create a Positive Synchronous Learning Environment Online?, Encourage participation and maintain a positive learning environment. Make reasonable expectations and goals clear. Query students on points covered., FALL 2020	Faculty Development
Bradford Cox	Faculty	North Texas Community College Consortium, Intentionally Inclusive: Ensuring a Multicultural Perspective in the Classroom, Exercises in Conflict mediation strategies, to formulate strategies for conversation regarding stereotypes, avoid "playing into" stereotypes, demystify cultural differences and recognize "microaggressions"., FALL 2020	Faculty Development

Bradford Cox	Faculty	Continuous Improvement Plan - Beenah Moshay, David Liska, Seminar on how to complete the Continuous Improvement Plan, Tips for completing the Continuous Improvement Plan scheduled for the Commercial Music Program., FALL 2020	Faculty Development
Bradford Cox	Faculty	Audio Engineering Society seminars. Throughout the month of October, the Audio Engineering Society presented its annual convention full of online seminars and workshops all based on innovations made in the recording industry. The exposure and implementation of new hardware and software. Auratone speakers - Alex Jacobsen, Recording Basics 1, 2, 3. Monitor Mixing - Who needs to hear what, Austrain Audio - Microphones: in-depth construction and use. Making the most of your vocals with Joseph Puig. What it takes to have a Successful Career in Audio, Video for the Audio Engineer, The Mojave Audio Microphone. Immersive Audio by Sennheiser, Listening with Amazon Music - how to prepare you audio for upload. When is Loud not loud - What you need to know about loudness meter measurements., FALL 2020	Faculty Development
Bradford Cox	Faculty	Avid - Manufacturer, New Product Review/Demonstration - "Carbon" Audio Interface, Demonstration of the new product "Carbon", an audio interface. How this unit integrates with the new version of the software. Software overview with new features and workflow as it relates to the new audio interface. The importance of having onboard DSP & AVB protocols in one's workflow and signal path., FALL 2020	Faculty Development
Bradford Cox	Faculty	Michael Brauer "Mixing Masterclass", MixCon 2020	Faculty Development
Christopher Morgan	Faculty	Researched and Programmed Vector Field Composition Environment, Fall 2020.	Faculty Development and student support.
Christopher Morgan	Faculty	Programmed Binaural Beats technology synthesis and composition environment, Spring 2020.	Faculty Development.
Christopher Morgan	Faculty	Programmed Chess Simulation Music Composition Environment. Presented December 2019.	Faculty Development and student support

Christopher Morgan	Faculty	Researched and Programmed Granular Synthesis Composition Environment, Fall 2019.	Faculty Development and student support
Christopher Morgan	Faculty	Co-sponsor of Plano Campus MakerClub. Multiple presentations including research and conducting a week-long Arduino-based interface building workshop, August 2019.	Faculty Development and student support
Christopher Morgan	Faculty	Developed interactive guitar interface for real-time computer music. Presented May 2019.	Faculty Development and student support
Christopher Morgan	Faculty	Developed Realtime Music and Video Composition in collaboration with Dancer Jenny Wheeler. Presented May 2019.	Faculty Development and student support.
Christopher Morgan	Faculty	Scholarly Spotlight presentation on Emerging Technology, April 2019.	Student support
Christopher Morgan	Faculty	Composed Music for production of "The Glass Menagerie". November 2018.	Faculty Development and student support
Christopher Morgan	Faculty	Presented Dance Interface at New Instruments for Musical Expression (NIME) national conference, June 2018.	Faculty Development.
Christopher Morgan	Faculty	BTWHSPA Presentation on Emerging Technology, October 2018.	Community engagement and recruiting
Christopher Morgan	Faculty	Developed Wearable Wireless Dance Interface: Hardware, Software and Composition Environment, Spring 2018.	Faculty Development and student support
Christopher Morgan	Faculty	Presented interactive dance floor installation " <i>Ubuntu in Motion</i> " at Spark Dallas, 2014 – 2017.	Community engagement.
Christopher Morgan	Faculty	Participated as a presenter (nine lectures and two installations) at the Collin College-hosted American Collegiate Dance Association regional conference, Spring 2017.	Faculty Development and student support
Christopher Morgan	Faculty	Attended, Industry Giants conference, Dallas, TX, Fall 2016.	Faculty Development
Christopher Morgan	Faculty	Designed and programmed, audio/music looping environment for use at Spark (currently in implementation phase), Fall 2016 – present.	Community engagement and recruiting.

**9. ARE FACILITIES, EQUIPMENT, AND FUNDING SUFFICIENT TO SUPPORT THE PROGRAM? IF NOT, PLEASE EXPLAIN.**

**Make a case with evidence that current deficiencies or potential deficiencies related to facilities, equipment, maintenance, replacement, plans, or budgets pose important barriers to the service unit or student success.**

**Equipment/Technology Table**

Significant Pieces of Equipment	Description (i.e. Special Characteristics)	Meets Needs (Y or N):		Analysis of Equipment Utilization
		Current	For Next 5 Years	
Avid HD (SCC Studio)	AVID HD - HDX-192, HD 192	Y	N	Current audio interface for both recording studios
Avid C24 Control Surface (SCC Studio)	AVID Recording, Editing, Mixing Control Board	Y	N	Current control surface for ProTools
Red 1	4ch Mic Preamp	Y	Y	Mic Pre recording device
Red 1	4ch Mic Preamp	Y	Y	Used for recording device
Grace Design 8ch Mic Preamp	8ch Mic Preamp	Y	Y	Mic Pre recording device
Alavlon 2022 2ch Mic Preamp	2ch Mic Preamp	Y	Y	Mic Pre recording device
AVID C24	AVID Recording, Editing, Mixing Control Board	Y	N	Current control surface for ProTools
Genelec 1032A (Matched Pair)	Near Field Studio Monitors	Y	Y	Current monitor speakers
Genelec 1092W	Subwoofer	Y	Y	Current monitor speakers
JBL Urie 809 (Pair)	Near Field Studio Monitors	Y	Y	Current monitor speakers
Avid HD (PRC Studio)	AVID HD - HDX-192, HD 192	Y	N	Current audio interface for both recording studios
Avid C24 Control Surface (PRC)	AVID Recording, Editing, Mixing Control Board	Y	N	Current control surface for ProTools
Avid Digi Design 96I/O (X2)	16ch Interface	Y	N	Current audio interface for both recording studios
Red 1	4ch Mic Preamp	Y	Y	Mic Pre recording device
Red 1	4ch Mic Preamp	Y	Y	Mic Pre recording device
Grace Design 8ch Mic Preamp	8ch Mic Preamp	Y	Y	Mic Pre recording device

Alavlon 2022 2ch Mic Preamp	2ch Mic Preamp	Y	Y	Mic Pre recording device
Genelec 1031 Pair	Studio Monitors	Y	Y	Current monitor speakers
iMAC w/ Avid Fast-Track Audio interface and M-Audio Axiom 49 Midi Controller (X15 Stations SCC)	Software: ProTools, Logic, MAX MSP, Reaktor and Native Instruments Komplete 12	Y	N	Current lab computers with interfaces
iMAC w/ Avid Fast-Track Audio interface and M-Audio Axiom 49 Midi Controller (X15 Stations PRC)	Software: ProTools, Logic, MAX MSP, Reaktor and Native Instruments Komplete 12	Y	N	Current lab computers with interfaces
Memory Moog Vintage Keyboard	polyphonic electronic music synthesizer	Y	N	Synthesizer used in lab
Kurzweil K2600	76 Key weighted Keyboard	Y	N	Synthesizer used in lab
Korg Triton Rack	Synth Sound Module	Y	N	Synthesizer used in lab
Yamaha EX5	Full Size Synth Keyboard	Y	N	Synthesizer used in lab
Yamaha EX5 Rack		Y	N	Synthesizer used in lab
Yamaha DX7 (X2)	Keyboard	Y	N	Synthesizer used in lab
Yamaha DX5	Keyboard	Y	N	Synthesizer used in lab
Crown/QSC Line Array	Wide Line 8	Y	Y	Speakers for live sound use
QSC Rigging Hardware	Allows the hanging of the Line Array	Y	Y	Hardware for live sound use
QSC Covers and Carts	Allows for Clean Storage and Ground Stack operation	Y	Y	Hardware for live sound use
Crown Power Amp (X2)	MA12000i	Y	Y	Amplifier for live sound use
Crown Power Amp (X4)	MA9000i	Y	Y	Amplifier for live sound use
Crown Power Amp (X2)	MA5000i	Y	Y	Amplifier for live sound use
Crown Power Amp (X4)	CT1200 In a rack for Monitors	Y	Y	Amplifier for live sound use
Crown Power Amp (X2)	CT 1200 In a rack for Monitors	Y	Y	Amplifier for live sound use
BSS Signal Processor (X2)	BLU-16	Y	Y	Live sound processor
QSC Cabinets (X16)	WL3082	Y	Y	Speakers for live sound



QSC Subwoofer (X8)	WL212	Y	Y	Speakers for live sound
Kangaroo Rack (X3)	12 RU 22" depth	Y	Y	Speakers for live sound
Genie Outriggers (Pair)	GSTLP ST-13-4563	Y	Y	Live sound hardware
Soundcraft Si1 Digital Sound Console	Soundcraft Si1 Digital Sound Console Part #E523	Y	N	Mixing console for live sound
AKG C414B Matched Pair	PRC	Y	N	Recording Studio Microphone
AKG C414B Matched Pair	SCC	Y	N	Recording Studio Microphone
AKG C414B (X2)	SCC	Y	N	Recording Studio Microphone
AKG C414B (X2)	PRC	Y	N	Recording Studio Microphone
AKG	P420 (Pair)	Y	N	Recording Studio Microphone
AKG	P120 (X4)	Y	N	Recording Studio Microphone
AKG	P220 (Pair)	Y	N	Recording Studio Microphone
AKG. D112	D112 (Needs to be Replaced)	Y	N	Recording Studio Microphone
Audio Technica AT825	AT825	Y	N	Recording Studio Microphone
Audio Technica AT8533x	AT8533x	Y	N	Recording Studio Microphone
Audio Technica Atm33R	ATM33R	Y	N	Recording Studio Microphone
Audix DP Drum Mic Kit	D1, D2, D4, D6, SCX Pair	Y	N	Recording Studio Microphone
Audix D6	Kick Drum Mic	Y	N	Recording Studio Microphone
Blue Microphones	8 Ball	Y	N	Recording Studio Microphone
Blue Microphones	Blue Ball	Y	N	Recording Studio Microphone
Blue Microphones	Blue Ball	Y	N	Recording Studio Microphone
CAD	E-300	Y	Y	Recording Studio Microphone
CAD	E-300	Y	Y	Recording Studio Microphone
CAD	E-100	Y	Y	Recording Studio Microphone
Earthworks	M-30	Y	Y	Recording Studio Microphone
Earthworks	TC20	Y	Y	Recording Studio Microphone
Electrovoice	RE20	Y	Y	Recording Studio Microphone
Electrovoice	RE320	Y	Y	Recording Studio Microphone

Groove Tubes	Convertible Pair	Y	Y	Recording Studio Microphone
Groove Tubes	GT 1B FET	Y	Y	Recording Studio Microphone
Neumann	KM184 (Matched Pair)	Y	Y	Recording Studio Microphone
Neumann	KMi	Y	Y	Recording Studio Microphone
Neumann	TLM103 Match Pair (SCC)	Y	Y	Recording Studio Microphone
Neumann	TLM103 Match Pair (PRC)	Y	Y	Recording Studio Microphone
Neumann	U87A Match Pair (SCC)	Y	Y	Recording Studio Microphone
Rode	K2 Studio Microphone	Y	Y	Recording Studio Microphone
Rode	M3 Pair (PRC)	Y	Y	Recording Studio Microphone
Sennheiser	K3-U	Y	N	Recording Studio Microphone
Sennheiser	MD421 (X5)	Y	N	Recording Studio Microphone
Sennheiser	MD421-U-5 (X2)	Y	N	Recording Studio Microphone
Sennheiser	E906	Y	Y	Recording Studio Microphone
Sennheiser	E609	Y	Y	Recording Studio Microphone
Sennheiser	E604 (x3)	Y	Y	Recording Studio Microphone
Shure	Beta 52	Y	N	Recording Studio Microphone
Shure	KSM 44	Y	Y	Recording Studio Microphone
Shure	Beta 86	Y	Y	Recording Studio Microphone
Shure	Beta 87A (X2)	Y	Y	Recording Studio Microphone
Shure	15 SM57s With Case Lab Pack (SCC)	Y	N	Lab Microphone use
Shure	15 SM57s With Case Lab Pack (PRC)	Y	N	Lab Microphone use
Shure	SM58 For Live Sound (X16)	Y	N	Live/Studio Microphone
Shure	SM57 For Live Sound (X6)	Y	N	Live/Studio Microphone
Shure Wireless	Hand Held Beta 87a (X8)	Y	N	Live/Studio Microphone
Shure Wireless	Hand Held Beta 58 (X8)	Y	N	Live/Studio Microphone
Shure Wireless Capsule	87c (X10)	Y	N	Live/Studio Microphone
Shure Wireless	Belt Pack w/ Countryman E6	Y	N	Live/Studio Microphone
Yamaha Sub Kick	SKRM100	Y	Y	Live/Studio Microphone
Mackie SRM450	Powered Speakers (X8)	Y	N	Live Sound speakers
Klipsch KSM12 MKII	Monitor Speakers (X6)	Y	N	Live Sound speakers
Klipsch 3 way tops	PA Speakers (X4)	Y	N	Live Sound speakers



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Klipsch Subwoofer	PA Subwoofer (X4)	Y	N	Live Sound speakers
EAW Monitors	Coaxial 12" Monitors	Y	N	Live Sound speakers
Presonus Audio Console	Studio Live 16*4*2	Y	N	Live Sound Console
Presonus Audio Console	Studio Live 24*4*2	Y	N	Live Sound Console
Motion Labs Power Distribution	100amp Rolling Rack for Portable Power	Y	Y	Live Sound hardware
Whirlwind Concert 40	32 channel 8 Return Audio Snake	Y	Y	Live Sound hardware

### Financial Resources Table

Source of Funds (i.e. college budget, grant, etc.)	Meets Needs (Y or N):		For any no in columns 2 or 3, explain why	For any no in columns 2 or 3, identify expected source of additional funds
	Current	For Next 5 Years		
College Budget	Y	Y	N-A	N-A

## *Section III. Continuous Improvement Plan (CIP)*

### **10. HOW HAVE PAST CONTINUOUS IMPROVEMENT PLANS CONTRIBUTED TO SUCCESS?**

#### **a. Program Learning Outcomes/Program Competencies**

The CIP of this program review cycle focused on the portfolios of students enrolled in the MUSB Capstone Commercial Music Project (CMP) class. In the previous CIP, students focused on creating online portfolios to augment traditional paper resumes and the traditional “demo reel”. Beginning in 2015, the primary goals shifted focus on refining the student’s portfolio, gain additional experience with music business, marketing and entrepreneurship. Based on the CIP data, the following improvements have been developed:

1. Incorporating business plan elements into the portfolio. Example available at the following URL. Please note per FERPA this document is only for the purposes of the Program Review and is not to be distributed.

[https://collincollege620-my.sharepoint.com/:b:/g/personal/cmorgan\\_collin\\_edu/EXGO466vUTBPoSfpALuPYwBjMGQAKaVWtZhtp9ED0pmw?e=e7VFJV](https://collincollege620-my.sharepoint.com/:b:/g/personal/cmorgan_collin_edu/EXGO466vUTBPoSfpALuPYwBjMGQAKaVWtZhtp9ED0pmw?e=e7VFJV)

2. Making the portfolio more career/interest specific by dividing focus into artist, recording studio, management, marketing, musician/teacher. Examples available at the following URLs. Please note per FERPA these documents are only for the purposes of the Program Review and are not to be distributed.

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/EVoxaAbtPz5Hnx83Pw4odnEBJdhmc-OpAq9mwig\\_h6p7Ssg?e=ZhMRYJ](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/EVoxaAbtPz5Hnx83Pw4odnEBJdhmc-OpAq9mwig_h6p7Ssg?e=ZhMRYJ)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/EU67NBkl-pZOkSLahsBwpFMBMKVwilDBfWbSp2PDEkgklw?e=dqLTK4](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/EU67NBkl-pZOkSLahsBwpFMBMKVwilDBfWbSp2PDEkgklw?e=dqLTK4)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/ESjilC6\\_vTFKpLh2OrIHVYwBfq8MqNc3GZ6IZyAQLIKtGw?e=zuB2jA](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/ESjilC6_vTFKpLh2OrIHVYwBfq8MqNc3GZ6IZyAQLIKtGw?e=zuB2jA)

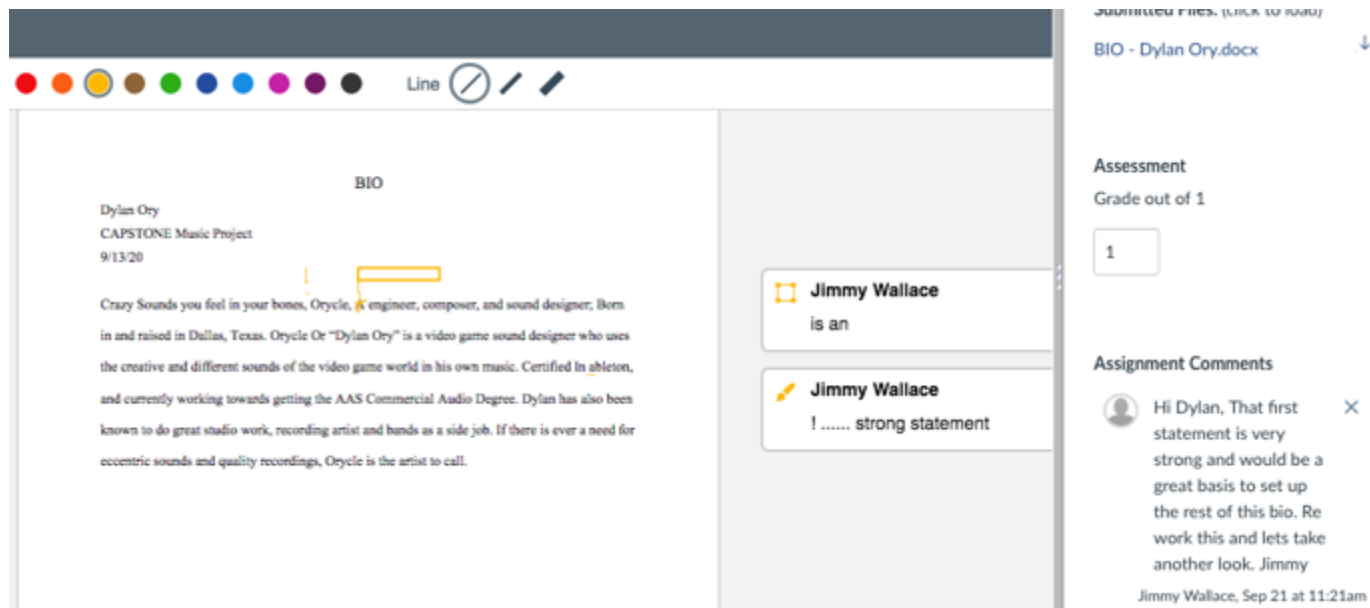
[https://collincollege620-my.sharepoint.com/:b:/g/personal/cmorgan\\_collin\\_edu/ESAyH6bB90FPjY6VTFoInlgBAROBL\\_p7MQ5T7IW\\_VxXdsA?e=dgNK8O](https://collincollege620-my.sharepoint.com/:b:/g/personal/cmorgan_collin_edu/ESAyH6bB90FPjY6VTFoInlgBAROBL_p7MQ5T7IW_VxXdsA?e=dgNK8O)

3. Migrating from paper copies to electronic. (See examples above.)

To facilitate these changes and to improve the overall student project, the following instructional changes were made:

1. Progress checkpoints
2. Career mentoring (individually)
3. Individual direction on portfolio contents
4. Individual virtual (Zoom) meetings

Below is a screen shot of a sample Canvas/online exchange for points one through three above:



The screenshot displays a Canvas LMS interface. On the left, a document titled "BIO" is open, showing a student bio for Dylan Ory. The bio text reads: "Dylan Ory  
CAPSTONE Music Project  
9/13/20  
Crazy Sounds you feel in your bones, Orycyle, is an engineer, composer, and sound designer; born in and raised in Dallas, Texas. Orycyle Or "Dylan Ory" is a video game sound designer who uses the creative and different sounds of the video game world in his own music. Certified In ableton, and currently working towards getting the AAS Commercial Audio Degree. Dylan has also been known to do great studio work, recording artist and bands as a side job. If there is ever a need for eccentric sounds and quality recordings, Orycyle is the artist to call." A yellow box highlights the word "Orycyle" in the text.

On the right side of the interface, there is a sidebar with the following elements:

- JUSTIFIED FILES (LINK TO FILE)**  
BIO - Dylan Ory.docx
- Assessment**  
Grade out of 1  
1
- Assignment Comments**  
Hi Dylan, That first statement is very strong and would be a great basis to set up the rest of this bio. Re work this and lets take another look. Jimmy  
Jimmy Wallace, Sep 21 at 11:21am

Two comment boxes from Jimmy Wallace are visible in the center-right area:

- Jimmy Wallace is an
- Jimmy Wallace ! ..... strong statement

**b. Overall improvements to your program**

These improvements have resulted in higher-quality portfolios as can be seen in the samples included in the appendix. Student printed portfolios are in PowerPoint or PDF format making digital transmission very easy. Portfolios contain color photos, headshots and links to audio examples. This is an improvement over the original goal of embedded Soundcloud links since it is more flexible and less expensive for students. Finally, students also enhanced their portfolios with professional business plans.

**Previous CIP Tables in Appendix under Section III.10-12 Supporting Documents.**

### 11. HOW WILL WE EVALUATE OUR SUCCESS?

Student portfolios will be an ongoing area of focus due to the changes in market demands, evolving technologies, required skill sets and portfolio delivery options. Building on the work of the past CIP and Capstone Commercial Music Project students, the templates they began developing for audio workforce specializations (songwriter, mixing engineer, performer, etc.) will be researched for expansion into web-based portfolio templates. This way, students will be able to more quickly take their materials from a slides-based PDF to a web page and thus increase their visibility to more employers. Example outlines are available below. Please note per FERPA these documents are only for the purposes of the Program Review and are not to be distributed.

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/EfzW9WMU3\\_RAm6U0Mi24rcBDI2q-peOYtnKCuD9g\\_3Bcg?e=6tOhLF](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/EfzW9WMU3_RAm6U0Mi24rcBDI2q-peOYtnKCuD9g_3Bcg?e=6tOhLF)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/Eao6ucFNbaNLjqFQCEWMe-8BHfln1Ql1Nt5zpcNte4nw\\_w?e=GZyeDj](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/Eao6ucFNbaNLjqFQCEWMe-8BHfln1Ql1Nt5zpcNte4nw_w?e=GZyeDj)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/EXxA-XpRuUxLhfq7FU6u90IBQ9367X3YpUiiHKrzU\\_oP5A?e=nigfX0](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/EXxA-XpRuUxLhfq7FU6u90IBQ9367X3YpUiiHKrzU_oP5A?e=nigfX0)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/Ea\\_m7kH22iJD6nJ25lVBnYBaja8ri\\_vcvWzo7omDT1eMg?e=L12vWA](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/Ea_m7kH22iJD6nJ25lVBnYBaja8ri_vcvWzo7omDT1eMg?e=L12vWA)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/EahSLY\\_rO61NoWXLJq8ldysBaF30LWgDM5-AJUIMk1GgHQ?e=aBwwGa](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/EahSLY_rO61NoWXLJq8ldysBaF30LWgDM5-AJUIMk1GgHQ?e=aBwwGa)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/EbavmgUWK-5ChL9xdVOEIqABNosJCIQkdxtSDqsiJO6y5w?e=UbnqEa](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/EbavmgUWK-5ChL9xdVOEIqABNosJCIQkdxtSDqsiJO6y5w?e=UbnqEa)

[https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan\\_collin\\_edu/EUPE5EAXrjpkTks4\\_t95EEgBjC-Hsp\\_7pUlskcS43j9lw?e=8LbD6S](https://collincollege620-my.sharepoint.com/:p:/g/personal/cmorgan_collin_edu/EUPE5EAXrjpkTks4_t95EEgBjC-Hsp_7pUlskcS43j9lw?e=8LbD6S)

However, due to the COVID-19 pandemic, new attention must be given to the rapid changes required of the pandemic response. Among these is the increase in online content including recorded music and live music performances. Each content delivery service has its own set of criteria for the audio which it receives. Due to these changes the workforce must prepare their music to conform to the standards of the various content providers, e.g. YouTube, Spotify, TIDAL, iTunes, Amazon, Pandora and Deezer. To accomplish this, one must have a Loudness Unit Full Scale (LUFS) meter that can be obtained as a plug-in. This measures final mixes and renders results that tell the student how the various content providers will adjust their final mixes after mastering. If the student can prepare their mix in such a way that content providers would not alter their creative process, the student's mix stands the best chance of sounding to others as it was intended. Finally, in response to the need for more live virtual music performances, students will be introduced to current streaming platforms and broadcast software which makes it possible to create high quality, professional livestreams. Faculty have already begun to present lectures on best practices for musicians who are streaming as opposed to the more common spoken dialog formats.

These three concerns form the foundation for the next CIP for Commercial Music Program detailed in the following section.

**12. COMPLETE THE CONTINUOUS IMPROVEMENT PLAN (CIP) TABLES THAT FOLLOW.**

**Table 1. CIP Outcomes, Measures & Targets Table (focus on at least one for the next two years)**

<b>A. Expected Outcomes</b> Results expected in this program (e.g. Students will learn how to compare/contrast theories; Increase student retention in PSYC 2301)	<b>B. Measures</b> Instruments/processes used to measure results (e.g. surveys, end of term class results, test results, etc.)	<b>C. Targets</b> Level of success expected (e.g. 80% success rate, 25 graduates, etc.)
Students will learn to adjust final mix loudness levels that conform to online streaming content providers, using dynamic processing tools such as compression, limiting and EQ.	Students will use a Loudness Unit Full Scale (LUFS) meter to rate their standards conformity by how much gain reduction is applied to their file.	80% success. Success = less than 0-6db attenuation imposed by the content provider.
Students will develop standardized portfolio templates for use by other students.	Adoption by Audio IV, Live Sound III and Commercial Music Project students.	75% adoption by students.
Students will produce and engineer a livestream musical performance.	Students will learn Online Broadcast System (OBS) software and livestream one concert as either the engineer or engineer/performer.	80% students in Audio IV or Commercial Music Project live stream one event.



**Continuous Improvement Plan**

**Outcomes might not change from year to year. For example, if you have not met previous targets, you may wish to retain the same outcomes. You must have at least one program learning outcome. You may also add short-term administrative, technological, assessment, resource or professional development goals, as needed. Choose 1 to 2 outcomes from Table 1 above to focus on over the next two years.**

- A. Outcome(s)** - Results expected in this program (from column A on Table 1 above--e.g. Students will learn how to compare/contrast Conflict and Structural Functional theories; increase student retention in Nursing Program).
- B. Measure(s)** – Instrument(s)/process(es) used to measure results (e.g. results of essay assignment, test item questions 6 & 7 from final exam, end of term retention rates, etc.).
- C. Target(s)** - Degree of success expected (e.g. 80% success rate, 25 graduates per year, increase retention by 2% etc.).
- D. Action Plan** - Implementation of the action plan will begin during the next academic year. Based on analysis, identify actions to be taken to accomplish outcome. What will you do?
- E. Results Summary** - Summarize the information and data collected in year 1.
- F. Findings** - Explain how the information and data has impacted the expected outcome and program success.
- G. Implementation of Findings** – Describe how you have used or will use your findings and analysis of the data to make program improvements.

**Table 2. CIP Outcomes 1 & 2**

<b>A. Expected Outcome #1</b>	
Students will learn to adjust final mix loudness levels that conform to online streaming content providers using dynamic processing tools such as compression, limiting and EQ.	
<b>B. Measure (Outcome #1)</b>	<b>C. Target (Outcome #1)</b>
Results from a Loudness Unit Full Scale (LUFS) meter.	< 0-6dB gain reduction imposed by steaming service.
<b>D. Action Plan (Outcome #1)</b> For one mixing assignment, students will adjust output levels to conform with one streaming service (YouTube, Spotify, TIDAL, etc.)	
<b>E. Results Summary (Outcome #1) TO BE FILLED OUT IN YEAR 2</b>	
<b>F. Findings (Outcome #1) TO BE FILLED OUT IN YEAR 2</b>	

**G. Implementation of Findings (Outcome #1) TO BE FILLED OUT IN YEAR 2**

**Table 2. CIP Outcomes 1 & 2 (continued)**

<b>A. Expected Outcome #2</b>	
Students will develop standardized portfolio templates for use by other students.	
<b>B. Measure (Outcome #2)</b>	<b>C. Target (Outcome #2)</b>
Adoption by Audio IV, Live Sound III and Commercial Music Project students.	75% adoption by students.
<b>D. Action Plan (Outcome #2)</b>	
Commercial Music Students will develop templates for several AAS graduate specializations: Mixing Engineer, Live Sound Engineer, Songwriter, etc. These are modeled on the CSS-based templates provided by some web hosting sites (e.g. WordPress)	
<b>E. Results Summary (Outcome #2) TO BE FILLED OUT IN YEAR 2</b>	
<b>F. Findings (Outcome #2) TO BE FILLED OUT IN YEAR 2</b>	
<b>G. Implementation of Findings (Outcome #2) TO BE FILLED OUT IN YEAR 2</b>	

# Appendix

## SECTION I.2 SUPPORTING DOCUMENTS: TRANSITIONS



### Audio Video Production

**Endorsement: Business and Industry**  
**Student Organizations:**  
 Broadcast Journalism

		9 <sup>th</sup> Grade	10 <sup>th</sup> Grade	11 <sup>th</sup> Grade	12 <sup>th</sup> Grade
<b>High School</b>	English I (1 credit)	English II (1 credit)	English III (1 credit)	English IV (1 credit)	
	Algebra I or Geometry (1 credit)	Geometry or Algebra II (1 credit)	MMA, Alg II, Pre-Cal (1 credit)	Alg II, Pre-Cal, Calculus or Statistics (1 credit)	
	Biology I (1 credit)	Chemistry (1 credit)	Chemistry, Physics/Prin. of Technology* (1 credit)	Anatomy & Physiology, AP Physics 1 (1 credit)	
	World Geography (1 credit)	World History (1 credit)	US History (1 credit)	Government/Economics (1 credit)	
	<b>Required Electives</b>				
	<input type="checkbox"/> Fine Arts (1 credit)	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>
	<input type="checkbox"/> Foreign Language (2 credits)	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>
	<input type="checkbox"/> Health (.5 credit)	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>
	<input type="checkbox"/> Physical Education (1 credits)	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>
	<input type="checkbox"/> Professional Communication (.5 credit)	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>
<b>Program Electives</b>		<b>Program Electives</b>		<b>Program Electives</b>	
<input type="checkbox"/> Digital and Interactive Media (1 credit)	<input type="checkbox"/> Audio Video Production (1 credit)		<input type="checkbox"/> Advanced A/V Production (1 credit)		<input type="checkbox"/> Practicum in Advanced A/V Production I (2 credits)
<b>Additional Electives/EOC Requirements</b>					
<input type="checkbox"/> Digital and Interactive Media (1 credit)	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>	<input type="checkbox"/> English 1 EOC
<input type="checkbox"/> Journalism (1 credit)	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>	<input type="checkbox"/> English 2 EOC
	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>	<input type="checkbox"/> Biology EOC
	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>	<input type="checkbox"/> Algebra 1 EOC
	<input type="checkbox"/> 9 <sup>th</sup>	<input type="checkbox"/> 10 <sup>th</sup>	<input type="checkbox"/> 11 <sup>th</sup>	<input type="checkbox"/> 12 <sup>th</sup>	<input type="checkbox"/> US History EOC
<b>Certifications or License:</b> Adobe Photoshop, Dreamweaver, Flash, Premiere, Illustrator, Visual Communicator, Video Communicator, In Design					
<b>Post-Secondary</b>	<b>Associates Degree</b>		<b>Bachelor's Degree</b>		<b>Graduate Degree</b>
	<input type="checkbox"/> Graphic Design/Communications		<input type="checkbox"/> Cinematography/Film		<input type="checkbox"/> Visualization Science
	<input type="checkbox"/> Fashion Design /Illustration		<input type="checkbox"/> Visual Studies		<input type="checkbox"/> Media Studies
	<input type="checkbox"/> Visual Communications		<input type="checkbox"/> Broadcasting Journalism		<input type="checkbox"/> News Analysts
		<input type="checkbox"/> Copy Editor			
		<input type="checkbox"/> Radio/Television/Film			
It is the policy of McKinney ISD not to discriminate on the basis of race, color, national origin, sex or handicap in its vocational programs, services, or activities as required by Title VI of the Civil Rights Act of 1964, as amended; Title IX of the Education Amendments of 1972; and Section 504 of the Rehabilitation Act of 1973; as amended.					

This plan of study should serve as a guide, along with other career planning materials, as you continue your career path. Courses listed within this plan are only recommended coursework and should be individualized to meet each learner's educational and career goals. All plans should meet high school graduation requirements as well as college entrance requirements. \*Principles of Technology offered at Boyd HS only. **Refer to the Academic Planning Guide for course details, description and locations.**

## SECTION II.5 SUPPORTING DOCUMENTS

### Peer Institutions

### Austin Community College Certificates



Program Map  
2020-2021 College Credit Catalog  
**Music Business, Performance and Technology: Audio Engineering Level I**  
Audio Engineering Level I Certificate (CI)



**ARTS, DIGITAL MEDIA AND COMMUNICATIONS**

**Program Description:** The courses in this Level I Certificate in Audio Engineering apply toward ACC's Associate of Applied Science in Audio Engineering Specialization, which prepares students to enter the workforce.

**Jobs include:** Studio Engineer, Recording Engineer, Mixing Engineer, Live Sound Engineer, Radio Production, A/V Technician, Producer.

Use this Program Map to choose courses with your college advisor and track your progress towards milestones and completion of program.

**Contact:**  
Timothy Dittmer, Department Chair  
Peter Johnson, Program Specialist  
[tdittmer@austincc.edu](mailto:tdittmer@austincc.edu) / [pjohnson@austincc.edu](mailto:pjohnson@austincc.edu)  
Tel: 512-223-4919  
Fax: 512-223-4026  
**Department Website:**  
<http://www.austincc.edu/arts/>

**Pre-Degree Requirements, if applicable**

Program Specific	
Level one certificate programs are exempt from TSI requirements.	
Reading and Writing Placement Placements based on TSI	Mathematics Placement Placements based on TSI
<input type="checkbox"/> Basic Developmental Courses <input type="checkbox"/> ESOL Courses <input type="checkbox"/> ENRW Courses	<input type="checkbox"/> NCBM and MATD courses paired with MATH courses <input type="checkbox"/> NCBM and MATD courses

**SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS**

Semester I	CR	Advising Notes
MUSC-1327 Audio Engineering I	3	Skills Requirements(s): E - Reading & Writing. Prerequisite(s): None
	3	Program Semester Hours / Meet with your advisor
Semester II		
MUSC-2427 Audio Engineering II	4	Skills Requirements(s): E - Reading & Writing. Prerequisite(s): MUSC 1327 or instructional program approval.
MUSC-1325 Acoustics	3	Skills Requirements(s): E - Reading & Writing. Prerequisite(s): MUSC 1327. Completion of MATH 1344 or MATD 0300 is recommended prior to taking this class.
	7	Program Semester Hours / Meet with your advisor
Semester III		
MUSC-2447 Audio Engineering III	4	Skills Requirements(s): E - Reading & Writing. Prerequisite(s): MUSC 1327 and MUSC 2427, or instructional program approval.
MUSC-1271 Applied Commercial Music Recording / Live Sound	2	Skills Requirements(s): E - Reading & Writing. Prerequisite(s): MUSC 1327.
	6	Program Semester Hours
Total Program Hours: 15		

Refer to catalog [austincc.edu/catalog-descriptions/](http://austincc.edu/catalog-descriptions/) for more information on courses in this program plan.



Program Map  
2020-2021 College Credit Catalog

## Music Business, Performance and Technology: Audio-Visual Technician Level 1

*Audio-Visual Technician Level 1 Certificate (CT1)*



**ARTS, DIGITAL MEDIA AND COMMUNICATIONS**

**Program Description:** The courses in this Audio-Visual Technician Level 1 Certificate can be applied towards ACC's Associate of Applied Science in Live Sound and Stage Production, which prepares students to enter the workforce.

**Jobs include:** Audio-Visual Technician (AV Tech), Audio Engineer, Event Technician, Event Technology Specialist.

*Use this Program Map to choose courses with your college advisor and track your progress towards milestones and completion of program.*

**Contact:**  
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Pete: 512-223-4020

**Department Website:**  
<https://www.austincc.edu/myle/>

**Pre-Degree Requirements, if applicable**

Program Specific	
Level one certificate programs are exempt from TSI requirements.	
Reading and Writing Placement <i>Placements based on TSI</i>	Mathematics Placement <i>Placements based on TSI</i>
<input type="checkbox"/> Basic Developmental Courses <input type="checkbox"/> ESOL Courses <input type="checkbox"/> INRW Courses	<input type="checkbox"/> NCBM and MATD courses paired with MATH courses <input type="checkbox"/> NCBM and MATD courses

**SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS**

Semester I	CR	Advising Notes
MUSC-1327 Audio Engineering I	3	Skills Requirement(s): E - Reading & Writing.
BUSG-2309 Small Business Management	3	Skills Requirement(s): R - Reading.
RTVB-1321 TV/Video Field Production	3	Skills Requirement(s): E - Reading & Writing.
	<b>9</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
MUSC-1375 Stage Production and Lighting	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1405.
SPCH-1318 Interpersonal Communication	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2386 Internship -- Music Management	3	Skills Requirement(s): I - Reading, Writing, & Special Approval. Prerequisite(s): Instructional program approval.
	<b>9</b>	<b>Program Semester Hours</b>
Total Program Hours: 18		



Program Map  
2020-2021 College Credit Catalog

## Music Business, Performance and Technology: Digital Composition Level 1

Digital Composition Level 1 Certificate (CTI)



### ARTS, DIGITAL MEDIA AND COMMUNICATIONS

**Program Description:** The courses in the Level 1 Certificate in Digital Composition apply toward ACC's Associate of Applied Science in Digital Composition Specialization, which prepares students to enter the workforce.

Jobs include: Sound Designer, Music Composer, Live Performer, DJ, Producer.

*Use this Program Map to choose courses with your college advisor and track your progress towards milestones and completion of program.*

**Contact:**  
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Peter Johnson, Program Specialist  
[tdittmar@austincc.edu](mailto:tdittmar@austincc.edu); [pjohnson@austincc.edu](mailto:pjohnson@austincc.edu)  
Time: 512-223-4015  
Peter: 512-223-4020  
**Department Website:**  
<http://www.austincc.edu/mgt/>

#### Pre-Degree Requirements, if applicable

Program Specific	
Level one certificate programs are exempt from TSI requirements.	
Reading and Writing Placement <i>Placements based on TSI</i>	Mathematics Placement <i>Placements based on TSI</i>
<input type="checkbox"/> Basic Developmental Courses <input type="checkbox"/> ESOL Courses <input type="checkbox"/> INRW Courses	<input type="checkbox"/> NCBM and MATD courses paired with MATHc courses <input type="checkbox"/> NCBM and MATD courses

#### SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS

Semester I	CR	Advising Notes
MUSC-1331 Musical Instrument Digital Interface (MIDI) I	3	Skills Requirement(s): E - Reading & Writing.
MUSC-1373 Theory for the Working Musician I	3	Skills Requirement(s): E - Reading & Writing.
	6	Program Semester Hours / Meet with your advisor
Semester II		
MUSC-1333 Synthesis I	3	Skills Requirement(s): E - Reading & Writing.
MUSC-2375 Sound Design	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1331 and MUSC 1333.
	6	Program Semester Hours / Meet with your advisor
Semester III		
MUSC-1371 Modular Synthesis	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1333 or instructor approval.
MUSC-2345 Synthesis II	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1333.
	6	Program Semester Hours
Total Program Hours: 18		



# WORKFORCE PROGRAM REVIEW

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Program Map  
2020-2021 College Credit Catalog

## Music Business, Performance and Technology: Hip Hop Production Level I

Hip Hop Production Level I Certificate (CTI)



### ARTS, DIGITAL MEDIA AND COMMUNICATIONS

**Program Description:** The Level I Certificate in Hip Hop Production includes courses that apply toward ACC's Associate of Applied Science in Digital Composition Specialization, which prepares students to enter the workforce.

**Jobs include:** Sound Designer, Music Composer, Live Performer, DJ, Producer.

*Use this Program Map to choose courses with your college advisor and track your progress towards milestones and completion of program.*

**Contact:**  
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Peter Johnson, Program Specialist  
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Tim: 512-223-4005  
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**Department Website:**  
<http://www.austincc.edu/ahp/>

#### Pre-Degree Requirements, if applicable

Program Specifics	
Level one certificate programs are exempt from TSI requirements.	
Reading and Writing Placement <i>Placements based on TSI</i>	Mathematics Placement <i>Placements based on TSI</i>
<input type="checkbox"/> Basic Developmental Courses <input type="checkbox"/> ESOL Courses <input type="checkbox"/> INRW Courses	<input type="checkbox"/> NCBM and MATD courses paired with MATH courses <input type="checkbox"/> NCBM and MATD courses

#### SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS

Semester I	CR	Advising Notes
MUSC-1331 Musical Instrument Digital Interface (MIDI) I	3	<a href="#">Skills Requirement(s)</a> : E - Reading & Writing.
MUSC-1373 Theory for the Working Musician I	3	<a href="#">Skills Requirement(s)</a> : E - Reading & Writing.
	<b>6</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
MUSC-1372 Hip Hop Production I	3	<a href="#">Skills Requirement(s)</a> : E - Reading & Writing.
MUSC-1333 Synthesis I	3	<a href="#">Skills Requirement(s)</a> : E - Reading & Writing.
	<b>6</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
MUSC-2372 Hip Hop Production II	3	<a href="#">Skills Requirement(s)</a> : E - Reading & Writing. <a href="#">Prerequisite(s)</a> : MUSC 1372.
MUSC-2345 Synthesis II	3	<a href="#">Skills Requirement(s)</a> : E - Reading & Writing. <a href="#">Prerequisite(s)</a> : MUSC 1333.
	<b>6</b>	<b>Program Semester Hours</b>
Total Program Hours: 18		



Program Map  
2020-2021 College Credit Catalog

## Music Business, Performance and Technology: Live Sound and Stage Production Level 1

*Live Sound and Stage Production Level 1 Certificate (CTI)*



**ARTS, DIGITAL MEDIA AND COMMUNICATIONS**

**Program Description:** The courses in the Level I Certificate in Live Sound Stage Production apply toward ACC's Associate of Applied Science in Live Sound Stage Production Specialization, which prepares students to enter the workforce.

Jobs include: Live Sound Engineer, FOH Engineer, Monitor mixer, Tour Manager, Guitar/Drum/Bass Technician, Lighting Engineer, Musical Equipment Repair.

*Use this Program Map to choose courses with your college advisor and track your progress towards milestones and completion of program.*

**Contact:**  
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**Department Website:**  
<http://www.austincc.edu/mtp/>

**Pre-Degree Requirements, if applicable**

Program Specific	
Level one certificate programs are exempt from TSI requirements.	
Reading and Writing Placement <i>Placements based on TSI</i>	Mathematics Placement <i>Placements based on TSI</i>
<input type="checkbox"/> Basic Developmental Courses <input type="checkbox"/> ESOL Courses <input type="checkbox"/> INRW Courses	<input type="checkbox"/> NCBM and MATD courses paired with MATH courses <input type="checkbox"/> NCBM and MATD courses

**SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS**

Semester I	CR	Advising Notes
MUSC-1327 Audio Engineering I	3	<u>Skills Requirement(s):</u> E - Reading & Writing.
MUSC-1323 Audio Electronics	3	<u>Skills Requirement(s):</u> E - Reading & Writing.
	<b>6</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
MUSC-1405 Live Sound I	4	<u>Skills Requirement(s):</u> E - Reading & Writing. <u>Prerequisite(s):</u> MUSC 1327.
	<b>4</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
MUSC-1271 Applied Commercial Music: Recording / Live Sound	2	<u>Skills Requirement(s):</u> E - Reading & Writing. <u>Prerequisite(s):</u> MUSC 1327.
MUSC-2403 Live Sound II	4	<u>Skills Requirement(s):</u> E - Reading & Writing. <u>Prerequisite(s):</u> MUSC 1327, MUSC 1405.
	<b>6</b>	<b>Program Semester Hours</b>
Total Program Hours: 16		





Program Map  
2020-2021 College Credit Catalog

## Music Business, Performance and Technology: Music Business Level 1

Music Business Level 1 Certificate (CTI)



### ARTS, DIGITAL MEDIA AND COMMUNICATIONS

**Program Description:** The courses in the Level 1 Certificate in Music Business apply toward ACC's Associate of Applied Science in Music Business Specialization, which prepares students to enter the workforce.

Jobs include: Marketing & PR, Publishing, Booking Agent, Talent Buyer, Artist Management, Artist Relations.

*Use this Program Map to choose courses with your college advisor and track your progress towards milestones and completion of program.*

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<https://www.austinc.edu/html/>

#### Pre-Degree Requirements, if applicable

Program Specific	
Level one certificate programs are exempt from TSI requirements.	
Reading and Writing Placement <i>Placements based on TSI</i>	Mathematics Placement <i>Placements based on TSI</i>
<input type="checkbox"/> Basic Developmental Courses <input type="checkbox"/> ESOL Courses <input type="checkbox"/> INRW Courses	<input type="checkbox"/> NCBM and MATD courses paired with MATH courses <input type="checkbox"/> NCBM and MATD courses

#### SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS

Semester I	CR	Advising Notes
MUSB-1305 Survey of the Music Business	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2305 Music Publishing	3	Skills Requirement(s): E - Reading & Writing.
	<b>6</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
MUSB-2345 Live Music and Talent Management	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2355 Legal Aspects of the Entertainment Industry	3	Skills Requirement(s): E - Reading & Writing.
	<b>6</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
MUSB-2371 PR and Marketing for Creatives	3	Skills Requirement(s): E - Reading & Writing.
MUSB-1341 Concert Promotion and Venue Management	3	Skills Requirement(s): E - Reading & Writing.
	<b>6</b>	<b>Program Semester Hours</b>
Total Program Hours: 18		



Program Map  
2020-2021 College Credit Catalog

## Music Business, Performance and Technology: Music Performance Level 1

Music Performance Level 1 Certificate (CTI)



### ARTS, DIGITAL MEDIA AND COMMUNICATIONS

**Program Description:** The courses in the Level 1 Certificate in Music Performance apply toward ACC's Associate of Applied Science in Music Performance Specialization, which prepares students to enter the workforce.

**Jobs include:** Performing musician, Band Leader, Instrument Instruction, Composer.

*Use this Program Map to choose courses with your college advisor and track your progress towards milestones and completion of program.*

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[tdittmar@astincc.edu](mailto:tdittmar@astincc.edu) [pjohnson2@astincc.edu](mailto:pjohnson2@astincc.edu)  
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**Department Website:**  
<http://www.astincc.edu/inlay/>

#### Pre-Degree Requirements, if applicable

Program Specific	
Level one certificate programs are exempt from TSI requirements.	
Reading and Writing Placement <i>Placements based on TSI</i>	Mathematics Placement <i>Placements based on TSI</i>
<input type="checkbox"/> Basic Developmental Courses <input type="checkbox"/> ESOL Courses <input type="checkbox"/> INRW Courses	<input type="checkbox"/> NCBM and MATD courses paired with MATH courses <input type="checkbox"/> NCBM and MATD courses

#### SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS

Semester I	CR	Advising Notes
MUSI-1310 American Music	3	<u>Skills Requirement(s):</u> E - Reading & Writing.
MUSC-1373 Theory for the Working Musician I	3	<u>Skills Requirement(s):</u> E - Reading & Writing.
Applied Commercial Music Restricted Elective	2	<u>Note:</u> Select Applied Commercial Music Restricted Elective from: MUSP 1201, MUSP 1204, MUSP 1205, MUSP 1210, MUSP 1217, MUSP 1223, MUSP 1228.
MUSP-1142 Small Commercial Music Ensemble	1	<u>Skills Requirement(s):</u> E - Reading & Writing.
	<b>9</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
MUSC-1321 Songwriting I	3	<u>Skills Requirement(s):</u> E - Reading & Writing.
Applied Commercial Music Restricted Elective	2	<u>Note:</u> Select Applied Commercial Music Restricted Elective from: MUSP 1201, MUSP 1204, MUSP 1205, MUSP 1210, MUSP 1217, MUSP 1223, MUSP 1228.
MUSB-2302 Performance and Promotion for Independent Artists I	3	<u>Skills Requirement(s):</u> E - Reading & Writing.
MUSP-1142 Small Commercial Music Ensemble	1	<u>Skills Requirement(s):</u> E - Reading & Writing.
	<b>9</b>	<b>Program Semester Hours</b>
Total Program Hours: 18		



# WORKFORCE PROGRAM REVIEW

9-17-2020

Degrees: Austin Community College: Music Business, Performance and Technology: Audio Engineering Specialization

SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS		
Semester I	CR	Advising Notes
POFT-1171 College to Career Success	1	Skills Requirement(s): R - Reading.
MUSC-1373 Theory for the Working Musician I	3	Skills Requirement(s): E - Reading & Writing.
MUSI-1310 American Music	3	Skills Requirement(s): E - Reading & Writing.
MUSB-1305 Survey of the Music Business	3	Skills Requirement(s): E - Reading & Writing.
MUSC-1327 Audio Engineering I	3	Skills Requirement(s): E - Reading & Writing.
MATH-1332 Contemporary Mathematics	3	Skills Requirement(s): S - Math. Prerequisite(s): MATH 0385, MATH 0485, MATH 0190, or NCRM 0185, with a grade of C or higher. Or a satisfactory score on the TSI Mathematics Assessment or completion of TSI requirements in mathematics.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
PSYC-2301 Introduction to Psychology	3	Skills Requirement(s): E - Reading & Writing.
MUSC-1323 Audio Electronics	3	Skills Requirement(s): E - Reading & Writing.
MUSC-2427 Audio Engineering II	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327 or instructional program approval.
MUSC-1271 Applied Commercial Music: Recording / Live Sound	2	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327.
MUSC-1405 Live Sound I	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
MUSC-2447 Audio Engineering III	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327 and MUSC 2427, or instructional program approval.
ENGL-2311 Technical and Business Writing	3	Skills Requirement(s): E - Reading & Writing.
ETWR-1471 Social Media Tools I: Design and Implementation	4	Skills Requirement(s): E - Reading & Writing.
SPCH-1318 Interpersonal Communication	3	Skills Requirement(s): E - Reading & Writing.
	<b>14</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester IV		
MUSC-2448 Audio Engineering IV	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327, MUSC 2427, MUSC 2447, or instructional program approval.
MUSC-1325 Acoustics	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327. Completion of MATH 1314 or MATH 0390 is recommended prior to taking this class.
MUSB-2386 Internship -- Music Management	3	Skills Requirement(s): I - Reading, Writing, & Special Approval. Prerequisite(s): Instructional program approval.
MUSB-2450 Commercial Music Project	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): Nine hours of courses from the Music Business, Performance and Technology instructional program. Capstone course.
	<b>14</b>	<b>Program Semester Hours</b>
Total Program Hours: 60		



# WORKFORCE PROGRAM REVIEW

9-17-2020

Degrees: Austin Community College: Music Business, Performance and Technology: Digital Composition Specialization

SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS		
Semester I	CR	Advising Notes
POFT-1171 College to Career Success	1	Skills Requirement(s): R - Reading.
MUSC-1373 Theory for the Working Musician I	3	Skills Requirement(s): E - Reading & Writing.
MUSI-1310 American Music	3	Skills Requirement(s): E - Reading & Writing.
MUSB-1305 Survey of the Music Business	3	Skills Requirement(s): E - Reading & Writing.
MUSC-1331 Musical Instrument Digital Interface (MIDI) I	3	Skills Requirement(s): E - Reading & Writing.
MATH-1332 Contemporary Mathematics	3	Skills Requirement(s): S - Math. Prerequisite(s): MATH 0385, MATH 0485, MATH 0390, or NCBM 0185, with a grade of C or higher. Or a satisfactory score on the TSI Mathematics Assessment or completion of TSI requirements in mathematics.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
PSYC-2301 Introduction to Psychology	3	Skills Requirement(s): E - Reading & Writing.
MUSC-1327 Audio Engineering I	3	Skills Requirement(s): E - Reading & Writing.
MUSC-1333 Synthesis I	3	Skills Requirement(s): E - Reading & Writing.
ETWR-1471 Social Media Tools I: Design and Implementation	4	Skills Requirement(s): E - Reading & Writing.
MUSC-1350 Remixing	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327, MUSC 1331, MUSC 1333, or instructor approval.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
SPCH-1318 Interpersonal Communication	3	Skills Requirement(s): E - Reading & Writing.
MUSC-2345 Synthesis II	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1333.
MUSC-2375 Sound Design	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1331 and MUSC 1333.
MUSB-2355 Legal Aspects of the Entertainment Industry	3	Skills Requirement(s): E - Reading & Writing.
ENGL-2311 Technical and Business Writing	3	Skills Requirement(s): E - Reading & Writing.
	<b>15</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester IV		
MUSC-1371 Modular Synthesis	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1333 or instructor approval.
MUSC-2373 Theory for the Working Musician II	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1373.
MUSB-2386 Internship -- Music Management	3	Skills Requirement(s): I - Reading, Writing, & Special Approval. Prerequisite(s): Instructional program approval.
MUSB-2450 Commercial Music Project	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): Nine hours of courses from the Music Business, Performance and Technology instructional program. Capstone course.
	<b>13</b>	<b>Program Semester Hours</b>
Total Program Hours: 60		



# WORKFORCE PROGRAM REVIEW

9-17-2020

Degrees: Austin Community College: Music Business, Performance and Technology: Live Sound and Stage Production

SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS		
Semester I	CR	Advising Notes
POFT-1171 College to Career Success	1	Skills Requirement(s): R - Reading .
MUSC-1323 Audio Electronics	3	Skills Requirement(s): E - Reading & Writing .
MUSI-1310 American Music	3	Skills Requirement(s): E - Reading & Writing .
MUSB-1305 Survey of the Music Business <b>OR</b> BUSG-2309 Small Business Management	3	Skills Requirement(s) MUSB-1305: E - Reading & Writing . Skills Requirement(s) BUSG-2309: R - Reading .
MUSC-1327 Audio Engineering I	3	Skills Requirement(s): E - Reading & Writing .
MATH-1332 Contemporary Mathematics	3	Skills Requirement(s): S - Math. Prerequisite(s): MATH 0385, MATH 0485, MATH 0390, or NCRM 0185, with a grade of C or higher. Or a satisfactory score on the TSI Mathematics Assessment or completion of TSI requirements in mathematics.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
PSYC-2301 Introduction to Psychology	3	Skills Requirement(s): E - Reading & Writing .
MUSB-2355 Legal Aspects of the Entertainment Industry <b>OR</b> RTVB-1321 TV/Video Field Production	3	Skills Requirement(s) MUSB-2355: E - Reading & Writing . Skills Requirement(s) RTVB-1321: E - Reading & Writing .
MUSC-1405 Live Sound I	4	Skills Requirement(s): E - Reading & Writing . Prerequisite(s): MUSC 1327.
MUSC-1271 Applied Commercial Music: Recording / Live Sound	2	Skills Requirement(s): E - Reading & Writing . Prerequisite(s): MUSC 1327.
MUSC-2427 Audio Engineering II	4	Skills Requirement(s): E - Reading & Writing . Prerequisite(s): MUSC 1327 or instructional program approval.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
MUSC-2403 Live Sound II	4	Skills Requirement(s): E - Reading & Writing . Prerequisite(s): MUSC 1327, MUSC 1405.
ETWR-1471 Social Media Tools I: Design and Implementation	4	Skills Requirement(s): E - Reading & Writing .
ENGL-2311 Technical and Business Writing	3	Skills Requirement(s): E - Reading & Writing .
SPCH-1318 Interpersonal Communication	3	Skills Requirement(s): E - Reading & Writing .
	<b>14</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester IV		
MUSC-1375 Stage Production and Lighting	3	Skills Requirement(s): E - Reading & Writing . Prerequisite(s): MUSC 1405.
MUSC-2472 Tech and Tour Managing	4	Skills Requirement(s): E - Reading & Writing . Prerequisite(s): MUSC 1405.
MUSB-2386 Internship -- Music Management	3	Skills Requirement(s): I - Reading, Writing, & Special Approval. Prerequisite(s): Instructional program approval.
MUSB-2450 Commercial Music Project	4	Skills Requirement(s): E - Reading & Writing . Prerequisite(s): Nine hours of courses from the Music Business, Performance and Technology instructional program. Capstone course.
	<b>14</b>	<b>Program Semester Hours</b>
Total Program Hours: 60		



# WORKFORCE PROGRAM REVIEW

9-17-2020

Degrees: Austin Community College: Music Business, Performance and Technology: Music Business Specialization

SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS		
Semester I	CR	Advising Notes
POFT-1171 College to Career Success	1	Skills Requirement(s): R - Reading.
MUSC-1373 Theory for the Working Musician I	3	Skills Requirement(s): E - Reading & Writing.
MUSI-1310 American Music	3	Skills Requirement(s): E - Reading & Writing.
MUSB-1305 Survey of the Music Business	3	Skills Requirement(s): E - Reading & Writing.
MUSC-1327 Audio Engineering I	3	Skills Requirement(s): E - Reading & Writing.
MATH-1332 Contemporary Mathematics	3	Skills Requirement(s): S - Math. Prerequisite(s): MATH 0385, MATH 0485, MATH 0390, or NCEM 0185, with a grade of C or higher. Or a satisfactory score on the TSI Mathematics Assessment or completion of TSI requirements in mathematics.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
PSYC-2301 Introduction to Psychology	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2345 Live Music and Talent Management	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2355 Legal Aspects of the Entertainment Industry	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2302 Performance and Promotion for Independent Artists I	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2371 PR and Marketing for Creatives	3	Skills Requirement(s): E - Reading & Writing.
	<b>15</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
ETWR-1471 Social Media Tools I: Design and Implementation	4	Skills Requirement(s): E - Reading & Writing.
ENGL-2311 Technical and Business Writing	3	Skills Requirement(s): E - Reading & Writing.
MUSB-1341 Concert Promotion and Venue Management	3	Skills Requirement(s): E - Reading & Writing.
SPCH-1318 Interpersonal Communication	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2305 Music Publishing	3	Skills Requirement(s): E - Reading & Writing.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester IV		
BUSG-2309 Small Business Management	3	Skills Requirement(s): R - Reading.
MUSB-2309 The Record Industry	3	Skills Requirement(s): E - Reading & Writing.
MUSB-2386 Internship -- Music Management	3	Skills Requirement(s): I - Reading, Writing, & Special Approval. Prerequisite(s): Instructional program approval.
MUSB-2450 Commercial Music Project	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): Nine hours of courses from the Music Business, Performance and Technology instructional program. Capstone course
	<b>13</b>	<b>Program Semester Hours</b>
Total Program Hours: 69		



# WORKFORCE PROGRAM REVIEW

9-17-2020

Degrees: Austin Community College: Music Business, Performance and Technology: Music Performance Specialization

SEMESTER-BY-SEMESTER PROGRAM PLAN FOR FULL-TIME STUDENTS		
Semester I	CR	Advising Notes
POPT-1176 College to Career Success	1	Skills Requirement(s): R - Reading.
MUSC-1373 Theory for the Working Musician I	3	Skills Requirement(s): E - Reading & Writing.
MUSI-1310 American Music	3	Skills Requirement(s): E - Reading & Writing.
MUSB-1303 Survey of the Music Business	3	Skills Requirement(s): E - Reading & Writing.
Applied Commercial Music Restricted Elective	2	Note: Select Applied Commercial Music Restricted Elective from: MUSP 1204, MUSP 1204, MUSP 1205, ME/SP 1206, ME/SP 1217, MUSP 1223, MUSP 1226.
MATH-1332 Contemporary Mathematics	3	Skills Requirement(s): S - Math. Prerequisite(s): MATH 0303, MATH 0403, MATH 0390, or NCBI 0303, with a grade of C or higher. Or a satisfactory score on the TSI Mathematics Assessment or completion of TSI requirements in mathematics.
MUSP-1142 Small Commercial Music Ensemble	1	Skills Requirement(s): E - Reading & Writing.
	<b>16</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester II		
PSYC-2301 Introduction to Psychology	3	Skills Requirement(s): E - Reading & Writing.
MUSC-2373 Theory for the Working Musician II	3	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1373.
MUSB-2302 Performance and Promotion for Independent Artists I	3	Skills Requirement(s): E - Reading & Writing.
Applied Commercial Music Restricted Elective	2	Note: Select Applied Commercial Music Restricted Elective from: MUSP 1204, MUSP 1204, MUSP 1205, ME/SP 1206, ME/SP 1217, MUSP 1223, MUSP 1226.
MUSP-1142 Small Commercial Music Ensemble	1	Skills Requirement(s): E - Reading & Writing.
MUSB-2343 Live Music and Talent Management	3	Skills Requirement(s): E - Reading & Writing.
	<b>15</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester III		
MUSC-1321 Songwriting I	3	Skills Requirement(s): E - Reading & Writing.
ENGL-2301 Technical and Business Writing	3	Skills Requirement(s): E - Reading & Writing.
Applied Commercial Music Restricted Elective	2	Note: Select Applied Commercial Music Restricted Elective from: MUSP 1204, MUSP 1204, MUSP 1205, ME/SP 1206, ME/SP 1217, MUSP 1223, MUSP 1226.
SPCH-1318 Interpersonal Communication	3	Skills Requirement(s): E - Reading & Writing.
MUSP-1142 Small Commercial Music Ensemble	1	Skills Requirement(s): E - Reading & Writing.
MUSB-2393 Legal Aspects of the Entertainment Industry	3	Skills Requirement(s): E - Reading & Writing.
	<b>15</b>	<b>Program Semester Hours / Meet with your advisor</b>
Semester IV		
ETWR-1471 Social Media Tools I: Design and Implementation	4	Skills Requirement(s): E - Reading & Writing.
Applied Commercial Music Restricted Elective	2	Note: Select Applied Commercial Music Restricted Elective from: MUSP 1204, MUSP 1204, MUSP 1205, ME/SP 1206, ME/SP 1217, MUSP 1223, MUSP 1226.
MUSC-1403 Live Sound I	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): MUSC 1327.
MUSB-2494 Commercial Music Project	4	Skills Requirement(s): E - Reading & Writing. Prerequisite(s): Nine hours of courses from the Music Business, Performance and Technology in this degree program. Capstone course.
	<b>14</b>	<b>Program Semester Hours</b>
	Total Program Hours: 60	

**SECTION II.6 SUPPORTING DOCUMENTS: PROGRAM LITERATURE**

**Example of Commercial Music Advising Document**

Comparison - AAS Degree, Studio, Live Sound & Business Certificates  
Items listed in green apply to two or more Degree/Certification Paths

MUSP	1113	Introductory Group Piano I 2	AAS
MUSP	1114	Introductory Group Piano II 5	AAS
MUSI	1116	Sight Singing & Ear Training I 1	AAS
ENGL	1301	Composition I	AAS
MUSI	1303	Fundamentals of Music	AAS
MUSB	1305	Survey of the Music Business	AAS AE Studio Biz Live
MUSI	1307	Music Literature 4	AAS
MUSI	1310	American Music	Biz
MUSC	1313	Commercial Music Theory I	AAS
SPCH	1321	Business and Professional Communication	AAS Biz
MUSC	1323	Audio Electronics	AE Studio Live
ARTC	1325	Introduction to Computer Graphics	AAS
MUSC	1327	Audio Engineering I	AAS AE Studio Biz Live
MUSC	1331	MIDI I	AAS AE Studio Biz Live
MUSB	1341	Concert Promotion and Venue Management	Biz Live
MUSC	1405	Live Sound I	AAS AE Studio Live
MUSB	2301	Music Marketing	AAS AE Studio Biz
MUSB	2345	Live Music and Talent Management	Biz
MUSB	2350	Commercial Music Project (Capstone) 3	AAS Biz
MUSC	2351	Audio for Video	AAS
MUSC	2403	Live Sound II	Live
MUSC	2427	Audio Engineering II ~	AAS AE Studio Live
MUSC	2447	Audio Engineering III ~	AE Studio
MUSC	2448	Audio Engineering IV ~(Capstone)	AE Studio
MUSC	2453	Live Sound III (Capstone)	Live

Compiled by Bradford Cox from Collin College web site, Fall 2020

**Example of an Event Flyer**



**MUSIC!**  
**Career or Pleasure?**  
Tuesday, April 16  
10 a.m. - 3 p.m.  
Plano Campus  
Living Legends Conference Center

The Faculty Spotlight Series celebrates the musical talent of four Collin College professors: Jimmy Wallace, Michael Medina, Brad Cox, and Chris Morgan. Enjoy the musical expertise of OneSound A Cappella Choir Pop Group during lunch break. Open mic will be available for students who want to perform.

**10-10:30 a.m.**  
"Music Business and Marketing"  
*presented by*  
Jimmy Wallace

**10:30-11 a.m.**  
"Music Performance"  
*presented by*  
Michael Medina

**11 a.m. - Noon**  
"Recording Technology"  
*presented by*  
Brad Cox

**Noon - 12:50**  
"Creating Music with Emerging Technology"  
*presented by*  
Chris Morgan

**1-2 p.m.**  
During lunch break,  
music  
*performed by*  
OneSound  
A Cappella Choir Pop Group

**2-3 p.m.**  
Open mike for  
student performances

For more information, contact  
Mary Anne Andrade at [mandrade@collin.edu](mailto:mandrade@collin.edu).





Example of a Poster Promoting Classes



## Brad Cox Classes

### Welcome to Commercial Music: Audio Engineering, Audio for Video, MIDI, Live Sound, Synthesis and Electronics.

I know some of you want to be here while others of you **HAVE** to be here. I get it. No worries. I hope to make this as painless as possible while having fun and you might actually learn something while developing an appreciation for the skill set. If you are going to be in the music industry in any capacity, your ability to effectively communicate with the Audio Engineer is **ONLY CRITICAL** or your project will be expensive... your call.

**MUSC 1327 - Audio Engineering I:** Overview of the recording studio. Includes basic studio electronics and acoustic principles, waveform properties, microphone concepts and miking techniques, studio set up and signal flow, recording console theory, signal processing concepts, recorder principles and operation, and an overview of mixing and editing.

**MUSC 2427 - Audio Engineering II:** Implementation of the recording process, microphones, audio console, multitrack recorder, and signal processing devices.

**MUSC 2447 - Audio Engineering III:** Advanced practice of procedures and techniques in recording and manipulating audio. Includes digital audio editing, advanced recording techniques, and advanced engineering projects.

**MUSC 2448 Audio Engineering IV:** The role of the producer. Includes recording, mixing, arranging, analyzing projects, session planning, communication, budgeting, business aspects, technical considerations, and music markets. Covers advanced techniques in recording, mixing, and editing.

**MUSC 2351 Audio for Video:** Advanced audio techniques for video production. Includes synchronization, automated mixdown, audio post production for video, and editing techniques. Lab required. Prerequisite: ARTV 1343 or MUSC 1327. 3 credit hours. (W)

#### School Links:

[Department of Music](#)

[Commercial - Audio Engineering Program Information](#)

[Commercial Music Program](#)

[Commercial Music Brochure](#)



Music Buzz Series Literature Examples:  
Concert Posters and Handouts

Music  Buzz  
*aprilemade*  
Monday, November 5<sup>th</sup>  
7 P.M. in the Atrium

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Singer/Songwriter Aprilemade

Music  Buzz  
**Arielle**  
Monday, October 8<sup>th</sup>  
7 P.M. in the Conference Center

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Arielle performing on Opening Act with Rod Stewart.

**Civil Sound**  
Monday, September 24<sup>th</sup>  
7 P.M. Conference Center

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**MUSIC BUZZ**  
Presents:  
**CIVIL SOUND**

**UPCOMING EVENTS**

9-17-12	Black Market Pharmacy
9-24-12	Civil Sound, Conference Center
10-01-12	James Duffer and The Lonely Truckers
10-08-12	Arielle O'Keefe, Conference Center
10-15-12	Meet The World
10-22-12	TBA
10-29-12	Penny Lazo
11-05-12	Aprilmade
11-12-12	Bean, Conference Center
11-19-12	Songwriting Class
11-26-12	Recording Ensemble
12-03-12	MUSP Students

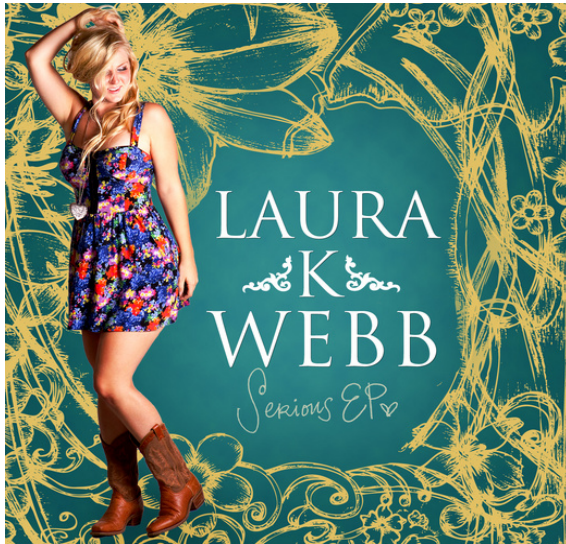
**CIVIL SOUND**

LIKE US ON FACEBOOK AT: <https://www.facebook.com/Civil-Sound-Band-151885143572946>

Music  Buzz  
**Laura K Webb**  
Monday, October 22<sup>nd</sup>  
7 P.M. in room B-150

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Country /Pop artist, Laura K Webb

Music  Buzz  
**Meet the World**  
Monday, October 15<sup>th</sup>  
7 P.M. in room B-150

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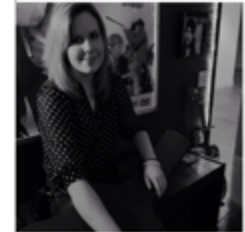


Acoustic/Pop Duo "Meet the World"



**Felipe Guerrero is a singer-songwriter from the Dallas area. When he was 13, he was flipping through tv stations and a music video called "Blueside" from the band Rooney caught his attention, and that is where his music journey began. As he matured as a musician, bands and artists such as Los Lonely Boys, Stevie Ray Vaughan, and Two Door Cinema Club heavily influence his guitar playing and style. He is currently working on his first EP with his band Thru the Night Alive and he also plays along side local singer-songwriter Sarah Reed as an acoustic pop duo. His passion for music keeps him constantly active in the music scene and he can be found playing shows in Dallas, performing on the streets, and even producing and recording other aspiring artists.**

**Sarah Reed is a singer/songwriter who performs in the Dallas area. She has a pop/indie acoustic style drawing influences from Tori Kelly, Sia, and The Royal Teeth. She is currently recording her first EP.**



**Sunny Chou**

Wei-Chien (Sunny) Chou was born in Taiwan and earned her master's and doctoral degrees in euphonium performance at the University of North Texas. Dr. Chou has taught euphonium and tuba lessons in the DFW area for over 8 years. She is also an active euphonium solo and ensemble musician. She was a Graduate Teaching Fellow under Dr. Brian Bowman at UNT as well as the founder/conductor of the Plano West Cluster Euphonium Choir. Her students reached the top chairs in the All Region band. Aside from performing euphonium music, playing the piano, and teaching, Dr. Chou also studied and conducted research in the field of Music and Medicine, which is associated with the music-performance related health issues. Her research in this field helps her to gain better insight for teaching and assisting students more efficiently. She currently is pursuing Certificate of Commercial Music in Collin College.



**Hannah Jean**

Hannah Jean is a singer-songwriter who combines a classic, soulful sound with a modern pop edge. She has been playing piano since she was 4 years old, taught herself guitar 7 years ago, and has been singing and writing songs for as long as she can remember. She is presently attending Collin College, where she has received certificates in Audio Engineering and Live Sound, and a Music Business Certificate. She can currently be found in the studio, creating her first EP.

YouTube: Hannah Jean (or)  
<https://www.youtube.com/channel/UCwNDSkHAFyxKHQZ05Ly9IkQ>



**Follow and Contact Josh**

**Website:**  
[distortioncityrecords.wordpress.com](http://distortioncityrecords.wordpress.com)

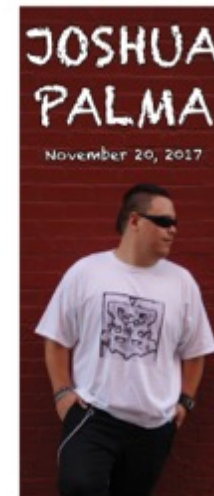
**Email:**  
[keysandbass@gmail.com](mailto:keysandbass@gmail.com)

**SoundCloud:**  
[soundcloud.com/distortion-city-records](http://soundcloud.com/distortion-city-records)

**Twitter:**  
[@CITY\\_ESCAPES](https://twitter.com/CITY_ESCAPES)



Presented by Music Buzz





"Ignis Fatuus" EP



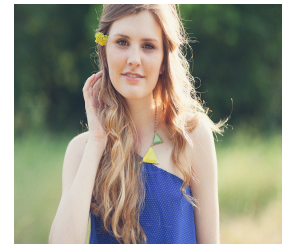
Josh Logo

**Biography**

Joshua Palma, creator of Distortion City Records, had an upbringing with a mixture of classical piano leading to modern rock and now heavy metal. In 2013, he made his first EP and from then on has made many demos and CDs. Ranging from metal to funk rock, slow ballads, and acoustic influences, Josh is a genre-defying musician that will be sure to catch your attention in 2017 when he releases his new EP, "Ignis Fatuus".



Monday, November 5th  
7 P.M. in the Atrium



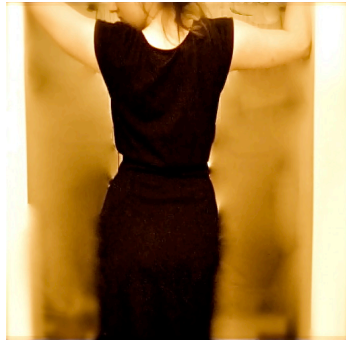
Since forming early in the summer of 2012, aprilemade (Annalise Bush) has illuminated the Dallas, Texas music scene. Annalise, is currently a senior at Flower Mound High School and is preparing for her debut release, *Bright*, which is currently available for Pre-Order on iTunes and is set to release, September 18th. "I know I'm young, and many people may label me as inexperienced, but I have a lot to say," states Annalise. "My songs are snapshots of who I am. I think that as a writer I've expressed a lot about myself, and I hope that others can relate to my songs and experiences." Although her first single, "What If" is an emotional, acoustic, and haunting track, her debut release, *Bright*, will show a lighter side to the Flower Mound senior that is uplifting and just plain fun.

[www.Aprilemade.com](http://www.Aprilemade.com)  
[www.FaceBook.com/Aprilemade](https://www.FaceBook.com/Aprilemade)  
[www.Twitter.com/Aprilemade](https://www.Twitter.com/Aprilemade)

Music  Buzz

## ARIELLE

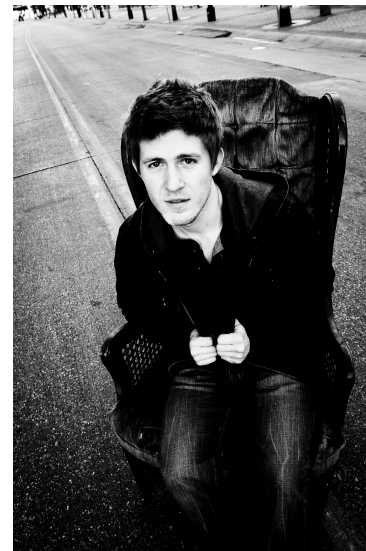
Monday, October 8<sup>th</sup>  
7 P.M. in the Conference Center



Combining a rich, soulful, beautifully controlled vocal with touching, honest lyrics beyond her years, this singer/songwriter is surely a star on the rise. An accomplished pianist and writer already, 20 year old Arielle brings a new generation to a classic style, using a loop station to build songs using only her own soul-infused, throwback vocals. Arielle has been invited to take the stage with both singer/songwriter Ingrid Michaelson, and legend Rod Stewart live in concert.

[www.ListentoArielle.com](http://www.ListentoArielle.com)  
[www.FaceBook.com/ListentoArielle](https://www.FaceBook.com/ListentoArielle)  
[www.ReverbNation.com/ListentoArielle](http://www.ReverbNation.com/ListentoArielle)



Collin College Presents:  
**Civil Sound**  
Monday, September 24<sup>th</sup>  
7 P.M. Conference Center



Tim Anstead, who created "Civil Sound" has come together with other amazing musicians to create a relatable, yet, original sound.

[www.CivilSound.com](http://www.CivilSound.com)  
[www.FaceBook.com/CivilSound](https://www.FaceBook.com/CivilSound)  
[www.Ourstage.com/CivilSound](http://www.Ourstage.com/CivilSound)  
Music for sale on iTunes

**MUSIC BUZZ**  
PRESENTS  
**JAMES DUFFER**



w/ The Lonely Truckers

**APRIL 30  
7 PM B150  
SPRING CREEK CAMPUS**

**Music Buzz Live**  
**Felipe Guerrero & Sarah Reed**



**Monday, March 20th in the  
Conference Center @ 7 PM**



Commercial Music Project Presents

 **THE FULLSTOPS**



 See the Fullstops Live!  
**When:** November 25th  
**Where:** Spring Creek Conference Center  
**Time:** 7:00pm  
 Reggae music with a twist

**Nic Talley - Organ, Lead Vocals**  
**Bhaskar Bakota - Drums**  
**Enrique Armas - Guitar**  
**Eric Hammer - Trombone, Vocals**  
**Josh Cardona - Bass Guitar**

Contact: Jimmy Wallace, [jwallac@collin.edu](mailto:jwallac@collin.edu)  
 972-377-1742

Music  Buzz

# Laura K Webb

Monday, October 22nd  
 7 P.M. in Room B-150



Laura K Webb is a 21-year old country/pop artist based out of Dallas, Texas. She released her debut album, "Serious EP," in the summer in July. Laura has been a featured artist in the "Dia del Oso" festival at Baylor University and has also played Rock the Republic in College Station, Texas. Her music has done well on sites such as [OurStage.com](http://OurStage.com) and [TopBlip.com](http://TopBlip.com). Jason Spiewak from Rock Ridge Music (Ernie Halter, Tony Lucca) said "Very cool, love the vibe, love her vocal delivery and the depth of lyric. Very well done!" Jeff Blue (Atlantic Records) said, "Gorgeous voice, and I love your lyrics. Wow."

[www.FaceBook.com/LauraKWebbMusic](http://www.FaceBook.com/LauraKWebbMusic)  
[www.Twitter.com/LauraKWebb](http://www.Twitter.com/LauraKWebb)  
[www.Ourstage.com/Laura Kwebb](http://www.Ourstage.com/LauraKWebb)

Music  Buzz

## Meet the World

Monday, October 15<sup>th</sup>  
7 P.M. in Room B-150



Meet The World is an Acoustic/Pop band based out of Dallas, TX. Started in March of 2012, they bring an emotional side to the Pop realm. With the feel of a jazzier John Mayer, Meet The World connects to any audience.

[www.FaceBook.com/MeettheWorldMusic](http://www.FaceBook.com/MeettheWorldMusic)  
[www.Twitter.com/WeMeettheWorld](http://www.Twitter.com/WeMeettheWorld)





MUSIC BUZZ

When: April 29<sup>th</sup> - 7pm  
Where: Spring Creek Conference Center

You are invited to join us for a free concert with musical performances by:



Sunny Chou



Hannah Jean

special guest  
Josiah Leeper



MUSIC BUZZ

When: April 29<sup>th</sup> - 7pm  
Where: Spring Creek Conference Center

You are invited to join us for a free concert with musical performances by:



Sunny Chou



Hannah Jean

special guest  
Josiah Leeper



**music**  
**BUZZ**

**WHEN:**  
Monday  
November 20th  
7:00pm-8:00pm

**WHERE:**  
Spring Creek Campus  
Conference Center

**JOSHUA  
PALMA**

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**MUSIC BUZZ**  
**LIVE**

April 24th  
@ 7 PM

SCC Conference  
Center

**Brandon Couch**

**SECTION III.10-12 SUPPORTING DOCUMENTS**

**2016-2020 CIP**

**Continuous Improvement Plan**

**Outcomes might not change from year to year. For example, if you have not met previous targets, you may wish to retain the same outcomes. *If this is an academic, workforce, or continuing education program, you must have at least one student learning outcome.* You may also add short-term administrative, technological, assessment, resource or professional development goals, as needed.**

**Date:** 2017-18

**Name of Program/Unit:** Commercial Music (AAS)

**Contact name:** Michael Medina

**Contact email:** MMedina@collin.edu

**Contact phone:** 972-881-5672

**Table 1: CIP Outcomes, Measures & Targets Table (focus on at least one for the next two years)**

<b>A. Expected Outcome(s)</b> Results expected in this unit (e.g. Authorization requests will be completed more quickly; Increase client satisfaction with our services)	<b>B. Measure(s)</b> Instrument(s)/process(es) used to measure results (e.g. survey results, exam questions, etc.)	<b>C. Target(s)</b> Level of success expected (e.g. 80% approval rating, 10 day faster request turn-around time, etc.)
Demonstrate professional portfolio, resume and headshot detailing Collin coursework and work experience while at Collin (i.e. Live Sound "assists")	Capstone Resume/Portfolio hardcopy or electronic	100% fully finished resume, electronic portfolio and headshot 75% lacking headshot or electronic portfolio
Demonstrate online resume and portfolio via online blogging services such as WordPress.	Capstone Resume/Portfolio using WordPress or other blogging service	100% online presence via blog service 75% lacking CV or work experience
Demonstrated embedded portfolio media.	Capstone: Online Resume/Portfolio with embedded SoundCloud or Youtube URLs.	100% 2-3 embedded URLs 75% 1 embedded URL

**Description of Fields in the Following CIP Tables:**

**A. Outcome(s)** - Results expected in this program (e.g. Students will learn how to compare/contrast conflict and structural functional theories; increase student retention in Nursing Program).

- B. Measure(s)** - Instrument(s)/process(es) used to measure results (e.g. results of surveys, test item questions 6 & 7 from final exam, end of term retention rates, etc.)
- C. Target(s)** - Degree of success expected (e.g. 80% approval rating, 25 graduates per year, increase retention by 2% etc.).
- D. Action Plan** - Based on analysis, identify actions to be taken to accomplish outcome. What will you do?
- E. Results Summary** - Summarize the information and data collected in year 1.
- F. Findings** - Explain how the information and data has impacted the expected outcome and program success.
- G. Implementation of Findings** – Describe how you have used or will use your findings and analysis of the data to make improvements.

**Table 2. CIP Outcomes 1 & 2 (FOCUS ON AT LEAST 1)**

<b>H. Outcome #1</b> Demonstrate professional portfolio, resume and headshot detailing Collin coursework and work experience while at Collin (i.e. Live Sound “assists”)	
<b>I. Measure (Outcome #1)</b> The final project in the capstone MUSC 2350 Commercial Music Project is the student portfolio (which includes resume and business plan) in both electronic and hardcopy formats.	<b>Target (Outcome #1)</b>  90% completion
<b>J. Action Plan (Outcome #1)</b> The deadline to turn in the completed portfolio project is during Final Exams week of each semester. Based on the less-than-targeted number of completed portfolios (below 90%), the faculty agreed to include a checklist for each milestone in the portfolio process. The students were required to meet one-on-one with the professor to review their completion of that particular checklist item.	
<b>K. Results Summary (Outcome #1)</b> The results of this action plan were positive with a significant improvement in the number of students who were able to complete and turn in their portfolios.	
<b>L. Findings (Outcome #1)</b> Based on the positive results from implementing the checklist and one-on-one professor review of each checklist item, the AAS Commercial Music faculty unanimously agreed to continue with this action plan and process.	
<b>M. Implementation of Findings</b> The checklist will continue to be used for each MUSC 2350 Commercial Music Project class portfolio assignment as well as other AAS courses where the final project is a business plan (MUSC 1405 Live Sound I and MUSC 2448 Audio Engineering IV)	

<p><b>A. Outcome #2</b> Demonstrate online resume and portfolio via online blogging services such as WordPress.</p>	
<p><b>B. Measure (Outcome #2)</b> Capstone Resume/Portfolio using WordPress or other blogging service</p>	<p><b>C. Target (Outcome #2)</b> 100% online presence via blog service 75% lacking CV or work experience</p>
<p><b>D. Action Plan (Outcome #2)</b> Based on the success of the online portfolio with embedded media completion rates and with the proliferation of easy-to-use online webpage tools, the faculty agreed to discontinue the previous action plan of providing a special lecture presentation/demonstration on embedding media content.</p>	
<p><b>E. Results Summary (Outcome #2)</b> The result of discontinuing the presentation dedicated to online embedded media was that some students were not completing this portion of the project.</p>	
<p><b>F. Findings (Outcome #1)</b> The faculty agreed to continue monitoring online portfolio with embedded media completion rates and will continue to collect data and use that as the basis for re-implementing the special presentation in the future.</p>	
<p><b>G. Implementation of Findings</b></p>	