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## Instructional Program Review

Program Name: **Music**

Program Contact: **Bobrowski, Christine**

Academic Year: **2013-2014**

Status: **Submitted**

### 1. Description of Program

Provide a brief description of the program and how it supports the college's [College Mission and Diversity Statements](#), [Institutional Priorities, 2008-2013](#), [5 in 5 College Strategies, Spring 2011](#), and other [Institutional Program Planning](#) as appropriate.

The music program provides the lower division music classes necessary for transfer to baccalaureate programs and offers an Associate of Arts degree in Music, an Associate of Arts degree in Electronic Music, and a Certificate in Electronic Music. These degree/certificate programs support many of CSM's Institutional Priorities, including:

#### Priority #1: Improve Student Success

1. Improve the academic success of all students
2. Improve degree and certificate completion rate
3. Improve progression beyond basic skills

In addition, the music department offers many GE courses that assist students in fulfilling transfer requirements. According to the "Student Success and Core Program Indicators" data, 100% of the music department's sections are "Transferable". This data point reflects the music department's close alignment with Institutional Priority #2:

#### Priority #2: Promote Academic Excellence

1. Improve transfer rates
2. Improve readiness for employment

For the 2012-2013 academic year, the music program consisted of 89 sections with an enrollment of 1,640 students. The music program offers courses in theory, history, electronic music, individual vocal and instrumental performance, and instrumental ensemble performance. The theory/history courses include Fundamentals of Music, Harmony I-IV, Musicianship I-IV, Music Listening and Enjoyment, History of Jazz, and World Music. Electronic music courses include Electronic Music I-II, Audio for Visual Media, and Sound Creation: Sampling and Synthesis. Vocal and instrumental performance courses include Piano I-IV, Guitar I-IV, and Voice I-IV. Large and small ensemble performance courses include Small Jazz Ensembles, Jazz Ensemble, Contemporary Jazz Combo, Symphonic Band, Wind Ensemble, Jazz Workshop Big Band, and Afro-Latin Percussion Ensemble. (*Masterworks Chorale, Peninsula Symphony, and CSM Panhandlers Steel Drum Band were eliminated from the music department beginning Fall 2010.*)

### 2. Student Learning and Program Data

#### A. Discuss Student Learning Outcomes Assessment

Reflect on recent SLO assessment results for courses and degrees and certificates offered by the program. Identify trends and discuss areas

in need of improvement.

## Program SLOS

### I. AA Degree in Music

Assessment of the Music AA Degree program has begun via student exit survey. Results are in We have analyzed the results for Summer 2012/Spring 2013 applicants. Although the numbers at this point are too low to be statistically definitive, they are still useful in identifying trends and areas in need of improvement.

There are five (5) Music AA Degree Program SLOs:

SLO 1 - *Demonstrate proficiency in aural skills...*

SLO 2 – *Perform advanced analysis...of written music...*

SLO 3 – *Create derivative and/or original music...*

SLO 4 – *Demonstrate basic proficiency in keyboard skills...*

SLO 5 – *Demonstrate proficiency on an instrument or voice...*

**Results for SLOs 2, 3, and 4** (*analysis, composition, keyboard skills*): The results show that students feel they are doing well in the written and analytical aspects of music harmony as well as in keyboard skills. 100% of students answered either 'Agree Strongly' or 'Agree' to meeting these SLOs.

**Action Needed:** None

**Results for SLO 5** (*proficiency on an instrument*): Students scored lower, with 50% 'Agreeing' and 50% 'Not Agreeing' to meeting this standard. Furthermore, in the "Narrative Comment" section, students pointed out that in order to succeed in this standard, it would be important for CSM to offer instruction in other instrumental disciplines besides guitar, voice, and piano, and to offer private instrumental instruction.

**Action Taken:** Music is introducing one-on-one applied lessons to students on their major instrument commencing FALL 2014.

**Results for SLO 1** (*aural skills*): The results were mixed. 50% of students 'Agreed' and 50% 'Disagreed' that they met this SLO. This is not a surprising result, and it has been duly noted and addressed in various sections of program review over the last few years. These skill sets are rigorous and highly individualized, and the growing number of student music majors is making it increasingly difficult to address student needs during class and office hours.

**Action Needed:** Hire an Instructional Aide to assist in one-on-one support/tutorial sessions outside of class, and Student Assistant/s to help during class hours.

**Measurable Outcome:** This needed additional instructional support will improve student success rate in both course and degree SLOs relating to aural and performance skills.

#### *Trends and Areas in Need of Improvement*

The AA Music Major Degree program is continuing to expand:

#### *Number of Incoming Music Majors*

FA2011: 7

FA2012: 8

FA 2013: 16

Graduates have fared well, with many transferring to such colleges as UC Berkeley, Cal State Northridge, SF and SJ State, and Berklee School of Music. These AA degree transfer students have passed out of many or most of the lower division core music course requirements in harmony at their transfer institutions. Many students placed lower in musicianship/aural skills, emphasizing again the need for a Music Instructional Aid to provide additional student support.

## II. AA Degree and Certificate in Electronic Music

Both the AA Degree in Electronic Music and the Certificate in Electronic Music use electronically administered exit surveys to assess program SLOs. For Sp13, students reported an average success of 100% (agree strongly) across all program SLOs.

SLO 1: *Compose, produce, record and mix original electronic music pieces using various electronic music technologies and techniques* (Mean Score: 4.0)

SLO 2: *Design original sounds using analog synthesis, digital synthesis and sampling*  
(Mean Score: 4.0)

SLO 3: *Create and synchronize original sound effects, Foley, music and dialogue to visuals*  
(Mean Score: 4.0)

SLO 4: *Analyze the compositional elements, production qualities and musical aesthetics of my own works and the works of other electronic musicians* (Mean Score: 4.0)

Note: "Mean Score" is derived by assigning numeric values to each response (where 1="Disagree Strongly", 2="Disagree", 3="Agree", and 4="Agree Strongly") and calculating the mean of all responses for a given question item.

This is a very positive indicator of the success of the program; however, given the very low number of data points, this information is not definitive. The music faculty look forward to future data in order to better understand the strengths and weaknesses of the Electronic Music program.

### *Trends and Areas in Need of Improvement*

The electronic music program is growing. This is a trend that started when the new B10 studios opened and has continued. Another trend is that students demonstrate stronger creative abilities than technical abilities.

One of the comments received in the program exit survey is a common one: "More in depth lab time..." Students consistently ask for more individual lab instruction. This is becoming more difficult to provide as the program is growing. (A good problem!) Additional hands-on instruction requires additional staffing. Also, software needs to be updated and kept current so that the technical skills learned are relevant. At present, there is no consistent plan to upgrade software.

**Action Needed:** Upgrade Logic Pro 9 to Logic Pro 10. Create consistent software upgrade plan.

**Measurable Outcome:** SLO: Compose, produce, record and mix original electronic music pieces using various electronic music technologies and techniques

**Action Needed:** Hire an instructional aide.

**Measurable Outcome:** Improve student success in technical skills.

## Course SLOs

Individual instructors have been assessing SLOs and taking steps where needed to improve student success. Below lists some of the results of this work along with recommended action steps to increase SLO success.

### I. MUS 100 - Fundamentals of Music

Students have consistently met most course objectives as indicated by the various methods of assessment. The most difficult SLO standard to meet is in sight-reading and aural dictation of musical samples.

**Action Needed:** Keyboard Room: A separate piano lab facility is necessary for equal access for MUS 100 as well as all of our theory courses to meet the aural and performance SLO standards.

**Measurable Outcome:** Regular access to piano keyboards during class will improve student ability to relate concepts taught to the aural experience and hence improve student success with this aural SLO.

### II. MUS 131-134, 101-104 - Harmony and Musicianship Sequences

The SLOs for the theory and musicianship sequences (MUS 131-134 and MUS 101-104) are aligned with what is expected of music major transfers by most transfer institutions.

In MUS 131-134 (harmony sequence), students are consistently meeting SLO expectations successfully; in addition, the methods for teaching these concepts are in a constant state of revision and improvement to achieve even better results (more creative projects, performances, computer based work, etc).

In MUS 101-104 (musicianship sequence), SLO expectations are rigorous: these demand a large and diverse set of highly specific technical skills. Developing these skills requires a great deal of time and diligent persistence, and establishing good study habits and methods is critical. Because every student has a unique set of strengths, weaknesses, and prior training, it is challenging to offer each student the regular, individualized assistance required to succeed. In addition, the music major program is expanding (the number of incoming music majors doubled over the course of the last 2 years), thus putting additional strain on the ability to address the needs of all students during class time.

**Action Taken:**

1. *Aural Training Software:* Aural training software updates and installation in Building 10 computer lab was completed in 2012. This resource has had some success. However, this method does little to help those who have come into the program less prepared and/or without good study skills or basic abilities in ear training.
2. *Learning Center Tutor:* In response to the problem outlined in #1 above, we continue to provide assistance via a music student tutor in the Learning Center. This resource has been helpful mostly for our GE music classes such as Music Fundamentals (MUS 100) and Harmony I-IV. Learning Center tutoring is less successful for musicianship classes, as these skills require extensive and regular hands-on work at the piano, singing, taking dictation of melodies and rhythms, etc. These students need consistent help outside the classroom in regular one-on-one tutorial settings with instruments available. To date, the music department has not had the resources to offer such assistance.

**Action Needed:** An Instructional Aide is needed to assist in one-on-one support/tutorial sessions outside of class, and Student Assistant/s needed to help during class hours.

**Measurable Outcome:**

Improve student success rate in course and degree SLOs on aural/performance skills.

### III. MUS 290, 291, 292, 293 - Electronic Music Classes

As noted last year, the highest level of achievement across all the electronic music classes is in creativity; and while nearly 90% of the electronic music students are able to incorporate the minimum required technical elements, there is room for improvement in this area. Additional hands-on instruction time is needed to improve the level of technical skill. Also, software needs to be kept current so the technical skills learned are relevant. At present, there is no consistent plan to upgrade software.

**Action Needed:**

1. Upgrade Logic Pro 9 to Logic Pro 10
2. Replace PEAK Pro 7 (discontinued) with similar software
3. Create and implement consistent software upgrade plan.

**Measurable Outcome:** SLO: Compose, produce, record and mix original electronic music pieces using various electronic music technologies and techniques.

**Action Needed:** Instructional Aide.

**Measurable Outcome:** Improve student success in technical skills in all electronic music classes.

### IV. MUS 301-304, 371-374, 401-404 - Piano, Voice, Guitar Classes

It was noted in the 2013 Program Review that students in the combined 303-304 piano classes were not meeting one of the SLOs due to the vast diversity in ability and experience. The action step suggested was to offer a separate family of piano courses designed to focus on performance practice and performance, thus allowing the less experienced pianists to continue with the 303/4 sequence.

**Action Taken:** A new family of piano courses (Music 314 – 317) was developed. The Committee On Instruction approved all courses in this family in March, 2014.

### V. MUS 424, 425, 429, 430, 454, 455 – Music Ensemble Courses

All SLO's are being successfully achieved as evidenced by our jazz ensembles earning "Superior" Honors and accolades at the Chabot College Jazz Festival, the Reno Jazz Festival, and the San Joaquin Delta College Jazz Festival. Our Symphonic Band and Jazz Combo concert recordings provide documentation substantiating the Student Learning Outcomes focused on intonation, instrumental technique, rhythmic analysis, and musical structures. In addition, a student survey will be developed and implemented Fall 2014 to assess student learning outcomes.

As the enrollment and course offerings for music ensembles increase, the need for rehearsal space to accommodate this growth is a major concern. Due to the lack of sufficient rehearsal space, our jazz combos are relegated to rehearsing in storage closets. This is unacceptable for any institution, particularly one whose mission is to prepare students for transfer and/or entrance into the professional field. Additionally, the CSM Symphonic Band has been increasing in size over the past three years, and has reached the point where the size of the rehearsal room (2-124) is not adequate for an optimal rehearsal experience. Many of our facilities are leased to outside organizations, which create scheduling difficulties, and eliminate the availability of rehearsal locations for our students.

**Action Needed:**

1. Renovate the Choral Room.
2. Develop a plan with the administration to better utilize potential rehearsal spaces, renovate rehearsal spaces and build better facilities in the future.

**Measurable Outcome:** Adequate rehearsal facilities will increase the viability of our performing groups and assist our students in preparation for transfer and audition requirements to a four-year institution. Accessible facilities will also provide the means for expanded and additional performing ensembles to be created.

## B. Student Success Indicators

1. Review **Student Success and Core Program Indicators** and discuss any differences in student success indicators across demographic variables. Also refer to the **College Index** and other relevant sections of the **Educational Master Plan: Update, 2012**, e.g., Student Outcomes and Student Outcomes: Transfer. Basic Skills programs should also refer to **ARCC** data.

**Enrollment Data:** Enrollment in 2012-13 has decreased slightly (by 101 students) compared to that in 2011-12. New legislation regarding repeatability has had a definite impact in enrollment in the music department, as many of our performance courses and ensembles are based on the momentum afforded by the returning student (it takes many years to develop performance skills, and the more experienced ensemble players nurture and help the less experienced players).

It appears that there is no significant single ethnic nor gender group responsible for this enrollment change.

Regarding "Age" data, the music department serves mostly students age 19 (or less) to 24, 72%. This is slightly higher than the college average, 68%. There does not seem to be a notable change in any age group over the last three years. However, there was a sharp decline in the 50+ age group from 18.7% in 2010 to 10% in 2011 and continuing at 9.5% currently. This dramatic change seems consistent with the elimination of repeatability in a good number of our performance courses, courses that historically have serviced many community members as well as transfer bound students.

**Number of sections:** The music department lost 13 sections from 2009-10 to 2010-11, and lost an additional 8 sections from 2010-11 to 2011-12. 2012-13 saw a modest increase of 6 sections for a current total of 89 sections.

**Success, Retention, and Withdrawal Rates:** The numbers in the music department across the 3-year cycle have seen little change in these indicators. As a whole, the music department compares favorably with the college indicators in these areas, as outlined below.

Music currently (2012-13) runs a **successful course completion rate** of 77.3%, slightly higher than the college as a whole (70.1%). The music department's **retention rate** has slightly increased this year by 2% to 87.8%, also slightly higher than the college average (83.9%). Music's current **withdrawal rate** is 12.2%, 4% lower than the college as a whole (16.1%).

	All-College Index 2012/13	Music Index 2012/13
Completion Rate:	70.1%	77.3%
Retention Rate:	83.9%	87.8%

Withdrawal Rate:	16.1%	12.2%
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2. Discuss any differences in student success indicators across modes of delivery (on-campus versus distance education). Refer to [Delivery Mode Course Comparison](#).

Each academic year, five general education music sections are offered online. This represents a small portion of the total music course offerings, approximately 6%. The average retention rate for distance education courses from 2010-12 is slightly below the campus average: 78% campus; 68% music. Likewise, the success rate for distance education courses in music is a little below the campus average: 60% campus, 50% music.

There is a notable difference between success rates for traditional music classes and distance education music classes. 50% distance education, 80% traditional.

**Action Taken:**

Faculty compared individual SLO assessments from online and on-campus MUS 100 sections. Assessment results were within 5% of each other. This appears to indicate that students can achieve the MUS 100 SLOs in an online environment as well as in a classroom environment.

Many different instructors teach the various sections of our general music classes and all have their own grading structures. This may be one reason for the discrepancy. Other reasons may relate to the general challenges of distance education.

C. Program Efficiency Indicators. Do we deliver programs efficiently given our resources?

Summarize trends in program efficiency as indicated in the [Student Success and Core Program Indicators](#) (LOAD, Full-time and Part-time FTEF, etc.)

Enrollment in 2012-13 decreased slightly (by 101 students) from 2011-12. With it, overall LOAD decreased slightly from last year as well (from 404 in 2011-12 to 380 in 2012-13).

New legislation regarding repeatability has had a definite impact in enrollment in our performance and ensemble classes, as many of these courses are by their very nature based on the returning student. Also, overall enrollment in the college has decreased in the past academic year, from 49,982 students in 2011-12 to 48,949 in 2012-2013. This statistic may also play a role in the slight shift in music's enrollment and LOAD.

Despite these numbers, the number of **auditors** in these same music courses has increased, thus offsetting the discrepancy in the overall number of students we have in our classes from 2011-12 to 2012-13.

### 3. Career Technical Education

D. Additional Career Technical Education Data - CTE programs only. (This information is required by California Ed. Code 78016.)

1. Review the program's [Gainful Employment Disclosure Data](#), [External Community](#), and other institutional research or labor market data as applicable. Explain how the program meets a documented labor market demand without unnecessary duplication of other training programs in the area. Summarize student outcomes in terms of degrees, certificates, and employment. Identify areas of accomplishment and areas of concern.

2. Review and update the program's Advisory Committee information. Provide the date of most recent advisory committee meeting.

## 4. Additional Factors

Discuss additional factors as applicable that impact the program, including changes in student populations, state-wide initiatives, transfer requirements, advisory committee recommendations, legal mandates, workforce development and employment opportunities, community needs. See [Institutional Research](#) as needed.

### 1. Transfer

According to documents provided by the Community College League of California, the number of students transferring from community colleges to University of California campuses has risen over 10% (from 14,696 in 2009-10 to 16,246 in 2011-12 – see Fast Facts, 2013), and the percentage transferring to the California State University System has risen by approximately 41% (from 37,651 in 2009-2010 to 51,050 in 2011-2012). At the same time, due to severe reductions in state funding of the UC and CSU systems, the number of students these systems can accommodate has declined, as the number of applicants have significantly increased.

The College of San Mateo music program is dedicated to attaining a TMC in music to facilitate our student success with transfer requirements. We have been working to complete the requirements for the TMC, including the addition of applied music and a choral performing ensemble to our offerings. We have made changes to the AA Degree in Music as well as modifications to individual courses leading to the major to bring them into alignment with the TMC.

### 2. State-wide Initiatives-Repercussions

The mandate to remove “repeatability” from our music courses has had adverse affects on the enrollment of our music performance offerings, and in our service to our community. Proficiency and performance expertise on a musical instrument is a process that requires many years of study and practice, well beyond the four semesters allowed by the current state regulations. Often, our performing groups contain concurrently enrolled high school students, whose repeatability limits are exhausted prior to high school graduation, thus barring them from participation upon entering our institution. Many of the community members who have participated in our ensembles are professional musicians and music educators who were able to impart their knowledge and expertise upon our full-time students, creating a total atmosphere of learning and collaboration. The elimination of this demographic from our performing groups has widened the gap between the community at large and our college students.

### 3. Full-time - Adjunct Faculty Ratio

The music department has requested a new full-time faculty member each year for the past six years. According to the latest classroom teaching FTEF data from *Student Success and Core Program Indicators*, Adjunct faculty teach 56% of our sections. Our diverse music program offers three separate degrees or certificates, GE courses, a multitude of performance groups, and we have enjoyed a steady growth and increases in our public performances. As the quality of our performing groups increases, the demand for these groups to perform at public events also has increased significantly. Enrollment in our electronic music program and GE courses has increased, as have the numbers of students requesting performing group experience in order to fulfill the AA degree and transfer requirements. To run a program as large and diverse in scope and activities as music with only three full-time faculty is straining the efficacy and continued success of the department.

### 4. Facility Issues

In order to meet the requirements of the TMC and AA degrees, our music department has implemented applied lessons and added a choral ensemble to begin in the Fall of 2014. Currently our seven performing ensembles are experiencing scheduling conflicts with many of our non-performance courses, as there are only two rehearsal spaces that are shared between not only these seven groups, but also four other CSM music courses, and Community Education courses. In addition, two outside organizations utilize these rehearsal spaces on a weekly basis.

The lack of facilities in our department is creating a situation where our groups are forced to rehearse in substandard locations, including a storage closet, and a second storage room. Expansion of our program is hindered by the lack of space with which to conduct classes and

rehearsals.

To exacerbate our rehearsal facility issue, we have a shortage of classroom space as well. There is a single classroom for use by our GE and AA music courses at this time. Twelve music classes require the use of this room weekly, which is not possible given our current schedule. As a result, some of our GE courses are being offered at various locations around campus; these rooms are not designed with the proper audio, musical keyboards and music staff whiteboards needed. Others are being taught in arena-styled rooms, which is not conducive to productive teaching and learning given the nature of some of these courses.

## 5. Planning

### A. Results of Program Plans and Actions

Describe results, including measurable outcomes, from plans and actions in recent program reviews.

#### I. Plan 1 (2013 Program Review) “Develop a TMC”

- *Action Step stated:* “Develop an Applied Music Course”
- *Results:* The Applied Lessons course was created and approved by COI, and will be launched FALL 2014.
- *Measurable Outcome:* We are now complete in our course offerings required for the TMC and will be applying for the TMC during 2014.

#### II. Plan 2 (2013 Program Review) “Develop a Choral Performance Ensemble”

- *Action Step stated:* “Start a Choral Performance Ensemble”
- *Result:* Music 470 (“Chorus”) was created and approved by COI, and will be launched FALL 2014.
- *Measurable Outcome:* Offering a choral option for music majors to fulfill their ensemble requirement for the AA and TMC was an important step to take to round out our ensemble program. Singing in the choir is a popular and sometimes the only option for students who don’t play typical ensemble instruments.

#### III. Plan 3 (2013 Program Review) “Addition of a Half-Time Instructional Aide”

- *Action Step stated:* “Hire Instructional Assistant in Music”
- *Result:* We have yet to fill this critical need
- *Measurable Outcome:* Until this need is met, we will continue to struggle to meet the SLO needs (specifically in musicianship skills) of our growing number of music majors and transfer-bound students.

#### IV. Plan 4 (2013 Program Review) “Addition of a Full-time Faculty”

- *Action Step stated:* “New Faculty Hire”
- *Result:* We have yet to fill this critical need
- *Measurable Outcome:*

Background Data: According to the latest data from *Student Success and Core program indicators*, the percent of classes taught by full time faculty has dropped from approximately 46% (Spring 2012) to 44% (Spring 2013), at the same time that we are enjoying expansion in the number of sections offered (83 sections in 2011-12 to 89 sections in 2012-13) and in the number of music majors going through our program (twice the number in FA13 compared to the three previous years).

We have been requesting a new full-time faculty hire for the last six years to meet the needs of our ever growing and increasingly popular department. (See Faculty Hire Request Form)

#### V. Other Results of Plans and Actions from 2013 Program Review

Section II of 2013’s Program Review identified the need for an action step to improve student success in piano classes.



*Result: a new family of courses has been developed, and the first such class is slated to begin in FALL 2014.*

## B. Program Vision

What is the program's *vision* for sustaining and improving student learning and success over the next three years? Make connections to the **College Mission and Diversity Statements, Institutional Priorities, 2008-2013**, and other **Institutional Program Planning** as appropriate. Address discussion in the Student Learning and Program Data section: SLO assessment results and trends in student success indicators. **[Note:** Specific plans to be implemented in the next year should be entered in C of the Planning section. CTE programs must address changes in the context of completion and employment rates, anticipated labor demand, and any overlap with similar programs in the area as noted in D1 and D2 of the Career Technical Education section.]

It is the vision of the music faculty for the next three years to continue our efforts to schedule and maintain a wide breadth of music courses that meets the needs of our diverse student population: music and electronic music major students bound for transfer, general education students, and community musicians seeking further training. This goal supports one of our college's fundamental goals: *"The college... serves the diverse educational...needs of its students and the community"* [College of San Mateo's *Mission Statement*].

Over the past ten years, music faculty have reworked and refined AA degrees in both general music and electronic music, worked to improve our ensemble options, aligned our music degree requirements with state transfer schools, improved our piano fleet, and modernized the electronic music studio facilities.

In 2005 we introduced a Jazz Workshop course, and in 2007, Symphonic Band and Afro-Latin Percussion Ensemble were added to our ensemble offerings. Four more performance ensembles were added between 2010 and 2012. In addition, in 2011 we upgraded our piano fleet, purchasing six (6) new practice room pianos and two (2) concert grand pianos. As a result of the Bond measures in 2001 and 2005, five new state-of-the-art electronic music and recording studios were built. These facilities serve both the electronic music and DGME students.

Moving forward into the next three-years, the music department plans to work on the following items to better meet the diverse educational needs of our community and improved success rates of our students:

- establish a clear transfer path for music majors
- expand and diversify music course offerings and ensembles
- increase individualized student instruction
- efficiently make use of space and facilities
- monitor and maintain quality instruments and studio equipment
- advocate for additional full-time faculty and instructional aides
- seek collaborations with various departments and student services

Each of the specific goals listed below feeds into this core vision:

### 1. TMC in Music

Since the last Program Review, our department developed an Applied Lessons course (a requirement for the TMC), recently approved by COI. We will begin offering this course to music majors in FALL 2014. In addition, we have developed MUS 470 "Chorus" to ensure all music students have a viable option to fulfill their ensemble requirement.

*Result:* We are now in a position to apply for the TMC during 2014

*Measurable Outcome:* Establishing an AA-T will guarantee transfer to 4-year institutions for many of our students.

The AA-T in music links directly to CSM's Mission Statement: *"College of San Mateo fosters a culture of excellence and success that engages and challenges students through a comprehensive curriculum of basic skills, career and technical programs, and transfer preparation."*

In a similar vein, the AA-T supports CSM's Institutional Priorities #1 and 2:

#### **Priority #1: Improve Student Success**

Improve the academic success of all students  
completion rates

Improve degree and certificate

**Priority #2: Promote Academic Excellence**

Improve transfer rates

**2. New Choral Performance Ensemble, To Implement Fall 2014**

*Narrative:* Among the requirements for an AA degree and the TMC is the requirement of music students to participate in a performing ensemble offered by the college. The College of San Mateo music program offers courses in jazz and symphonic band performance, and in Afro-Latin Percussion. These courses are geared for wind and percussion instruments, and do not provide opportunity for vocal students to hone their performance skills. It is imperative to develop and administer a choral performance ensemble so that these students may complete the requirements for an AA degree, and offer an additional option for instrumentalists such as pianists and guitarists to fulfill this requirement. Local high school music programs have vibrant choral programs in addition to their instrumental offerings, and students with the desire to further their study of vocal performance currently do not have this opportunity at the College of San Mateo.

*Measurable Outcome:* Vocal students (as well as those that don't play a band instrument) will be able to obtain the necessary skills in vocal techniques and performance to transfer to a four-year institution and to meet the requirements of the CSM AA degree. In addition, a strong vocal presence would also link well to the need to improve student success in musicianship/ear training classes: learning to sing/control the voice is integral to a musician's success.

The addition of this ensemble ties in closely with CSM's Institutional

**Priority #2: Promote Academic Excellence**

Improve transfer rates

In addition to transfer needs, choral experience is open to anyone, and a choral group can offer the GE student a creative outlet and means for self-expression (we don't need musical training in order to sing!). This links to our college Mission Statement stated earlier "*The college...serves the diverse educational...needs of its students and the community*".

**3. Development of a Chamber Music Performance Class**

*Narrative:* Among the requirements for an AA degree and the TMC is the requirement of music students to participate in a performing ensemble. Local high school music programs have vibrant string programs in addition to their instrumental and choral offerings, and students with the desire to further their study of orchestral performance currently do not have this opportunity at the College of San Mateo. A chamber music performance class will create the first step in attracting enough string players to eventually expand into a full orchestra. This addition to our course offerings will include woodwind, brass, percussion, string, and vocal students to form small ensembles to perform at school concerts, and community events.

*Measurable Outcome:* Orchestral and wind performance students will be attracted to CSM to obtain the necessary skills in string techniques and performance to transfer successfully to a four-year institution and to meet the requirements of the CSM AA degree.

The addition of this ensemble ties in closely with CSM's Institutional

**Priority #2: Promote Academic Excellence**

Improve transfer rates

In addition to transfer needs, chamber ensemble experience is open to anyone, and a performance group can offer the GE student a creative outlet and means for self-expression. This links to our college Mission Statement stated earlier "*The college...serves the diverse educational...needs of its students and the community*".

**4. Applied Lessons**

Music students come to the community college with different levels and learning styles. Providing more individualized instruction will improve students' foundational music skills and ultimately improve transfer success.

*Need:* In order to fulfill the requirements of the TMC, a student must complete four semesters of private study (applied lessons). Beginning Fall 2014, Applied lessons will be offered to fulfill this requirement and increase students' skill level on their instrument.

*Progress:* Beginning Fall of 2104, the College of San Mateo Music Department will offer applied lessons as required for the

TMC. Music Majors will have the opportunity to study with a private tutor for weekly 30-minute lessons, culminating in a “jury” audition made up of CSM Music Faculty. The Music Department is now in the process of seeking out local professional musicians and educators to serve as tutors for our students.

Measurable Outcome: Individualized instruction will enable students to develop their performance skills in order that they can meet the performance requirements of matriculation to a four-year institution, and prepare them for a career in music performance.

The addition of applied lessons to the curriculum links to the following Institutional Priorities:

**Priority #1: Improve Student Success**

1. Improve the academic success of all students
2. Improve degree and certificate completion rates

**Priority #2: Promote Academic Excellence**

Improve transfer rates

**5. Offer World Music**

*Narrative:* *World Music* is a three-unit survey class that compares the music styles of various cultures of the world. The course qualifies as a general education, IGETC transfer class. Adding this class to the music schedule would diversify and bolster our GE offerings for transfer students.

*Measurable Outcome:* Additional options for general education students to transfer IGETC credits in the arts and humanities.

The addition of this class ties in closely with CSM's Institutional

**Priority #2: Promote Academic Excellence**

Improve transfer rates

In addition to earning transfer credits, the class offers GE students an opportunity to learn about various cultures and traditions around the world through music. This links to our college Mission Statement: “...*Its programs and services are structured, delivered, and evaluated to prepare students to be informed and engaged citizens in an increasingly global community.*”

**6. Renovate/Upgrade Choral Room to Create a Recital Venue (2-110)**

*Narrative:* The music performance courses have enjoyed a large success over the past few years. Our concert offerings have increased from a single concert per group per semester to two concerts per group per semester. Our electronic and harmony/musicianship courses produce regular concerts each semester as well. Our audiences have been growing, and the CSM ensembles have been spreading goodwill among the outlying community by participating in community events and sharing our concerts with local musical organizations. With the implementation of applied lessons, a recital venue is a necessity for students to complete their final performance projects each semester. These performances include brass, woodwind, percussion, string, piano, and vocal students.

*Need:* As our ensemble offerings expand, the need for an attractive and effective performance venue to accommodate student recitals as well as small ensemble performances is evident. Such a potential facility exists in the choral room (Building 2, Room 110). Currently this room is used for rehearsals, classes, lectures, meetings, and an array of community events. The music department has recently begun to use this room for student recitals, and is now using the facility for jazz combo concerts and other jazz events as well. With the anticipated addition of applied music, students will be required to perform in a recital setting as per course requirement, thus increasing the number of student performances during the course of a given semester.

Converting 2-110 to a performance space will not require any structural or construction work. An adequate sound system to accommodate vocal/instrumental amplification and music playback, overhead theatrical lighting to softly illuminate the stage area, and a backdrop for the performance stage would adequately provide such a space for our students and community to perform in an intimate setting.

*Measurable Outcome:* Students will have increased opportunity to perform in a proper concert setting and hone their skills as performers to meet the requirements of the CSM AA degree and the Transfer Model Curriculum for the California State Universities.

It is difficult for a program, class or an individual student to succeed without the proper facilities.

This renovation project ties in closely with CSM's Institutional

**Priority #1: Improve Student Success**

Improve the academic success of all students

**7. Tune Recording and Electronic Music Studio Rooms (B10)**

*Narrative:* The goal of tuning a room is to optimize the listening environment where high quality recordings are mixed and mastered. Tuning a room involves analyzing the acoustic properties of a room, making recommendations of acoustical treatments for the room, and properly installing these treatments. The college has made a significant investment in the studios in Building 10. To get the most out of these facilities, this final step needs to be taken.

*Need:* Hire studio room tuning consultant, purchase and install acoustic treatments

*Measureable Outcomes:* More professional quality mixes and mastering of student projects; mixes will transfer to other sound systems without sounding distorted or 'different'. Students will learn about the process of tuning a room and the use of acoustical treatments.

**8. Advocate for additional Full-time Faculty and Staff**

Our department continues to expand both in scope and in numbers of majors. It is critical that music brings on additional faculty and staff to meet the department's ever increasing demands. The list below outlines some of the areas in critical need of further staff assistance.

**1. Goal: "Diversify music course offerings and ensembles"**

*Action Needed:* A full-time hire is needed to run new choral and chamber music classes and ensembles

**2. Goal: "Increase individualized student instruction"**

*Action Needed:* Instructional/Department aide is needed to assist students outside of class in one-on-one tutoring to improve SLO success, as well as to assist in the coordination of administrative details relating to our newly formed applied lessons.

*Action Needed:* Instructional Aide in Electronic music to assist in individual instruction on studio equipment and address the technical needs of the music department as a whole.

**3. Goal: "Monitor and Maintenance Quality Instruments and Studio Equipment"**

*Action Needed:* Department aide is needed to assist with:

- Managing practice rooms – coding of locks, room maintenance, scheduling, etc
- Monitoring and maintaining humidity levels in grand pianos
- Coordinating acoustic and electric piano maintenance, tuning, and repair with technicians
- Monitor studio logs and calendar for usage and problems with equipment

1. To guide future faculty and staff development initiatives, describe the professional activities that would be most effective in carrying out the program's vision to improve student learning and success.

The professional enrichment activities that would be most effective in carrying out the program's vision to improve student learning and success are those related to the issues facing the community college music programs throughout California; issues such as repeatability and budget constraints, music advocacy, distance education course development, classroom effectiveness. Also subject-specific activities related to music, music education and music technology would be the most applicable to the improvement of student learning and success.

As role models to students, faculty need to remain active in their field. Performing and composing activities that broaden the professional level of artistry of the faculty need to be supported. In addition, faculty participation and attendance at various music education conferences and conventions such as the Music Education Association of California Community Colleges (MACCC), College Band Directors National Association (CBDNA), California All State Music Education Conference (CASMEC), California Music Educators Association (CMEA) Bay Section Conference, the Midwest Clinic, Music Teachers National Association (MTNA), and various other conferences relating to the electronic music field would greatly augment and enhance the potential for student learning and success in music courses. These conferences and conventions offer a variety of music education related topics and offer the opportunity for music educators nationwide to

collaborate and strategize to meet the challenges of music education. The provision of load time, or release time for faculty to research advances in their respective fields, and enable the attendance of various off campus conferences, symposiums, and workshops would be of great benefit to the music program.

2. To guide future collaboration across student services, learning support centers, and instructional programs, describe the interactions that would help the program to improve student success.

- Develop collaborations between digital audio/recording students and music performance students
- Increase the number of tutors through the Learning Center with expertise in music and electronic music
- Integrate online tutors for distant education classes through the Learning Center
- Develop collaborations between the music and dance departments

3. To guide the **Institutional Planning Budget Committee** (IPBC) in long-range planning, identify any major changes in resource needs anticipated during the next three years. Examples: faculty retirements, equipment obsolescence, space allocation.

See the Resource Requests section below to enter itemized resource requests for next year.  
Leave sections blank if no major changes are anticipated.

#### Faculty

**Performance Faculty:** We are in need of a full-time faculty member who would be able to start a choral program and also teach additional performance classes, specifically in string technique and performance. These are the two critical elements that are missing from our program.

#### Equipment and Technology

##### 1. Upgrades for Choral Room (2-110) to Create Recital Venue

Lighting for front "stage" area; Backdrop curtain for the stage area; Audio/visual upgrade to smart classroom/performance hall standards to replace outdated, aging system

##### 2. Electronic Music Software Updates

Software needs to be updated and kept current so the technical skills students learn are relevant. At present, there is no consistent plan to update software.

Most urgent updates needed:

Apple Logic Pro 9 to Apple Logic Pro X

PEAK Pro Replacement Software

##### 3. Damp Chasers for 5 Grand Pianos

The biggest needs are in rooms 110 (the new Yamaha & the Mason/Hamlin), 240, 250, and 130 (rehearsal space) Source: to be purchased and installed by our piano technician.

##### 4. Crotales

Crotales are percussion instruments consisting of small tuned bronze or brass disks that span the range of two octaves. This instrument is scored in many contemporary and world music compositions, including works for symphonic band and orchestra. The lack of this instrument is affecting and limiting the choices of literature available to our performance ensembles.

##### 5. CSM Ensemble travel and music program outreach

As the performance demands on our ensembles increase, the need to establish a budget for travel and enabling our groups to participate in competitive and non-competitive music festivals and performances is essential. Jazz festivals, such as the Reno Jazz Festival, Santa Cruz Jazz Festival, Monterey Next Generation Festivals, and performances at state and local conferences are events that include community college ensembles. Our students have limited access to these events due to lack of funding. These needs

are parallel to the needs of athletic teams, which require travel and lodging for league competitions.

## Instructional Materials

### 1. Arts Complex Faculty Workroom Copy Machine Upgrade

The small machine that the Creative Arts faculty currently has in Bldg 4 is insufficient for art and music department needs. It is too small a machine to handle the load required, is extremely slow, doesn't staple jobs, and continually has problems needing repair. The Arts Complex Faculty Room needs a bigger and more robust copy machine to service our faculty.

### 2. Document Camera

The entire music department has only one document camera. This instructional piece of equipment is a critical tool for effective and efficient use of class time. The music department teaches many lecture classes and not all can be scheduled in this one room. Therefore, we are in need of an additional document camera to facilitate effective teaching.

### 3. Portable Music Staff Lined Dry Erase White Board

Due to the lack of sufficient lecture room space, music classes are being taught in a large, arena styled performance space (the Choral Room). Currently there is only one small portable music-staffed white board in the room, which is insufficient for lecture style teaching, such as MUS 100. An additional portable white board is needed.

## Classified Staff

### 1. Half-Time Instructional Assistant – General Music

*The Need:* The music department has three full-time faculty and offers an average of 80-90 sections per year. The music department's core mission is ambitious: to provide a vibrant and challenging blend of classes, offer diverse and frequent performance opportunities, and prepare students for a career in music through rigorous training in academic and practical musical skills.

To run a program as large and diverse in scope and activities as music requires a tremendous amount of out-of-class organization and time. Among the vast array of responsibilities and duties outside the classroom are preparing for concerts (publicizing, producing, and running concerts); tutoring individuals regularly to help establish skill sets needed for student success and transfer; maintaining our music library; scheduling/conducting rehearsals; organizing outreach activities; maintaining equipment (scheduling and overseeing piano technicians, maintaining practice room security and lock code programming, routine grand piano maintenance); and so on. Maintaining a high quality level in all these areas is straining current faculty and staff and is limiting the efficacy of the department and jeopardizing the continued growth in student success.

*The Request:* An addition of a half-time Instructional Aid would ease the strain and provide continued top quality services to our students. *Duties would include:*

- Instructional assistance (TA type work – see need under Section II A, Item 2)
- Scheduling piano tunings/keyboard maintenance
- Piano practice room supervision and keypad code programming maintenance
- Assisting with scheduling concerts/events/logistics (on and off campus)
- Assisting with creating concert programs and publicity
- Preparing independent contracts for guest musicians (e.g. Jazz Fest)
- Assisting with library work
- Assisting with entering SLO data

### 2. Half-Time Instructional Assistant – Electronic Music

*The Need:* The electronic music department is in need of an Instructional Assistant to assist in individual instruction on studio equipment and to address the technical needs of the music department as a whole. Duties would include:

- Provide instructional assistance in the electronic music labs
- Record and run sound for music department concerts – piano, jazz, etc.
- Organize and direct recording sessions in Studio A for CSM music students and faculty
- Assist with the Studio Checkout process (approx. 15 min per student with 60+ students every semester)
- Monitor studio logs/calendars for usage and problems with equipment

## Facilities

Our current facilities have been limiting our ability to continue to grow. The department has a need for the following facility improvements:

### 1. Recital Venue

*Narrative:* The music performance courses have enjoyed a large success over the past few years. Our concert offerings have increased from a single concert per group per semester to two concerts per group per semester. Our electronic and harmony/musicianship courses produce regular concerts each semester as well. Our audiences have been growing, and the CSM ensembles have been spreading goodwill among the outlying community by participating in community events and sharing our concerts with local musical organizations. With the implementation of applied lessons, a recital venue is a necessity for students to complete their final performance projects each semester. These performances include brass, woodwind, percussion, string, piano, and vocal students.

*Need:* As our ensemble offerings expand, the need for an attractive and effective performance venue to accommodate student recitals as well as small ensemble performances is evident. Such a potential facility exists in the choral room (Building 2, Room 110). Currently this room is used for rehearsals, classes, lectures, meetings, and an array of community events. The music department has recently begun to use this room for student recitals, and is now using the facility for jazz combo concerts and other jazz events as well. With the anticipated addition of applied music, students will be required to perform in a recital setting as per course requirement, thus increasing the number of student performances during the course of a given semester.

Converting 2-110 to a performance space will not require any structural or construction work. An adequate sound system to accommodate vocal/instrumental amplification and music playback, overhead theatrical lighting to softly illuminate the stage area, and a backdrop for the performance stage would adequately provide such a space for our students and community to perform in an intimate setting.

### 2. A Separate Piano/Keyboard Lab

Referring to Section II A, it was stated that the SLOs in Music 100 regarding performance related activities were posing a continued problem due to lack of a class set of instruments. We would like to provide these students (as well as musicianship students who also practice keyboard skills) with an accessible, hands-on piano/keyboard lab where an instructor can bring the class. Currently our piano lab is housed in a classroom that is used exclusively by piano courses, and due to scheduling is not accessible to our MUS 100 nor musicianship students. Our building contains only two classrooms for our theory, musicianship, survey, and lecture classes, and we are eliminating one of these classrooms by housing our keyboard stations. Our department has only a single classroom remaining to fulfill the remainder of our courses.

### 3. Sound Proofing

While music faculty and students are used to a certain amount of background sound and practicing, the levels in the music building are particularly high – to the point where it is hard to concentrate, practice or teach. This is especially a problem with combo rehearsals that require additional small spaces and make use of drum sets, amplified guitar, and bass. The music faculty recommends that the college consult with a sound abatement expert to create better sound control between existing rooms (lecture, practice, and office rooms) as well as create actual rehearsal spaces (as opposed to repurposed offices).

### 4. New HVAC System

The music building has an old and unstable heating system - sometimes the heat doesn't go on - sometimes it won't go off. This system continues to wreak havoc on our instruments. Pianos demand consistency in both temperature and humidity levels in order to function properly and age appropriately. Additionally, working, teaching and practicing in this environment can be uncomfortable, to put it mildly. On occasion piano classes have been cancelled because it was too cold to play. The music building needs a new HVAC system.

### 5. Redirection of Pathway

During the early construction period, an inadvertent shortcut developed along the windows of Bldg 2. Music faculty were assured that the landscape architect would address this problem. Since that time, the north side of Bldg 2 was landscaped and small rocks were poured along the windows. Unfortunately, now people are using those rocks as a path. Optionally, people try to balance along the curb that is holding in the rocks. Music faculty are concerned about security on the ground floor and disruption of classes, rehearsals and faculty office hours and request that the problem is revisited. The solution may be as simple as strategically placed decorative boulders or plants.

C. Program Plans and Actions to Improve Student Success

Prioritize the plans to be carried out next year to sustain and improve student success. Briefly describe each plan and how it supports the **Institutional Priorities, 2008-2013**. For each plan, list actions and measurable outcomes. (Plans may extend beyond a single year.)

**Plan 1**

Title:

**Develop a Transfer Model Curriculum (TMC)**

Description

The music program has the appropriate courses in place for meeting the requirements of the TMC with the exception of an applied music course. Applied music is a course designed for individual study of instrumental or vocal techniques and performance practices, and is required each semester for music majors at four-year institutions. Applied Music is a key component of the TMC and is the single component not in place at the College of San Mateo. Skyline College has implemented an applied music course effective Spring of 2013.

*As stated earlier, this plan supports Institutional Priorities #1 (Improve Student Success); #2 (Promote Academic Excellence-Improve Transfer Rates); and #3 (Promote Relevant, High-Quality Programs and Services).*

Action(s)	Completion Date	Measurable Outcome(s)
Offer an applied music course	Fall 2014	Students participating in applied lessons will obtain the necessary skills in individual instrumental or vocal performance to successfully transfer to a four-year institution.
Apply for the TMC	2014	The AA-T will improve transfer success rates for our students

**Plan 2**

Title:



**Develop a Choral Performance Ensemble**

Description

To develop and administer a choral performance ensemble to help students succeed in fulfilling transfer requirements. It would also serve as a creative option for the GE student and community as a whole. *Supports Institutional Priority #1 (improve degree and completion rates); #2 (improve transfer rate); #3 (adjust program mix to align with student needs)*

Action(s)	Completion Date	Measurable Outcome(s)
Start a choral performance ensemble	Fall 2014	Choral students will obtain the necessary skills in vocal techniques and performance to successfully transfer to a four-year institution and to meet the requirements of the CSM AA degree.

**Plan 3**

Title:

**Addition of a Half-Time Instructional Aide**

Description

*The Need:* Maintaining a high quality level in our department with such diversity in scope and activities is straining current faculty and staff and is limiting the efficacy of the department. It ultimately is jeopardizing the continued growth in student success. (See Program Vision B #3 for full explanation/narrative)

*The Request:* An addition of a half-time Instructional Aid to provide continued top quality services to our music students.

*Supports Institutional Priorities*

*#1 (Improve academic success and progression beyond basic skills);*

*#2 (Use SLO assessment cycle to foster academic excellence);*

*#3 (Promote Relevant, High-quality Programs and Services)*

*Duties: would include:*

- Instructional assistance (TA type work – see need under Section II A, Item 2)

Scheduling piano tunings/keyboard maintenance

- Piano practice room supervision and keypad code programming maintenance
- Assisting with scheduling concerts/events/logistics (on and off campus)
- Assisting with creating concert programs and publicity
- Preparing independent contracts for guest musicians (e.g. Jazz Fest)
- Assisting with library work
- Assisting with entering SLO data

Action(s)	Completion Date	Measurable Outcome(s)
Hire Instructional Assistant in Music	2014-2015	An Instructional Assistant in music would increase the productivity and efficiency of the department. This in turn would improve the service and learning outcome success of our students.

**Plan 4**

Title:
<b>Addition of one full-time faculty position with expertise in choral and/or orchestral conducting</b>

Description
A complete collegiate music program includes choral and orchestral performance and pedagogy. Our department has been advancing in the fields of electronic music, theory, musicianship, jazz, and wind band performance, due largely to the expertise of our full-time faculty. Where the deficiency becomes evident is in the lack of a viable choral or orchestral program available for our students to advance in these areas. The transfer model curriculum requires participation in a performance ensemble for four semesters for completion. A full-time faculty with expertise in choral pedagogy and choral and orchestral conducting will increase the performance opportunities for many of our music students. Our current performance offerings do not offer opportunities for vocalists, orchestral instrumentalists, and piano students hoping to transfer to a four-year institution to complete this requirement. The addition of full-time faculty will fill this void and create a more well-rounded and complete music educational experience for our students.

Action(s)	Completion Date	Measurable Outcome(s)
New faculty hire	2015-2016	Increased enrollment in music course offerings required for transfer.

		Increased community exposure of the college through public performance of added ensembles.
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**Plan 5**

Title:
<b>Addition of a Half-Time Instructional Aide for Electronic Music</b>

Description
<p>The electronic music program is in need of a half-time Instructional Aide to assist with individual instruction on studio equipment and address the technical needs of the music department as a whole.</p> <p>Students consistently ask for more individual lab instruction. This is becoming more difficult to provide as the program is growing (a good problem!) Additional hands-on instruction requires additional staffing.</p> <p><i>Support Institutional Priorities</i></p> <p>#1 (Improve academic success and progression beyond basic skills)</p> <p>#2 (Use SLO assessment cycle to foster academic excellence)</p> <p>#3 (Promote Relevant, High-quality Programs and Services)</p> <p><i>Duties would include:</i></p> <ul style="list-style-type: none"> <li>• Provide instructional assistance in the electronic music labs</li> <li>• Organize and direct recording sessions of CSM music students in Studio A</li> <li>• Assist with the Studio Checkout process (approx. 15 min per student with 60+ students every semester)</li> <li>• Monitor studio logs/calendars for usage and problems with equipment</li> <li>• Record and run sound for music department concerts – piano, jazz, etc.</li> </ul>

Action(s)	Completion Date	Measurable Outcome(s)
Hire Instructional Aides in Music	2014/15	Improved technical skills of electronic music students

**6. Resource Requests**

Itemized Resource Requests

List the resources needed for ongoing program operation.

Faculty

**NOTE:** To make a faculty position request, complete [Full-time Faculty Position Request Form, AY 2013-2014](#) and email to your Dean. This request is separate from the program review.

Full-time faculty requests	Number of positions
Music Faculty	1

Equipment and Technology

Description	Cost
Apple Logic Pro X Software Upgrade	\$4,121
PEAK PRO Replacement Software	TBD
Crotales (low and high octave)	\$3,518
Damp Chasers for 5 Grand Pianos	\$2,920
Portable 1TB Hard Drives (x3)	\$ 450

Latin Percussion Instruments	\$3,660
CSM Ensemble Travel	\$5,000

Instructional Material

Description	Cost
Document Camera	\$3,000
Portable Whiteboard with Staff	\$1,073
Copier Upgrade	TBD

Classified Staff

Description	Cost
Half-Time Instructional Assistant (Music)	~\$20,000
Half-Time Instructional Assistant (Electronic Music)	~\$20,000

Facilities

For immediate or routine facilities requests, submit a [CSM Facility Project Request Form](#).

Description	Cost
Choral Room Upgrade	TBD
Separate Keyboard Room	TBD
Sound Proofing (Bldg 2)	TBD
Room Tuning and Acoustic Treatments (Bldg 10 Studios)	TBD

**7. Program Maintenance**

A. Course Outline Updates

Review the [course outline update record](#). List the courses that will be updated in the next academic year. For each course that will be updated, provide a faculty contact and the planned submission month. See the [Committee on Instruction website](#) for [course submission instructions](#). Contact your division's [COI representatives](#) if you have questions about submission deadlines.

**Career and Technical Education courses must be updated every two years.**

Courses to be updated	Faculty contact	Submission month
N/A All CSM music courses are up-to-date.		

**B. Website Review**

Review the program's website(s) annually and update as needed.

Faculty contact(s)	Date of next review/update
Krys Bobrowski	4/14

**C. SLO Assessment Contacts**

Faculty contact(s)	Date of next review/update

Krys Bobrowski	5/14
Mike Galisatus	5/14
Jane Jackson	5/14