

## 2014-2015 Instructional Program Review

Program Name: **Music**

Program Contact: **Bobrowski, Christine**

Academic Year: **2014-2015**

Status: **Submitted for review**

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### 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, 2013/14-2015/16, 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 2013-2014 academic year, the music program consisted of 88 sections with an enrollment of 1,645 students. The music program offers courses in theory, history, electronic music, individual vocal and instrumental performance, chorus 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, Piano Literature & Performance (Baroque, Classical, Romantic and 20th Century), Guitar I-IV, Voice I-IV and Studio Lessons 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 I-IV. (*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

1. Reflect on recent SLO assessment results for courses offered by the program. Identify trends and discuss areas in need of improvement.

**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 taking MUS 100 have successfully met the course SLOs as indicated by the various methods of assessments for each. The most difficult of the SLO is the sight-reading and aural dictation of musical samples. This is due partly to the fact that students do not have a class set of instruments with which to relate the tasks required by the SLO. A solution is to provide an accessible, hands-on piano/keyboard lab where an instructor can bring the class. Currently our piano lab is housed in a classroom, which is used exclusively by piano courses, and due to scheduling, is not accessible to our MUS 100 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. A separate Piano lab facility is necessary for equal access to all of our theory courses, including MUS 100 to successfully meet all of our SLOs.

**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.

**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, and all have been approved given corresponding C-ID identifications. All courses are required for both the General AA Degree in Music, and the ADT (TMC) (in process).

**Assessment Cycle:** every two years, all courses, all SLOs

101 and 131, and 103 and 133 – last assessed January 2014. Next assessment: FA 2016

102 and 132, and 104 and 134 – last assessed Spring 2013. Next assessment: SP 2015

**Assessment Methods:** mixed, including written and aural exams, performances, projects

**Rubric:** based on a target % to assess degree of competency/mastery achieved

**Discussion:**

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).

**Assessment Results:** SLOs consistently being met. No specific action steps required.

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 class sizes have progressively grown thus putting additional strain on the ability to address the needs of all students during class time.

**Assessment Results:** Students fared well in the SLOs relating to prepared music (singing, rhythm performance), but less well in the

development of their aural skills. There is a clear need to continue to develop strategies to help students gain the necessary aural skills (identifying intervals; taking melodic, rhythmic and harmonic dictation; singing intervals and musical patterns, etc).

**Actions Taken:**

Changes in Musicianship Series Course Textbook with Online Aural Emphasis FA 2014: A new integrated textbook was adopted FA 2014 to be used online for aural training. Homework assignments and quizzes from this text have been integrated into the coursework.

Ongoing Tutoring: music has limited funds for student assistants, but we do have a student assistant working for a small number of hours per week assisting/tutoring students one-on-one.

Learning Center Music Tutor: this resource has had limited success. It has worked well for our music GE classes (such as Mus 100). However, many music majors are in need of aural skill set building, or in more advanced musical work. They cannot take advantage of this resource because the LC requires tutors to stay in their facility when tutoring. Music tutors need an environment with access to a piano, and an environment where they & students can make music.

*Aural Training Software:* Aural training software updates and installation in Building 10 computer lab was completed in 2012. This resource has had some success, but 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.

**Action Needed:** An Instructional Aide is needed to assist in more extensive, regular one-on-one tutorial sessions with students in and out of class, with access to practice rooms where demonstration and exercises can be practiced.

**Measurable Outcome:**

Guaranteed student success rate improvement in course and degree SLOs in aural/performance skills.

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

As noted for the last two years, 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 and hardware needs to be kept current and in good working order so the technical skills learned are relevant. At present, there is no consistent plan to upgrade software or make hardware repairs.

**Assessment Cycle:** every year, all courses, all SLOs

**Action Needed:** Create and implement consistent hardware maintenance and repair plan.

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

**Action Needed:** Create and implement consistent software upgrade plan.

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

**Action Needed:** Instructional Aide.

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

### IV. MUS 301-304, 314-317, 371-374, 401-404 (Piano, Piano Lit, Voice, Guitar Classes)

**Assessment Cycle:** once every 3 years, all courses, all SLOs

*Next assessment:* to be completed at the end of Spring 2015

**Assessment Methods:** mainly performances; in piano lit, also self-assessment exit essay

**Rubric:** based on degree of mastery/competency revealed through performances and/or through self-assessment

**Discussion:** Notable in 2014-2015 was the addition of a new series of Piano Literature and Performance classes (Music 314 – 317) to address the need to improve both enrollment numbers and student success rates in the class piano series Music 301-304.

Piano 2 (Music 302) is now in a combined class with 303 and 304. It is too early to assess the success of this change fully. Course assessments for all the piano classes (301-304 as well as 314-317) are planned for the end of Spring 2015.

The Voice and Guitar classes are next scheduled for assessment Spring 2015.

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

All SLO's for the instrumental music performance ensemble are currently being successfully met

as evidenced by our jazz ensembles earning first place honors at the California Alliance for Jazz Championships, the Chabot College, and the San Joaquin Delta College Jazz Festivals. In addition, our small jazz ensemble earned first place honors in the college division at the San Joaquin Delta College Jazz Festival. Our concert recordings provide documentation substantiating the SLOs focused on intonation, instrumental technique, rhythmic analysis, and musical structures. In addition, a student survey will be developed and implemented Fall 2015 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 rehearsal space, our small jazz ensembles 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 four years, and has reached the point where the size of the rehearsal room (2-150) is not adequate for an optimal rehearsal experience.

**Action Needed:** 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 expansion of our performance ensemble offerings.

#### **VI. MUS 275 – History of Jazz**

The course SLOs in MUS 275 have proven to be an accurate representation of the knowledge gained by students in the course.

Assessment methods include essay writing, quizzes, and tests, and have shown that students are indeed meeting the course outcomes.

Among the SLOs in need of revision is the SLO pertaining to identification of the basic elements of music. This SLO is more appropriate for a theory type of course, such as MUS 100, and will be amended to include the basic elements of jazz performance and listening.

**Action Needed:** Revise current course SLOs

**Measurable Outcome:** Streamlining of course curriculum to enhance course topics.

#### **VII. MUS 501-504 Studio Lessons I-IV**

The current SLOs for our newly implemented studio lesson program are aligned with the performance and audition expectations of music major transfer by the majority of transfer institutions. The SLOs outline performance standards that are assessed with a final "jury" audition consisting of full-time music faculty and the individual instructors for each lesson discipline. The current SLOs are being met as evidenced by the increased number of music students transferring to four-year institutions and music conservatories.

**Action Needed:** Review the current SLOs and amend as necessary

**Measurable Outcome:** The course is in its early stages, and will require another year of study in order to assess the viability of the current SLOs.

2. Comment on the success rates in the program SLOs that are aligned with specific course SLOs. What do the program SLO and course data reveal about students completing the program? Identify trends and discuss areas in need of improvement. Is the alignment between course and program SLOs appropriate and informative? See **course-to-program SLO alignment mapping**.

#### **Program SLOS**

##### **I. AA Degree in General Music – Course-to-Program SLO Data**

## Program Degree 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...

## Course-to-Program Alignment Mapping

Music 104 – PROGRAM SLO #1

Music 133 – PROGRAM SLO #2 and SLO #3

Music 302, 303, 304 – PROGRAM SLO #4

Music 504 – PROGRAM SLO #5

- **Results for PROGRAM SLO 1 (Aural Skills)**

MUS 104 – last assessed Spring 2013. Next assessment Spring 2015

**Results:** *Students fared well in the SLOs relating to prepared music (singing, rhythm performance), but less well in the development of their aural skills. There is a clear need to continue to develop strategies to help students gain the necessary aural skills (identifying intervals, taking melodic, rhythmic and harmonic dictation, singing intervals and musical patterns, etc).*

**Actions Taken:** A new course textbook on aural training with online emphasis was adopted FA 2014 for incoming new music majors; we continue to have a student assistant for a few hours per week; online sites offered to students for self-help continue to be added to course syllabi.

**Action Needed:** Our student assistants have limited hours and limited roles they can play. We have been in need of a Half-Time Instructional Aid hire for many years to provide expanded and much-needed *one-on-one regular tutoring and additional support to students* in this ever-growing program.

**Measurable Outcome:** Significant additional student support will guarantee improved student success rate in both course and degree SLOs relating to aural and performance skills.

- **Results for SLO 2 and SLO 3 (Analysis; Written Composition)**

MUS 133 – last assessed January 2014

Rubric: 70% needed to show adequate competency (70%) in analyzing & writing music in 4-voice style

Result: 75% showed a level of competency of 75% or better

**Results:** Students consistently meet the SLOs in this capstone course

**Action Needed:** None

- **Results for SLO 4 (Basic Keyboard Proficiency)**

Music 302, 303, 304 – last assessed 2010. Next assessment, Spring 2015

**Results:** “Most students were able to meet minimum requirements.” This is consistent with exit survey results.

**Action Needed:** None

- **Results for SLO 5 (Proficiency/Artistry on an Instrument)**

Music 504 – this is a new series of courses required for the degree, and this capstone course has not yet been assessed.

- **Summary of Trends and Areas in Need of Improvement**

The AA Music Major Degree program continues to expand – the number of Fall incoming general music majors has basically tripled in the last 3 years:

Incoming General Music Majors

FA2011: 7

FA2012: 8

FA 2013: 16

FA 2014: 20

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

SLO 1: *Compose, produce, record and mix original electronic music pieces using various electronic music technologies and techniques*

SLO 2: *Design original sounds using analog synthesis, digital synthesis and sampling*

SLO 3: *Create and synchronize original sound effects, Foley, music and dialogue to visuals*

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

### **Course-to-Program Alignment Mapping**

MUS 290 – PROGRAM SLO #1, #2, #3 and #4

MUS 291 – PROGRAM SLO #1, #2, #3 and #4

MUS 292 – PROGRAM SLO #1, #2, #3 and #4

MUS 293 – PROGRAM SLO #1, #3 and #4

**Results for Program SLO 1:** *Compose, produce, record and mix original electronic music pieces using various electronic music technologies and techniques*

*Assessed: MUS 290, SP14*

88% of the class completed an original, final electronic music composition. Average grade of completed projects: 93%, A-

**Results for Program SLO 2:** *Design original sounds using analog synthesis, digital synthesis and sampling*

*Assessed: MUS 292, FA14*

100% of students used original synthesized sounds and samples in their final projects.

**Results for Program SLO 3:** *Create and synchronize original sound effects, Foley, music and dialogue to visuals*

*Assessed: MUS 293, SP14*

100% of students created and synchronized original sound effects, Foley, music and dialogue to visuals in their final projects.

Average grade: 90% (A-)

**Results for Program SLO 4:** *Analyze the compositional elements, production qualities and musical aesthetics of my own works and the works of other electronic musicians*

*Assessed: MUS 291, SP14*

80% of Students gave clear analysis of compositional elements, production qualities and musical aesthetics of others' works.

Average grade of analysis: 86%

3. Evaluate the program SLOs in relation to survey data from the degree and certificate award earners survey. What does the survey data reveal about the effectiveness of the program SLOs? Identify trends and discuss areas in need of improvement.

### **Program SLOS - Survey Data**

#### **I. AA Degree in General Music – Program SLO Survey Data**

##### **• Results for SLO 1 (Aural Skills)**

50% '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 for many 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.*

Results and action steps needed are consistent with the course-to-program assessments detailed above.

- **Results for SLO 2 and SLO 3 (Analysis; Written Composition)**

The results are consistent with the Course-to-Program SLO assessment. Students felt they had done well in the written and analytical aspects of music harmony. 100% of students answered either 'Agree Strongly' or 'Agree' to meeting these SLOs.

- **Results for SLO 4 (Basic Keyboard Proficiency)**

The results show that students feel confident in their basic keyboard skills. 100% of students answered either 'Agree Strongly' or 'Agree' to meeting this SLO. Again, this is consistent with the SLO finding for the courses.

- **Results for SLO 5 (Proficiency/Artistry on an Instrument)**

50% 'Agreed' and 50% 'Disagreed' 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:** Applied lessons (one-on-one instruction) commenced FA 2014.

## II. AA Degree and Certificate in Electronic Music – Program SLO Survey Data

Both the AA Degree in Electronic Music and the Certificate in Electronic Music use electronically administered exit surveys to assess program SLOs. For Summer12 through SP14, 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 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.

Two comments received in the program exit survey are common: "More in depth lab time..." and "More hands on work..." 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 and hardware need to be updated and kept current so that the technical skills learned are relevant. At present, there is no consistent plan to upgrade software or maintain hardware.

**Action Needed:** 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:** Create consistent hardware maintenance and repair 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.

4. Describe any additional methods used to assess program SLOs and reflect on the results of those assessments.

The "roll-up" method was established FA 2014. See Course to Program SLO Alignment Mapping.

5. For any courses in the program that satisfy a GE requirement, which GE SLOs are supported or reinforced by the course SLOs? What do assessment results for the course SLOs reveal about student attainment of the GE SLOs? See **GE SLO Alignment Summary Report** or **All Courses GE SLO Alignment Data**.

Most of our music courses are aligned with GE SLO #1 "Effective Communication".

Two of our music courses: Afro-Latin Percussion Ensemble I-IV and the History of Jazz are aligned with GE SLO #4 "Social Awareness and Diversity".

Two points have emerged as we studied the mapping of music courses to GE SLOs:

1. There is a distinct lack of a GE SLO relating to the creative process, making it difficult to map most of our courses easily to any one of the specific GE SLOs. In addition, concrete analysis of such alignment is difficult and therefore of only limited usefulness.
2. It appears from the "Course SLO Alignment" document from PRIE that none of our courses are mapped to GE SLO #3 Critical Thinking". We should revise this, because our harmony sequence of classes as well as music survey classes certainly could map into the GE SLO #3, Critical Thinking.

## 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 music classes for 2013-14 has essentially remained the same (up by 5 students) compared to that in 2012-13.

There has been little change in ethnic or gender enrollment data.

Regarding "Age" data, the music department serves mostly students age 19 (or less) to 24, 76%. This is slightly higher than the college average, 71%. 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. 2013-14 remained fairly steady, losing only one section for a current total of 88 sections.

**Success, Retention, and Withdrawal Rates:** The numbers in the music department across the 3-year cycle have seen little change in these indicators with a slight 2% increase in success rate/ As a whole, the music department compares favorably with the college indicators in these areas, as outlined below.

Music currently (2013-14) runs a **successful course completion rate** of 79.1%, slightly higher than the college as a whole (70.2%). The music department's **retention rate** has remained steady at 87.8%, also slightly higher than the college average (84.1%). Music's current **withdrawal rate** is 12.2%, 4% lower than the college as a whole (15.9%).

Completion Rate:	70.2%	79.1%
Retention Rate:	84.1%	87.8%
Withdrawal Rate:	15.9%	12.2%

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 very small portion of the total music course offerings, approximately 6%. The average retention rate for distance education courses from 2011-14 is 66% for MUS 100: Music Fundamentals and 57% for MUS 202: Music Enjoyment and Listening. The success rate for distance education courses in music is 51% Music 100: Music Fundamentals and 36% for MUS 202: Music Enjoyment and Listening. There is a notable difference between success rates for traditional music classes and distance education music classes; average 46% distance education, 80% traditional. 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.

**Actions 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 as long as the students stay with the class and continue to do the classwork.

Faculty are making an effort to follow up on students who fall behind in the online sections

Faculty have added video conference office hours to assist students remotely.

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 2013-14 remained steady (up by 5 students) compared to 2012-13. Overall LOAD decreased some from last year (from 380 in 2012-13 to 348 in 2013-14).

New legislation regarding repeatability has had a definite impact in enrollment and LOAD over the last couple of years, especially in our performance and ensemble classes, as many of these courses are by their very nature based on the returning student. In the past, large ensemble classes have helped to balance LOAD in music.

Also, music has sections of ensemble courses taught at a high school in our district; however these enrollments do not factor in to our LOAD. We understand this will change in the next academic year which should improve our LOAD statistic.

Last, overall enrollment and LOAD in the college has decreased in the past academic year. This fact may also play a role in the slight shift in music's LOAD.

**3. 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, California State University System and private colleges is 40.5% (2006-2012, fast facts). 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. We will continue working towards this goal.

### 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 seven years. According to the latest classroom teaching FTEF data from *Student Success and Core Program Indicators*, Adjunct faculty teach 58% 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 which began 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.

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.

**The music program needs a dedicated keyboard room** in Building 3 or similar, to free up the only other instructional classroom in Building 2. Using a classroom for the keyboard room was supposed to be a temporary, one semester situation. This arrangement has lasted over five years.

## 4. Planning

### A. Results of Program Plans and Actions

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

#### I. Plan 1 (2014 Program Review) "Develop a TMC"

- *Action Step stated:* "Offer an Applied Music Course"
- *Results:* The Applied Lessons series of courses began FA 2014 (Music 501- 504)
- *Measurable Outcome:* We are now complete in our course offerings required for the TMC and will be completing the application for the TMC in 2015.

#### II. Plan 2 (2014 Program Review) "Develop a Choral Performance Ensemble"

- *Action Step stated:* "Start a Choral Performance Ensemble"
- *Result:* Music 470 ("Chorus") was created and is now offered (began FA 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 (2014 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 (2014 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 88 sections in 2013-14). The number of music majors going through our program has tripled since 2011, from 7 to 20 incoming music majors.

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. Plan 5 (2014 Program Review) "Renovate/Upgrade Choral Room to Create a Recital Venue"

- *Action Step stated:* "need for an attractive and effective performance venue"

- *Result:* In progress. Renovations were made over the winter break. Some equipment still needs to be installed and floor monitors still need to be purchased.
- *Measurable Outcome:* Significantly better performance space is in the process of being created for our student musicians!

#### VI. Plan 6 Other Results of Plans and Actions from 2014 Program Review

2014 Program Review identified the need for an action step to improve student success in musicianship skills required for the music major and TMC.

*Result:* There has been a musicianship course sequence emphasis shift (Mus 101-104) to more aural based work with the adoption of a new text/online aural training program required for incoming new music major students of Music 101-104.

#### 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, 2013/14-2015/16**, 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. Five more performance ensembles were added between 2010 and 2014 including Choral Ensemble. We've added four new piano classes to enhance students understanding of piano repertoire and performance. Last we've introduced Applied Lessons to increase the skill level of student musicians and meet the TMC requirements.

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 Bond measures, five new state-of-the-art electronic music and recording studios were built and came online in 2011. These facilities serve both the electronic music and DGME students. Currently the Choral Room is being updated to provide an additional performance space.

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:

- continue to establish a clear and easy transfer path for music majors
- continue to expand and diversify music course offerings and ensembles
- increase individualized student instruction
- advocate for needed instructional spaces and facilities specific to music
- 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 (now referred to as ADT – Associate Degree for Transfer) in Music

Since the last Program Review, our department is now offering the last degree requirements courses for the TMC/ADT:

Choral Ensemble (MUS 470) – to meet the ensemble requirement for students who do not play symphonic or jazz band instruments.

Applied Lessons (MUS 501-504) – to meet the applied lessons requirement

***Application for TMC has been completed but is pending submission while being discussed/revised. Goal is to submit application by end of Spring term 2015.***

*Measurable Outcome:* Establishing an TMC(ADT) will guarantee transfer to many 4-year institutions for many of our students.

The TMC(ADT) 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 TMC supports CSM's Institutional Priorities #1 and 2:

**Priority #1: Improve Student Success**

Improve the academic success of all students

Improve degree and certificate completion rates

**Priority #2: Promote Academic Excellence**

Improve transfer rates

**2. Advocate for additional Full-time Faculty and Half-time Instructional Aide**

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: “Improve SLO success by increasing 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 Maintain 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

### 3. Development of a Symphony Orchestra 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 offered by the college. The College of San Mateo music program offers courses in jazz performance, symphonic band performance, choral performance, and in Afro-Latin Percussion. These courses are geared for wind, percussion, and choral students, but do not provide opportunities for string instrumentalists to hone their performance skills. It is imperative to develop and administer an orchestral performance ensemble in order that these students may complete the requirements for an AA degree. Local high school music programs have vibrant orchestral programs and students with the desire to further their study of orchestral performance currently do not have this opportunity at the College of San Mateo.

The addition of this ensemble ties in closely with CSM's Institutional **Priority #3 to "Improve Transfer Rates"**.

*Measurable Outcome:* String students will be able to obtain the necessary skills in string techniques and performance to transfer to a four-year institution and to meet the requirements of the CSM AA degree. In addition, a strong orchestral presence would benefit the college and the music program by increasing the LOAD capacity for the department.

### 4. Create a Jazz Improvisation Course Sequence

*Narrative:* One of the basic elements of jazz performance is improvisation. Improvisation is perhaps the single most element that sets jazz apart from many other musical genres. As our jazz program continues to grow and gain recognition, a course in jazz improvisation becomes increasingly necessary to foster the development of student improvisers. Jazz improvisation is a required course for Jazz Studies programs in our four-year universities across the nation, and is offered at a wide number of community colleges nationwide. This is a course that typically is not offered at the high school level, which make it that much more crucial for our music department to offer such a class.

Our jazz performance offerings include two large ensembles and two to three small ensembles. These ensembles are focused around jazz improvisation, and the lack of a dedicated course for the subject is creating a disadvantage for those students with little or no improvisation experience upon entering our program.

*Measurable Outcome:* Students will increase their knowledge of the theory and practice of jazz improvisation, thus strengthening their performance level and the levels of our jazz performing groups. Students will increase their transferability to institutions of higher education by eliminating the current disadvantage they have when compared to students who matriculate from schools offering courses in jazz improvisation. Increased performing skills will assist the students in passing qualifying auditions for transfer, and will strengthen their attractiveness to an institution which focuses on jazz and music performance. The addition of this class ties in closely with CSM's Institutional **Priority #2: Promote Academic Excellence**

### 5. Introduce New Electronic Music Courses

*Narrative:* The field of electronic music is ever changing. To keep this program up to date, it is important to review course offerings, compare to other, similar programs and make adjustments as necessary. Possible courses include: Music Industry, Music Business, Sound Art Installation, Recording for Music Production.

*Measurable Outcome:* A more well-rounded, current Electronic Music program to prepare students for transfer or work in the field.

This renovation project ties in closely with CSM's Institutional

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

Improve the academic success of all students

Improve transfer rates

### 6. Complete the Upgrade of the 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). This room had been used for rehearsals, classes, lectures, meetings, and an array of community events. The music department is now using this room for student recitals, jazz combo concerts and other small ensemble events as well. With the 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.

Completion of this project includes installing and adjusting an adequate sound system to accommodate vocal/instrumental amplification and music playback as well as overhead theatrical lighting to softly illuminate the stage area.

*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.

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 Hardware Repairs

Mixers and the ARP 2600 need repairs. At present, there is no consistent plan to update software, maintain and repair hardware.

##### 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. 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 in 2-250. This instructional piece of equipment is a critical tool for effective and efficient use of class time. The music department teaches many lecture classes in 2-240 and 2-110 both of which also need a 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.

#### 4. Tuning Studio Rooms, Acoustic Treatments

The Building 10 Sound Studios A,B,C,D,E need to be treated to provide a good sonic environment for digital music production, mixing and mastering.

#### 5. Sound Proofing/Acoustic Treatment in the Music Building

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).

### 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.

*Status:* Converting 2-110 to a performance space has begun. There are only a few items missing, most notably stage monitors for the musicians. While the facility is much more useful and functional now, the college should consider a more complete overhaul of the space in the near future. This sized facility has so much potential.

### 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, 2013/14-2015/16**. For each plan, list actions and measurable outcomes. (Plans may extend beyond a single year.)

**Plan 1**

Title:
<b>Complete the Application Process for the TMC(ADT)</b>

Description
The music program has the appropriate course offerings in place. All courses are aligned closely with the CI-D descriptors for the TMC(ADT) degree. The application has been completed, and we are currently in the process of discussion/revision with administration before submittal.

Action(s)	Completion Date	Measurable Outcome(s)
Submit the application for the ADT	Spring 2015	The adoption of the TMC will improve transfer success rates for our students

**Plan 2**

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

Description
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*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 3**

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	<p>Increased enrollment in music course offerings required for transfer.</p> <p>Increased community exposure of the college through public performance of added ensembles.</p>

**Plan 4**

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> </ul>

Record and run sound for music department concerts – piano, jazz, etc.

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

**5. 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** and notify 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

Mixer and ARP 2600 Repairs (Sound Studios, B10)	TBD
Faculty Computer (MacBook Pro over 4 years old)	\$2500
Stage Monitors for Choral Room ( JBL STX812M ) x2	\$2400
Damp Chasers for 5 Grand Pianos	\$2,920
CSM Ensemble Travel	\$5,000
Room Tuning and Acoustic Treatment	TBD
	\$

Instructional Material

Description	Cost
Document Camera	\$3,000
Copier Upgrade	TBD
	T

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
Separate Keyboard Room	TBD



Sound Proofing (Bldg 2)	TBD
Room Tuning and Acoustic Treatments (Bldg 10 Studios)	TBD

**6. 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	5/15


C. SLO Assessment Contacts

<b>Faculty contact(s)</b>	<b>Date of next review/update</b>
Krys Bobrowski	5/15
Mike Galisatus	5/15
Jane Jackson	5/15