College of San Mateo

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Instructional Program Review

Program Name: **Music**
Program Contact: **Bobrowski, Christine**
Academic Year: **2016-2017**
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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, CSM Strategic Goals 2013/14 to 2015/16, and other Institutional Program Planning as appropriate. What is the program's vision for sustaining and improving student learning and success over the next three years?

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 in Arts - Transfer (AA-T) 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 2015-2016 academic year, the music program consisted of 92 sections with an enrollment of 1736 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, Afro-Latin Percussion Ensemble I-IV and Concert Choir.

Since the last program review, the music department has implemented the AA-T in Music. In addition, the student success rate is up 2% for a total of 81.2% and LOAD has increased from 348 to 435 for a 25% increase over the last three academic years.

It is the vision of the music faculty for the next three years 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*].

The music department plans to work on the following items to better meet the diverse educational needs of our community and improve success rates of our students:

- diversify music ensembles by adding String Orchestra and Chamber Ensemble
- advocate for additional faculty and staff
    - full-time faculty with a specialty in strings and/or choir
    - specialized digital audio/music technology technical staff
    - instructional aide
    - additional student assistant hours
- develop new curriculum and diversify course offerings
    - jazz improvisation class
    - recording arts class
    - GE world music class
    - GE survey of rock and roll class
- advocate for needed instructional spaces and facilities specific to music
- monitor and maintain quality instruments and studio equipment
- seek collaborations with various departments and student services such as DGME graphic arts, digital audio and the dance dept.
- upgrade B-10 recording studio equipment and software
- tune recording and electronic music studio rooms

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2. Student Learning and Program Data

A. Discuss Student Learning Outcomes Assessment

1. Reflect on recent SLO assessment results for courses and degrees and certificates offered by the program.
Specify how SLO assessment informs curriculum development and changes to curriculum.

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. MUSIC 100 GE CLASS (Fundamentals of Music)

Music 100 is the department's most robust GE course. Last assessed June 2016, nearly all SLOs have met the standard across the six sections. (See spreadsheet in TracDat).

General Observations & Actions Needed:

- · Collecting and interpreting data across multiple sections was difficult and time consuming.

    Action Needed: A streamlined online data entry page for assessment across multiple sections.

- ·Students were least successful in SLO relating to performance. Students do not have access to a class set of instruments for hands-on work during class.

Action Needed: A separate piano lab facility is necessary for equal access to all of our theory courses, including sections of MUS

100.

Measurable Outcomes:

Providing students with regular access to piano keyboards during class will improve student ability to absorb the material.

II. HARMONY & MUSICIANSHIP SEQUENCE (Mus 131-134, 111-114)

The SLOs for the entire theory and musicianship sequences (MUS 131-134 and MUS 111-114) are aligned with what is expected of music major transfers by most transfer institutions, and all have been given corresponding C-ID identifications. All courses are required for both the General AA Degree in Music, and the AA-T.

Assessment Cycle: assessed each semester the course is offered

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

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

SLO Results:

The results of SLO assessment across the board in all levels of harmony and musicianship classes reveal a clear commonality year after year:

Students are doing very well in all areas relating to comprehension and application performance skills in the case of musicianship classes, and composition and analysis skills in the case of harmony classes.

However, they are consistently falling short in the areas that demand high-level precision that comes only through intense practice (aural skills in the case of musicianship, and written/voice-leading accuracy in the case of harmony classes).

The Problem:

Students are given ample resources for practice (daily assignments, worksheets and answer keys through WebAccess, student access to extra weekly group sessions, student study groups encouraged and organized, online aural textbook with answer keys, numerous free online site and app suggestions for further practice). *However, many students often do not have the ability to recognize their problems on their own.*

More than half the students in both harmony and musicianship classes have consistently <u>not</u> been meeting the SLOs relating to aural and voice-leading precision skills.

Action Step Taken this Year:

Re-imposition of prerequisites for entry level courses. Approved for Fall 2016, this imposed restriction ensures students have some background skills. This may be helpful for harmony (skill sets relate mostly to concrete intellectual concepts), but no music class prior to Mus 111 at the high school or college level works on aural training.

Action Needed:

Staff Support/Instructional Aide

- · Harmony and Musicianship precision skill sets cannot be taught successfully in a large, mixed level classroom setting (25-30 students)
- · A knowledgeable, musically trained aide can spend one-on-one time with students, tailoring drills to each student's own unique abilities and weaknesses
- · See Resource Request form for more details/rationale

Action Needed:

More Hours for Music Student Assistants

- · The music department (excluding electronic music program) has for years been allocated just 4.5 hours per week for student assistants to cover tutorial aid for all general ed classes and all levels of music major classes. Classes include: Music 100 (6-7 sections); Music 202; Music 475 (History of Jazz); Music 301 (Piano); Harmony 1-4 (Music 131-134) and Musicianship 1-4 (Music 111-114).

4.5 hours per week for tutorial is not nearly enough to make any significant impact on our students' success. Since this amount was allocated, enrollment in these classes has grown, putting a further strain on meeting student need.

- · See Resource Request for details regarding enrollment growth rationale

Measurable Outcome:
   An addition of an Instructional Aid (or significant increase in Student Assistant Hours) would   *guarantee* student success rate improvements in both course and degree SLOs.

III. ELECTRONIC MUSIC CLASSES (Mus 290, 291, 292, 293)

As noted for the last few 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 basic required technical elements, there is still room for improvement in this area. Additional hands-on assistance when instructors are not available would help improve the level of technical skill. Also, keeping specialized software and hardware current and in good working order would ensure that students do not get frustrated with the technology. There is a technical gap in staffing to address both of these issues.

Assessment Cycle: every year, all courses, all SLOs

Action Needed: Technical Staff Support/Instructional Aide

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

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.

IV. OTHER MUSIC CLASSES (Mus 301-304, 314-317, 371-374, 401-404: Piano, Piano Lit, Voice, Guitar Classes)

Last assessment: Spring 2016 for Piano Lit and Voice classes

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:

SLOs in the courses assessed show no outlying issues, and all SLOs are being met.

Note: Music 302-304 has not been recently assessed due to cancellations. Piano 314, 315, 316, and 317, developed in response to declining numbers in Piano 302-4, has seen an increase in enrollment, with 20 students in 314 in Fall 2016.

V. ENSEMBLES (MUS 424, 425, 429, 430, 454, 455)

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 2016 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 of 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.

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.

Assessment Cycle: assessed each semester the course is offered

Assessment Methods: Recorded performance assessments of required scales.

> Documented records of student practice hours
>
> Midterm evaluations of literature performance
>
> Final "Jury" audition

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

SLO Results:

Current SLOs are appropriate an attainable as evidenced by the percentage of students successfully demonstrating competence in these areas. 92% of students assessed demonstrate successful completion of the current SLOs.

Action Needed: Review the current SLOs and amend as necessary

*Measurable Outcome***:** Amended, or reduced number of SLOs will help students focus on more specific topics of music performance thus better preparing them for performance expectations.

This course is designed to meet Program SLO 5-Demonstrate proficiency on an instrument or voice. 92% of students assessed have successfully met this SLO as evidenced by the success rate of transfer to four year institutions.

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? Describe any additional methods used to assess program SLOs and reflect on the results of those assessments. See course-to-program SLO alignment mapping.

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 114 – PROGRAM SLO #1

Music 133 – PROGRAM SLO #2 and SLO #3

Music 302, 303, 304 – PROGRAM SLO #4

Music 504 – PROGRAM SLO #5

General Commentary

The course-to-program mapping is very appropriate to this program, as many of our classes are sequential and each class assesses very specific skill sets. Thus, the assessment of the appropriate capstone course is essentially the assessment of the program SLO for that skill set.

1. Results for PROGRAM SLO 1 (Aural Skills)

Last assessed Spring 2016 via Music 104 (next assessment Spring 2017)

Students fared well in the SLOs relating to prepared music (singing, rhythm performance), but not well overall in their development of aural skills. *Many students are therefore unable to meet the testing requirements in these areas when they transfer*

Actions Taken:

Adoption of new aural skills textbook with weekly assignments. Continuation of extra group help sessions with our tutors (not enough hours to offer needed one-on-one sessions with any regularity). However, we are currently at an impasse, as our student assistant and Learning Center tutors are at their hours-per-week limit.

Action Needed:

Instructional Aide & Increased Student Assistant Hours (see Resource Request)

Measurable Outcome:

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

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

Last assessed Fall 2015 via Music 133

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. Students continue to meet the SLOs in this capstone course

Action Needed: None

3. Results for SLO 4 (Basic Keyboard Proficiency)

Music 302, 303, 304 – Music 302 has not recently been assessed. It is taught by adjunct faculty. It has not been offered for several semesters due to low enrollment. Students can fulfill this major requirement by taking an equivalency performance based exam, which FT faculty (Jane Jackson) administers. All who have gone this route have met the requirements.

Action Needed: Reinstate Music 302 for our music majors. If Music 302 continues to be cancelled, we will need to find an alternate route for music majors to fulfill this requirement.

4. Results for SLO 5 (Proficiency/Artistry on an Instrument)

Music 504 is the capstone course for this program SLO. Completion of MUS 504 is the final step for a student in preparation of their audition to a four-year institution. Students are assessed each semester on performance practices that will be required for successful acceptance for transfer.

Results: 7 students completed MUS 504 during the Spring Semester 2016. 5 are still completing coursework while the remaining 2 were accepted as Music Education majors at SJSU.

MUS 424, 425, 429, 430, 454, 455, 470 are performance ensemble courses that fulfill this SLO. These courses offer live performance experiences that require instrumental proficiency and artistry in order to produce a successful performance. Many of these performances have been documented by recordings.

Summary of Trends and Areas in Need of Improvement

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 often passed out of all or at least many of the lower division core music course requirements in harmony at their transfer institutions.

However, many students placed lower in musicianship/aural skills, emphasizing again the need for a Music Instructional Aid to provide additional student support.

The Electronic Music Program and the Music Program do not have enough specialized technical support to reach the potential of student success in our respective programs.

3. 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 (and for the GE SLOs, if available) reveal about student attainment of the GE SLOs? See GE SLO Alignment Summary Report or All Courses GE SLO Alignment Data .

The newest version of TracDat does not reflect mapping. During Fall 2016, the college as a whole will also be undergoing a revision of the mapping to improve alignment. As of September 2016:

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

The History of Jazz is aligned with GE SLOs #1, Effective Communication, #3 Critical Thinking, and #4 "Social Awareness and Diversity"

Harmony 1 (Mus 131) is aligned with GE SLO #3 "Critical Thinking"

Analysis

Harmony 1 – There is not a method established for assessing this GE SLO. Although the course does teach critical thinking, it is not

a concrete measurable outcome in this class.

History of Jazz- Effective Communication and Critical Thinking are assessed via essay portions of the midterm and final exams. Questions pertaining to the contribution of select jazz figures to the shape and direction of the genre are asked. Additionally, written concert critiques are required which highlight both of these GE SLOS.

Social Awareness and Diversity is an SLO which is assessed in the writing portion of this course via essays and concert reviews. This SLO is a major factor in the development of jazz and its connection with this SLO.

Overall, music faculty strongly feel that there is a distinct lack of a GE SLO relating to the creative process, making it difficult to map most of our GE courses easily to the GE SLOs.

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 2015-16 has dropped slightly (down by 56 students, -3%) compared to that in 2014-15. This is close to the slight overall drop college-wide, approximately -2%. There has been a slight increase in Asian student enrollment and a slight decrease in African American student enrollment; but otherwise, 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, 71%. This is just slightly lower than the college average, 74%. Although there does not seem to be a notable change in any age group in the last few years, there was a sharp decline in the 50+ age group from 19% in 2010 to 10% in 2011. This trend has continued to drop: 9.5% in 2013-14, 8% in 2014-15 and 7.5% 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 21 sections from 2009-10 to 2011-12. Since then there have been modest ups and downs with 88 sections offered in 2013-14; 97 sections offered in 2014-15 and 92 sections offered in 2015-16.

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 (2015-16) runs a **successful course completion rate** of 81.2%, 9% higher than the college as a whole (72%). The music department's **retention rate** has increased slightly to 90%, also higher than the college average (85.3%). Music's current **withdrawal rate** is 10%, 4% lower than the college as a whole (14.7%).

	All-College Index 2015/16	Music Index 2015/16
Success Rate:	72%	81.2%
Retention Rate:	85.3%	90%
Withdrawal Rate:	14.7%	10%

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 5%. The average retention rate for distance education courses from 2013-15 (fall semesters) is 64% for MUS 100: Music Fundamentals and 61% for MUS 202: Music Enjoyment and Listening. The success rate for distance education

courses in music is 53% Music 100: Music Fundamentals and 43% 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 50% distance education, 82% traditional. However, the trend is moving in the right direction with a success rate increase of 4% for online classes since the last program review analysis. 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 grew dramatically from 2013-2014 to 2014-15 with a 9% increase. In 2015-16 it dropped slightly down, -3%, for a net gain of 6% over the last three years. Currently the music dept. serves 1736 students yearly. **While still below the college average, overall LOAD has increased significantly from 348 in 2013-14 to 435 in 2015-16.**

New legislation regarding repeatability has had a definite impact in enrollment and LOAD over the last 8 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.

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

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 Requirements

According to documents provided by the Community College League of California, the percentage of students transferring from CCCs to four year colleges (CSUs, UCs, private in and out of state institutions) was 37.9% in 2014-15.

To meet this transfer demand, as well as to meet the new state mandate that every community college program which has an AA must attain the AA-T, our music department now has an approved AA-T program, which went into effect Fall 2016.

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

According to the latest data from *Student Success and Core Program Indicators*, adjunct faculty teach 56% of FTEF. Our diverse music program offers three separate degrees or certificates, GE courses and a multitude of performance groups. 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, a situation 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, but has instead lasted over seven 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 (2014-15 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, completed the application and as of Fall 2016, are now offering the AA-T.

II. Plan 2 (2014-15 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 (2014-15 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 (2014-15 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:* See Faculty Hire Request Form

V. Plan 5 (2014-15 Program Review) "Renovate/Upgrade Choral Room to Create a Recital Venue"

- *Action Step stated:* "need for an attractive and effective performance venue"
- *Result:* Completed. Renovations were made. 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 2014-15 Program Review

2014-15 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 111-114) 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. The need still remains for staff support to further support student success in this area.

B. Future Program Plans and Actions

Prioritize the plans to be carried out to sustain and improve student success. Briefly describe each plan and how it supports the CSM Strategic Goals 2013/14 to 2015/16. For each plan, list actions and measurable outcomes. Plans may extend beyond a single year. Describe the professional activities and institutional collaborations that would be most effective in carrying out the program's vision to improve student learning and success.

Priority 1. Diversify music ensembles by adding String Orchestra, Chamber Ensemble

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 these 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.

Priority 2. Advocate for additional Full-time Faculty

The music program at the College of San Mateo has been advancing in the fields of jazz performance, wind band performance, music theory, musicianship, and electronic music. This advancement is due largely to the expertise and efforts of our full-time faculty, whose contributions have made our college an attractive destination for students whose goal is to transfer to a four-year institution. In recent past, our music graduates have been accepted to top institutions such as Berklee College of Music, New York University, The University of the Pacific, University of California, Los Angeles, and various other UC and CSU campuses. Although our success rate for students transferring as music majors to these model institutions is admirable, the music program has reached the point where continued growth and expansion will be limited until we can attract students in the areas of choral and orchestral performance and pedagogy by offering string ensembles and expanded vocal programs. See faculty request for more information.

Priority 3. Advocate for 48% Instructional Aide

Two full time faculty currently assume a multitude of duties outside of curriculum and classroom matters, duties which are necessary to run the department. Many of these tasks and responsibilities would be more appropriately and efficiently handled by an instructional aide staff, leaving full time faculty more time to spend with students, innovate in the classroom, and develop outreach projects. See Resource Request for details on duties and measurable outcomes.

Action Needed: Hire an Instructional Aide

Measurable Outcomes:

· Increase productivity in the classroom and therefore increase SLO success at the course and program level

· Increase accessibility of full time faculty to students outside of class

· Increase opportunities for faculty to engage in music program outreach and   program development

Priority 4. Advocate for specialized digital audio/music technology technical staff

Narrative: There is a technical support gap in the Electronic Music Program, Music program and DGME digital audio/broadcasting programs. The music and electronic music programs need technical support in the theater, choral room and other venues for public concerts and events. The five electronic music and digital recording studios need technical support for the specialized hardware and software in these rooms. The college has invested heavily in these facilities and needs to enlist staff to protect this investment. Now that the equipment is a little over five years old, repairs and updates are needed. This upkeep require specialized skills. Also, with a student radio station in the works, the college will need some technical support for this endeavor.

Action Needed: hire technical staff dedicated to fill these needs

Measurable Outcomes: Students will have access and develop a higher level of technical skills on current, properly working software and equipment. The college's investment in expensive equipment and electronic musical instruments will be protected.

Priority 5. Develop and modify curriculum

A. Recording Arts class

Narrative: Recording Arts is an important component to a well-rounded education in the field of Electronic Music. This course would not only would give electronic music and digital audio students real-world experience recording sessions, but also would give traditional music students a chance to be recorded in a professional level studio.

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

Priority #1: Improve Student Success
Improve the academic success of all students
Improve transfer rates

B. Jazz Improvisation class

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 institutions which focus on jazz and music performance. The addition of this class ties in closely with CSM's Institutional **Goal 2: Promote Academic Excellence**

C. Reintroduce World Music as a daytime class offering

Narrative: World music is an IGETC transferrable, GE course. In addition to providing more options to our music transfer and general transfer students, this course would diversify our offerings in the music dept.

D. Jazz-Rock Ensemble

Narrative: A good number of our music majors play instruments that are geared toward rock performance, such as electric guitar, electric bass, vocals, and "rock" drum set. We do not currently offer a performing ensemble that emphasizes this genre, and need to encourage our students to participate in alternate ensembles. Universities are now offering courses and major emphases in commercial and rock music, and our music department does not have the course offerings to support this.

Measurable Outcome: A more well-rounded music performance program that can prepare students to successfully continue in a career as a performer of rock music.

E. Survey of Rock and Roll

Narrative: Our current general education offerings in music survey courses include Music Listening and Enjoyment, The History of Jazz, and World Music. Many community colleges are offering survey courses in commercial music genres such as Rock, Hip Hop, Rap and other current musical forms. Adding a survey course in this area would offer another option for students to fulfill their IGETC requirement in the arts.

Measurable Outcome: The addition of a course that could accommodate a larger number of students to increase music enrollment and overall load will be beneficial to the college and the music department. Also, this course can prepare students to pursuit their studies in this area and fulfill course requirements at their transfer institutions.

Priority 6. Advocate for needed instructional spaces and facilities specific to music

Narrative: **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 seven years.

Goal 1: Improve Student Success
Goal 2: Promote Academic Excellence
Goal 5: ...Ensure Efficient Use of Resources

Priority 7. Upgrade B-10 recording studio equipment and software

Narrative: Software and hardware equipment needs to be kept current and in good working order so the technical skills students are learning are relevant. At present, there is no consistent plan to upgrade software or make hardware repairs and no staff directly responsible. Duties are spread among faculty, a student assistant and ITS.

Priority 8. Tune electronic music and recording studios in 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.

Priority 9. Seek collaborations with various departments and student services such as DGME graphic arts, digital audio and the dance dept.

Narrative: The music department wishes to collaborate with various departments to create unique learning experiences for students and create more communication between programs.

Some ideas include: work with graphic arts on student concert posters; work with recording students to record and mix student performances; work with the dance dept. to create original music for student choreography.

Goal 6: Enhance Institutional Dialog
Goal 1: Improve Student Success
Goal 2: Promote Academic Excellence

5. 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

All CSM music courses are up-to-date. There are some issues with single lab hour and TBA courses that the music department will work with the Dean to resolve.

B. Website Review

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

Faculty contact(s)	Date of next review/update
Jane Jackson	9/17

C. SLO Assessment Contacts

Faculty contact(s)	Date of next review/update
Jane Jackson	5/17

6. Dominant Themes Summary for IPC

Briefly summarize the dominant, most important themes or trends contained in this program review, for division deans to collect and forward to the Institutional Planning Committee. What are the key program issues that matter most? (Brief paragraph or bullet points acceptable).

1. The music dept. has worked hard to create curriculum and adjust curriculum where necessary to offer a Music AA-T. To continue to attract more AA-T music majors, the department needs to expand music offerings to include ensembles for string players and vocalists. It is important to offer a complete program to compete with sister colleges and other community colleges in the area. A full-time faculty member dedicated to this area of expertise would be the best way to achieve this goal. See faculty request for more information.

2. There is a gap in technical support for the electronic music and traditional music programs as well as the DGME digital audio course and potential future courses. The music production and recording studios in B10 do not have sufficient technical support. Also, students working in these facilities when instructors are not available sometimes need assistance. Music programs need reliable support for music events in the theater, choral room and the campus venues. There will be an increase need for support with a student radio station. Faculty recommend hiring a dedicated specialized technical staff to address these needs.See staff request for more information.

3. The music department needs additional staff support. There is a myriad of responsibilities and duties relating to running a music department that go beyond curriculum and the classroom. We need to monitor ensemble instruments, music recording equipment, a music library, a computer lab, practice rooms, and electronic and acoustic pianos. We produce countless concerts on and off campus every semester which involve extensive rehearsals out of class, promotional activities (poster production and dissemination, social media alerts, concert set-up, lighting, recording). We have a concert choir and individual performance classes that need an accompanist. And, we have students taking intricate skill-based music classes that need a lot of support and one-on-one assistance outside of class that go well beyond office hours.

At present, there are just three full-time faculty taking on these and other responsibilities. These tasks would be more appropriately and efficiently handled by staff, leaving full time faculty time to work on outreach, expansion, and curriculum matters. See staff request for more information.

4. The music dept. needs a dedicated piano 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 and yet has lasted over seven years.

In addition, students need additional ensemble rehearsal space. 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.