

## INSTRUCTION PROGRAM REVIEW: SPRING 2013 SUBMISSION CYCLE

Program Name: Music  
Faculty Contact: Jane Jackson

Academic Year: 2011-2012  
Program Review Submission Date: March 25, 2013

### I. Description of Program

Provide a brief description of the program and how it supports the college's [College Mission and Diversity Statements](#), [Institutional Priorities, 2008-2013](#), [5 in 5 College Strategies, Spring 2011](#), and other [institutional planning documents](#) 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. The presence of these degree/certificate programs supports many of CSM's Institutional Priorities, including:

#### Priority #1: Improve Student Success

1. Improve the academic success of all student
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, 97.6% 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 2011-2012 academic year, the music program consisted of 83 sections with an enrollment of 1,741 students. The music program offers courses in theory, history, electronic music, individual vocal and instrumental performance, and instrumental ensemble performance. The theory/history courses include Fundamentals of Music, Harmony I-IV, Musicianship I-IV, Music Listening and Enjoyment, History of Jazz, and World Music. Electronic music courses include Electronic Music I-II, Audio for Visual Media, and Sound Creation-Sampling and Synthesis. Vocal and instrumental performance courses include Piano I-IV, Guitar I-IV, and Voice I-IV. Large and small ensemble performance courses include Small Jazz Ensembles, Jazz Ensemble, Contemporary Jazz Combo, Symphonic Band, Wind Ensemble, Jazz Workshop Big Band, and Afro-Latin Percussion Ensemble. (*Masterworks Chorale, Peninsula Symphony, and CSM Panhandlers Steel Drum Band were eliminated from the music department beginning Fall 2010.*)

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### II. Summary of Student and Program Data

#### A. Student Learning Outcomes Assessment

Summarize recent SLO assessments, identify trends, and discuss areas in need of improvement.

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 action steps needed to increase SLO success.

**I. MUS 100 - Fundamentals of Music:** MUS 100 students have consistently met the course SLOs as indicated by the various methods of assessment. The most difficult of the SLOs 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 separate Piano Lab facility is necessary for equal access for all of our theory courses (including MUS 100) to successfully meet all of our SLOs.

(See Section V B #3 Program Vision "Resources - 'Instructional Materials' and 'Facilities'")

**II. MUS 131-134, 101-104 - Harmony and Musicianship Sequences:** The SLOs for the theory and musicianship sequences (MUS 131-134 and MUS 101-104) are aligned with what is expected of music major transfers by most transfer institutions. In the harmony sequence, students are consistently meeting SLO expectations successfully; in addition, the methods for teaching these concepts are in a constant state of revision and improvement to achieve even better results (more creative projects, performances, computer based work, etc.).

In the musicianship sequence, SLO expectations are rigorous: they demand a large and diverse set of highly specific technical skills. Developing these skills needs 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.

To address this problem, we have made the following improvements:

1. *Aural Training Software:* The music department has installed music software into the computer lab in Building 10 in an effort to assist our students with aural skills practice. This resource has had some success. Online aural software can offer good practice in skill set areas and therefore are helpful for many students. However, they do little to help those who have come into the program less prepared and/or without good study skills in ear training.
2. *Learning Center Tutor:* In response to the problem outlined in #1 above, we have secured one student tutor per semester in the Learning Center. This has been helpful, mostly for our GE music classes such as Music Fundamentals (MUS 100) and Harmony I-IV. Learning Center tutoring is less successful for ear training classes, as these skills require quite a lot of regular hands-on work at the piano, singing, taking dictation of melodies and rhythms, etc. These students need consistent help outside the classroom in regular one-on-one tutorial settings. To date, the music department has not had the resources to offer such assistance.

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*(See Section V B Program Vision #2 (collaboration across learning support centers) and Section VI A "Itemized Resource Requests")*

**III. MUS 290, 291, 292, 293 - Electronic Music Classes:** Over 90% of the electronic music students who complete the electronic music courses are able to incorporate all the minimum required technical elements in their creative projects. The highest level of achievement is in creativity. Additional hands-on instruction time is needed to improve the level of technical skill. A student tutor, additional student assistant hours, and/or an instructional aid would assist in achieving this goal.

*(See Section V B #3 Program Vision "Resources-Classified staff" and Section VI A "Itemized Resource Requests")*

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

The combined piano class (MUS 303 and 304) has been consistently meeting course SLO requirements. However, one SLO that has been a challenge to address effectively is that relating to "technical exercises". Music 303/304 has a huge variation in student ability, extending from those with only 2 semesters of class piano experience to those who have been playing the piano for decades. This wide spectrum in experience and ability has made it difficult to address the "technical" component SLO effectively. What is needed to improve student success in this area is the development of a separate Advanced Piano family of classes. This offering not only would attract the more experienced pianists, but would also allow the current combined MUS 303 and 304 class to be what it was initially designed to be: classes for 3<sup>rd</sup> and 4<sup>th</sup> semester beginning piano students.

*(See Section V B Program Vision Narrative)*

**V. MUS 424, 425, 429, 430, 454, 455 - Music Ensemble Courses:** All SLOs are being successfully met with our current groups, but the lack of rehearsal space to accommodate our growing performance offerings is endangering that success. We have a single facility (Bldg 2-150) for our groups to share; we often run into scheduling difficulties. The theatre, which represents an ideal solution for rehearsal space, is being leased to outside musical organizations and thus eliminates the availability for our groups.

*(See Section V B 3 "Program Vision", "Facilities")*

### **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 2011-12 has decreased slightly (by 192 students) over that in 2010-11. New legislation regarding repeatability has had a definite impact in enrollment in the music department, as many of our performance courses and ensembles are based on the momentum afforded by the returning student (it takes many years to develop performance

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skills, and the more experienced ensemble players nurture and help the less experienced players).

It appears that there is no significant single ethnic nor gender group responsible for this enrollment change. There is a slight increase in Black (up from 2 to 3%) and Hispanic (up from 13 to 15%) students, and a decrease in White (down from 45 to 37%) students.

Regarding "Age" data, there does seem to be a notable increase in enrollment in the age groups 19-34, and a decrease in the age groups of 35+, with a particular decline in the 50+ age group (from 18.7% to 9%). These changes seem consistent with our 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.

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

Music currently (2011-12) runs a **successful course completion rate** of 77.1%, slightly higher than the college as a whole (see College Index, 2011/12 successful course completion rate was 69.7%). The music department's **retention rate** is 85.9%, again slightly higher than the college average (see College Index, 84.6%), and music's current **withdrawal rate** is 14.1%, a bit lower than the college as a whole (college is at 15.3% withdrawal rate).

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

The retention rate for distance education courses in music is just slightly below the campus average: 77% campus; 72% music. Likewise, the success rate for distance education courses in music is just below the campus average: 59% campus, 53% music.

There is a notable difference between success rates for traditional music classes and distance education music classes. 53% distance education, 81% 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.

Faculty compared 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.

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

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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 2011-12 decreased slightly (by 192 students) from 2010-11. With it, overall LOAD decreased slightly from last year as well (from 468.3 in 2010-11 to 404 in 2011-12).

New legislation regarding repeatability has had a definite impact in enrollment in our performance and ensemble classes, as many of these courses are by their very nature based on the returning student (see “Enrollment Data” paragraph in “B1” above). Also, overall enrollment in the college has decreased in the past academic year, from 52,086 students in 2010-11 to 49,982 in 2011-12 (see *Student Success and Core program Indicators, College Total*). This statistic may also play a role in the slight shift in music’s enrollment and load indicators.

Despite these numbers, the number of **auditors** in these same music courses has increased, thus offsetting the discrepancy in the overall number of students we have in our classes from 2010-11 to 2011-12.

### D. 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
Music 401-404	Jane Jackson	Currently in COI cue
Music 101 and 131	Jane Jackson	Early Fall 2013 (last done in 2011, but need small revisions to align with TMC specifications)
Virtually all other music courses (approx. 40 courses) have been updated within the last two years (2011-2013)		Tab to add rows

### E. Website Review

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

Faculty contact(s)	Date of next review/update
Krys Bobrowski	(done March 2013) Next update: March 2014
	Tab to add rows

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

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

N/A

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

N/A

### III. Student Learning Outcomes Scheduling and Alignment

#### A. Course SLO Assessment

Explain any recent or projected modifications to the course SLO assessment process or schedule.

**Schedule:** We are currently on a 3-year cycle for SLO assessments. At this time, there are no projected modifications to the assessment schedule.

**Process:** The majority of our courses are taught by single instructors, and only our larger GE classes have multiple sections taught by multiple instructors. Although SLOs are regularly being assessed by our instructors, it has been challenging to get these SLO assessments and actions documented and entered into TracDat with regularity (many of our part-time faculty members find TracDat cumbersome and unwieldy). In addition, scheduling meetings in which we could exchange SLO information, discuss action steps in those courses taught by multiple instructors, and help one another with the process has been a challenge, as our part-time instructors are teaching and performing throughout the Bay Area and therefore are often only able to be on campus for their classroom duties.

**Action:** One thought is to offer a small monetary stipend to part-time faculty in an effort to creative incentive to attend meetings and complete SLO work.

**Measurable Outcome:** Increased dialogue will lead to improvements and greater efficiency in our SLO assessment process and ultimate student success.

(See also Section V B "Program Vision Narrative")

#### B. Program SLO Assessment

Explain any recent or projected modifications to the program SLO assessment process or schedule.

**General Music AA Degree, Electronic Music AA Degree, and Certificate in Electronic Music Programs:** Program SLOs were developed and entered into TracDat in 2012. All programs use exit surveys that are administered electronically. Assessment data has not yet been generated.

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### C. SLO Alignment

Discuss how Course SLOs support Program SLOs. Discuss how Course and/or Program SLOs support Institutional/GE SLOs. Refer to [TracDat](#) related Program and Institutional SLO reports.

#### A. Course to Program SLO Alignment

There are eight core music classes required for the General Music AA Degree: Harmony 1 (MUS 131); Harmony 2 (MUS 132); Harmony 3 (MUS 133); Harmony 4 (MUS 134); Musicianship 1 (MUS 101); Musicianship 2 (MUS 102); Musicianship 3 (MUS 103); and Musicianship 4 (MUS 104). In addition, the music major must complete 4 semesters of ensemble (performance) and pass a keyboard proficiency exam.

Below is a list of our 5 General Music AA Degree Program SLOs.

#### General Music Degree Program SLOs

1. General Musicianship: Demonstrate proficiency in aural skills such as sight-singing, rhythmic execution, harmonic, melodic and rhythmic dictation
2. Analysis: Perform advanced analysis on the melodic, harmonic and formal components of written music from the common practice period
3. Written Skills/Chorale Style Composition: Create derivative and/or original music in 4-voice chorale style consistent with common practice period voice leading norms
4. Basic Keyboard Skills: Demonstrate basic proficiency in keyboard skills including scales, basic chord progressions, sight-reading and repertoire appropriate to graduating first year piano students
5. Performance Artistry: Demonstrate proficiency on an instrument or voice that enables self-expression and musical communication

#### Alignment:

MUS 131-134 links to Program SLOs #2 and #3

MUS 101-104 links to Program SLOs #1 and

In addition, our ensemble classes as well as the piano, voice and guitar classes have SLOs that link to Program SLOs #1 and #5.

Most of our other music courses also have one or more SLOs that link to one or more program SLOs, especially in the areas of SLO #1 "General Musicianship" and SLO #5 "Performance Artistry".

There are four core electronic music classes: MUS 290: Electronic Music 1, MUS 291: Electronic Music 2, MUS 292: Sound Creation and MUS 293: Audio for Visual Media. All of these courses' SLOs link to one or more of the Electronic Music AA and the Electronic Music AA degree SLOs (see list below). Specifically, MUS 292 directly links to SLO 2 and MUS 293 to SLO 3. Creative project and composition analysis elements found in all courses link to SLOs 1 and 4.



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### Electronic Music Program SLOs

1. Compose, produce, record and mix original electronic music pieces using various electronic music technologies and techniques.
2. Design original sounds using analog synthesis, digital synthesis and sampling.
3. Create and synchronize original sound effects, Foley, music and dialogue to visuals.
4. Analyze the compositional elements, production qualities and musical aesthetics of their own works and the works of other electronic musicians, producers and composers.

[See TracDat for complete list of Program alignment for all courses]

There are six ensemble courses: MUS 424 (Small Jazz Ensemble); MUS 425 (Contemporary Jazz Combo); MUS 429 (Wind Ensemble); MUS 430 (Symphonic Band); MUS 454 (Jazz Workshop Big Band); and MUS 455 (Jazz Ensemble). The alignment to GE SLOs are listed below:

MUS 424 GE SLO #4,5

MUS 425 GE SLO #4,5

MUS 429 GE SLO #4,5

MUS 430 GE SLO #4,5

MUS 454 GE SLO #4,5

MUS 455 GE SLO #4,5

### B. Course/Program to GE SLOs Alignment

Many music courses are skill specific and/or are creative expression classes. At present, there is no GE SLO specifically addressing the creative process. However, most of our classes have one or more SLOs that link to GE SLOs. Below is a list of that linkage, and following that is the list of the GE SLOs.

Music 100 (Music Fundamentals) - GE SLO #2 and 3

Music 101,102,103,104 (Musicianship) - GE SLO #2

Music 131, 132, 133, and 134 (Harmony) - GE SLO #2 and 3

Music 202 (Music Listening & Enjoyment) - GE SLO #1, 3, and 4

Music 231-234 (Afro-Latin Percussion Ensemble) - GE SLO #4

Music 250 (World Music) - GE SLO #1, 3, and 4

Music 290 & 291 (Electronic Music I, II) - GE SLO #3,4

Music 292 (Sound Creation) - GE SLO #2,3,4

Music 293 (Audio for Visual Media) - GE SLO #3,4

Music 301-304, 371-374 and 401-4 (Piano, Guitar, Voice) - GE SLO #1, 3, 4



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### Institutional/GE SLOs

#### GE SLO #1 Effective communication

The ability of students to write, read, speak, and listen in order to communicate effectively.

Students should be able to:

- Comprehend, interpret, and analyze written and oral information;
- Express ideas and provide supporting evidence effectively in writing and in speaking;
- Communicate productively in a group or team situation

#### GE SLO #2 Quantitative Skills

The ability of students to perform quantitative analysis, using appropriate resources. Students should be able to:

- Solve challenging problems that require quantitative reasoning;
- Interpret graphical representations of quantitative information.

#### GE SLO #3 Critical Thinking

The ability of students to analyze information, reason critically and creatively, and formulate ideas/concepts carefully and logically from multiple perspectives and across disciplines. Students should be able to:

- Identify, develop, and evaluate arguments;
- Assess the adequacy of both qualitative and quantitative evidence
- Understand diverse disciplinary perspectives and use appropriate modes of inquiry, including the scientific method.

#### GE SLO #4 Social Awareness and Diversity

The ability of students to recognize cultural traditions and to understand and appreciate the diversity of the human experience, past and present. Students should be able to:

- Understand and respect the range of diversity;
- Acknowledge the value of divergent opinions and perspectives;
- Work effectively with others of diverse backgrounds;
- Analyze the interconnectedness of global and local concerns, past and present.

#### GE SLO #5 Ethical Responsibility

The ability of students to make, with respect to individual conduct, judgments based on systems of values. Students should be able to:

- Identify ethical issues and understand the conflicts inherent in them;
- Identify possible courses of action in response to ethical issues and evaluate their consequences;
- Demonstrate ethical behavior in working with students, instructors, and the campus community.

#### IV. 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 UCs has risen almost 9% (from 14,690 in 2009-10 to 15,976 in 2010-11 - see "Fast Facts, 2012"), and the percentage transferring to CSUs has risen by 51% (from 37,651 in 2009-10 to 56,959 students in 2010-11). At the same time, due to severe reductions in state funding of UC and CSU systems, the number of students these systems can accommodate has declined in recent years. It is therefore more critical than ever that we as a college do as much as possible to ensure transfer success of our students.

In this light, CSM's music program is dedicated to attaining a TMC in music to facilitate our student's success with transfer. We are currently working to complete the requirements and will be on target to apply for the Music TMC during the 2013-14 academic year. In preparation, 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 close alignment with the TMC. We will be initiating an "Applied Music Lessons" component to our curriculum during 2013-2014.

*(See Section V C, Prioritized Plans)*

##### 2. State-wide Initiatives - Repercussions

The new mandate to remove "repeatability" from all our performance-related courses has had immediate, adverse affects on overall enrollment in our department and also in our service to the community. Gaining proficiency and performance expertise in a musical instrument is a process that requires many years of study, well beyond the new limit of four semesters for each "family" of performance courses.

##### 3. Budget Cuts

Over the last few years we have lost three of our large, diverse performing ensembles and a number of sections in courses such as Class Piano, Music 100 and Music 202. These cutbacks have significantly reduced access that the community and transfer bound students alike have to our program.

## V. Institutional Planning

### A. Results of Plans and Actions

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

#### I. Transfer Work

- Two related goals from the 2012 Annual Update stated:
  1. *To implement applied music lessons*
  2. *To develop the new TMC for an music AA-T program*
- Current results/outcomes:
  1. In Spring 2013, music faculty wrote and submitted a new course outline to COI for applied music lessons at CSM. We expect to be piloting this on-campus program during 2013-14.
  2. The applied music lesson component was the last piece needed to complete our requirements for a TMC. Thus we expect to be applying for the AA-T in music during 2013-14 as well.

#### II. 2011 New Electronic Music and Digital Recording Studios

Building 10 Electronic Music and Digital Recording studio installations were completed mid-semester FA11. In part as a result of these new facilities and equipment, 2012-13 electronic music enrollments noticeably grew. In addition, the quality of student work significantly improved. These new facilities are truly impressive and faculty and students appreciate the effort and support of the administration, staff and community.

#### III. Piano Fleet

- 2011 (for 2009-10) Annual Update Goal #5 stated:

*To replace and purchase new pianos for the rehearsal rooms, practice rooms, and recording studio.*
- 2012 Update (for 2010-11) stated that we had met this goal and replaced our aging fleet of pianos.
- Current results/outcomes:
  - a. We now have functioning, secure, and well-equipped practice and rehearsal rooms. Student use of this facility has risen noticeably.
  - b. We also have a reliable grand piano for upper division piano classes and recitals.
  - c. Remaining Issue: Climate Control

In order to protect this current, significant investment of the college in our pianos, we need to address the climate control issue.

Our fleet of pianos is expensive. Each is a highly valuable piece of instructional equipment, and all are core to our music program. The biggest challenge in

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maintaining the health and condition of these instruments is that of temperature control. Our music building has an old and insufficiently stable heating system. It has and continues to wreak havoc on our instruments. (Pianos demand consistency in both temperature and humidity levels in order to function properly and age appropriately. Failure to do so results in immediate effects of loss of function, and more dangerously, long term effects which would ruin the instruments such as rust, cracked soundboards, etc.). Also, the rooms housing our grand pianos are accessed by many groups outside of music classes, and the pianos are consistently being moved, left open, used as table tops for food and drink, etc.

Below is a list of concrete steps we have taken to improve this critical situation:

1. U-Locks  
Locks have been installed on all our grand pianos (except for the one in the rehearsal space). Music faculty have keys to access when needed, but have been asked to keep the pianos locked when not in use.
2. Piano Covers  
Two case covers have been purchased for the new grand pianos in 2-110 and 10-Studio A.
3. Humidity gauges  
We have equipped our grand piano rooms with humidity and temperature gauges to monitor the fluctuations.
4. Piano technician consultations  
We have consulted with our piano technician, Randy Chastain, on this issue. She is a well-respected and highly experienced piano technician in the Bay Area. Randy said in no uncertain terms that if we do nothing, our new fleet of pianos will be ruined. She sees gross evidence of the effects of extreme prolonged high humidity levels as well as the effects of prolonged very dry "critically low" conditions. These huge swings in temperature and humidity are deemed "severe environmental issues leading to compromises in the longevity and health of the instruments". The college has spent over \$75,000 on new pianos, and we need to be addressing these problems now before it is too late.  
(See Section VI A "Itemized Resource Requests-Equipment and Technology")

### **IV. Full-Time Faculty Request**

The music department has been requesting a new full-time faculty member for the last five years. According to the latest classroom teaching FTEF data from *Student Success and Core Program Indicators*, adjunct faculty teach 55% of our sections. Our diverse music program offers three separate degrees or certificates, GE classes, a multitude of performance groups, and we have enjoyed steady growth/expansion (increases in number of variety of concerts and outreach programs, applied lessons & TMC in music coming soon, etc.). 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.

(See Section V B 3 "Faculty" and VI A "Faculty Request")

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### B. Program Vision

What is the program's vision for sustaining and improving student learning and success during the *next six years*? Make connections to the [College Mission and Diversity Statements](#), [Institutional Priorities, 2008-2013](#), and other [institutional planning documents](#) as appropriate. Address trends in the SLO assessment results and student success indicators and data noted in Section II. Summary of Student and Program Data.

[Note: 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 Sections II.F.1 and II.F.2.]

[Note: Specific plans to be implemented in the *next year* should be entered in Section V.C.]

### Program Vision Narrative

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

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

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

As we move forward into the next six-years, the music faculty will continue to work to strengthen our music transfer programs, round out our ensemble options and maintain quality instruments and studio equipment. In addition, we will seek collaborations with various departments and student services, all of which will better meet the diverse educational needs of our community and improved success rates of our students.

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### Program Vision Narrative - cont.

Each one of the goals listed below feeds into this core vision.

#### 1. TMC in Music

*Narrative:* The music department's first goal within the next year or two is to secure an AA-T degree in music. Plans are in place for establishing on-campus applied lessons (see *Section IV A for details*), an offering that will complete our list of requirements stipulated in the TMC music transfer requirement document.

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

The AA-T in music links directly to CSM's Mission Statement: *"College of San Mateo fosters a culture of excellence and success that engages and challenges students through a comprehensive curriculum of basic skills, career and technical programs, and transfer preparation."* In a similar vein, the AA-T supports CSM's Institutional Priorities #1 and 2:

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

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

##### Priority #2: Promote Academic Excellence

Improve transfer rates

*(This goal is also a priority listed under "Plans" in Section V C)*

#### 2. Development of a Choral Performance 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 and symphonic band performance, and in Afro-Latin Percussion. These courses are geared for wind and percussion instruments, and do not provide opportunity for vocal students to hone their performance skills. It is imperative to develop and administer a choral performance ensemble so that these students may complete the requirements for an AA degree, and offer an additional option for instrumentalists such as pianists and guitarists to fulfill this requirement. Local high school music programs have vibrant choral programs in addition to their instrumental offerings, and students with the desire to further their study of vocal performance currently do not have this opportunity at the College of San Mateo.  
*(See Section V C, "Plans")*

The addition of this ensemble ties in closely with CSM's Institutional Priority #3 to "improve transfer rates". In addition to transfer needs, choral experience is open to

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

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

*(Please refer to Section II A. regarding the need for assistance in musicianship courses to improve student learning outcomes.)*

### 3. Additional Courses to Assist in Student Success

*Narrative:* Apart from the need for a choral component in our department (see #2 above), we would like to see the addition of the following:

#### 1. Advanced Piano Literature "family" (I, II, III, and IV)

*Rationale:* We have seen a dip in enrollment in our piano courses over the last few years (due in part to repeatability issues, due in part to disparate levels sharing the same class). The creation of a separate family of classes for only late-intermediate and advanced students is needed. It will result in a stronger series of our core class piano courses (MUS 301-304), as these courses will then be able to service truly beginning piano students. In addition, the Advanced Piano Literature series would attract to our campus a wider range of musical talent and can feed into the development of a healthy and diverse Applied Lessons component.  
*(Supports Section V C, Prioritized Plans)*

*Measurable Outcome:* A more logical sequencing of piano performance classes would strengthen student success in both the core sequence (301-4) and the advanced sequence, and would attract more diverse students. This ties in with our mission statement to be an "*open-access, student-centered institution that serves the diverse educational, economic, social, and cultural needs of its students and the community*" as well as to our Institutional Priority #3: "*Promote Relevant, High-Quality Programs and Services*".

#### 2. Jazz Improvisation Family (I, II III, IV)

*Rationale:* One of the basic elements of jazz performance is improvisation. Improvisation is perhaps the single most critical 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



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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 makes it that much more crucial for our music department to offer such a class.

*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 that focuses on jazz and music performance.

### **4. Development of an Orchestral Performance Ensemble**

*Narrative:* As mentioned in Item #2 above, among the requirements for an AA degree and the TMC is the requirement of music students to participate in a performing ensemble. Local high school music programs have vibrant string programs in addition to their instrumental and choral offerings, and students with the desire to further their study of orchestral performance currently do not have this opportunity at the College of San Mateo.

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

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

*Narrative:* The music performance courses have enjoyed a large success over the past few years. Our concert offerings have increased from a single concert per group per semester to two concerts per group per semester. Our electronic and harmony/musicianship courses produce regular concerts each semester as well. Our audiences have been growing, and the CSM ensembles have been spreading goodwill among the outlying community by participating in community events and sharing our concerts with local musical organizations.

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

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

*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.

### **6. Increased Individualized Student Instruction**

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

Increased individualized Instruction includes:

1. Establish applied lessons
2. Seek an Instructional Assistant in general music and electronic music
3. Seek additional student tutors for general music and electronic music
4. Increase student assistant hours

(See Section V C under *Prioritized Plans*)

### **7. SLO Assessment Process Improvements**

*Narrative:* As explained in Section III A "Course SLO Assessment", our department has nine part-time and three full-time faculty. Most of these part-time instructors are professional musicians in the Bay Area and have multiple commitments. Entering SLO assessment information into TracDat with regularity and scheduling department meetings with representation from our part-time instructors has been challenging. One thought is to offer a small monetary stipend to part-time faculty in an effort to creative incentive to attend meetings and work on SLOs.

*Measurable Outcome:* Increased dialogue will lead to improvements and greater efficiency in our SLO assessment process.

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1. To guide future faculty and staff development initiatives, describe the professional enrichment 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 directed to discussion of strategies for solutions to the issues facing the community college music programs throughout California. Issues such as repeatability, budget constraints, music advocacy, distance education course development, classroom effectiveness, and those subject-specific to music and music education 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 that address these issues, 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.
  1. Collaboration between digital audio/recording students and music performance students
  2. Increase number of tutors through the Learning Center with expertise in music and electronic music
  3. Integrate online tutors for distant ed classes through the Learning Center
  4. Develop collaboration between the music and dance departments
3. To guide the [Institutional Planning Committee](#) (IPC) in long-range planning, discuss any major changes in resource needs anticipated in the *next six years*. Examples: faculty retirements, equipment obsolescence, space allocation. Leave sections blank if no major changes are anticipated. Specific resource requests for the next academic year should be itemized in Section VI.A below.

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

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that are missing from our program. (See *“Full-time Faculty Position Request Form”* for details)  
(See also Section V C under Plans, and Section VI A *“Itemized Resource Request”*)

Equipment and Technology: 5T

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

- a. Lighting for front “stage” area
- b. Backdrop curtain for the stage area (See Section VI A *“Resource Requests-Facilities”*)
- c. Audio/visual upgrade to new lecture and performance hall standards to replace outdated, aging system

### 2. Grand Piano Maintenance Equipment

(See Section

VI A *“Resource Requests-Equipment and Technology”*)

### 3. New Electronic Keyboards

Our fleet of

electronic pianos is very old and the keyboards are becoming increasingly costly to repair/maintain. They will need to be replaced in the coming years.

\$2K per keyboard

\$3K for Master Controller

\$2K for each 8-student extension (2 extensions needed = \$4K)

Total cost: approx. \$9,000

Instructional Materials:

N/A

Classified Staff: 5T

### 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 to provide a vibrant and challenging blend of creative, project-based classes, diverse and frequent performance opportunities, and an opportunity for the student to gain a high level of diverse musical skill sets. To run a program as large and diverse in scope and activities as music requires a tremendous amount of out-of-class time and organization: concert preparations (publicizing, producing, and running concerts); regular individual tutoring to help establish skill sets needed for student success and transfer; a music library to maintain; rehearsals to schedule and conduct; outreach activities to organize; equipment and maintenance issues (scheduling and overseeing piano technicians, maintaining practice

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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.  
(See Section V C under Prioritized Plans for itemized job description)

### 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 the 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 CSM Studio A of CSM music students and faculty
- . Assist with the Studio Checkout process (approx. 15 min per student (60+ students every semester)  
Monitor studio logs/calendars for usage and problems with equipment

Facilities: 5T

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** (please refer to #5 under "Program Vision Narrative" above)
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.

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Prioritize the plans to be carried out next year to sustain and improve student success. Briefly describe each plan and how it supports the [Institutional Priorities, 2008-2013](#). For each plan, list actions and measurable outcomes.

### Plan 1

Title:

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

Description

The music program has the appropriate courses in place for meeting the requirements of the TMC with the exception of an applied music course. Applied music is a course designed for individual study of instrumental or vocal techniques and performance practices, and is required each semester for music majors at four-year institutions. Applied Music is a key component of the TMC and is the single component not in place at the College of San Mateo. Skyline College has implemented an applied music course effective Spring of 2013. *As stated earlier, this plan supports Institutional Priorities #1 (Improve Student Success); #2 (Promote Academic Excellence-Improve Transfer Rates); and #3 (Promote Relevant, High-Quality Programs and Services).*

Action(s)	Completion Date	Measurable Outcome(s)
Develop an applied music course Completion date: Spring 2014		Students participating in applied lessons will obtain the necessary skills in individual instrumental or vocal performance to successfully transfer to a four-year institution.
Apply for the TMC (Spring 2014)		The AA-T will improve transfer success rates for our students
5T		5T

### Plan 2

Title:

**Develop a Choral Performance Ensemble**

Description

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

Action(s)	Completion Date	Measurable Outcome(s)
Start a choral performance ensemble Completion date - Spring 2014		Choral students will obtain the necessary skills in vocal techniques and performance to successfully transfer to a four-year institution and to

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		meet the requirements of the CSM AA degree.
5T		5T
5T		5T

**Plan 3**

Title:

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

Description

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

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

*Supports Institutional Priority #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:*

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

Action(s)	Completion Date	Measurable Outcome(s)
Hire Instructional Assistant in Music Completion Date: 2013-2014		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.
5T		5T
5T		5T

**Plan 4**

Title:

**Addition of one full-time faculty position with expertise in choral and/or orchestral conducting**



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### 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		Increased enrollment in music course offerings required for transfer.  Increased community exposure of the college through public performance of added ensembles.
5T		5T
5T		5T

### Plan 5

Title:

**Electronic Music Student Assistant Hours**

### Description

Increase the number of student assistant hours as budget allows to assist students in the studios and record music department concerts

Action(s)	Completion Date	Measurable Outcome(s)
Increase student assistant hours Complete date: 2013/14		Increase technical skill of electronic music students
5T		5T
5T		5T

*[Note: Itemize in Section VI.A. Any additional resources required to implement plans.]*

### VI. Resource Requests

#### A. Itemized Resource Requests

List the resources needed for ongoing program operation and to implement the plans listed above.

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Faculty

Full-time faculty requests (identify specialty if applicable)	Number of positions
<b>Music Faculty</b> (see <i>Full Time Faculty Position Request Form</i> )	1

Complete [Full-Time Faculty Position Request Form](#) for each position.

Description of reassigned or hourly time for prioritized plans	Plan #(s)	Cost
N/A		

Equipment and Technology

Description (for ongoing program operation)	Cost
<p><b>1. Damp Chasers for Grand Pianos (x5)</b> (biggest needs are in rooms 110 [the new Yamaha &amp; the Mason/Hamlin], 240, 250, and 130 [rehearsal space]) (See need/rationale under Section V A "Results of Plans and Actions")</p> <p>Source: purchased and installed by our piano technician (<b>savings of \$450 over retail if we purchase all 5</b>)</p>	<p><b>\$2,920</b> (2 @ \$560 ea, 3 @ \$600)</p>
<p><b>2. String Covers for Grand Pianos (x7)</b> (See need/rationale under Section V A "Results of Plans and Actions")</p> <p>Source: purchased and installed by our piano technician AT COST (<b>savings of \$1,268 over retail to purchase all 7</b>)</p>	<p><b>\$1,975</b> (4 @ \$300; 1 @ \$275; 2 @ \$250)</p>



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Description (for ongoing program operation)	Cost
<b>Instructional Aid</b> (see Plan #3 for full description and rationale)	~ \$20K

Description (for prioritized plans)	Plan # (s)	Cost
Instructional Aid (see Plan #3 for full description and rationale)	3	~ \$20K

Facilities

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

Description (for prioritized plans)	Plan # (s)	Cost
<b>Upgrade for Choral Room:</b> backdrop curtain for stage area	1 and 2	Facilities has this request in cue and is awaiting an estimate from the vendor
<b>New Climate Control System for Building Two</b>	1	?

**B. Cost for Prioritized Plans**

Use the resources costs from Section VI.A. above to provide the total cost for each plan.

Plan #	Plan Title	Total Cost
1	Develop a TMC (Applied Music Lesson component to be added)	\$5,345 (piano equipment cost totals); + curtain for 2-110 (cost TBD); + instructors for lessons (cost TBD)
2	Develop a Choral Performance Ensemble	Cost of instructor for the class
3	Hire an Instructional Aid	~ \$20K