Program: MUSIC (NT)

Program Description

The music program is designed with two ends in mind—to prepare students to transfer to music major programs at four-year institutions, and to develop the skills and knowledge to pursue activities in the music profession. The A.A.-T in Music for Transfer provides students with preparation in the areas of music theory, musicianship, individual performance (applied music), and ensemble performance. These skills and abilities can also be used for integration into other majors, such as multi-media, musical theater, early childhood, and audio technology.

The areas of study presented in the music program are designed to align with the required areas prescribed by transfer institutions. Specifics required to transfer differ among many public and private four-year institutions, so students in the music department are encouraged to work with the institution to which they wish to transfer to ensure they complete all of the required courses. These requirements frequently exceed the requirements established for the associate degree in music. Many universities require diagnostic, or placement exams to determine a student’s level of preparation in the various areas of music instruction. Students are recommended to develop piano skills in MUS 111 and 112, to participate in applied music and performing ensembles during every semester of enrollment at the college, and to take courses in music history and appreciation (MUS 100, 106, 107, 108, and 109).

I. Program/Course/Assessment

A. Awards Using the data spreadsheet for your program, review the number of Associate degrees and certificates awarded. Please provide your analysis and comments below.

<table>
<thead>
<tr>
<th>Awards Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
</tr>
<tr>
<td>AA.MUS</td>
</tr>
</tbody>
</table>

Analysis/Comments: Any additional information or analysis that should accompany this data?

Overall, we have seen significant improvement, primarily due to larger number of students completing music theory/musicianship and ensemble courses. However, the degree is in transition this year to the AA-T degree, a more rigidly defined plan. We should continue to see an uptick in graduates, but the degree is more difficult to complete. Particular attention must be given to ushering students through the full program (Theory/Musicianship/Ensembles/Applied Music)
Program: MUSIC (NT)

**B. Courses** Using the data spreadsheets for your program, review the data for courses in your discipline. Please provide your analysis and comments in the space provided below.

**B1. Success Rates**

*Please compare your success rates with both the Institutional Set Standard and Institutional Average success rates. Note and analyze any significant differences between your rates and those of our district.*

In the music program in general, no major deviations from institutional averages/standard. Specific courses are significantly below the average. MUS 111 (Piano I), MUS 125 (Guitar I), MUS 175 (Musicianship I), MUS 101 (Music Fundamentals) and MUS 103 (Music Theory). 101 and 103 are historically low, due to the difficulty of the courses. Students often do not expect a challenging class when they enroll for Humanities credit. (That may also be a factor for low success in MUS 111.) MUS 175 is concerning. MUS 175 students are potential music majors, and although we may see similar challenges as we see in MUS 103, we need to look at strategies to increase completion and success. There is room for improvement in MUS 111 and 125. **District-wide**, we need to look at pedagogy and assessment, and to develop a strategy for retention. MUS 111 and 125 will no longer count as Humanities classes in our local GE pattern starting next year, so we may start to see fewer students enrolling with low interest in the course itself.

We have high success rates in ensemble courses (often 100%), which is not uncommon in music programs. An “A” should not be automatic, but these courses are largely participatory, so earning a grade happens more naturally through the process of consistent rehearsal.

**Analysis/Comments:** To improve student success and to ensure equity, what are the suggested changes in curriculum, pedagogy, etc. as a result of the data?

We need to take a close look at MUS 175. Recently at MVC, the class was moved into our new music technology lab. Now that each student has a keyboard in front of them and can practice MacGamut software together, we may see a change in success. A curriculum change has already taken place in 103, so the results remain to be seen. John Tribelhorn and Greg Carter seem to be having some success with their MUS 101 (based on Fall 2014 classes), so we may want to institutionalize some of their “best practices.” In MUS 111, the lack of success is due mainly to high withdrawal rate, so we need to discuss what can be done to improve that with piano faculty. Since guitar class grades are largely participatory, I believe low success rates in MUS 125 may be due to students who simply stop completing work or attending class throughout the term but do not formally withdraw, a “soft” withdrawal.
Program: MUSIC (NT)

B2. Withdrawal Rates

Please compare your withdrawal rates with both the Institutional Set Standard and Institutional Average withdrawal rates. Note and analyze any significant difference between your rates and those of our district.

Withdrawal rate for MUS 111 is very high (23%-46%). Significant improvement is needed here. We will be discussing this with piano faculty during this term. MUS 175 has sometimes had high withdrawal rate (recent 21%). Also, MUS 103 and MUS 116 (beginning voice) have been high (103 at 20% to 30%, 116 at 25% to 30%).

Analysis/Comments: To improve student success and to ensure equity, are there any suggested changes in offerings (e.g. frequency, location), curriculum, pedagogy, etc. as a result of the data?

I believe withdrawal problems are complicated. The first step is to alert piano faculty to the problem. Knowing the expectation may be enough to make marked improvements in success and retention. Scheduling changes may be in order, but at SJC the class has to meet in the keyboard lab, a room with tight scheduling constraints shared with Audio. When building projects move forward we will have more flexibility in the 1600 building. Changes mentioned above for MUS 175 and 103 apply here, as well.

B3. Fill Rates

Please compare your fill rates with both the Institutional Set Standard and Institutional Average fill rates. Note any significant difference between your rates and those of our district.

Our average is less than the institutional average, but more than the institutional standard. There is much room for improvement here. Our low-enrolled classes tend to be music major courses (MUS 103, 104, 253, 175, 176, 118, 151, 206, 210, 211, 212, 214). There is great potential for growth here, but challenges outlined elsewhere in this review (primarily needs for facility, faculty, and to some extent PR) cause serious music students in the district to go to other colleges. These numbers will grow as more music students gravitate to MSJC.

Some fill rates are “hidden” by stacking certain classes (MUS 118/151, 205/206, 210/211). This is not a sound pedagogical strategy in most cases. We should separate most of these stacked classes when it is deemed fiscally responsible to do so.
Program: MUSIC (NT)

**Analysis/Comments:** To improve student success, access and to ensure equity, are there any suggested changes in offerings (e.g. frequency, location), curriculum, pedagogy, etc. as a result of the data?

Our fill rates are very good in General Ed classes, anchoring the department against low fill rates in “major” classes. Still, we want to see improvements in low-fill-rate classes. Hiring a new choral music full-time faculty member should bolster the decent numbers we already have in choir and voice, and continue to grow hopefully into multiple choral ensembles. These will spread enrollment numbers to MUS 103, 104, 253, 175, 176, 151, and our new 254, 177, and 178 classes. Instrumental music is still weakened by facility and equipment problems at both campuses. When building projects move forward as a result of Measure AA, we should see improved fill rates in 118, 210, 211, 212, 214. For the meantime, however, we need to ramp up recruitment efforts to improve on what we have. High school seniors need to see us as their local music option. One idea we will be planning this spring is a series of workshops aimed at particular instruments, beginning with a Rhythm Section workshop, bringing in major artists and our current faculty to work with the area’s young musicians.

**B4. Waitlists**

**Analysis/Comments:** To improve student access and to ensure equity, are there any suggested changes in your scheduled offerings (e.g. frequency, day vs. evening, location) as a result of this data? For courses with large or small waitlist, what scheduling improvements have you devised to satisfy student demand and maximize schedule efficiency (i.e. fill our classrooms!!)?

Our humanities courses tend to have large waitlists. We should plan a few additional sections of the most popular of these sections. [Online MUS 100 and 108] [Face-to-face MUS 100 and 108, offered at alternate times compared with current schedule.] In spring 2014, we are changing the offering time for MUS 107 at the SGP to a popular morning time slot.

<p>| <strong>B5. Assessment:</strong> Please list all courses assessed over the previous academic year (13-14) and mark whether or not a Course Improvement Plan was completed within eLumen. |</p>
<table>
<thead>
<tr>
<th><strong>Courses Assessed</strong></th>
<th><strong>Course Improvement Plan</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 125 Guitar I</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>MUS 127 Guitar II</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>MUS 209 Musical Theater Production</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>MUS 253 Music Theory III</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>MUS 118 Applied Music: Instrumental</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>MUS 151 Applied Music: Vocal</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>MUS 212 Instrumental Chamber Ensemble</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>MUS 106 History of Rock and Roll</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
<tr>
<td>Type Course Name Here</td>
<td>☐ Completed ☐ Not Completed</td>
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</tr>
<tr>
<td>Type Course Name Here</td>
<td>☐ Completed ☐ Not Completed</td>
</tr>
</tbody>
</table>
Program: MUSIC (NT)

Summary: Briefly summarize the 2013-14 assessment results for the above courses assessed last year as documented in the Course Improvement Plans. Specifically, following department-wide discussion of learning outcome data and analysis, what changes are being proposed to improve the learning of future students?

MUS 127 called for reevaluation of the CLO’s of the class. In MUS 209, curriculum needs to be discussed between MUS/THA/DAN departments. The course outline does not do a good job of addressing the music side of the course. Additional funding is needed to stage productions. In MUS 253, the examples used for assessment should represent a broader array of musical styles, and curriculum should be spread out into 4 classes (from 3). This has already happened as a result of the A.A.-T in Music. MUS 118 calls for doubling of individual instruction hours to support student success (and match a more traditional model). MUS 151 calls for a vocal instructor to teach the course (or team teach vocal/instr). We were unable to complete CIP’s for MUS 106 and 212 because of the migration to the new eLumen.

II. Planning and Resource Requirements

To inform the next round of institutional planning, please list and discuss your program goals and objectives, along with any additional facilities, staff, technology, equipment and professional development that would improve student learning or increase program quality and/or efficiency. Specifically, connect your goals and needs with the analysis of program, course and assessment data above.

A. Program Goals

Identify goals and objectives of your program and describe how you will attain them. Which of these will you begin addressing this year?

Many of the goals outlined in 2008 and 2011 program reviews are continued goals for music departments district wide: All goals will be addressed starting this year, to greater or lesser extent. Note: it is interesting to see how objectives from various goals correspond with one another. Music is a complex field, and solutions require a multi-faceted response.

Goal #1: Work toward obtaining accreditation through the National Association of Schools of Music. The NASM publishes standards for two-year, four-year, and graduate school music programs. Our program should align with these standards, and possibly gain accreditation.

Objectives:
1. Join NASM.
2. Research and host consultant from the NASM.
3. Align curriculum, offerings, facilities, faculty, and other aspects of program to NASM standards.

Outcomes:
1. Validate the MSJC A.A.-T Degree in Music.
2. Prepare music majors for transfer to four-year institutions.
Program: MUSIC (NT)

Note: We should use the NASM standards as a guiding document, but it is too early to bring a consultant on campus. Perhaps when we have a third full-time faculty member, we can address this. The workload, alone, of going through accreditation will make this a difficult row to hoe, and will cripple our on-going music activities. With three full-time faculty in the district in 2015, it may be a worthwhile pursuit.

Goal #2: Attract new students from feeder high schools in Murrieta, Temecula, Lake Elsinore, Hemet, San Jacinto, and elsewhere across the district to strengthen performance and other aspects of our program.

-Band and choir programs at area high schools are among the strongest in the nation, but their students go to other colleges. Our course offerings at SJC do not meet their needs (lack of music major courses). Our facilities at MVC do not meet their needs. The potential for growth is remarkable.

Objectives:
1. Actively recruit at area high schools through music clinics and campus visits. Create a recruiting committee tasked with strategizing and carrying out recruiting activities.
2. Offer workshops at our campuses to support middle school and high school musicians and their directors in preparation for festivals and other activities. (example: Rhythm Section Workshop, Improvisation Workshop, Brass/Saxophone Workshops, Choral Workshop)
3. Improve course offerings.
4. Improve use of facilities at SJC and create (or assist in creating) new facilities at MVC.

Outcomes:
1. Increase number of A.A.-T in Music degrees awarded.
2. Improve student success and withdrawal rates in music classes.
3. Increase fill rates in music classes.
4. Build music performing ensembles and maintain and increase their quality.

Goal #3: Increase the number of Music degrees and certificates awarded each year.

1. Actively recruit students from area high schools.
2. Offer all courses necessary to obtain A.A.-T in Music degree.

Outcomes:
1. Music Department will better meet its mission statement—specifically preparing students for transfer in music, preparing students for careers in music, and community outreach through music performance.

Goal #4: Expand staffing to enhance program growth and curriculum to better support student learning, retention, and transfer.

Objectives:
1. Hire 2 new full-time tenure track faculty. One at MVC, another at SJC. New full-time faculty should address areas neglected by our current make-up. After hiring full-time faculty in voice at
Program: MUSIC (NT)

MVC in Fall 2014, remaining needs will be music technology, keyboard, guitar, woodwinds, and strings. There may also be a need for full-time voice at SJC as programs strengthen.

2. Add a Performing Arts Technician at MVC to support performance and technology programs already in place.

Outcomes:
1. Enhance program growth and curriculum to better support student learning, retention and transfer.
2. More sections offered to better serve student interests and needs.
3. Improve student retention/success.

Goal #5: Increase purchases of new instructional equipment, particularly musical instruments.

Objectives:
1. Improve quality and size of equipment inventory. Both main campuses need percussion instruments, woodwinds, brass, and strings. Technology constantly evolves in music, creating a need for reinvestment in synthesizers, samplers, MIDI controllers, and other technological tools.
2. Improve classroom instructional equipment, investing in sound systems and smart boards.

Outcomes:
1. Improve student learning and retention.
2. Support performance ensembles and student needs in developing students’ skills in professional music performance.
3. Provide access to a variety of media designed to address diverse student learning styles.
4. Improve student recruiting.

Goal #6: Expand commercial music options. Specifically, enhance the relationship with the Audio/Video program(s) to provide experiences in recording studios for our students.

Objectives:
1. Capture audio/video technology (career education) and new students for the music program.
2. Provide opportunities in the MVC music technology lab for student musicians.
3. Increase overall size of student base in music.
4. Make the department more attractive to musicians.
5. Develop and offer a certificate in commercial music.

Outcomes:
1. New areas of study will attract more students.
2. Students will leave our program having experienced real professional work within our walls.
3. More students in the department will increase fill rates in low-enrolled courses and provide the opportunity to offer classes we are currently unable to offer (SJC: upper-level theory and all levels of musicianship. MVC: jazz improvisation, introduction to music technology)
Program: MUSIC (NT)

**Goal #7:** **Renovate and upgrade SJC Music Building (1600) infrastructure.**

Objectives:
1. Improve wiring/fiber optics
2. Computers in each classroom
3. Improve sound isolation of walls and repair/replace wall materials

Outcomes:
1. Improved student learning environment
2. Greater flexibility of room assignment, better support of learning.

**Goal #8:** Obtain a *new classified position* at SJC to serve as piano accompanist with all voice classes, choral classes, and instrumental performance classes that require accompaniment. Currently a large portion of the SJC music budget is spent to pay an accompanist, unlike at MVC where that expense is supported by a special contract.

Objectives:
1. Write a RAP for an accompanist position written to encompass choral accompaniment and student solo accompaniment in beginning voice (MUS 115/116).

Outcomes:
1. Students and instructor in choir and voice classes receive the support traditionally provided by piano accompanists.
2. Student learn how to interact with an accompanist.

**Goal #9:** **Improve success rates, fill rates, and withdrawal rates in underperforming courses.**

Objectives:
1. Elicit feedback from piano and guitar class instructors on what we can do to improve retention. Make changes where appropriate.
2. Follow through on plans for facilities, staff, and faculty in order to bolster numbers in performing ensembles and music major classes.
3. Elicit feedback from instructors of MUS 101 and 103 and establish best practices.

Outcomes:
1. Improved enrollment numbers in all areas.
2. Increased number of A.A.-T degrees awarded.

**Goal #10:** **Increase student usage of the Music Technology Lab outside of class meeting times.**

Objectives:
1. Complete a RAP for Performing Arts Technician, who would serve as a monitor for our music technology lab among other duties.

Outcomes:
1. Students will increase activity in tasks assigned from MUS 175-178, MUS 100-109, and practice time for MUS 111 and 112.
2. Increased retention in MUS 111, 112, 175, 176, 177, 178, and 100-109.
Comprehensive Program Review (CPR) 2014-15

Program: MUSIC (NT)

3. Students will have an opportunity to work on individual projects using various components of the music technology lab.

**Goal #11:** *Create a Saturday String Project through Continuing Education that begins to nurture and encourage the growth of orchestral music among area youth.* If children participate in such a program on our campus, a cycle of outreach and recruitment can be created. This can currently only be accomplished at SJC facilities, but can be largely successful at MVC when a Performing Arts Center is created.

Objectives:
1. Discuss the project with Continuing Education and interested community groups, youth orchestras, etc.
2. Select a coordinator and team for the string project.
3. Plan classes and performances, culminating in an MSJC Honor Orchestra.
4. Involve MSJC faculty and students to establish a pathway for students.

Outcomes:
1. Collaboration between MSJC and the surrounding Arts community.
2. Engagement in the Arts for community members.
3. Increased enrollment in MSJC music programs.

**B. Facilities**

*Identify facility needs (i.e. new facilities, improvements to existing facilities) based on the data and analysis above that would improve student success, access and ensure equity.*

New Performing Arts Center planned for MVC in the Facilities Master Plan is right on target (except it can’t arrive too soon). The music department’s separation into two buildings across MVC campus and its lack of dedicated performing or rehearsal spaces are critical weaknesses for the department that contribute to most other weaknesses of the department. The college needs to follow through with the facility plan, and the music department needs to be involved in the planning process to the extent of lending content expertise to architectural plans. The Cultural Arts center planned for SJC also needs to proceed as planned, freeing up space in building 1600 that is currently being taken by Audio/Video.

**C. Staffing**

*Identify staffing needs (i.e. reclassification, new positions) from the data and analysis above that would improve student success, access and ensure equity.*

We need a performing arts technician at MVC to handle tasks that are not in the purview of the current PAT assigned to Music/Theater/Dance. A RAP for this position has been submitted since the
Program: MUSIC (NT)

2011 Program Review. The music department needs to be in the habit of recording every student performance to provide aural feedback, and ensemble directors need to be supported by an expert in sound reinforcement. Currently the department chair steps in, the ensemble director has to handle it him/herself, or Christopher Kiser (the current PAT) has to simultaneously provide lighting, box office, and sound support. This is not sustainable. The new PAT should also assist with the development of a departmental website in line with most other music departments around the state. We also have a need for classified staff to monitor the music technology lab, to keep it open for students outside scheduled class times, and to provide technical support.

We need a staff accompanist to support the choir and voice classes at SJC.

**D. Technology**

*Identify any technology needs (i.e. new/updated equipment, new/updated software, etc.) from the data and analysis above that would improve student success, access and ensure equity.*

We currently have the technology we need, though increased usage of the music technology lab at MVC will call for increased need of programs and hardware. We purchased 22 Mac computers for the lab this year, so plans should be made to replace them in the years ahead.

**E. Equipment**

*Identify any equipment (i.e. office supplies, instructional equipment too expensive for the department budget) from the data and analysis above that would improve student success, access and ensure equity?*

Click here to enter text.

**F. Professional Development**

*Identify professional development opportunities that would improve student success, access and ensure equity?*

- A workshop on MUS 101 instruction, which may also serve the purpose of a lecture course workshop for music faculty. No one aspires to teach Music Fundamentals when they do Master’s and Doctoral work, but this course is central to teaching success, and presents real challenges to faculty which translates to just about every course we offer.
- Conferences: College Music Society, Music Association of California Community Colleges, Jazz Education Network, National Association of Schools of Music, and the National Association of Music Merchants all offer opportunities for development. Many of them offer opportunities for students to perform and give presentations, and all serve to keep participants current in the music field. Beside these listed, there is an endless list of wonderful conferences and workshops geared toward music performance, education, technology, and other musical pursuits, all of which would serve to develop our faculty in ways that would benefit students.
- We should consider offering professional development opportunities for area educators. For example, a Music Technology workshop in our new music technology lab would be valuable to area educators. The workshops for rhythm sections, improvisation, and other specific musical
Program: MUSIC (NT)

instrument groups could be as beneficial for professionals in the areas as they would be for students.

III. Budget Allocation

**RAP (Resource Allocation Proposal) Submissions**

*For which needs identified previously in this program review will you be submitting a RAP?*

1. **MVC**—Performing Arts Technician. This will be the 3\(^{rd}\) year we submit a RAP for this need.

2. **SJC**—Accompanist Contract. This will be the 2\(^{nd}\) year we submit a RAP for this need.

IV. Final Summary

A. Based on the data and analysis contained in this review, please forward your three greatest needs to your dean/division.

The three greatest needs are Performing Arts Technician at MVC, and a Staff Accompanist for SJC, and Performing Arts Facility at MVC. RAPs will be written for Staff Accompanist at SJC and Performing Arts Technician at MVC, but since the RAP process has not funded ongoing needs, perhaps we need to look at other options.

B. Discuss any major activities/highlights/achievements and any student success innovations during the past year.

We met goals laid out in the 2011 Program Review, and most of these successes would not have been possible without support from Deans, VP’s, and MSJC faculty:

- Development of the A.A.-T degree in Music
- Development and offering of Theory IV and Musicianship III and IV
- Offering MUS 212-Instrumental Chamber Ensemble
- Hiring of 2 new full-time faculty to replace vacancies (SJC in Fall 2013, MVC in Fall 2014)
- Development of Applied Music classes for individual instruction in instrumental and vocal music
- Construction of a Music Technology Lab at MVC

Additional highlights and activities included:

- The MVC music department’s collaboration with theater in the production of Pippin at the Temecula Old Town Community Theater was a positive achievement for the college and the Temecula theater scene.
- We reached 100% compliance in the assessment of all courses (not sections). Immediately after, we added MUS 177, 178, and 254, which will be assessed by 2015.
Program: MUSIC (NT)

- A large number of off-campus and on-campus productions by student performance groups at MVC: the Menifee Jazz Ensemble, College Singers, Guitar Ensemble, and Instrumental Chamber Ensemble.

  C. Please list all faculty who participated in this review.

Jeremy Brown, John Tribelhorn

D. Any suggestions, concerns or constructive criticism regarding the MSJC program review process?

I believe this years’ process/template are improved over 2011. It gets more to the heart of the successes and failures of the program and allows for some good planning for the next three years.

A couple of issues. The migration to the new eLumen makes the assessment portion of this program review difficult to complete accurately. Assessment needs to be streamlined in some way in order to make this a less cumbersome process.