

# **ACADEMIC PROGRAM REVIEW**

## **MUSIC DEPARTMENT**

**Fall, 2017**

**G R O S S M O N T**  
**C O L L E G E**



**GROSSMONT COLLEGE**

**Revised June 6, 2017**

**SIGNATURE PAGE:**

**This is the Music Department Program Review report for 2012-2017, and is respectfully submitted by the Grossmont College Music Department.**

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*Faculty Member A*

**GROSSMONT COLLEGE  
Music Department  
Current Faculty Listing**

**Full-Time**

**Derek Cannon –Department Chair  
Fred Benedetti  
Dr. Randall Tweed  
Melonie Grinnell  
Anthony Cutietta – Music Technician**

**Part Time**

**Ken Ard  
Randy Beecher  
Manny Cepeda  
Alyze Dreiling  
Fernando Fernandez  
Danny Green  
Justin Grinnell  
Jeff Hofmockel  
Audra Nagby  
Lorie Kirkell  
Philip “J.J.” Lim  
James Morton  
Branden Muresan  
Tim Poulin  
John Reynolds  
Russell Sperling  
Bryan Verhoye  
Robert Wetzel**

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# DEPARTMENT/PROGRAM ACADEMIC PROGRAM REVIEW

## SECTION 1 – OVERVIEW.

### DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW RECOMMENDATIONS

***PURPOSE OF SECTION 1.1: To help the committee understand the history of the department, what your department does, what population you serve, and your overall place in the college. Include any information that helps the reader understand your department, such as which courses are primarily GE, programs added, new degrees, certifications, where your students come from, where they go, and a description of your faculty (the role of FT, PT and staff). Student population specifics (transfer, basic skills, CTE, etc.) are useful as well.***

**1.1** Introduce the self-study with a brief department history. Include changes in staffing, curriculum, facilities, etc. (You may wish to cut/paste your previous department history and then add to it). Additionally, please list degrees and certificates your department offers.

The Grossmont College Music Department began in the Spring of 1962 with an incipient schedule of Fundamentals of Music, Great Music Listening, Instrumental Ensembles, a Concert Band and a Choir.

In Spring, 1964, Mr. Carol Reed was hired as the first full-time Music Faculty member. He taught seven out of ten sections offered that semester. These sections included directing the orchestra and the concert band, conducting the instrumental ensemble(s), teaching class voice, coaching instrumental and choral conducting, supervising the progress of the music majors in Private Study Class, and teaching two sections of Great Music Listening. Carol Reed guided the Music Department for many years as Department Chair. He was a talented pianist and conductor and oversaw the building of the first wave of long-term faculty. He passed away in 1996.

In 1964, Dr. Robert Emile, a brilliant violinist and concertmaster for the San Diego Symphony, became the second full-time faculty member hired. He taught two levels of Harmony, conducted the Instrumental Ensembles, directed the Concert Band and Orchestra, and taught the instrumental-conducting students. His specialty was violin performance and music theory and ear training. He left Grossmont College in 1976.

Charles Ellis-MacLeod became the third full-time faculty member of the Music Department in 1967. His specialty was woodwind instruments. He was the principal clarinetist with the San Diego Symphony and San Diego Opera Orchestra. He directed the Woodwind and Brass Ensembles, the Concert Band, the Stage Band (Jazz Ensemble), and the Varsity Band. He is currently battling a debilitating cancer.

In the Fall of 1968, Larissa Jancyn joined the Music Faculty. She was an extremely talented pianist who emigrated from the USSR. She taught beginning Harmony and Class Piano. She and Dr. Emile started a continuing tradition of excellent faculty concerts and recitals. She retired after the Fall, 1995 semester and passed away in 1998.

By 1970, when David Glissman joined the faculty, there were five full-time Music Faculty. Mr. Glissman's specialty was choral directing and class voice. He retired in the Spring of 1990.

In 1973, Dr. Ronald Sherrod joined the faculty as an adjunct instructor and became a full-time member in 1975. He established a guitar program that consisted of varying levels of Folk Guitar, Classical Guitar, and Classical Guitar Ensemble. Though proficient on other instruments, his main instruments were guitar and trombone. His focus of attention from 1985 to 2002 was the Great Music

Listening classes, He was the department chair from 1976 to 1988. He retired in 2002.

In 1977, violinist Anthony Porto was hired. He directed the Orchestra and String Ensemble. He retired in 1986. In the Fall of 1986, Fred Benedetti was hired. He had been teaching as an adjunct instructor since 1985. His specialty is virtuoso classical guitar performance, and is well versed in virtually all areas and styles of guitar performance and pedagogy. Fred was a student of Andres Segovia. He teaches Music Theory, Guitar courses, and directs the Guitar Ensemble. He served as department chair from 1988 to 1991. Fred has served as the Co-Chair of the music department since Fall 2011.

In the Fall of 1990, Randal Tweed was hired. He had been teaching as an adjunct faculty member since 1986. His specialty is choral and orchestral conducting – a rare and valuable combination. In addition to conducting the Master Chorale and Grossmont Symphony Orchestra, he also teaches Class Voice, Music History, Class Piano, and Music Theory.

In the Fall of 1994, he took a leave of absence to complete a DMA at Arizona State University in Choral Music Conducting. He returned in the Fall of 1996 and received his DMA in 2001.

In the Fall of 1991, David Salisbury was hired. His specialty was saxophone performance. He taught the Woodwind and Brass Ensembles and also taught electronic music. He resigned after two years and moved to Australia.

In the Fall of 1994, Paul Kurokawa joined the Music Faculty, taking the position left vacant by David Salisbury. His specialty is saxophone and trumpet performance, both classical and jazz. He taught Music Theory, General Education courses, and directed the Concert Band and Jazz Ensemble. He has served as Co-Chair of the Music Department since Fall, 2007. Paul left Grossmont College, after seventeen years here, to join the Faculty at Palomar College in the Fall of 2011.

In 1996, Steve Baker transferred from a full-time position at Cuyamaca College. He had taught for six years as an adjunct instructor at Grossmont College before having been hired at Cuyamaca in 1991. His specialty is piano performance and music theory. Steve Baker served for eleven years as Music Department Chair before becoming interim Dean of Communication and Fine Arts in 2007 Steve left the Music Faculty in Spring, 2009, to become the permanent Dean of Arts, Languages, and Communications and currently serves in that position.

In 2002, Derek Cannon, was hired as a full-time instructor. As an adjunct he had directed the Jazz Ensemble at Grossmont College in the early 1990s and subsequently served as a full-time instructor at Chicago State University. His specialty is Jazz Studies, Commercial Music, and trumpet performance. His classes include Afro-Cuban Ensemble (which he introduced in 2003), Music Theory, Jazz Theory (Elements of Jazz), History of Jazz, History of Rock, History of Hip-Hop Culture, and Jazz Improvisation. Derek has served as Co-Chair of the Music Department since Fall, 2007, and began serving as department chair in Fall of 2013.

With the departure of Steve Baker to the Deanery in 2007 and Paul Kurokawa's move to Palomar College, the Grossmont College Music Department now consists of only three full-time faculty members, its lowest number since 1967. Enrollment, however, is at an all-time high. Fred Benedetti, Dr. Randall Tweed, and Derek Cannon currently direct the Music Department as full-time faculty.

The Music Department has always recruited the best adjunct faculty from among San Diego's best performing artists and teachers. Current adjunct instructors include Ken Ard, Randy Beecher, Manny Cepeda, Alyze Dreiling, Fernando Fernandez, Danny Green, Justin Grinnell, Jeff Hofmockel, Audra Nagby, Lorie Kirkell, J.J. Lim, James Morton, Branden Muresan, Tim Poulin, John Reynolds, Russell Sperling, Brian Verhoye, and Robert Wetzell.

In January of 2013, Anthony Cutietta was hired as our full-time Music Technician. Anthony received his A.A. in music from Grossmont College and holds a Bachelor's Degree in Guitar Performance from SDSU.

In January of 2016, Melonie Grinnell who had been an adjunct piano instructor for 14 years was

hired as our full-time piano instructor replacing the position vacated by Steve Baker who became the Interim Dean of Arts, Languages, and Communications. Melonie has a unique skill set which includes Classical and Jazz Piano Performance, and Vocal Jazz. She teaches Music Theory, Class Piano, Jazz Piano, and directs the Jazz Vocal Ensemble.

The Grossmont College Music Department today boasts one of the largest performing music faculties in the County. The performing ensembles are of very high quality. The Music Department's student and faculty performances provide a highly visible image for Grossmont College both on and off campus. This speaks of positive values of artistic quality, academic integrity and high-energy enthusiasm.

In the Fall of 2017, ground-breaking took place for the new Performing Arts Center which is to be completed in the summer of 2019. This facility will allow us to better serve the community, present our ensembles in a professional setting, and expand our programming and continue our outreach efforts.

We continue to offer a wide range of curriculum that best serves the student population here at Grossmont College. Our general education offerings for transfer students include Mus 110, Great Music Listening, Music 111, History of Jazz, Music 115, History of Rock, and our newest course as of Spring 2017, Music 123, History of Hip-Hop Culture.

The Department currently offers an A.A. in Music, and the A.A.T. for Transfer (2014).

Historically, our department has attracted a wide range of students from all walks of life. They include your typical college aged student that who would like to transfer to a College or University and earn a degree in Music. The amateur musician that would like to improve their musical skills while gaining more theoretical knowledge. Retired individuals who have always wanted to study music and now have the time to pursue their goals. And lastly, community members who enroll in our ensembles, and/or take advantage of the piano, guitar, and voice classes we offer.

Although we primarily serve San Diego's East County, many of our students come from outside of our service area due to the department's excellent reputation.

The majority of our students transfer to San Diego State but we've also had several students audition and gain acceptance into more prestigious institutions including the San Francisco Conservatory, The Cincinnati Conservatory, the Oberlin Conservatory of Music, the Julliard Conservatory of Music.

***PURPOSE OF SECTION 1.2: To help the committee understand what the last program review recommendations were, and how your department addressed and implemented them.***

**1.2** Your last program review contains the most recent Academic Program Review Committee Recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review including any activity proposals funded and what the results were. (Be sure to use the committee recommendations and not your own). Include the recommendations from the last program review in this section.

**1) Pursue remodeling that will make space more efficient and accessible to all students.**

**Participate in the 200 Complex Task Force.**

We have participated in the planning meetings of the 200 Complex Task Force to ensure that space needed for our program. Currently, the 200 complex is in Phase 3 of the remodel scheduled for 2028.

**2) Increase funding for sections to implement Jazz Studies Degree and Transfer Program**

The Jazz Studies curriculum came on line in 2004. An application for a Jazz Studies Degree was filed with the state but unfortunately the paperwork was misplaced. We have since decided as a department that a certificate program in Jazz is more realistic. Enrollment is currently low in our jazz courses largely due to the lack of jazz programs in the Grossmont High School District. Currently only two high schools have jazz bands in the district.

**3) Create a Sacred Music Institute that offers certificate programs. Explore resource options, including a fee-funded program.**

Due to anticipated budget constraints and changing trends, the Sacred Music Institute has been shelved

**4) Switch upstairs piano lab with some current ground-level practice rooms to allow ADA access to piano labs**

The remodel of the 200 complex will include accommodations for ADA

**5) Update course outlines to ensure transferability and currency**

Course outlines have been updated for currency and transferability

## **SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS**

To answer these questions, refer to your department's catalog descriptions from the most recent college catalog (see "Courses of Instruction" section. This is the blue section).

If your program has an Associate Degree or Certificate program, refer to the relevant pages from the catalog (see "Associate Degree" section. This is the yellow section).

### ***PURPOSE OF SECTION 2.1: To describe how curriculum is maintained and/or developed.***

- 2.1** Describe how your course offerings have changed since the last program review. Have you added or deleted courses since the last review? If so, why? Include new or deleted programs, degrees and certificates.

#### **Course Additions**

*Mus 123, "History of Hip-Hop Culture,"* was conceived by Derek Cannon.

As a department we continue to adapt our course offerings for our changing student population in-part due to several College-wide initiatives including "Achieving the Dream."

Hip-Hop has been a cultural phenomenon for over forty years and many Colleges and Universities now offer courses in Hip-Hop Culture.



Since its initial offering in the spring, 2017, the popularity of this class continues to grow.

*Mus 140, "String Orchestra"* – This course was designed to attract area high school students and expand on their musical experience. Dr. Tweed and the Grossmont String Quartet have been participating in string outreach programs with area High Schools in our service area. The response to this program has been favorable as these students need more specialized instruction on their instruments. We are attempting to assist these directors in growing their programs which will have a positive effect on our enrollment.

**PURPOSE OF SECTION 2.2: To understand your practice for reviewing outlines. For example: under what circumstances you submit a new course, a modified course, or a course update to the curriculum committee.**

**2.2** Describe your department's practice for determining that all course outlines reflect currency in the field, relevance to student needs, and current teaching practices.

Since our last Program Review we have reviewed and updated our course outlines. During flex week we have breakouts that include courses taught by multiple instructors so they can discuss any alterations that need to be made to course outlines. We are always looking at current trends and how to best capture them in the classroom. Many of our faculty attend conferences to remain current with developments in the field.

**PURPOSE OF SECTION 2.3: Explain how you incorporate new material in your courses on a semester-to-semester basis to maintain relevance and address current issues related to your discipline within the existing course outline.**

**2.3** How does your department use student engagement strategies in the classroom? How are your faculty including current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question.

Traditionally the Music Faculty has always upheld a tradition of hiring instructors who are also performers. This standard has been set from the early years of Grossmont College. We still employ teachers who are active in all arena of the San Diego music community, from the the Symphony and Opera to Jazz and other music venues such as Anthology (a world class jazz venue).

Others give regular concerts and recitals in local concert venues and churches. Several of our instructors have released recordings that have competed in the world market. This exposure encourages, if not guarantees that these faculty members obtain knowledge and develop strategies toward meeting the current demands of the music business as well as addressing the issue of remaining current with trends among music consumers. The music department fulltime faculty holds weekly meetings in which significant time is devoted to currency and specificity of teaching techniques.

Recently we have begun collaborating with other departments when the opportunity presents itself.

The History of Hip-Hop Culture course is presently being team taught by Dr. Theresa Ford, who's expertise is in African-American Culture, Melissa Adao, from the Dance Department, who has a strong Hip-Hop Dance background, and Derek Cannon from the Music Department. Derek Cannon, our Department Chair conceived this course with this type of collaboration in mind. The

course content lends itself well to this type of collaboration and the students greatly benefit from the experience each instructor provides.

**PURPOSE OF SECTION 2.4: To describe what the department does to maintain consistently high academic standards amongst its faculty.**

- 2.4. What orientation do you give to new faculty (both full- and part-time), and how do you maintain dialogue within your department about curriculum and assessment? What strategies do you have in place that ensure consistency in grading in multiple sections and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught)? Consider department practices, academic standards, and curricular expectations (i.e. SLOs and teaching to course outlines)?

An SLO update and consultation is held at the beginning of every semester during Professional Development Week for all Part Time and Full Time faculty.

Faculty input is very helpful in participating in the SLO process. There is communication and solicitation of information regarding SLOs throughout the semester. Faculty that teach multiple sections, ie. MUS 001, 105, 110, 111, 115, 124, 125, 126, 132, 133, 205, 206, 232, 233, consult with each other regarding consistency in content, approach, and grading. These breakout sessions take place at the beginning of every semester. During these breakouts teachers consult on any new methods of delivery, new professional information, and consistency of material covered in these courses.

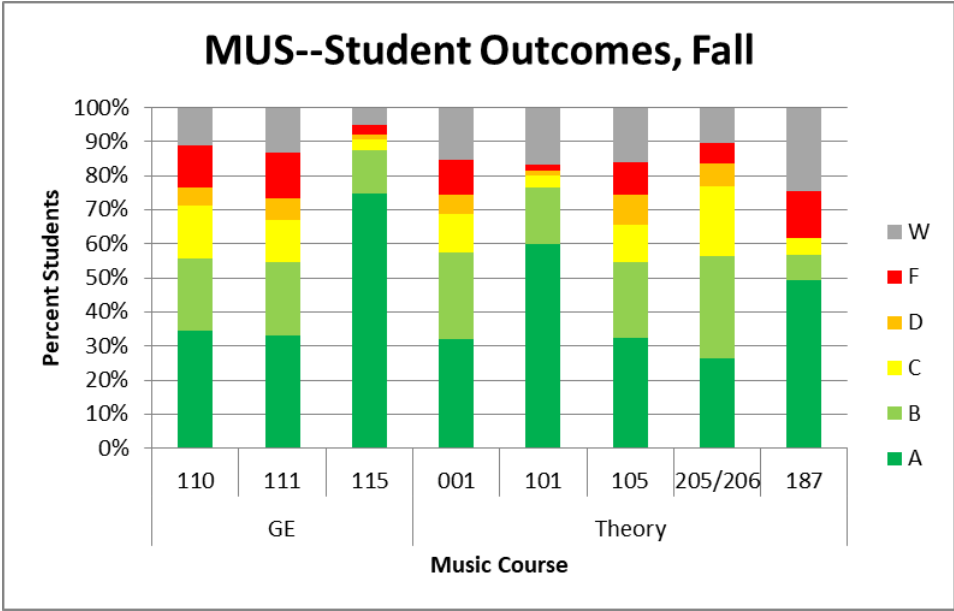
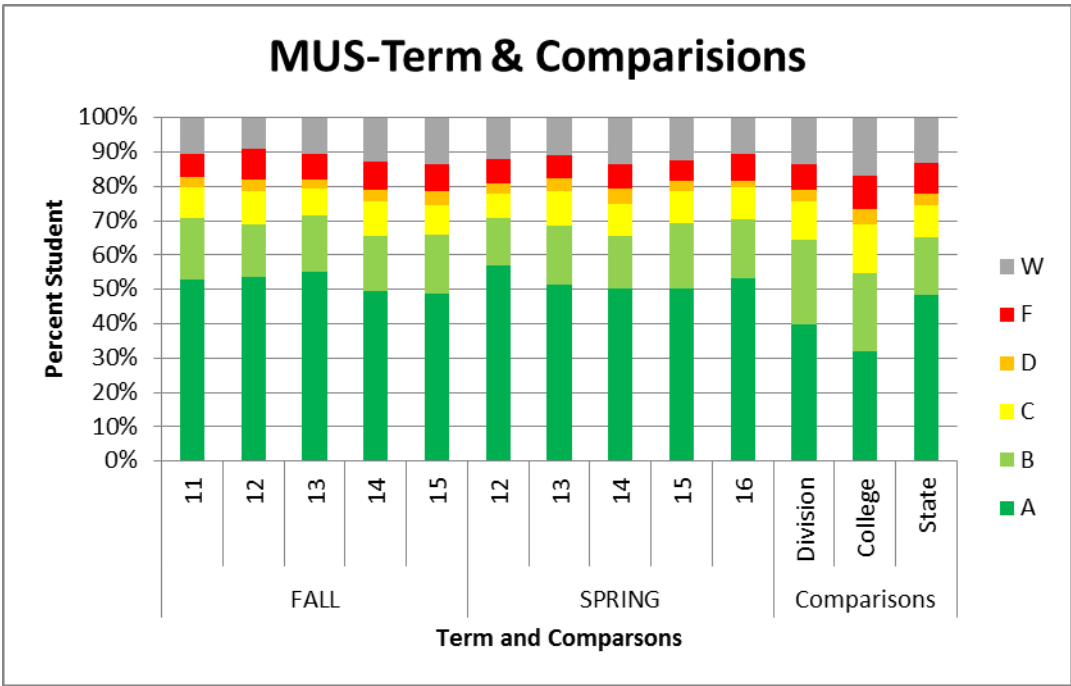
**PURPOSE OF SECTION 2.5: To gauge the overall patterns of student success, retention, and grade distributions across the course offerings in your department. Here the committee is looking for explanation on unusually generous or rigorous grading patterns.**

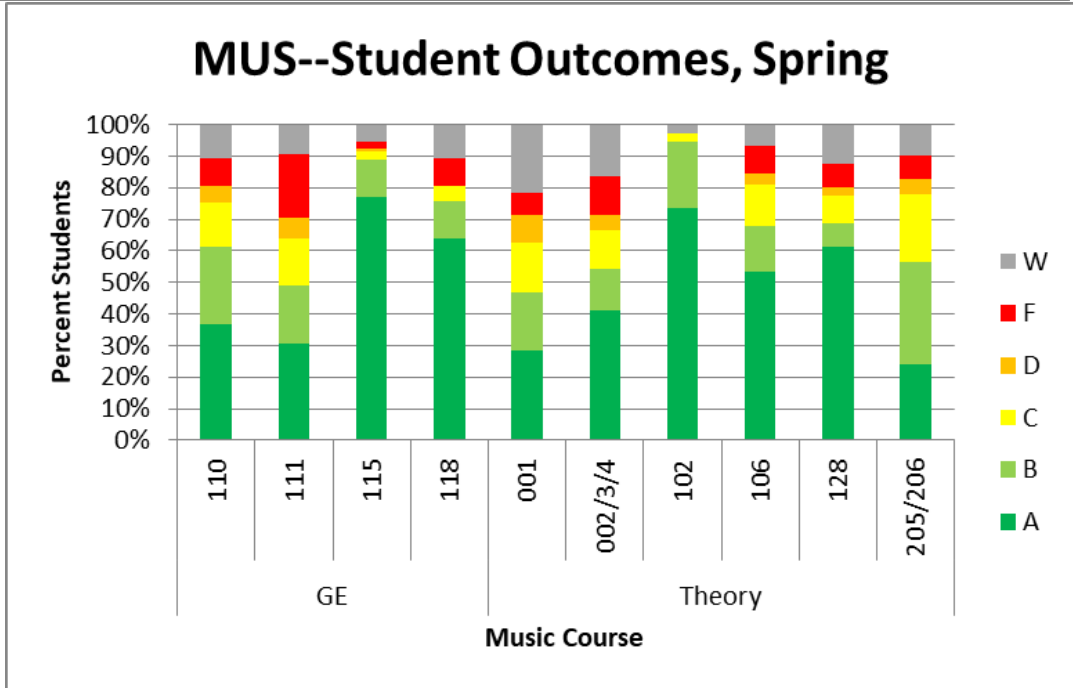
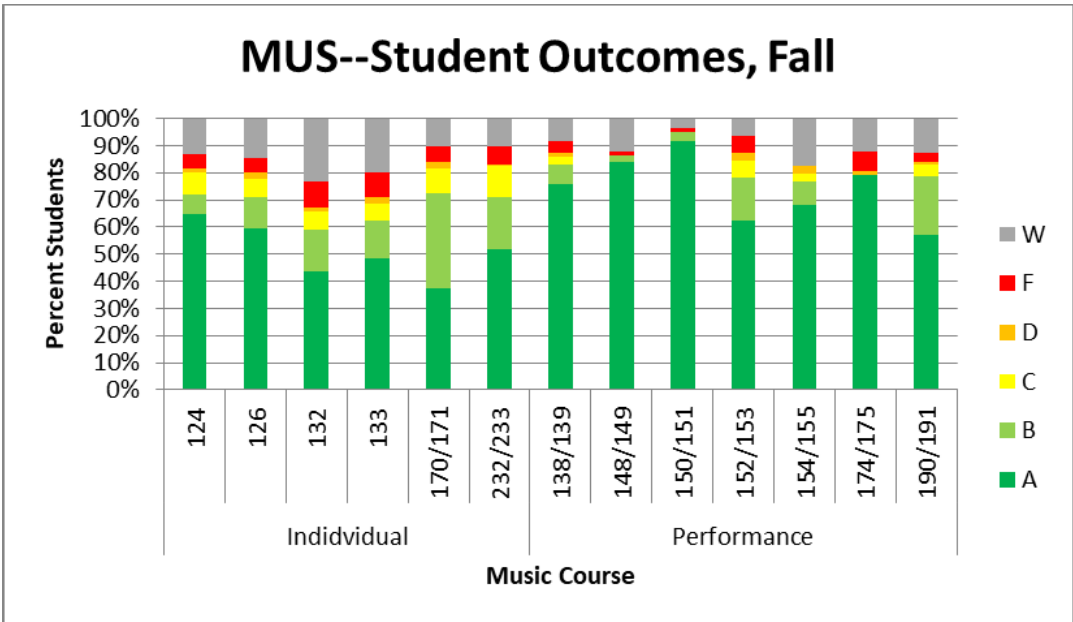
- 2.5 Referring to the Grade Distribution Summary graphs (see Appendix 1), comment on how your department patterns relate to the college, division and statewide patterns. For course-by-course graphs, provide an explanation for any courses with different grade/success patterns than others. This may relate to major's courses vs GE, first-year vs second-year or basic skills vs transfer. Please describe how the department handles any unusual grading patterns. If you have any information that allows calibration of your grading data to external standards (performance of your students on standardized tests or licensing exams, transfer and/or employment success) please provide those to us and explain the connection.

**Appendix 1. Grade Distribution Summaries**

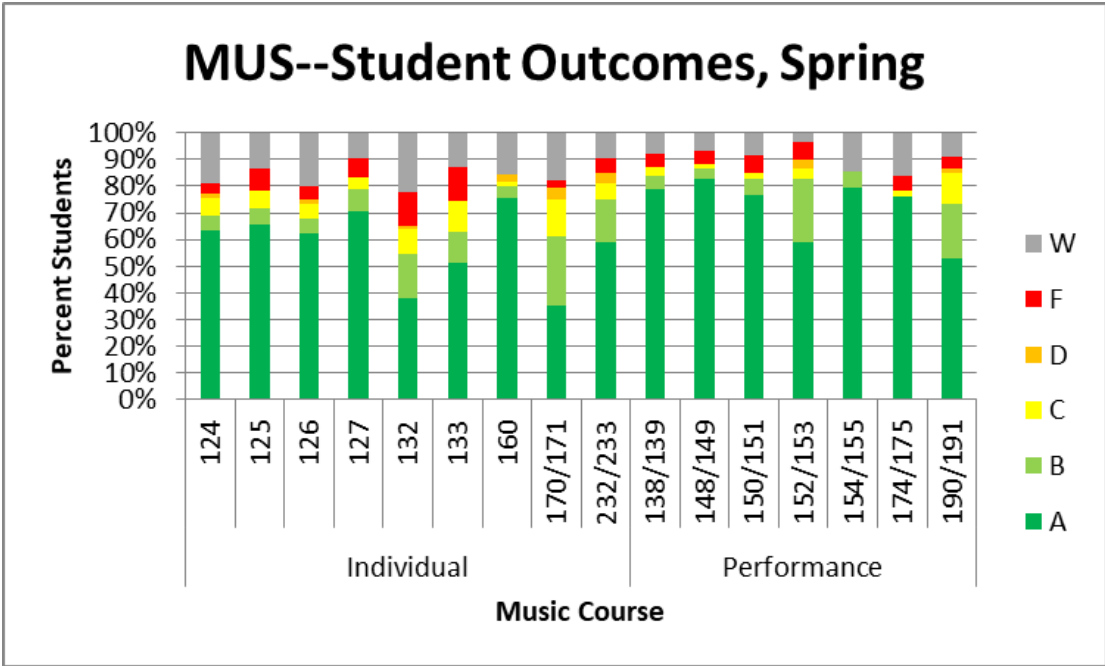
Our overall grade distribution for the department has been fairly stable from semester to semester and from fall to spring semesters. In relation to the division, we reward more A's and fewer B's but our success and retention remain the same. We have noticed that Mus 115 (History of Rock), had a disproportionate number of A's compared to our other general music course offerings. Recently, at our department meeting during Professional Development Week, we focused on incorporating assignments that include more writing and research, similar to our

other general education course offerings. We will continue to monitor this situation annually and make adjustments when necessary.





The patterns of our course offerings from falls to spring are relatively stable. We are currently examining the SLO's and assessments for Mus 115. As I mentioned earlier, we have noticed that Mus 115 had a disproportionate number of A's. Since this is a general education class, we will adjust our SLO's and Outcomes in comparison with our other general education course offerings for consistency. Mus 102 (Jazz Improvisation 11), is a performance-based class and grades for this class are based primarily on technique and repertoire, which typically result in a higher number of A's. Our performance courses usually have a high student success rate. This is normal of our discipline. These are skill-based courses and students can earn a higher percentage based on mastery of skills. Our Class Piano (Mus 132, 133, 232, 233), and Music Theory (Mus 105, 106, 205, 206), show a slight increase in D's and F's. The last two semesters of these courses become more difficult and the grade distribution is to be expected due to the increase of rigor.



**PURPOSE OF SECTION 2.6:** To evaluate the department’s success with course delivery methods in online vs. hybrid vs. face-to-face platforms.

**2.6** If applicable, provide a comparison of the retention and success rates of distance education (online) sections (including hybrid) and face-to-face sections. What are your department policies on course delivery method? Is there anything in the data that would prompt your department to make changes?

We do not offer any distance education courses at this time.

**2.7** If applicable, include the list of courses that have been formally articulated with high schools.

**Describe any articulation and/or curricular collaboration efforts with K-12 schools.**

There are no formally articulated courses with high schools. When a student has taken an Advanced Placement (AP) Course in Music while in High School, that student still receive a Placement exam. This is similar to a College/University giving a placement exam to a Community College transfer/graduate and is always in the best interest of the student.

**PURPOSE OF SECTION 2.8: The committee wants to gauge if students are able to transfer successfully to four-year universities via your articulation agreements.**

- 2.8** Please describe how the program ensures that articulations are current. Identify any areas of concern or additional needs that your department has about articulation with four-year institutions.

The Articulation Officer has a search mechanism for ASSIST.org whereby she is able to determine if there are possible courses to submit to CSU's or UC's for articulation. All possible articulation are in place.

New courses are submitted to the campus Curriculum Committee. The Articulation Officer is a standing member of this Committee thus is aware of future articulation opportunities.

Music is a major that usually requires auditions on the part of the transfer university. For San Diego State University (SDSU), for example, the Articulation Officer updates an advising sheet on an annual basis. Both articulated and advised courses are included on this tool which is sent to the Grossmont College Music Department and then posted on the Grossmont College Articulation Web Site. It is also available for distribution in the Counseling Center. Because SDSU requires Junior Level Reviews (auditions), music is not available on ASSIST.org. Thus, this advising sheet is helpful to students and those who advise/counsel them. Derek Cannon, department chair, is the advisor for our department and relates all pertinent information and updates from the four-year institutions to our majors. Since a large percentage of majors transfer to SDSU, we regularly communicate with the advisors from the department and they have been on our campus to present to our majors. We have also attended meetings on the SDSU campus. Articulation Officers from both Grossmont and Cuyamaca attended along with Music Department representatives and the Grossmont College Dean. The SDSU advising sheet was shared along with updates and between the departments. As Articulation is expanded or modified, updates from all transfer Colleges and Universities are sent to the Department Chair of Music and the Dean.

## SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)

The SLO Cycle is summarized in figure 1 below.

Figure 1  
SLO CYCLE



**PURPOSE OF SECTION 3: To show how SLO assessments are used to improve teaching strategies, develop curriculum, modify and/or update curriculum, and guide program planning.**

- 3.1 Describe any changes (e.g., addition/deletion of SLOs, postponement of assessments) your department has made to your SLO assessment cycle. Include a brief description of why these changes were necessary. **NOTE: Changes should include reassessment of SLOs requiring further attention.**

Since our last Program Review, we have revised our course SLO's to better support assessment. We discovered that they weren't written in a way that made consistent assessment possible. We have since revised them which allowed us to maintain consistency in teaching multiple sections, teaching philosophies, goals, and outcomes.

- 3.2 Give examples of how your department/unit has used SLO assessment results to improve a course, course sequence, and/or program over this program review cycle. In your narrative, please pay particular attention to assessment of courses that directly lead to a certificate/degree/transfer (e.g., English 120, Psychology 120) and/or constitute a high enrollment course. For help with this prompt, please see the chart on the following page:

During our department meeting during Professional Development Week (Fall 2014), The music faculty had a breakout session to discuss course SLO's, assessments, texts, and other issues as they pertain to our curriculum. As a result, the entire faculty took part in the

assessment process via a questionnaire submitted by Derek Cannon, department chair. As a result of this process, we are satisfied with assessment methods for our courses.

- 3.3 What resources (time, professional development, curriculum approval process, etc.) did you need to carry out these improvements? Please explain.

Professional Development. Several of our instructors have participated in the SLO process at other institutions and have a great deal of experience and input. The information regarding SLO's is shared during breakout sessions at our department meeting during Professional Development Week.

- 3.4 What evidence did you collect to demonstrate that the planned improvements were successful? If you have yet to assess the improvements, what evidence do you plan to collect?  
Feedback from our instructors based on student performance.

- 3.5 How will you use this evidence to ensure ongoing course/course sequence/program improvements are sustained?  
We will continue to communicate as a department as previously mentioned.

## **SECTION 4 - FACILITIES AND SCHEDULING**

***PURPOSE OF SECTION 4.1 – 4.4: To determine how departments utilize various campus services and the impact on student access (consider facilities, scheduling, campus resources and technology).***

- 4.1 List the type of facility spaces your department/program utilizes for instruction. This can include on-campus, off-campus, and virtual.

The Music Department is housed in building 26.

### **Room 26-220**

This is the Recital Hall and is a performance venue for the music department. It also doubles as lecture space and is used by other departments in the division. Mus 123 (History of Hip-Hop Culture) and several sections of Art 100 (Art Appreciation) are taught in this room.

### **Room 26-221**

This classroom has multiple uses. General Education Courses: Mus 110 (Great Music Listening), Mus 115 (History of Rock Music), Guitar Courses: Mus 124 (Classical Guitar 1), Music 126 (Class Guitar 1), Mus 127 (Classical Guitar 11), Mus 128 (Guitar Theory 1), Music 148 (Classical Guitar Ensemble) Mus 226 (Class Guitar 11), Performance Studies: (Mus 190), Performance Ensembles: Mus 150 (Grossmont Symphony Orchestra), Mus 152 (Concert Band), Mus 156 (Jazz Ensemble), Mus 166 (Vocal Jazz Ensemble).



### **Room 26-224**

Piano Lab – Courses taught include Mus 001 (Music Fundamentals), Mus 105 (Music in Theory and Practice 1), Music 106 (Music in Theory and Practice 11), Mus 132 (Class Piano 1), Mus 133 (Class Piano 11).

### **Room 26-225**

This classroom has multiple uses. General Education Courses: Mus 110 (Great Music Listening), Mus 111 (History of Jazz), Mus 115 (History of Rock Music), Guitar Courses: Mus 125 (Classical Guitar 11), Mus 224 (Classical Guitar 111), Performance Ensembles: Mus 138 (Grossmont Master Chorale), Mus 154 (Afro-Cuban Ensemble).

### **Room 26-230**

Piano Lab (Upstairs)

Courses taught include Mus 205 (Music in Theory and Practice 111), Mus 206 (Music in Theory and Practice IV), Mus 132 (Class Piano 1) Mus 232 (Class Piano 111), Mus 233 (Class Piano IV), Mus 101 (Jazz Improvisation 1), Mus 102 (Jazz Improvisation 11).

### **\*We also offer Mus 002, Ear Training in Room 120 in Building 20**

4.2 Are the spaces listed in 4.1 adequate to meet the program's educational objectives?  
Yes \_\_\_ No x\_\_\_

- o If you checked 'yes', please explain how your department/program utilizes facility space so your department can meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are being met.
- o If you checked 'no', please explain how your department/program is not meeting its facility space needs to adequately meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are not being met.

The Music Department is housed in a building that was constructed in 1964. It is somewhat dilapidated, making it quite unattractive to the prospective student. Therefore, it is certainly the quality of the teaching achieved here that must be given the credit for the fact that Grossmont College's Music Program is the most respected in the County. As the program is growing, it is clear that our facility is being stretched to its capacity. Before the current State budget crisis, when we were required to reduce our offerings by more than fifteen percent, it was difficult to find an open time slot among the three large classrooms and one smaller classroom for any new sections. When the budget crisis subsided, this instantly became an issue once again. The most challenging issue, in terms of student access, is the fact that we are out of compliance with the American Disabilities Act (ADA). One of our essential classrooms is located upstairs in Room 230 I. It is not wheelchair accessible at all, and it is not practically accessible by students with difficulty climbing stairs. We have averted substantial problems thus far by switching and creative rescheduling of classes, but this is only a short term solution.

- 4.3 What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program and ensure that students can complete their program in a timely manner?

The music department has always adjusted the times of our course offerings based on our student population. All of our core courses are offered every semester so there is no rotation involved where students have wait a semester to enroll in a required course they need to maintain their timeline for graduation and/or transfer.

We do not have any online offerings at this time. We have discussed moving a few classes Online but we feel it would be more beneficial for student success and retention to have access to a teacher in the classroom, especially when it comes to the Arts.

In late 2019, construction on the new Performance and Visual Arts Center will be completed. This will allow us to expand our programming, broaden our audience base, and attract more students to our department. Our ultimate goal is to become the cultural center for the East County. Master Classes, Music Festivals (choral and instrumental), etc, are already in the works once the facility opens.

- 4.4 Identify and explain additional needed technological and equipment resources that could further Enhance student learning in these spaces.

We are in desperate need of a dedicated lab space for technology. Our students need to have access to the latest music technology which includes ear-training, notation, and recording software. Transfer students at the university level are expected to have a working knowledge of this technology. Currency in these areas will enhance student learning, success, retention, and successful transfer.

**PURPOSE OF SECTION 4.5: To have departments determine, based on their review of waitlist data and student feedback, if their program could serve more students if it had more facility resources available and/or used them differently.**

- 4.5 Are students trying to access your program impacted by the facility spaces listed in 4.1?  
Yes x No \_\_\_\_\_

- o If you checked 'yes', please explain how students are being negatively impacted by unmet facility needs experienced in your department/program. Please provide some specific examples.
- o If you checked 'no', please explain how your department/program is actively managing its facility space needs to meet its educational objectives and provide student access to your program. Please provide some specific examples.

The Music Department needs additional facilities to accommodate current and future growth.

As I mentioned earlier, the music building is somewhat dilapidated having been constructed in

1961. Our facilities are not up to date. These are the areas that impact our students:

- 1) We are out of compliance with the American Disabilities Act (ADA).
- 2) There is no lab space for students to receive instruction on the use of music technology
- 3) The music office lacks proper ventilation
- 4) Our practice rooms are dilapidated and not very appealing to students that must spend hours in them. The ventilation in these rooms is poor at best. The foam is over 30 years old thus affecting the air quality and is a potential health hazard
- 5) We need more room for storage of musical instruments and music libraries

4.6 If applicable, please include any additional information you feel is important regarding facilities and scheduling that was not included above including non-classroom spaces such as offices, storage, preparation areas, open workspaces for students/tutoring, etc.

- 1) Our large ensembles are challenged with finding storage space for instruments and adequate performance venues
- 2) Our adjunct faculty (we currently have 17 adjunct faculty) need a larger work/office space.
- 3) We need a dedicated space for tutoring. We currently have two department tutors that tutor an average of 10-15 students per week.
- 4) There is no designated workspace for our students

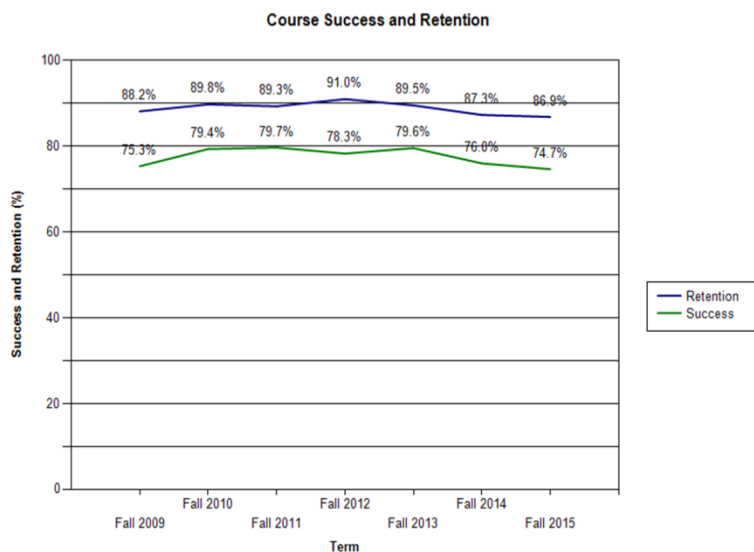
## SECTION 5 – STUDENT EQUITY AND SUCCESS

### PURPOSE OF SECTION 5:

- To determine if student enrollment in your program is robust and if students are enrolling in your program in equal representation to the general Grossmont student population.
- To have the department examine student success and retention overall for your department and disaggregated by ethnicity, age, gender.
- To have departments explain what they have done to improve success for all students while maintaining academic rigor.

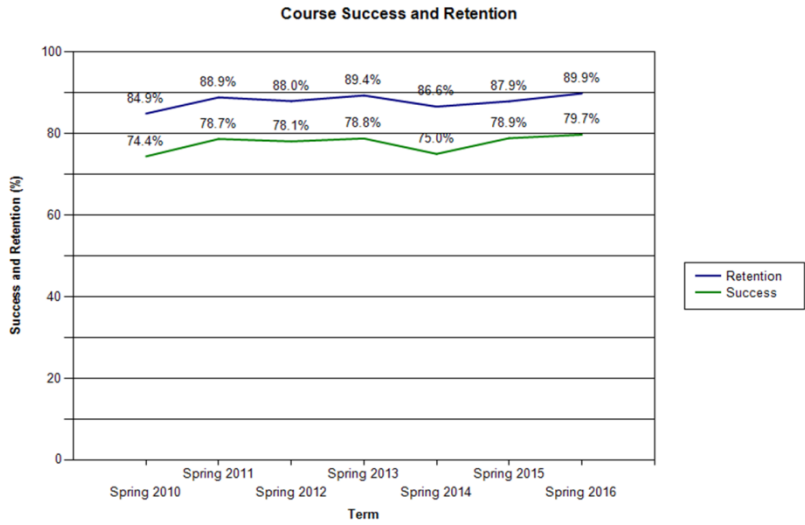
**NOTE:** See Appendix 2 for enrollment data; Appendix 3 for student success data.

**5.1** Discuss trends in enrollments overall in your department and explain these trends (e.g. campus conditions, department practices). Provide examples of any changes you made to manage enrollment. Also examine the enrollment data disaggregated by gender, age and ethnicity. For any groups that occur in your department at lower or higher proportions than college-wide describe what factors you think cause those patterns.



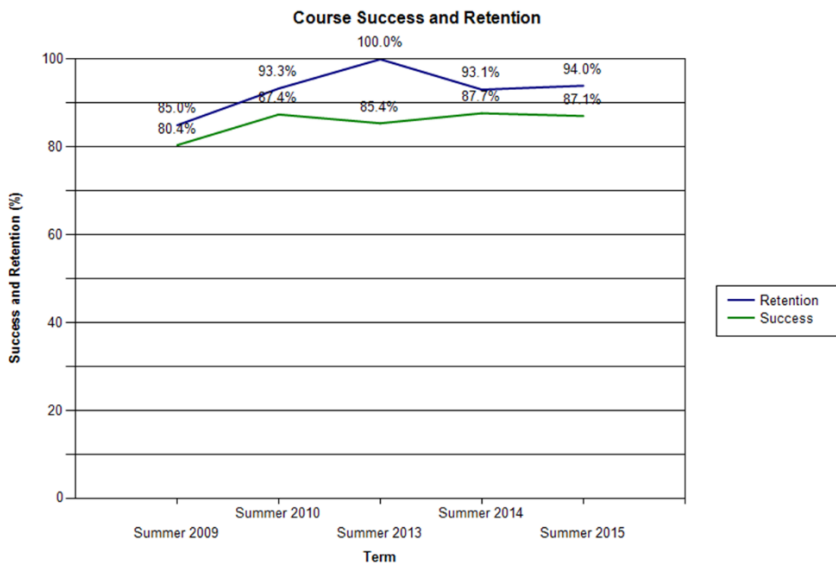
### **MUS—Spring: Overall Student Success and Retention, Trends over time.**

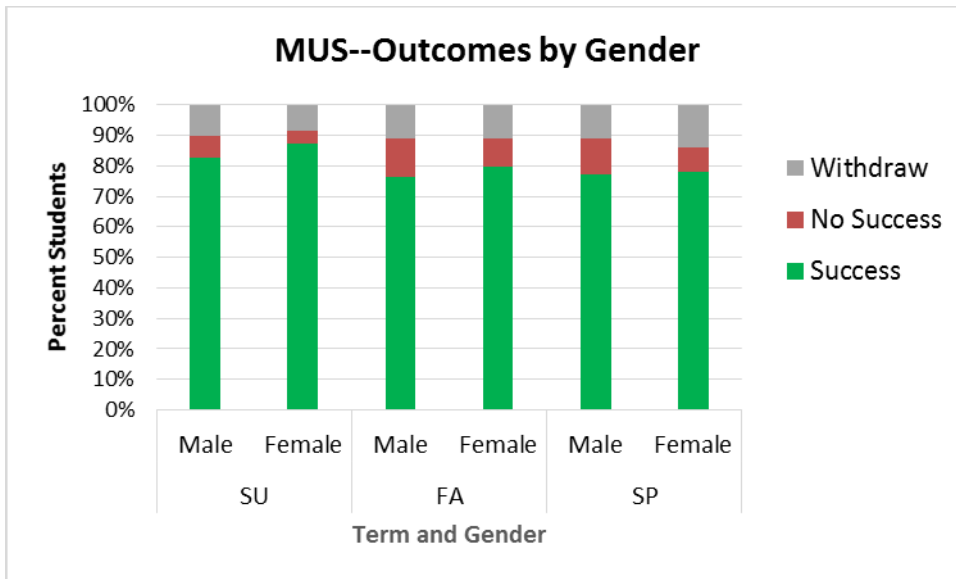
Previously there was no music tutoring available on campus. In spring, 2013, the department hired a music tutor. We currently have two adjuncts that serve as tutors (NANCE), for the music department. We feel this has increased student success and retention. We have also stressed the importance of student success and retention to our Faculty keeping in line with various College-Wide Initiatives.



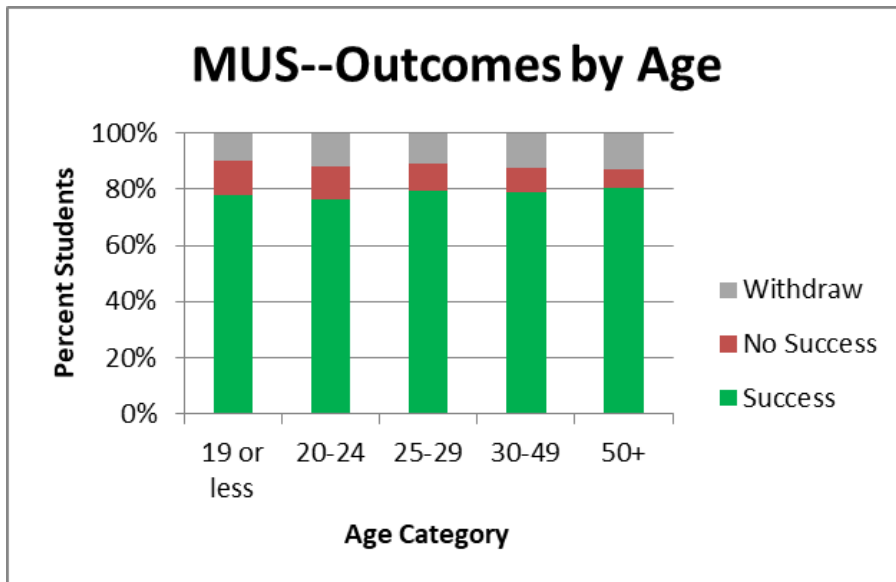
**MUS—Summer: Overall Student Success and Retention**

Student success and retention is higher in the Summer, which is consistent with the College.

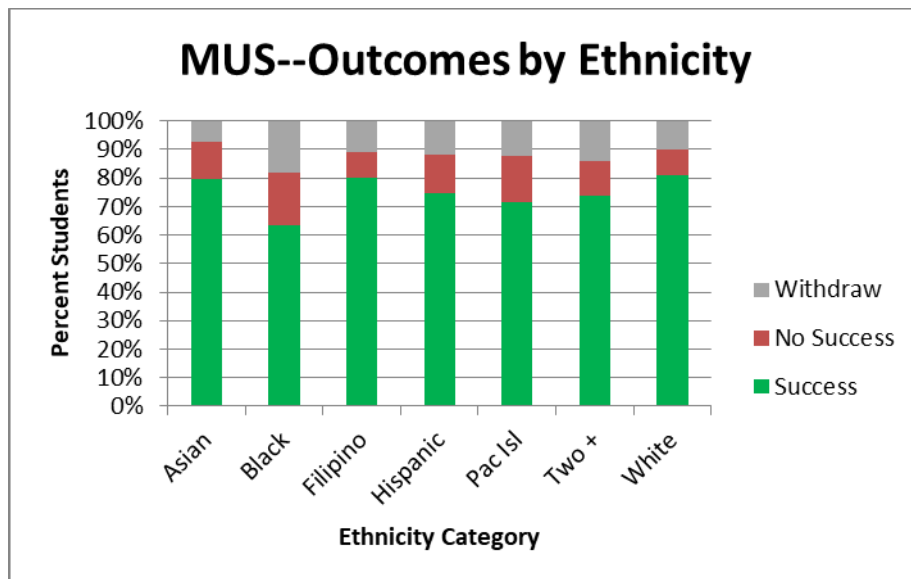




Our Gender data patterns are similar to the college. Female students have a higher rate of success than males. All students are performing better in the Summer which is consistent with the College as a whole .



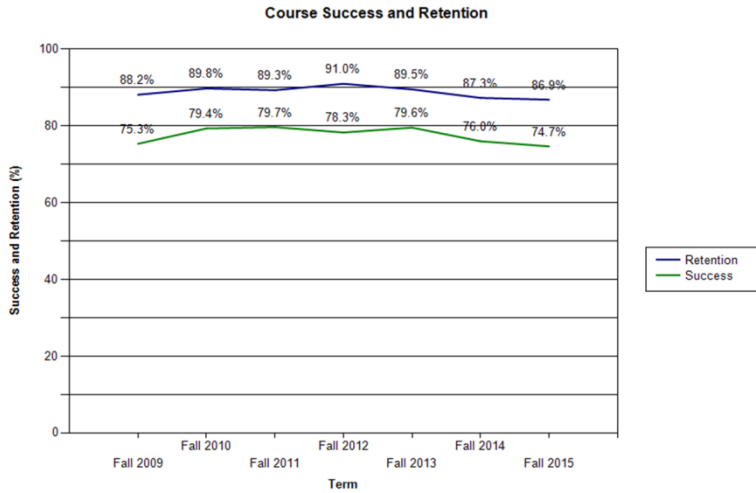
It has been our experience that older students are typically more mature and a little more focused in general. Often times younger students require more time to acclimate and there is a difference in maturity level that translates to their success and retention.



In regards to ethnicity, we don't have a large African-American population in our department. African-American students represent the smallest percentage compared to other ethnic/minority groups. The success rates of this particular population, are higher than the campus average. There have been no noteworthy changes in our success rates based on gender, age, or ethnicity.

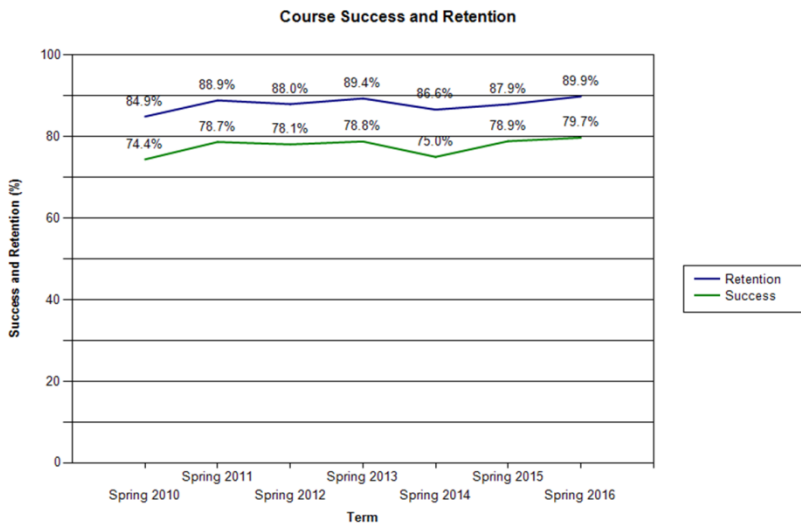
**5.2** Discuss trends in student success and retention overall in your department and explain these trends (e.g. campus conditions, department practices). Also examine the success and retention data disaggregated by gender, age and ethnicity. For any groups that have success rates in your department at lower or higher than college-wide describe what factors you think cause those patterns. Provide examples of any changes you made to improve student success/retention, especially for groups that have equity gaps.

As I mentioned earlier, our students weren't always advised properly about their degree path. Many of our students didn't start to take core music classes until they were on campus for several semesters. Derek Cannon, our department chair began meeting with the counseling department on an annual basis requesting that any prospective major be directed to him for advising. Identifying prospective majors allows us to assess them, and place them in the proper courses.



**MUS—Spring: Overall Student Success and Retention, Trends over time.**

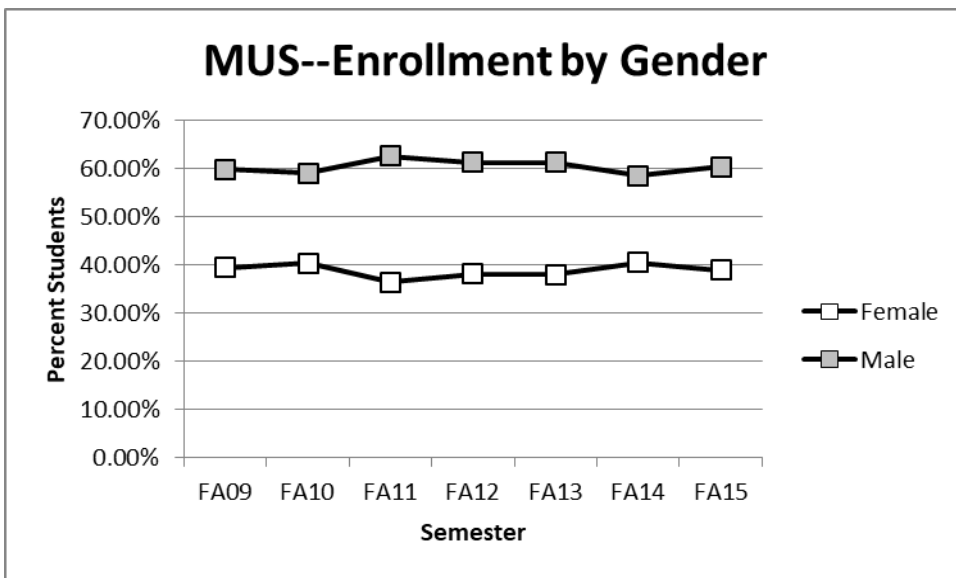
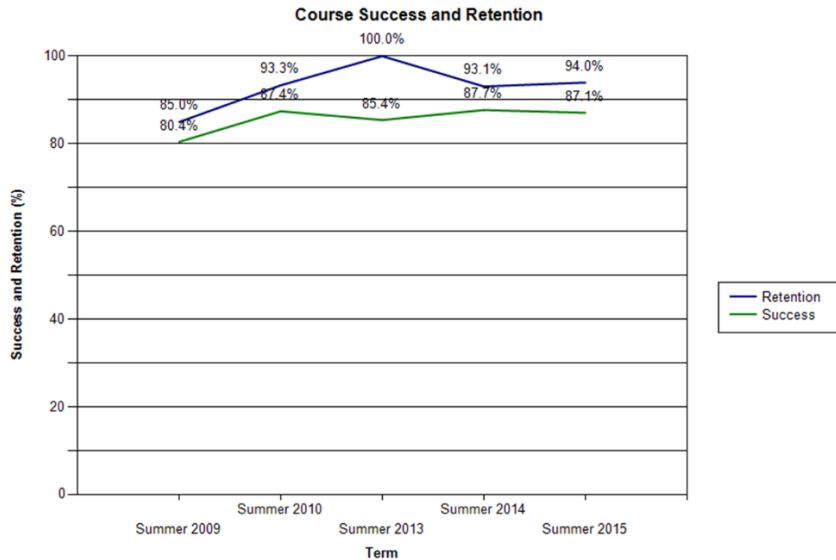
Student success has been trending up for some time. As a department we have made student success and retention a point of emphasis. We now have tutoring available for our music students that can be accessed weekly. Since Derek Cannon took over as department chair, he has made it a priority to meet and advise all prospective majors. This has allowed us to properly advise and assess our student’s needs which in turn has increased our students success and retention.



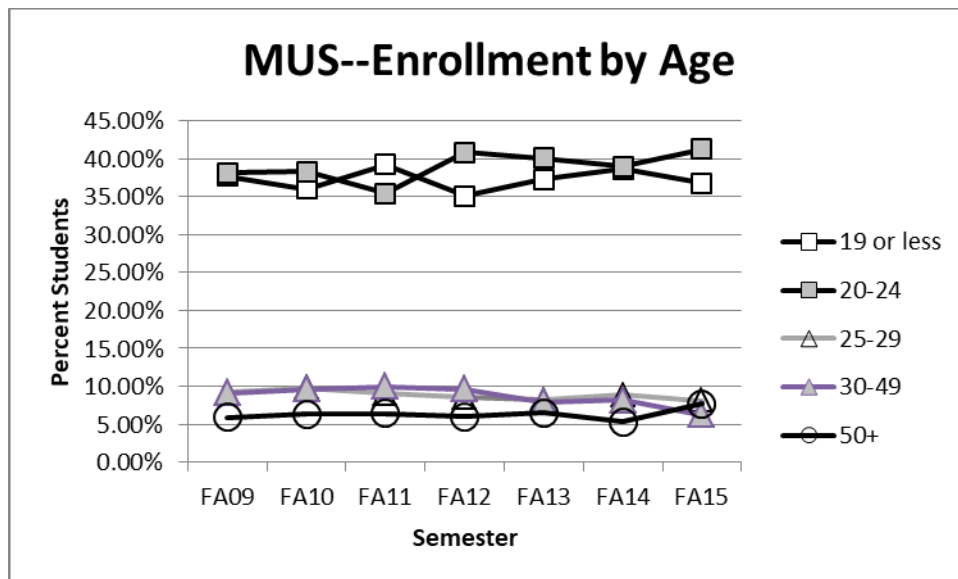
**MUS—Summer: Overall Student Success and Retention**

Our student success and retention rates are higher in the summer. This trend is consistent with the College success and retention rates.



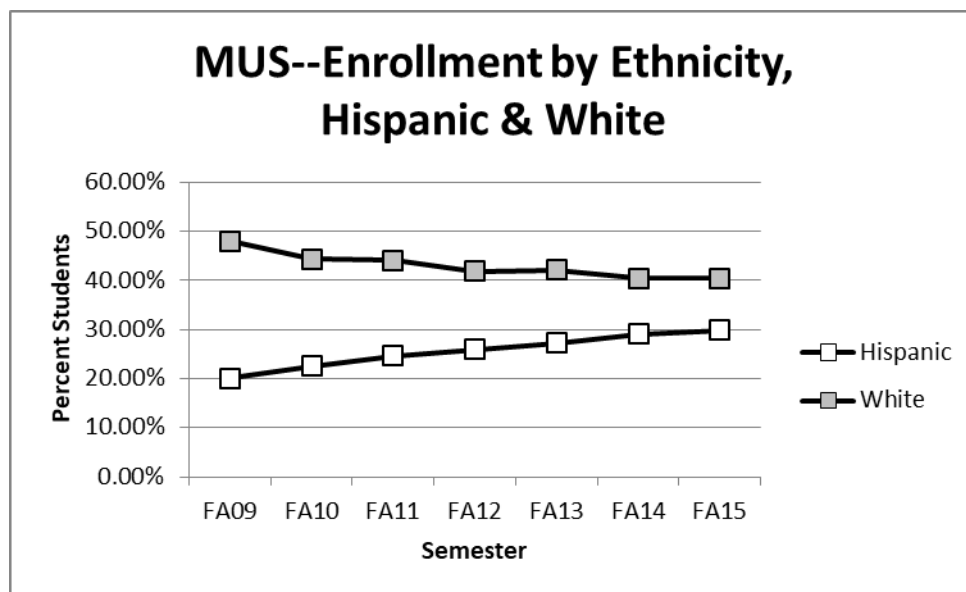


Our department has a higher percentage of male students compared to female students. This does not reflect the College average (55% Female). We don't have any strategies in place that encourages male students to enroll in our program. Melonie Grinnell, our latest Full Time Faculty member, was an adjunct for fourteen years and we feel that one of Melonie's strengths is the way she models for the female students in our department. We anticipate that Melonie's presence will steadily increase the percentage of female students in our department.



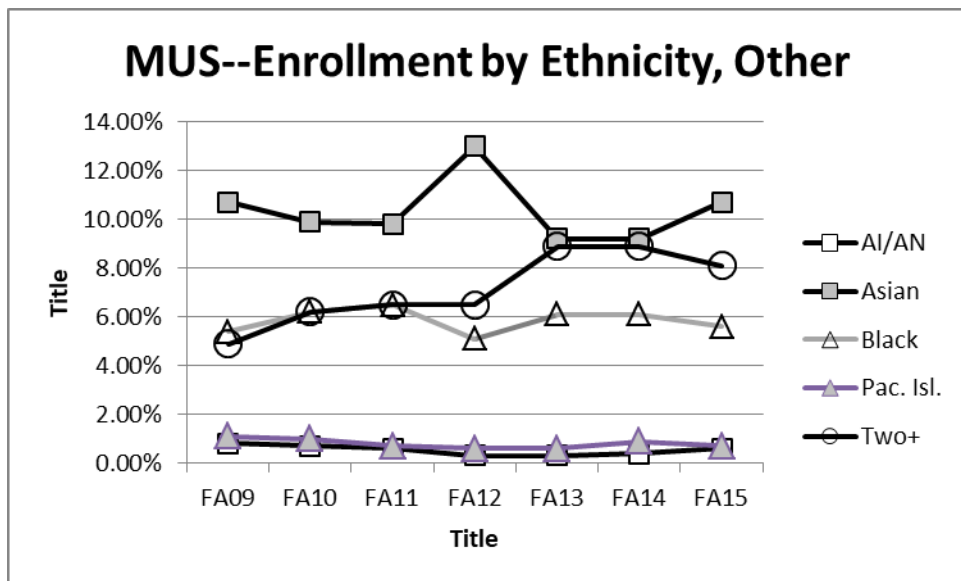
Our proportions have been relatively stable for several years. Our proportion of students under the age of 19, is higher than the College. Our proportions of students between the ages of 25-49, is lower than the college.. We have a fair amount of students that are either home schooled, or enrolled in the Grossmont Middle College Program which accounts for our higher percentage of students under the age of 19.

We have a group of older students (over 50), who were not able to pursue studies in music during their College years, only to discover that their interest increased by age. They are typically retired and don't fall into the 25-49 age range. We model the formula for having a successful career in music. We create an environment where students are able to develop multiple skills necessary to sustain a career in music regardless of age, gender, or ethnicity.



Our enrollment of white students has declined as that percentage is consistent with the College during the same period. The changing demographics in our service area are reflected here. The percentage of Hispanic (35%) is not as high as the College percentage.

The Afro-Cuban Ensemble traditionally attracts a number of Hispanic students and our newest general education class, History of Hip-Hop Culture, is also very popular amongst Hispanic students. We will continue to diversify our course offerings as the opportunity presents itself.



We have a fair amount of International students in our department. Many of these students are Asian and account the higher number (2-4%) compared to the College. The Gospel Choir, and the new History of Hip-Hop Culture class draw the highest number of African-American students. Department chair, Derek Cannon regularly communicates with the EMOJA counselor to promote the aforementioned courses in an effort to attract more African-American. Mr. Cannon is also a member of Black History Month Committee.

**5.3** Describe specific examples of departmental or individual efforts, including instructional innovations and/or special projects, aimed at encouraging students to become actively engaged in the learning process in their classes.

Music students study music to be able to perform in front of other people. Performance Studies is one of the core degree courses required for all music majors. It is organized into four groups of master classes; piano, guitar, vocal and instrumental (winds, brass, strings and percussion). The full-time music instructors lead the groups. Students study repertoire, technical skills and learn to overcome performance anxiety. All music majors take private lessons on their instrument or voice in order to

master their repertoire and technique for performance in the master classes. Students are required to perform in class recitals open to the public. All instructors in the department offer private instruction and participate in the evaluation and placement of students in course levels. Additionally, all music instructors are working professionals who actively involve their students in their public performances. This is important because it is how music careers are modeled for the students. The whole package of classroom instruction and performance training prepares the students to do the actual tasks they will perform in the professional world. Many students establish private teaching studios while they are studying music at Grossmont.

- 5.4** Explain how the program incorporates opportunities for student engagement outside of class time and/or in collaboration with other departments (e.g. interdisciplinary course offerings, learning communities, internships, research projects, service learning, or participation in community events, tournaments, competitions, and fairs) to enhance student learning.

Community Outreach is ongoing in our department. The department continues to partner with many community organizations hosting workshops, clinics, and competitions. The Music Department maintains active relationships with several community non-profits. Annual competitions and festivals are hosted by the department as a way to bring young musicians to the campus to foster awareness about Grossmont's music program. The Music Teacher's Association of California, San Diego Branch, partners with the department in producing the Popular Music Festival each November. Approximately 150 students from ages four to post-teen perform in recitals held over two days. The students receive written comments about the performance from adjudicators.

The Goodlin Foundation holds an annual competition in which several large monetary prizes are awarded. The Women's Committee of the Grossmont Community Concert Association holds a yearly competition for instrumentalists and vocalists. The instrumental division competition is held in March at Grossmont. The Music Department regularly collaborates with the Theatre Arts department and the Dance Department in musical theater productions and dance concerts. Beginning in 2009, the Grossmont Symphony Orchestra & Master Chorale regularly collaborates with San Diego Ballet in annual performances of Tchaikovsky's *The Nutcracker* ballet. Student dancers from Grossmont College's Dance Department have been regularly invited to participate with San Diego Ballet as well as Jean Isaac's San Diego Dance Theatre. The Music Department regularly supports the College Foundation's events by providing student and faculty performers for events such as the Gala and the Brad Daluiso Golf Tournament.

In the Fall of 2012, Dr. Randall Tweed started a new partnership featuring the music of Azerbaijan. Azeri musicians and composers were featured in collaborative concerts with the Grossmont Symphony Orchestra and Grossmont Master Chorale. As a result of this new collaboration, "Seven Beauties," a ballet featuring Azerbaijani Music, Dance, and Folklore, debuted at the San Diego Civic Theatre on October 11th, 2014. The event was sponsored by the Azerbaijani Ministry of Culture and Tourism. In 2014, Dr. Randall Tweed and the "Friends of Music," began an Educational Outreach Program for string programs at area Middle Schools and High Schools. This program has been well received and a video was produced that is currently on our department Website. In the Fall of 2014, the department began a new partnership with the "International Academy of Jazz," a non-profit after school enrichment program for young people ages 10-17.

Our performance ensembles perform on campus and in the surrounding communities. Collaborative concerts with area High Schools occur annually. We have expanded our Inter-Departmental relationships with the Dance, Communications, Culinary Arts, ASL, and Science departments incorporating signing with our music performances, and participating in campus workshops and events as the main source of entertainment. The Vocal Jazz and Jazz Ensembles regularly participate in area Jazz Festivals. These festivals provide educational opportunities for our students as they receive expert feedback on performance techniques, interpretation, etc.

In the Fall of 2017, The music department launched a new general education course, Music 123, "History of Hip Hop Culture." This class is taught collaboratively between the Music and Dance departments. We feel this approach will engage the students as we bring in experts from each discipline.

**5.5** If state or federal licensing/registration examinations govern the program, please provide data and comment on student success trends.

There are no licensing requirements by the state.

**5.6** If your program offers a degree or certificate in the college catalog, explain the trends regarding the number of students who earn these degrees and/or certificates, including any changes that you have made to increase awards. Insert the "Degrees and Certificates" data table in this section.

	09-10		10-11		11-12		12-13		13-14		14-15		15-16		Total	
	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT	DEG	CERT
Music	1				2		1				1				5	
Music for Transfer											2		3		5	
Musical Theatre									1	1			1		2	1
Music-Classical Studies	1		3		3		4		3		7		5		26	
Total	2		3		5		5		4	1	10		9		38	1

The number of students receiving an A.A. in music is increasing. The majority of our music majors transfer to SDSU. Because of our close relationship with the music department at SDSU (Fred Benedetti and Derek Cannon are on the Studio Faculty), we have been advised that our students need to complete their A.A. degree before transferring. This recent development has increased the number of awards and we have found that our students are more successful since they are taking all of the required courses for the major.

**5.7** If you have any information on what students who major in your department go on to achieve

after they leave Grossmont, please share that with us. For example, where do they transfer and do they graduate on time? What careers do they pursue? What are starting salaries in the field? Do you know if they go on to employment in their field and professional success? What impact did Grossmont have on their lives?

The majority of our students transfer to SDSU. We've also had a number of students transfer to Cal State Long Beach, UCLA, Cal State Northridge, and Point Loma Nazarene.

Some of our more gifted students have gained entrance into more prestigious institutions and conservatories including the Berklee College of Music in Boston, the Julliard Conservatory in New York, the Oberlin Conservatory in Ohio, the San Francisco Conservatory in San Francisco, and the Cincinnati Conservatory in Ohio.

Most of our students graduate in a timely manner although due to music being a high unit major, degrees take longer to complete by comparison. Their career pursuits vary. Contrary to popular belief, there are career opportunities in music. Careers include professional musicians, church music directors, music educators, recording engineers, and composers for video games. Starting salaries vary. The college does not have a mechanism in place to track employment and/or salaries. Many of our faculty remain in contact with our graduates so we know they are gaining employment. We often have graduates from our program return to address our music majors. The overwhelming sentiment is that the quality of education they received in our department enabled them to pursue a successful career in music. The department also has a Facebook page and we often gather information about our students after they leave Grossmont.

## SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES

**PURPOSE OF SECTION 6:** *To determine how departments utilize various campus services.*

- 6.1 Are the college's student support services (Tutoring, Counseling, Health Center, Library, Financial Aid) adequate to meet your student's needs? Please elaborate on your answer.

Presently there are no Tutoring services available for music majors. I have expanded on this in Section 6.2. Tutoring is done in-house in our department.

Overall, the counseling that our students are receiving with their general education course offerings is good. However, we have found based on student feedback over the past several years that there is a lot of inconsistency regarding the music degree. Some counselors have steered our students away from music as a degree path. They have been told that the employment opportunities in music aren't promising. Additionally, many of our students were advised to take all of their general education requirements first before taking their core music courses. This severely impacts their transfer/graduation timeline. It is imperative that we identify prospective majors so we can counsel and place them in the correct courses and ensembles. Many of our students need more than four semesters of study to attain college level proficiency on their instruments allowing them to transfer/graduate successfully.

We have employed the following strategies to avoid this practice from continuing:

1) In 2013 we developed a department brochure that outlines the A.A. and A.A.T. degrees that we offer and placed them in the counseling office. 2) Derek Cannon, department chair meets with the counseling department annually to keep them updated on any changes in the department. 3) We have added Derek's contact information to the on-line section of course offerings for Music so students can contact him directly for advising. 4) The music department regularly participates in all on-campus recruitment activities. All of our prospective majors are encouraged to meet with Derek Cannon so they can be properly advised. Our degree contains certain intricacies that are not understood by some of the counselors.

Dr. Theresa Ford, our music department liaison retired in December of 2017. Dr. Ford had an Arts background and was very good at counseling prospective majors. Natalie Ray will be taking over for Dr. Ford and we will arrange to have her attend a department meeting so we can bring her up to date.

We are finding that an increased number of our students are coming to us with assessed learning disabilities and/or behavioral issues. Carl Fielden from ARC has been our go to person in this area. Carl has a music degree and understands the intricacies of our discipline. He has been beneficial in advising us on the best ways to accommodate this population as the numbers increase.

We are also finding that more of our students are on Financial Aid than in years past. This increased number has led to some frustration as our students are learning how to navigate the College system.

Overall they seem satisfied as they adapt to a new system.

To my knowledge we haven't received any negative feedback regarding the Health Center or the Library.

- 6.2 What services do students in your department/program use most often or that make the most difference? Can you provide any examples where services have clearly improved student retention and success?

Our students use Financial Aid, Admissions and Records, ARC, Transfer Center, Counseling, and the LTRC.

In addition to the services mentioned above the students in our department use tutoring most often. As I mentioned in the previous section the tutoring center is not set up to tutor music majors so two of our adjuncts, Audra Nagby, and Tim Poulin are NANCE and provide tutoring for our students. We have 10 hours a week available for tutoring and the feedback from our students has been very positive. Students are taking full advantage of the available hours and our retention and student success rates have improved. Music is a very difficult discipline and many of our students would not succeed in our program without the extra assistance tutoring provides.

- 6.3 Are college support services adequately supporting your faculty and staff? Consider the following support services: IT, Instructional Operations, Business Services, Printing, Bookstore, Maintenance, CAPS, and any other support services important to your faculty and staff.

Overall I would say yes. The music department is housed in an old building that requires a lot of up keep. The Maintenance department can't always respond in a timely manner. This could be due to staffing. We work closely with IT, Instructional Operations, CAPS, and Printing. We feel that the support is adequate from these areas.



## SECTION 7 – ON-CAMPUS/OFF-CAMPUS INVOLVEMENT

**PURPOSE OF SECTION 7:** *The purpose of this section is for your department to showcase the most meaningful outreach, engagement and retention work that you do, both on and off campus. We are interested in learning what the faculty and staff in your department do maintain/enhance their status as professionals in their field and as instructors, how you represent the college in the community/region, interact with other departments around campus, serve the college and your students, and participate in campus life.*

Faculty/Staff	Activity/ Committee	On Campus	Off Campus	Year(s)	Results
Derek Cannon	Faculty/Staffing Committee	x		2013-present	Service
	Academic Senate	x		2010 -present	Service
	Various Search Committees	x		2002 -present	Service
	(JEN) Jazz Education Network		x	2002-present	Professional Organization  Enhance student learning
	Board Member – International Association of Jazz San Diego		x	2014-present	Outreach
	Jazz Artists in Residence Correia Middle School		x	2013-present	Outreach
	Jazz Faculty Francis Parker Summer Jazz Workshop		x	2010-present	Outreach
	American Federation of Musicians		x		Professional Organization
Fred Benedetti	American Federation of Musicians		x		Professional Organization
Anthony Cutietta	Classified Senate President	x		2015-2017	Service

	Achieving The Dream Committee	x		2015-2017	Service
Melonie Grinnell	Created Piano Series to showcase Grossmont College Piano Faculty				
		x		2016-present	Outreach/Engagement
	(JEN) Jazz Education Network		x x		Professional Organization/Enhance Student Learning
	Jazz Faculty Francis Parker Summer Jazz Workshop		x	2010-present	Outreach
Dr. Randall Tweed	Created String Outreach Program Middle/High Schools		x	2015-present	Outreach Outreach
Ken Ard	Part Time Rep Academic Senate	x		2015-present	Service
	Member - MTAC				Outreach
	Jazz Education Network		x		Professional Organization Enhance student learning
Manny Cepeda	National Association for Music Education		x		Outreach/Enhance student learning
	American Federation of Musicians		x		Professional Organization
Danny Green	American Federation of Musicians		x		Professional Organization
	The World of Jazz San Diego Elementary Schools		x		Outreach
	Guest Lecturer – Museum of Making Music		x		Outreach
	Jazz Faculty Francis Parker Summer Jazz				Outreach/Enhance

	Workshop		x		Student Learning
Audra Nagby	Board Member - National Association of Teachers of Singing (NATS)		x		Enhance student learning Professional Organization
Lorie Kirkell	Board of Directors San Diego Musicians Association Local, 325		x		Professional Organization
Branden Muresan	Executive Director Summer Institute of Chamber Music		x		Professional Organization/Enhance student learning
	American String Teachers Association		x		Professional Organization/Enhance student learning
	American League of Symphony Orchestras		x		Professional Organization
John Reynolds	Board Member – California Alliance for Jazz		x		Professional Organization
	CMEA – California Music Educators Association		x		Professional Organization/Enhance student learning
Russell Sperling	Collaborations with David Maslanka and John Carnahan Outreach Concerts All High Schools in the Grossmont Unifined High School District		x		Outreach
	Coordinator – San Diego Pride Youth Marching Band 2015-present		x		Outreach
	President – California Music Educators Association 2012-2014		x		Professional Organization

	National Association of Music Educators – Western Division 2016-2018		x		Professional Organization
	Secretary Treasurer for the VAPA Foundations San Diego Unified Schools		x		
Bryan Verhoye	Board –Music Merit Foundation		x		Outreach
	Member MTAC		x		Outreach

7.1 Reviewing your results data in the above table, what activities provided the most value?

Instruction in the Music Department of very high quality. This is due primarily to the recruitment of excellent instructors who motivate and inspire students to learn and to want to learn more. The standards set by the full-time faculty guide the selection of top professionals to teach at Grossmont College; these instructors are usually successful performers who can translate their abilities and experience into inspiring classroom instruction, and our students are responding well and in greater numbers.

All of the activities are valuable to our faculty and students. Our Faculty are well known because they make up a viable part of the professional music community in Southern California. They actively participate and are affiliated with many professional music organizations, and are well know and respected performers and adjudicators in the community.

Our students are attracted to our department because of the high level of our faculty. Music is a competitive field and the level of instruction our students receive is exemplary. Our instructors give credibility to our program. The on-campus activities such as committee work provide value by engaging our instructors in the inner workings of the institution so that we can better inform our students of the events and governance that directly affects them and their experience here at Grossmont College. The off campus performances provides an incredible amount of value to our students. Our instructors are the public face to the College, and by reputation, we are known as having the finest department of its kind in the region.

7.2 Please provide an overall reflection on your department’s activity displayed in your table.

Our faculty is one of the most professionally active departments in Southern California. The following are examples of the professional activities engaged in by our faculty.

## **Full Time Faculty**

### **Derek Cannon: Department Chair**

Derek has maintained an active performing career that includes performances with Natalie Cole, Clark Terry, The Four Tops, The Temptations, Jon Faddis, and East Bay Soul, to name a few. As a BMI affiliated composer Derek has also written and produced music for several recording artists in the Chicago area. Internationally, he has performed at The Montreaux Jazz Festival in Switzerland, The North Sea Jazz Festival in The Netherlands, The Umbria Jazz Festival in Italy, and The Montreal Jazz Festival in Canada. Derek's recent recordings include "Coup d' Eclat," with Monette Marino, 2010, "From Me To You," with Paula Prophet, 2010, "Free Your Mind," with Walter Beasley, 2009, "Destiny," with Kamau Kenyatta, 2008, "Come On Over," with Allison Adams Tucker, 2008. "I'm Back," with Walter Beasley, 2015. He has participated in over 20 recording projects over the last ten years. In 2002 he was elected to the prestigious "Who's Who Amongst America's Teachers." In 2016, Derek received the "Jazz Artist of the Year," by the SoCal Jazz Society. He is an in demand jazz clinician and educator adjudicating many area jazz festivals annually.

**Fred Benedetti:** Fred Benedetti was born in Sasebo, Japan and began playing the guitar at age 9. In 1986 he was one of 12 guitarists chosen worldwide to perform in the Master Class of Andrés Segovia at USC where *Guitarra Magazine* wrote, "...Fred Benedetti amazed the audience with his performance of the (Bach) Chaconne..." Fred has performed in the United States, England, Germany, the Czech Republic, Canada, Taiwan and Mexico and locally with the San Diego Symphony, the San Diego Opera, the Starlight Opera, the American Ballet Company, the Old Globe Theatre, Luciano Pavarotti, and jazz artist Dave Brubeck.

He is a full-time professor of music at Grossmont College where he is the head of the guitar studies program, and is a faculty member of the guitar program at San Diego State University. Fred is listed in the prestigious "Who's Who Among America's Teachers-2002" and received an "Outstanding Faculty Award" in 2001 from SDSU, the "NISOD" Excellence in Teaching award from the University of Texas at Austin in 1992 and an "Outstanding Chair" award in 1990 from Grossmont College.

Equally at home playing classical music or contemporary music, he records on the SBE label and Domo Records with five noted ensembles: Camarada (chamber ensemble), Hot Pstromi (a Klezmer band), The Odeum Guitar Duo, given the honor by the magazine, *Acoustic Guitar*, as being one of the ten best independently produced guitar CDs for the year 2000, "Blurring the Edges" a recipient of the 1994 San Diego Music Awards "Best Pop-Jazz" album of the year featuring jazz musicians Peter ,Tripp, and Hall Sprague, and the acclaimed Benedetti/Svoboda Guitar Duo.

As a BMI affiliated composer, Fred has written numerous contemporary pieces for the international CD library company Network Productions and as a studio musician for 30 years his playing is featured on over 100 CD's, numerous movie soundtracks, and TV commercials. He has shared the stage with Mason Williams, Eric Johnson, Doc Watson, Albert Lee, Doyle Dykes, Dan Crary, Art Garfunkel, Basia, Michael Franks, Mark O'Connor, Michael Hedges, and Ottmar Liebert, and has recorded with Willie Nelson, Juice Newton, Paul Overstreet, Patty Loveless, Tom Barabas, Big Mountain, Matthew Lien, Ronny Robbins and William Lee Golden. He has performed for dignitaries such as the King & Queen of Malaysia, Mikhail Gorbachev and Ravi Shankar.

### **Recent Highlights:**

Recordings with Yale Strom for ARC label (2nd largest label of ethnic and folk music in the world) 2007-

2018

City of the Future -Yiddish Songs from the Former Soviet Union 2015

Borsht with Bread, Brothers - Klezmer 2007

The Devil's Brides - Klezmer & Yiddish Songs 2011

Monthly concert series with Grossmont colleague Robert Wetzel at Mt. Soledad Presbyterian Church - 2017 & continuing through 2018.

Soundtrack work for the 2020 US Olympic Dressage Team as arranger and performer - 2017 Studio West.

San Diego Opera performance for "Maria de Buenos Aires" at the Lyceum Theatre - 2018

Fred continues to perform at least 5-6 concerts per month locally, statewide, nationally and internationally.

**Melonie Grinnell** – Melonie has maintained an active career as a clinician and performer throughout the region. She has adjudicated many area music festivals including the MTAC Popular Music Festival, the Coronado Jazz Festival, and the Oceanside Jazz Festival. She also appeared as a guest musician at the Music Therapy Center of California. Locally she has performed with Curtis Taylor, Steph Johnson, Allison Adams Tucker, and the Justin Grinnell Jazz Quintet.

**Justin Grinnell:** Justin is currently performing and composing for several jazz-influenced groups. Justin performs in downtown San Diego every Monday and Friday night in Croce's Jazz Bar with the Dave Scott Quintet and the Latin-jazz sextet, Yavaz. The Arc Trio and Resolution are collaborative projects featuring contemporary compositions and arrangements by each groups' members.

**Randall Tweed:** has maintained an active professional career as conductor and clinician/adjudicator. Dr. Tweed has frequently appeared as guest conductor on concert music series throughout Southern California including the Cabrillo Chamber Orchestra, San Diego Ballet, Jean Isaacs San Diego Dance Theatre, United States International Orchestra, Spreckels Organ Society, and various church music concert series. In the area of education Dr. Tweed has appeared as adjudicator for the California Music Teachers Association, the Music Educator's National Conference and has twice appeared as conductor for the Suzuki awards concerts

### **Anthony Cutietta – Music Technician**

**Professional Memberships:** Guitar Foundation of America

**Professional music/arts associations:** Founder of the New San Diego Classical Guitar Society

**Outreach activities:** Elementary School presentations of with Children's Book, Out My Window

**Notable performances:** SDSU Early Music Consort Recital at Joan A Irwin Jacobs Common, December 8, 2017

**Awards:** ACE, Five Day Experiential Learning Institute Certification

### **Campus committees:**

Achieving the Dream Committee

Past Classified Senate President

Hire Committee

Classified Leaders Committee w/Dr. Cindy Miles

### **Adjunct Faculty**

**Ken Ard:** Ken may be seen with his band, Etouffee, a New Orleans-style R&B dance band, in and around San Diego. Performing for private and corporate functions, specializing in customized wedding music. Ard also performs as a solo pianist and singer throughout San Diego and Southern California. Most notably, Ard has played long-term engagements at several spots around San Diego including Bertrand's @ Mr. A's, Mille Fleurs, The Loew's at Coronado, and currently at The Inn at the Park. In 2003-2004, Ard conducted the Jazz Vocal Ensemble, InaChord, as well as teaching and directing the Jazz Vocal Ensemble at Southwestern College for three years. Ard has repeatedly performed his lecture-concert, The History of Jazz, with his six-piece combo at various venues throughout San Diego, including the "Jazz in the Park series at Balboa Park. Currently working on a theater piece about Marie Laveau, the legendary New Orleans Voodoo woman, Ard hopes to have a workable production soon. Ard has done extensive musical direction for theater productions in New Orleans and San Diego. A compilation of Ard's original tunes were produced and released on a CD recording, titled Gumbo in My Blood, and on a second live recording Missing New Orleans.

**Randy Beecher:** Randy Beecher is the headline piano entertainer (since 1993) at the award winning and nationally recognized Mille Fleurs Restaurant in Rancho Santa Fe, Ca. He regularly performs locally and nationally.

### **Manny Cepeda:**

Outreach activities - Volunteer for the House of Puerto Rico, San Diego

Notable performances, awards you've received:

Will be performing with Larry Harlow (Fania All Stars), in San Diego for a June Event Concert

Will be performing with Steve Baker's Group at the White Box Theater, Liberty Station on February 11, 2018 as Latin Percussionist

### **Fernando Fernandez:**

Most of my musical activity revolves around my private studio, arranging songs for my students, and getting his students ready for recitals or MTAC Certificate of Merit evaluations. I very much enjoy arranging and composition, so many of my students have personal music projects in this line, and I help them craft their initiatives using the theory and technique tools they learn in their lessons.

Additionally, I am a member of MTAC and MTNA, and I also play a role in the organization for the Musical Merit Foundation's week-long competition every year. This foundation raises funds to provide scholarships to exceptional young music students, and the 2017's eleven vocal and instrumental finalist were awarded \$95,000.

### **Danny Green**

My trio has performed several times for the Veterans Module at Vista County Jail

My trio has given clinics at Sierra High School, Buttunwood Tree Performing Arts Center, and Arizona Western College

I have given guest lectures at the Museum of Making Music, and for the Amateur Pianists meet up group

### **Notable Performances:**

San Jose Jazz Summer Fest  
TEDxSan Diego  
KSDS Jazz 88.3 Jazz Live  
Blue Whale (Los Angeles)  
Vibrato Grill Jazz (Los Angeles)  
Shapeshifter Lab (Brooklyn)  
CSU Summer Arts (Monterey)  
The Integrity Jazz Festival (Minot)  
The Sound Room (Oakland)

### **Awards**

Best Jazz Album (After The Calm) - 2015 San Diego Music Awards  
Best Jazz Album (With You In Mind) - 2009 San Diego Music Awards  
2013 Alumni To Watch - SDSU  
2011 Outstanding Graduate Student in Performance- SDSU  
2004 Cheatham Prize - UCSD

### **Album Radio Achievements**

With You In Mind (2009) - reached #18 on Jazz Week Charts  
A Thousand Ways Home (2012) - reached #17 on Jazz Week Charts  
Altered Narratives (2016) - remained in Jazz Week's Top 50 list for 14 weeks and was selected as one of "Top 30 New Releases" by Public Radio International's "Jazz After Hours" program

### **Audra Nagby**

Notable Performances & etc.: This year I sang the Queen of the Night from Mozart's Die Zauberflote, Was the soloist for the world premiere of Roberto Sierra's Songs from the Diaspora, was the soprano soloist for Faure's Requiem, and Haydn's Creation. I gave a concert of Schubert songs, and am in preparation for a Russian art song recital, and Mable from Pirates of Penzance. I was an adjudicator for the NATS competition, and "San Diego Idol" last semester, and have been invited to give a recital and Master class at the University of Utah this semester.

### **Lorie Kirkell**

Lorie has performed in "Shrek, the Musical", Cinderella, Peter Pan, the Addams Family, and the Lion King. I have also performed for the launch of the latest Legend of Zelda: Symphony of the Goddesses tour. I have performed in groups with musicians of the San Diego Symphony, as well as Festival Strings, Caprice Strings, the Grossmont Symphony Orchestra, other freelance groups, and my group: the Novellus Ensemble. I joined with Manny Cepeda, Derek Cannon, and others last September, 2017 in a benefit performance for the Grossmont College Music Department. I have performed both on and off campus and in and out of San Diego.

She is a member of the Board of As a professional cellist, Lorie has performed on the Broadway National Touring Shows I Directors of the San Diego Musician's Association, local 325, and four years ago was asked to be the Union Proctor and Observer for auditions for the San Diego Symphony. I will be the Union Observer on February 20, 2018 for their Timpani Sub Auditions.

I also have been a coach for the North Coast Strings, an adult beginner/intermediate string group which meets at the Museum of Making Music in Carlsbad, CA. This past summer (2017), I taught a Technique Tuesdays class for the cellos.



## **Branden Muresan**

Conductor/Artistic Director of the MiraCosta College Symphony (Oceanside CA) and the Southern California Philharmonic (Corona Del Mar CA), Concertmaster Long Beach Ballet orchestra, performance activities: Numerous chamber music groups, including performances at SOKA University, MiraCosta College, University of San Diego, and other locations, West coast tour violinist with Il Divo, and numerous Concerts both conducting and performing (I can give you more details if you would like), Member of the League of California Symphony orchestras, the American League of Symphony Orchestras, as well as the American string teachers association. I served for 7 years as Executive Director of the Summer institute of Chamber Music, I currently teach on the campuses of Saddleback Community College, MiraCosta College, and Grossmont Community College (my beloved home!), and currently teach a private studio of 25 students on a weekly basis ranging from 10 to 65 years old.

## **John Reynolds**

Music Alumnus of the Year - SDSU (2016)

Jazz Educator of the Year - CMEA SBS (2016)

Jazz Educator of the Year - So Cal Jazz Society (2016)

Essentially Ellington Finalist, San Diego School of Creative and Performing Arts Jazz Ensemble I (2016)

“Best Jazz Ensemble,” San Diego School of Creative and Performing Arts Jazz Ensemble I, KSDS 88.3 Jazz Festival (2015)

Unanimous Superior, San Diego School of Creative and Performing Arts Jazz Ensemble I, KSDS 88.3 Jazz Festival (2015)

Unanimous Superior, San Diego School of Creative and Performing Arts Jazz Ensemble, Reno Jazz Festival (2015)

Unanimous Superior, San Diego School of Creative and Performing Arts Jazz Ensemble, Reno Jazz Festival (2014)

“Best Jazz Ensemble,” San Diego School of Creative and Performing Arts Jazz Ensemble, KSDS 88.3 Jazz Festival (2014)

Unanimous Superior, San Diego School of Creative and Performing Arts Jazz Ensemble, KSDS 88.3 Jazz Festival (2014)

Unanimous Superior, Grossmont College Jazz Ensemble, Oceanside Jazz Festival (2014)

Ben Vereen Award for “Best High School Orchestra,” Into the Woods, San Diego School of Creative and Performing Arts (2014)

Ben Vereen Award for “Best High School Orchestra,” Hot Mikado, San Diego School of Creative and Performing Arts (2014)

## **Notable Performances**

Jazz at the Jacobs Orchestra with San Diego Symphony (2017)

Gaslamp Quarter Jazz Orchestra (2015-18)

## **Memberships**

Jazz Education Network (JEN)

California Alliance for Jazz (active board member)

CMEA SBS (active board member)

### **Russell Sperling**

Is the Director of Visual and Performing Arts for the San Diego Unified School. He is a member of several professional organizations including the California Music Teachers Organization, the National Association for Music Education, and is Secretary-Treasurer of the VAPA foundation serving San Diego Unified Students.

His awards include: Music Educator of the Year, 2016, San Diego Bravo Award for Arts Advocacy, and the Distinguished Alumni Award from the SDSU School of Music and Dance.

### **Bryan Verhoye**

Bryan Verhoye enjoyed an active and varied second half of 2017. He continues to serve on the board of the Musical Merit Foundation, which allocates scholarships for talented young local musicians. In June he was musical director and pianist for the Bodhi Tree Concerts performance (with singers) of music by Jacques Brel. He accompanied 4 violinists at the Civic Youth Orchestra's 60th anniversary program, which honored conductor Daniel Lewis. In July he performed Beethoven's Piano Concerto #4 with the Youth Philharmonic Orchestra conducted by Grossmont's own Alyze Dreiling. He also performed solo Rachmaninoff works in a benefit concert which featured some of San Diego's finest pianists to raise funds for piano technician Bud Fisher. In July and August he played piano and celesta and synthesizer for numerous San Diego Symphony Bayside Summer Nights concerts, featuring programs such as the music of John Williams, movie music of Hollywood, screening of the movie Harry Potter and the Chamber of Secrets, Boz Scaggs, Sergio Mendes, Tribute to Bock/Harnick, Music of South America, and the featured piano part for the showing of the film "La La Land." He also performed his 25th annual outdoor pop/jazz concert, which this year once again featured Grossmont's own Fred Benedetti.

7.3 Are your overall faculty professional development needs being met? Yes   x   No         
If no, please describe what needs are not being met.

## **SECTION 8 – FISCAL & HUMAN RESOURCES**

***PURPOSE OF SECTION 8: To assess if the college is meeting the resource needs of your department and if your department is using those resources efficiently.***

NOTE: All required data tables and graphs will be compiled and delivered to you by the Program Review Data Liaison.

**Fiscal Resources**

<b>MUSIC</b>							
	<b><i>FA09*</i></b>	<b><i>FA10*</i></b>	<b><i>FA11</i></b>	<b><i>FA12</i></b>	<b><i>FA13</i></b>	<b><i>FA14</i></b>	<b><i>FA15</i></b>
Earned Enroll	1893	1709	1426	1249	1423	1458	1340
Max Enroll	1766	1746	1506	1407	1837	1706	1606
<b>% Fill</b>	<b>107.2%</b>	<b>97.9%</b>	<b>94.7%</b>	<b>88.8%</b>	<b>77.5%</b>	<b>85.5%</b>	<b>83.4%</b>
Earned WSCH	6131.0	5546.0	4567.6	3684.2	4428.1	4785.7	4417.2
Total FTEF	12.10	11.40	9.73	9.13	10.66	9.59	9.52
<b>Earned WSCH/FTEF</b>	<b>506.82</b>	<b>486.66</b>	<b>469.47</b>	<b>403.56</b>	<b>415.31</b>	<b>499.19</b>	<b>464.14</b>
	<b><i>SP10*</i></b>	<b><i>SP11</i></b>	<b><i>SP12</i></b>	<b><i>SP13</i></b>	<b><i>SP14</i></b>	<b><i>SP15</i></b>	<b><i>SP16</i></b>
Earned Enroll	1931	1670	1411	1435	1493	1297	1189
Max Enroll	1755	1710	1566	1576	1859	1635	1366
<b>% Fill</b>	<b>110.0%</b>	<b>97.7%</b>	<b>90.1%</b>	<b>91.1%</b>	<b>80.3%</b>	<b>79.3%</b>	<b>87.0%</b>
Earned WSCH	6560.0	5380.1	4484.5	4268.7	4810.0	4368.1	3875.1
Total FTEF	11.963	11.25	10.31	10.49	11.21	9.77	9.85
<b>Earned WSCH/FTEF</b>	<b>548.36</b>	<b>478.40</b>	<b>434.88</b>	<b>407.12</b>	<b>428.96</b>	<b>447.05</b>	<b>393.41</b>
	<b><i>SU09*</i></b>	<b><i>SU10*</i></b>	<b><i>SU11</i></b>	<b><i>SU12</i></b>	<b><i>SU13</i></b>	<b><i>SU14</i></b>	<b><i>SU15</i></b>
Earned Enroll	260	132	--	--	51	130	117
Max Enroll	370	135	--	--	70	160	145
<b>% Fill</b>	<b>70.27</b>	<b>97.78</b>			<b>72.86</b>	<b>81.25</b>	<b>80.69</b>
Earned WSCH	720.00	395.00	--	--	161.62	398.08	317.52
Total FTEF	1.80	0.80	--	--	0.40	1.00	0.73
<b>Earned WSCH/FTEF</b>	<b>400.00</b>	<b>493.75</b>			<b>404.04</b>	<b>398.08</b>	<b>434.96</b>
*From WSCH Analysis--All other years from EMA							

**Refer to the Table provided that shows Enrollment, % Fill, Earned WSCH, FTEF and WSCH/FTEF to answer these questions. Data for Fall, Spring and Summer semesters are provided separately.**

- 8.1 Describe any patterns in enrollment, maximum enrolment and % Fill in the program since the last program review. What are typical section maximum sizes (capacity) for your courses and what dictates those caps? Have you changed the number of sections offered and/or section sizes in response to changes in demand? If so, what effect has it had?

Our enrollments increased from Fall of 2012, to Fall of 2014. Since Fall 2014, we have seen a steady decline in our enrollments which is consistent with the current enrollment trends the College is experiencing. Our percentage of fill has improved since Fall of 2013, where it was 77.5%, an all time low for our department. The section capacities of our classes vary depending on the room size. Our general music courses are taught in larger classrooms so they can accommodate a larger amount of students and generate more FTEF.

Great Music Listening (Mus 110), History of Jazz, (Mus 111) History of Rock (Mus 115), and History of Hip-Hop Culture (Mus 123), all have a capacity of 50. History of Rock is consistently our most popular G.E. course and has the highest capacity (70,75), while our core music classes (Four semester Music Theory and Class Piano sequences), have the lowest capacity numbers. The caps were recently increased in the History of Rock classes from 50-70 and 75.

Previously the caps were 50 and once the class appeared closed or waitlisted on Web Advisor, many students looked elsewhere. The two classrooms where these courses are taught have a class maximum of 70 and 75 so we increased the caps to reflect the class maximum and three of the four sections are closed (Spring 2018). Our theory and piano courses are taught in our piano/theory labs and the maximum capacity in our lab downstairs (Room 26-224) is 20. The maximum capacity for our upstairs theory/piano lab (Room 26-230) is 15.

In 2014, we added a late afternoon section of Mus 105 (Music Theory 1) because many of our music majors weren't able to enroll in the Mon/Wed/Fri morning section. This was in response to student demand and the enrollment numbers have remained consistent.

- 8.2 Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review. Please explain changes in FTEF due to changes in faculty staffing levels. For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures the department/program has taken/plans to take to improve efficiency and/or balance low and high efficiency offerings and/or maximize course %Fill.

Since our last Program Review our earned WSCH/FTEF increased from Fall 2010, to Fall, 2014. In the Spring of 2015, our enrollments began to drop which affected our earned WSCH/FTEF. The number of adjuncts during this time dropped from 19 to 17.

One of the main reasons for the reduction in the number of adjuncts is the reduction of sections. We had a few courses that weren't consistently drawing the numbers we desired and were adversely affecting our efficiency. Core music classes are traditionally taught in smaller classrooms as I mentioned so we increased the capacity of our general education offerings to balance the smaller numbers in our core classes.

- 8.3. For money that you get from the college and/or from Perkins funds as part of your budget, is this amount adequate? What is this money used for to operate your department? If it is not adequate, please explain how additional funds would be used to improve student learning and success.

The amount of money we receive is not adequate. The categories where we consistently fall short are: Contract Maintenance (Piano Tuning), Supply Budget, and Nance.

The temperature in the music building is not regulated so the fluctuation in temperature affects the tuning of our pianos. These tuning issues in turn affect the quality of our student recitals/performances because they are performing on out of tune instruments. As a result, the Pianos have to be tuned more often escalating our costs in this category.

We do our best to be conservative with the supply budget for our department but we could use an increase in this area. In addition to supplies for our department, music equipment, and the purchase of musical instruments for our ensembles comes from this category. Our musical instrument inventory is aging and many of these instruments are sub par and not suitable for our students. Lastly, we consistently fall short in the NANCE category, specifically in the areas of Tutoring and Piano Accompaniment. Both areas are vital to maintain the quality of our program and to the success and retention of our students. We presently have ten hours a week allotted for Tutoring. We are finding that these time slots fill up quickly and more funding would allow us to keep up with current student demand.

All three areas cited have a negative affect on student learning and success.

***PURPOSE OF SECTION 8.4: The committee is looking to recognize program/department efforts for outside funding.***

8. 4 If your program has received any financial support or subsidy outside of the college budget process (grants, awards, donations), explain where these funds are from, how they are used, and any other relevant information such as whether they are on-going or one-time.

The money our ensembles raise from public performances augments the supply budget. Ensemble directors use this line item for the purchase of music, musical instruments, and equipment.

## Human Resources

MUSIC	<b>FA09*</b>	<b>FA10</b>	<b>FA11</b>	<b>FA12</b>	<b>FA13</b>	<b>FA14</b>	<b>FA15</b>
FT Faculty Count	4	4	3	3	3	3	3
PT Faculty Count	22	19	21	19	22	19	17
Full-Time FTEF	3.49	3.79	2.68	2.68	2.59	2.33	2.56
X-Pay FTEF	1.37	1.00	0.80	0.67	0.37	0.37	0.39
Part-Time FTEF	7.24	6.61	6.25	5.78	7.70	6.89	6.57
Total FTEF	12.10	11.40	9.73	9.13	10.66	9.59	9.52
FT Percent	<b>40.2%</b>	<b>42.0%</b>	<b>35.8%</b>	<b>36.6%</b>	<b>27.8%</b>	<b>28.1%</b>	<b>31.0%</b>
Permanent RT	0.53	0.53	0.53	0.53	0.53	0.53	0.65
Temporary RT							0.15

\*From WSCH Analysis--All other years from EMA

**NOTE: Please refer to the table provided by the Program Review Data Liaison to answer the following questions.**

**PURPOSE OF SECTION 8.5 & 8.6: The committee is interested in knowing about the people in your department and what they do. The committee also wants to understand your department/programs staffing needs.**

8.5 Describe the roles and responsibilities of full-time versus part-time faculty in your department. If any trends or changes are apparent in the past six years, please explain the reasons for them.

All Music Department faculty and staff meet once each semester during staff development week to discuss concerns, plans, philosophy, curriculum and policy. Instructors who teach common subjects meet separately to discuss student success and SLO's. The Full-Time Faculty meet regularly during the semester. Adjunct Faculty are always welcome to meet with Full-Time Faculty as concerns arise. The final decisions are made by the full-time faculty.

8.6 Are the current levels of staffing of faculty adequate? Discuss part-time vs. full-time ratios and issues surrounding the availability of part-time instructors as well as duties and responsibilities of full-time faculty members that influence their loads (such as reassigned time and use of overload).

No. We would eventually like to add another full-time faculty member. Our Full-Time, Part Time Ratio is approximately 40%. There are part time instructors available but without office hours for student access/support, we feel this would have a negative impact on our students. Music is an Art form that demands a great deal of modeling, mentorship, and guidance.

We feel that student success and retention would increase with the level of access and expertise this position would provide.

- 8.7 If staffing levels are not adequate, give a justification of your request for increased Full Time faculty based on how this position would contribute to basic department function and/or the success, retention and engagement of students in the program.

We would like to have our core curriculum taught by Full-Time Faculty. We have found that this has had a profound affect on student retention and success since Full-Time Faculty have office hours and are available to meet and assist students. There are part time instructors available but the lack of office hours for student access/support has a negative affect on student success and retention.

- 8.8 In the table below, list the positions (by title rather than by individual name) of Classified staff, work study and student workers who are directly responsible to the program and indicate the FTE/hours, where funding comes from for these positions. You can add or delete rows to the table as needed. If you have questions on how to complete this table, please contact the Program Review Committee Chair.

Position	Funding	FTE/Hours					
		YR 1	YR 2	YR 3	YR 4	YR 5	YR 6
Music Technician	GCCCD	FT	FT	FT	FT	FT	FT
Accompanist	General Funds	250 hrs	250 hrs	250 hrs	250 hrs	250 hrs	250 hrs
TA	VP	300 hrs	300 hrs	300 hrs	300 hrs	300 hrs	300 hrs
Music Tutor	General Funds	320 hrs	320 hrs	320 hrs	320 hrs	320 hrs	320 hrs
BOT	Internship	60 hrs	60 hrs	60 hrs	60 hrs		

- 8.8 Briefly describe the duties for each position. Include a discussion of any changes in terms of non-faculty staffing and describe the impact on basic department function and/or the success of students in the program. Are current staffing levels adequate in non-faculty positions? If not, give a justification of your request for increased resources.

## **Full-time Classified Staff Positions**

### **Music Technician**

Assists in maintaining and coordinating the use of departmental facilities, including the music library, musical instrument collection, classrooms and practice rooms. Answer telephones and greet the public; provides information and assistance to callers according to guidelines for assigned area; takes messages or refer calls or visitors to appropriate department, college, or district personnel; schedules appointments for students, faculty or the public as appropriate. Trains and provide work direction to students in the operation of music equipment and use of department facilities.

Creates and distributes promotional materials, including brochures, posters, and fliers. Works with the Office of College and Community Relations to provide press releases and other marketing materials.

Prepares, processes, and reviews financial and statistical forms, reports, records and information; maintain accurate budget records and expenditures; prepares purchase orders and fund transfers as appropriate using District-provided software applications.

Processes contract requests and correspondence related to off-campus performance sites and on-campus maintenance contracts.

Schedules music performances and facility usage as necessary; prepares and maintain calendar of events.

Coordinates the setup of sound and lighting for various musical productions.

Organizes the maintenance and repair of musical instruments and other technical equipment to keep in clean and proper working order; coordinates repairs and replacement purchases as necessary according to established procedures.

Prepares agenda items for meetings as required; take and transcribe minutes and distribute to appropriate personnel; maintains records of meetings as required.

Provides information and assistance in person or on the telephone for a variety of departmental matters; answers routine requests for information and/or departmental services verbally or through correspondence to other faculty and staff, students and the general public.

Communicate effectively both orally and in writing.

Work independently with little direction; plan and organize work to meet schedules and time lines.

Operate a personal computer including various software packages to enter and retrieve data using keyboarding skills in an efficient and effective manner consistent with requirements of the position.

Operate office equipment such as typewriters, calculators, copiers, and other equipment used in assigned area.

Establish and maintain cooperative and effective working relationships with others.

Train and provide work direction to others.

### **Hourly Employees**

**Accompanist** - Professional Expert/Nance hired to rehearse/accompany for the Performance Studies Class (Mus 190, 191, 290, 291) and student recitals.

**TA** - Hired (according to AFT contract) to assist large GE classes, Mus 110, Mus 111, Mus 115, and Mus 123.

**Music Tutor** - Professional Expert/Nance hired to tutor our music students in Theory and Ear-Training.

**BOT Internship** – Hired to assist our Music Technician, with filing music, general department maintenance, distributing flyers on campus, and other minor duties as required.



### **Student Workers/Duties**

Anthony Cutietta, our Music Technician is assigned to the Music Department Office and is responsible for office management including supervision of student workers from the Work Study program and District Student Workers who are directly responsible to the Music program. Student workers provide office coverage when the Music Technician is out of the office for any reason. Office coverage might include answering phones, making copies, opening practice rooms, directing students to classrooms and/or faculty offices, cleaning and maintaining classrooms, work areas, and practice rooms. Student workers also assist in maintaining the large music libraries kept in the Music Department.

### **Current Staffing Levels**

Current non-faculty positions are not adequate. The Grossmont Symphony Orchestra (70 members), and the Grossmont Concert Band (50 members), are our largest performance ensembles. The new Performing and Visual and Arts Center will not accommodate these ensembles due the size of the stage and acoustic considerations. Because of these limitations performances by these ensembles take place at various off campus venues. The transporting of equipment to and from these venues is necessary. A designated driver has to be cleared to drive the district truck, and a crew of four is necessary to assist with transporting and setting up of the equipment. Traditionally we have used student workers (TA's) for this task. This has been problematic because often times the students don't show up and we have to scramble at the last minute to complete this task. This could potentially affect the quality of our performances.

Having additional resources would allow us to hire a four man crew. The duties would include transporting of equipment, coordinating logistics with the venues (set-up, dress rehearsals, sound reinforcement, etc,) and driving the district truck. This would greatly improve our efficiency as a department and ensure the longevity of our musical instruments/equipment while maintaining the high quality of our performances. In addition, we need funding for a part-time position to work our evening concerts. We put on approximately 50 concerts annually with our various performance ensembles and our T.A.'s aren't always available to work the door, distribute programs, and collect admission fees. Lastly, with the new Performing and Visual Arts Center coming on-line, the division will need to determine how the new facility will be adequately staffed and managed.

## SECTION 9 – SUMMARY AND RECOMMENDATIONS

**PURPOSE OF SECTION 9:** *The purpose of this section is to demonstrate how your department/programs ties in to the college's 2017 – 2022 Strategic Plan targeted goals of Outreach, Engagement and Retention.*

9.1 Summarize program strengths in terms of:

- Outreach
- Engagement
- Retention

### **Outreach**

Community Outreach is strong and ongoing in our department.

Due to its performance nature, the Grossmont College Music Department continues to support one of the mandates of California community colleges: support of the community through music performances, both on campus and in the community.

The Music Department also provides support to the community by hosting music festivals/competitions, e.g., annual music competitions to include the Music Teachers Association of California (MTAC), the Virginia Hawk Scholarship auditions, and the Instrumental Scholarship Auditions of the Women's Committee (Grossmont Community Concert Association).

### **Engagement**

The music department continues to be recognized as one of the top departments of its kind in the state. Our diverse faculty of performers and educators maintains a presence in the region that continues to attract students from the East County, and outside of our service area.

### **Retention**

The full-time faculty meet on a weekly basis to discuss department issues as they pertain to student success and retention, curriculum, fiscal matters, and the overall direction of the department as a whole. Part of our mission as a department is to prepare students to transfer to a four-year institution for a life in the professional music community. Many of our students have gone on to have successful careers as educators, performers, composers, and have established careers in other areas such as music technology. We also have developed a strong relationship with ARC (formerly DSPS). We have seen an increase in the number of students with learning disabilities. Our commitment to excellence and the needs of our students is paramount.

9..2 Summarize program weaknesses in terms of:

- Outreach
- Engagement
- Retention

**Outreach**

The department continues to attract students despite the state budget constraints.

The mandatory section reductions in the past have adversely affected the number of students we are allowed to serve. This has permitted us from growing and offering more diverse course offerings as we look to continually expand our curriculum in other areas such as world music and jazz.

Past cuts have adversely affected the Grossmont Symphony Orchestra, which has lost the use of the East County Performing Arts Center, and now performs at churches and other venues throughout the county.

The loss of the use of ECPAC, has limited the number of collaborative concerts between the performing ensembles in the department, and limited our visibility in the East County as a whole.

**Engagement**

The lack of an on campus performance venue has severely limited our programming. This has a negative effect on Outreach, Engagement, and Retention. Presently, we are unable to perform joint concerts with area high schools, host music festivals and/or master classes, etc. This would increase our visibility and allow us to expand our audience base. We are limited by a building that constructed in 1964. The most challenging issue is in terms of student access. We are out of compliance with the American Disabilities Act (ADA). One of our classrooms is located upstairs in Room 230-I. It is not wheel chair accessible and can only be accessed via staircase.

In the past we have moved classes to other rooms in the building to accommodate students with disabilities. We are limited on classroom space, and can't always guarantee accommodations in the future. This won't be corrected until 2028. The 200 complex is part of Phase 3 of Bond V which was passed by East County voters.

**Retention**

Facilities – our building is dilapidated and is not scheduled for a remodeled until 2028.

9.3 Describe any concerns that may affect the program before the next review cycle such as retirements, decreases/increases in full or part time instructors, addition of new programs, external changes, funding issues etc.

**Fiscal stability**

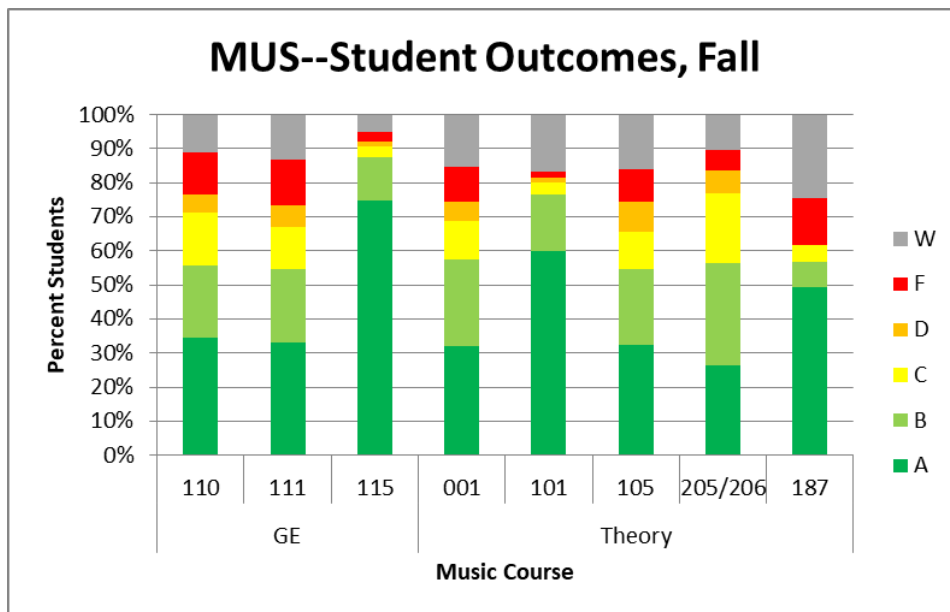
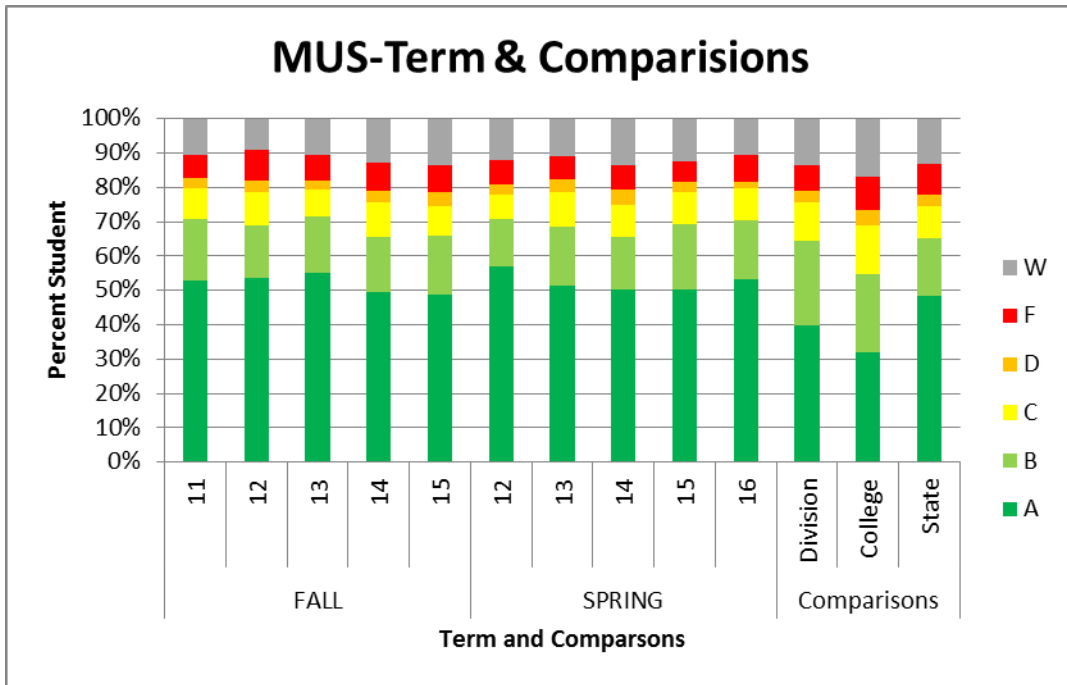
The on-going state financial crisis has had an adverse effect on the department in all areas. The anticipated downfall beginning in 2018 will also have a negative effect the department.

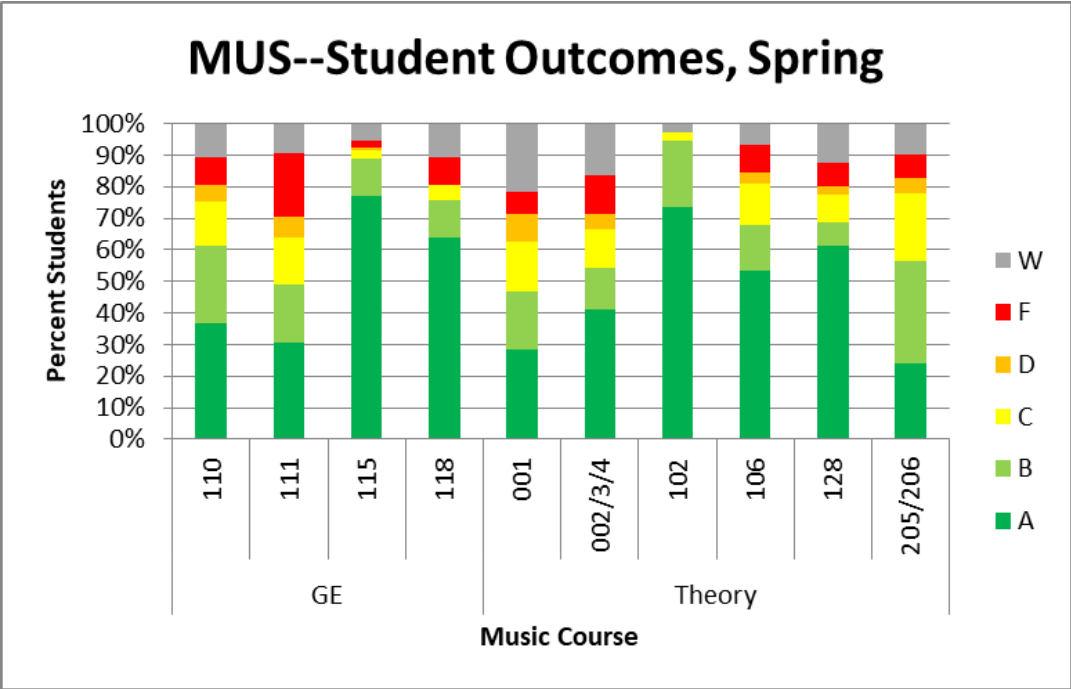
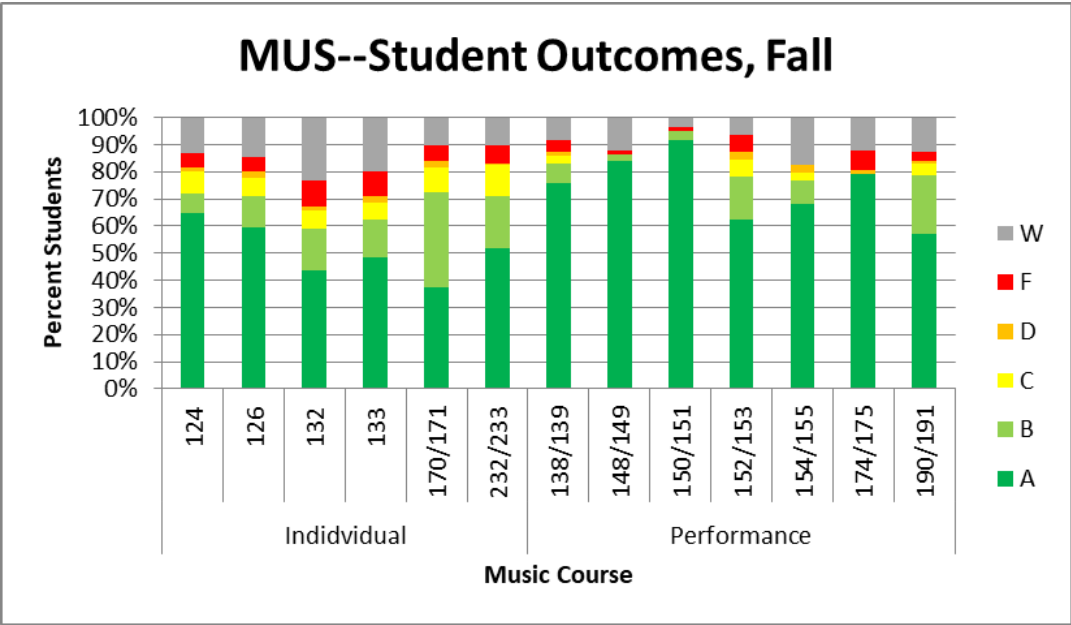
9.4 Make a rank ordered list of program recommendations for the next six-year cycle based on the College's new Strategic Plan which includes outreach, engagement, and retention.

- 1) Performing Arts Center – under construction
- 2) Remodel 200 Complex (scheduled for 2028)
- 3) Increase the number of Music Majors – Program Growth
- 4) Upgrade Classroom Technology
- 5) Upgrade Instructional Space/Practice Rooms
- 6) Logistical Support for Off Campus Performances
- 7) Diversify G.E. Course Offerings
- 8) Continue to replace aging Instruments
- 9) Create Certificate Programs

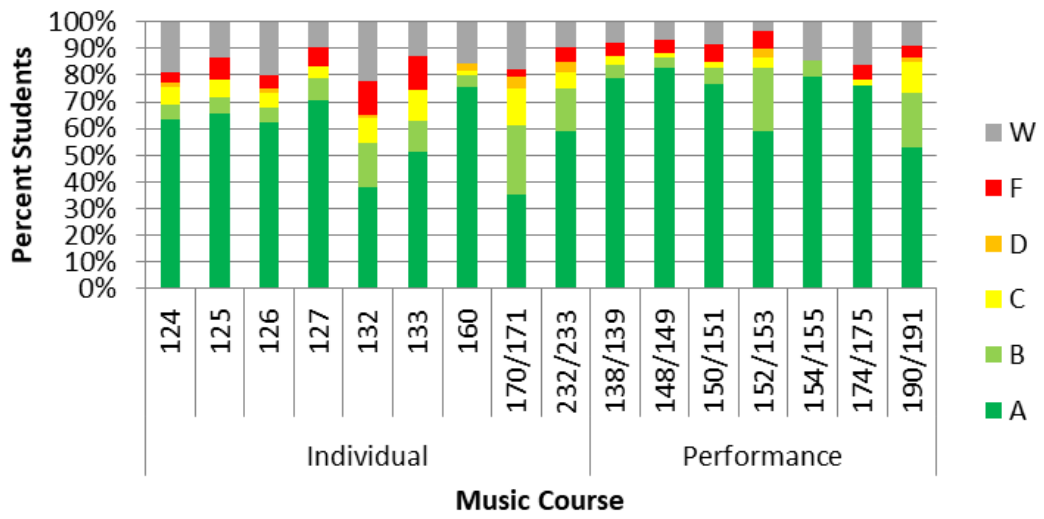
# APPENDICES

## 1. Grade Distribution Summary

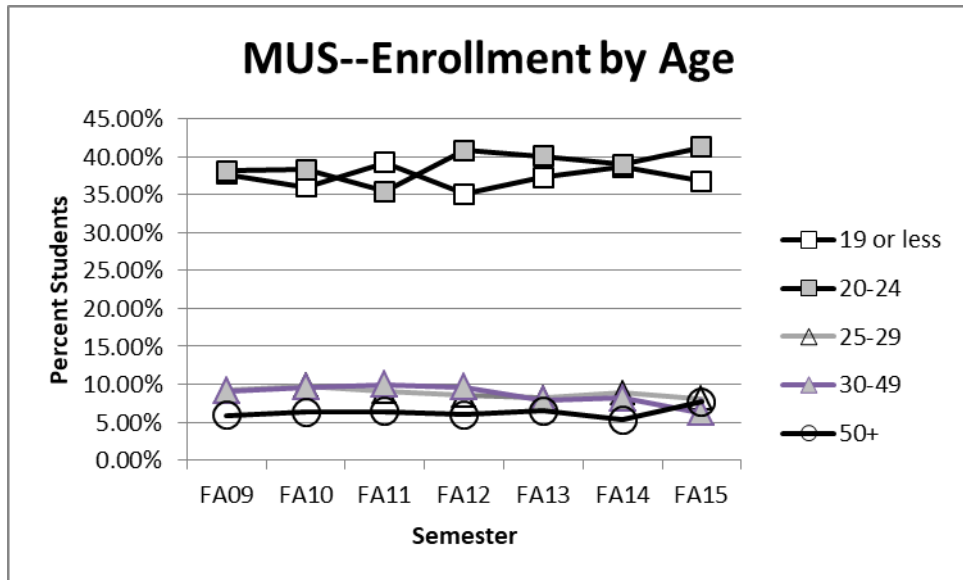
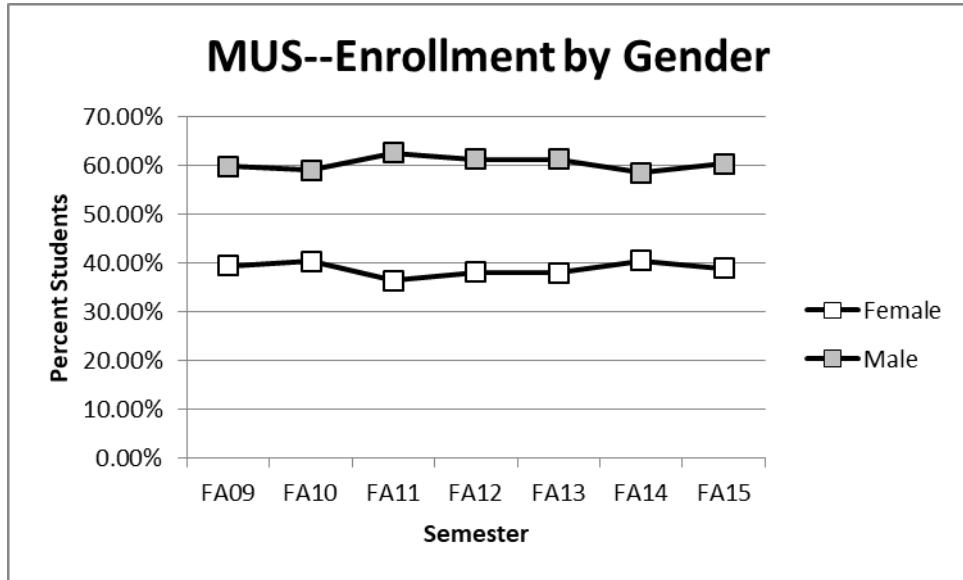




# MUS--Student Outcomes, Spring

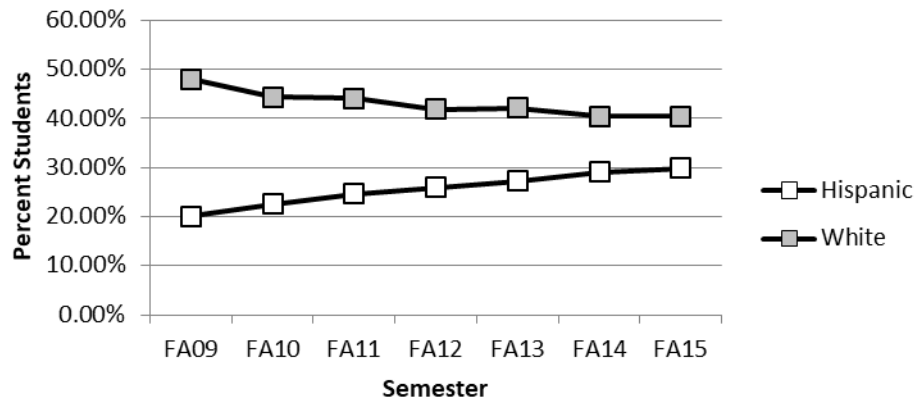


## 2. Enrollment Data

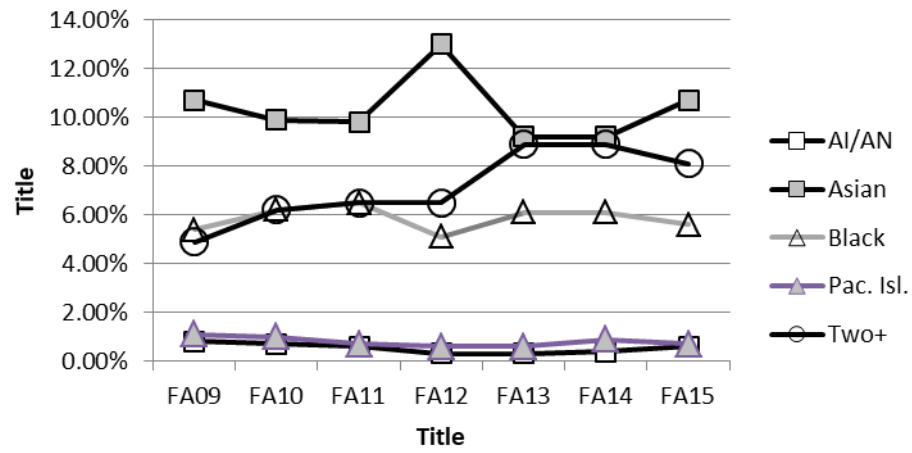




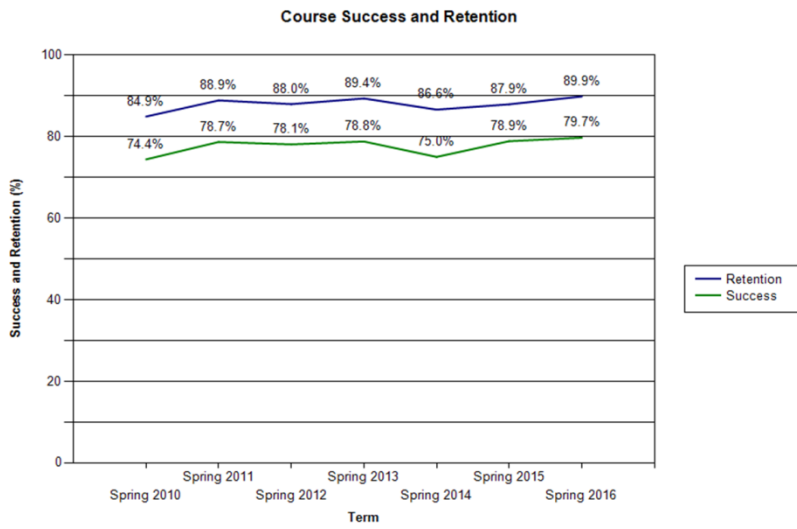
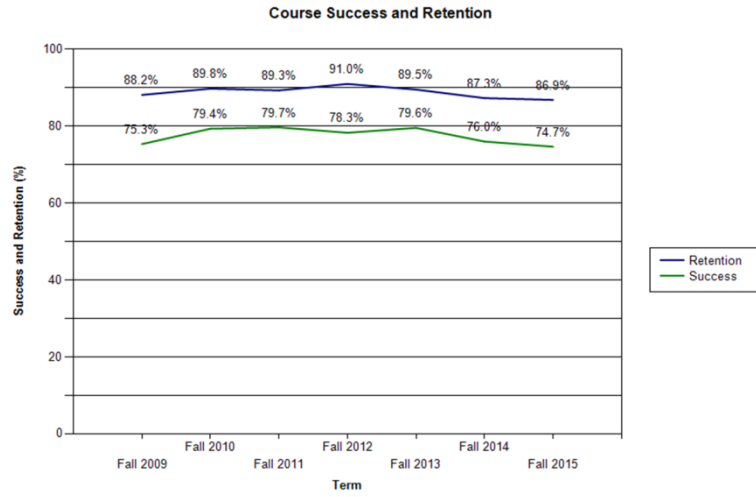
### MUS--Enrollment by Ethnicity, Hispanic & White

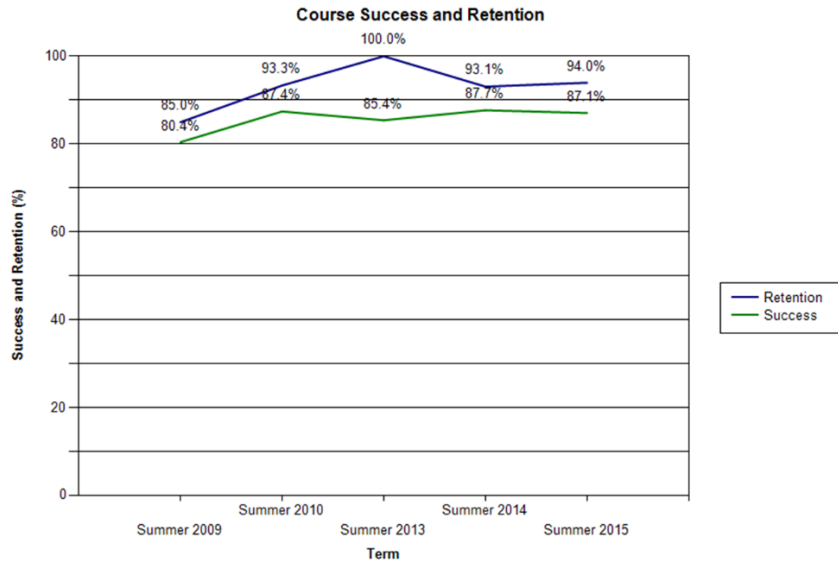


### MUS--Enrollment by Ethnicity, Other



### 3. Student Success Data





#### 4. Checklist Documentation (SLO, Instructional Operations, Articulation Officer, Library)

Hi Derek,

I just took a look at the Music Department's information on Trac Dat. When I look at the work on Trac Dat, I look at where your department is in the Program Review 2009-2015 cycle as well as where you are in the current cycle (2015-2021). Many of your SLOs that were scheduled for assessment in the current cycle have not been assessed. I've attached a detailed summary of your audit.

Thanks, Joan

### **ART Review of SLO Assessment Reporting for Spring 2018 Program Review By Joan Ahrens, SLO Coordinator 1/16/18**

SLO Cycles to be Included in This Report:

- Fall 2009 – Spring 2015 (Trac Dat will only have assessment results from 2012 on)\*
- Fall 2015 – Spring 2021 (All assessment results should be in Trac Dat)
- I realize that 199 and 299 courses are offered infrequently, so there may not be assessments recorded if the courses are not offered.

TD = Trac Dat

#### **Music**

For program review, I check to make sure that the previous cycle's results were recorded, and I check to make sure that the current cycle is up to date (see note above\*). It doesn't appear that assessments have been conducted regularly. Moving forward, please note that for the purposes of continuous improvement, we need to assess regularly.

Course	SLO #	Comments
Music 001	3	No results posted. TD indicates that assessment should have been conducted in Spring 2016.
Music 005	1 & 2	No results posted. TD indicates that assessment should have been conducted in Fall 2017.
Music 038	1 & 2	No results posted. TD indicates that assessment should have

		been conducted in Fall 2016.
Music 050	1 -3	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 090	1 -3	No results posted. TD indicates that assessment should have been conducted in Fall 2016
Music 091	1-3	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 101	1 -3	No results posted. TD indicates that assessment should have been conducted in Fall 2017.
Music 102	1 -3	No results posted. TD indicates that assessment should have been conducted in Fall 2014.
Music 105	1-3	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 106	1-3	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 110	1 -3	No results posted. TD indicates that assessment should have

		been conducted in Fall 2016.
Music 111	1-3	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 115	1	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 118	1- 3	No results posted. TD indicates that assessment should have been conducted in Spring 2017.
Music 123	1 & 2	No assessment dates provided.
Music 136 to 237	1-6	No results posted. TD indicates that assessment should have been conducted in Spring 2016
Music 138 to 239	1-12	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 148, 149, 248, 249	1-3	No assessment dates provided.
Music 150, 151, 250, 251	1-12	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 154 +	1-12	No results posted. TD indicates that assessment should have been conducted in Fall 2016.

Music 156+	1-12	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 160	1-3	No results posted. TD indicates that assessment should have been conducted in Fall 2016.
Music 190+	1-12	No results posted. TD indicates that assessment should have been conducted in Fall 2016.

## Instructional Operations

Derek, the list of all music courses and the date they were last approved by the Governing Board is below.

*Marsha*

619-644-7153

SUBJECT and NUMBER	GOVERNING BOARD APPROVAL DATE
MUS 001	April 2009
MUS 002	April 2009
MUS 003	April 2009
MUS 004	April 2009
MUS 005	April 2009
MUS 038	April 2006
MUS 050	April 2006
MUS 090	May 2014
MUS 091	May 2014
MUS 101	April 2009
MUS 102	April 2007
MUS 105	December 2013
MUS 106	December 2017
MUS 110	April 2002
MUS 111	April 2002
MUS 115	April 2004
MUS 116	April 2002
MUS 117	April 2003
MUS 118	April 2006
MUS 123	May 2016
MUS 124	April 2004
MUS 125	April 2004
MUS 126	April 2004
MUS 127	April 2004
MUS 128	April 2004
MUS 129	April 2004
MUS 130	April 2009
MUS 132	April 2003
MUS 133	April 2003



MUS 134	April 2006
MUS 135	April 2006
MUS 136-137-236-237	April 2004
MUS 138-139-238-239	December 2013
MUS 140-141-240-241	May 2016
MUS 148-149-248-249	December 2013
MUS 150-151-250-251	December 2013
MUS 152-153-252-253	December 2013
MUS 154-155-254-255	December 2013
MUS 156-157-256-257	December 2013
MUS 160	April 2006
MUS 164-165-264-265	April 2004
MUS 166-167-266-267	December 2013
MUS 168	April 2009
MUS 169	April 2009
MUS 170-171-270-271	April 2004
MUS 172-173-272-273	April 2004
MUS 174-175-274-275	December 2013
MUS 180	April 2001
MUS 181	April 2001
MUS 183	April 2004
MUS 187	April 2004
MUS 189	April 2002
MUS 190-191-290-291	December 2013
MUS 201	April 2007
MUS 202	April 2007
MUS 203	April 2007
MUS 204	April 2007
MUS 205	December 2013
MUS 206	December 2013
MUS 210	April 2007
MUS 211	April 2007
MUS 212	April 2006

MUS 213	April 2006
MUS 224	April 2004
MUS 226	April 2004
MUS 232	April 2003
MUS 233	April 2003
MUS 268	April 2009
MUS 269	April 2009

## Articulation Officer

Date: January 29, 2018

To: Derek Cannon, Music Faculty

From: M. Denise Aceves, Articulation Officer-Interim

Re: Music Department • Program Review Checklist

In response to your request for articulation information, Music courses at Grossmont College are well-articulated. All formal articulation with our public education partners can be found at *ASSIST.org*, which is the data base available to current and potential college students.

The process of articulation is two-fold. First, transferability must be established. A transferable course is one that is taken at a community college and can be used for unit credit at a university. The next step, is the articulation of courses deemed transferrable. Articulation is the formal, written agreement that identifies courses on a “sending” campus that are comparable or acceptable in lieu of specific course requirements at a “receiving” campus.

The large majority of courses in this discipline are transferrable to the CSU and UC Systems. Furthermore, several courses in this discipline have been evaluated by the CSU and UC systems to meet Arts & Humanities requirements for general education. All courses that have received transferability and additional general education designations are notated as such at the end of each course description in the Grossmont College Catalog. The courses with course to course articulation by department with specific CSUs can be found on *ASSIST.org*.

Articulation with the San Diego State Music Department is robust and Grossmont College's Music courses have attained course to course articulations, click [here](#) for a detailed report from *ASSIST.org*. The Music Department also has one existing articulation with [UC San Diego](#) and several with [CSU San Marcos](#) in Music major preparation. There may be additional opportunities to articulate courses with CSU San Marcos, see link above.

The Music Department also has successfully offered the Associate in Arts in Music for Transfer, AA-T at Grossmont College since the 2014-2015 academic year. Additionally, the Music Department has worked with Instructional Operations, the Curriculum Committee and the Articulation Officer in the creation of the Music AA-T and has worked to ensure C-ID approval for courses in the degree. For example, in Fall 2018, the department brought MUS 106 through the Grossmont College Curriculum process as it required resubmission to C-ID.

Articulation is facilitated with current, concise and thorough course outlines. It is imperative that the outlines and text books listed be current. The requirement that course outlines be updated every 5 years through the Grossmont College Curriculum process is vital. Students benefit from the many colleges and universities who have articulated our courses in Music. Below I have listed the link to *The Course Outline of Record: A Curriculum Reference Guide Revisited*, a document adopted in Spring 2017, as well as the latest standards for IGETC and CSU GE Breadth notes.

## Curriculum Resources

- [The Course Outline of Record: A Curriculum Reference Guide Revisited](#)
- [Standards, Policies & Procedures for Intersegmental General Education Transfer Curriculum, Version 1.8](#)
- [Guiding Notes for General Education Course Reviewers](#)

You are welcome to contact me directly at [mariadenise.aceves@gcccd.edu](mailto:mariadenise.aceves@gcccd.edu) with any questions regarding this report.

## Library Resources

### Grossmont College Library Collections in Music

Most of the Grossmont College Library periodicals and reference materials are available through online subscription databases such as Ebscohost. [Academic Search Complete](#) is a good example of an Ebsco database that Music students would typically use to discover online periodicals. The library also has a specialized database called the [Fine Arts and Music Collection](#) (available in the library's list of databases via our website). In addition to our online databases, the library subscribes to print periodicals.

The library subscribes or has access to approximately **250** periodicals in Music.

The following are the numbers of books for the subject of Music in the library's collection:

Print books (in our stacks): **1661**

E-books: **513**

Unfortunately, our print (stacks) collection is very dated. Most of the books in our stacks were purchased in the 1980s and 90s. Since the 1990s, the book budget has been cut drastically. We now primarily purchase e-books. Spending in particular subject areas is based on an FTE formula. The average of the past three years' book budget allocation for music has been approximately \$516.

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

SECTION	QUESTIONS
1.1	<p>What is the enrollment in the Jazz certificate program? Are there other feeder opportunities besides high schools p. 8</p> <p>We don't currently have a Jazz certificate program. Besides area high schools, we are starting to attract students from the International Association of Jazz San Diego (IAJSD), that meets here on Saturdays.</p>
1.2	<p>Have there been any accommodations made for ADA compliance for piano courses?</p> <p>Besides switching rooms as I mentioned in my report, no.</p> <p>List of courses from Instructional Operations show outlines that are more than 6 years old. Will the department delete any courses listed that are no longer taught?</p>
2.1	<p>What is the enrollment in MUS 123 History of Hip Hop Culture, and MUS 140 String Orchestra?</p> <p>The enrollment in Mus 123 is 55. Mus 140 class was cancelled this past semester due to low enrollment.</p>
2.3	<p>Other than hiring working performers, what does the department do <u>in the classroom</u> to engage students in lecture courses in the program?. pg. 9.</p> <p>Guests lectures/musicians are also brought in on occasion to further enhance the educational environment. Mus 123 (History of Hip Hop Culture), has guest lectures every semester. Many of our faculty also perform regularly on campus. Students enrolled in Mus 110 (Great Music Listening), and Mus 111 (History of Jazz), are required to do concert reports as part of their coursework so they are exposed to our talented faculty.</p> <p>Provide examples of activities listed in this section from the student's perspective</p> <p>This practice of classroom demonstrations and campus performances gives credibility to our instructors as the students get to experience the artistic side of their instructors. We've also found that the students develop a greater respect for their instructors as they feel the information they are receiving is current and relevant.</p>
2.4	<p>How do you orient new faculty specifically?</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	<p>All new faculty meet with Derek Cannon, Music Department Chair. Derek covers all of the requirements and specifics of the teaching assignment, college policies and procedures, etc.,. Adjunct Faculty also meet with the Full Time instructor from their respective discipline to discuss SLO's, syllabi, textbooks, and any other details related to the course to ensure currency and consistency.</p> <p>Please give us some examples of what specific strategies or information are shared in breakout sessions to improve teaching and learning? Retention is always a priority in our discussions. We talk specifically about how to engage students especially in our large G.E. courses. We have an open forum and discuss what current strategies are being used to successfully engage students. Consistency of teaching amongst multiple sections is always a major focus. We realize that we must continue to adapt and be flexible. As our demographics continue to change we will continue to dialogue about how to best serve our students.</p> <p>Where are the SLO consultations held, and how many PT faculty attend?          Our SLO consultations are held during flex week during our department meeting. The majority of our Part Time faculty attend this meeting. ask for more detail on this in SLO section for examples of new pedagogy as a result of slo data, what slo data was reviewed, etc. p. 10.          I instruct the faculty during the break out session to review the SLO's and to discuss whether any changes need to be made.</p>
2.5	<p>Is it standard in Music for theory classes to get harder as you move through the sequence?          Yes. This is consistent across the board at all institutions of higher learning. The rigor increases in each level. In other disciplines, we often see student success increase as students progress. What changes might you make in curriculum for these courses to improve student success later in the sequence?          We have talked in length about this issue. We are getting more strict about placing students in Theory 1 (Mus 105), and are placing more students in Music Fundamentals (Mus 001) instead. This course prepares students for our four</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	<p>semester theory sequence. Every semester during breakouts our theory instructors talk in length about the types of students we are getting and how best to serve them. Many of our students don't have strong academic backgrounds because quite frankly, the music programs in the district we serve aren't very strong. This is similar to what the Math and English departments are dealing with regarding Basic Skills. This is also due in part to the fact that many of our students don't start studying music in the public schools until Middle School or even High School. Starting in elementary school used to be the norm, but due to budget cuts, etc., the Arts are always the first to get cut. This has had a profound impact on Music Education in general. Curriculum adjustments are continually being made to ensure student success at the next level. Music is a very demanding and difficult subject matter and it is not uncommon for the numbers to get smaller as the rigor increases. Additionally, we also have tutoring available in the department by two of our adjuncts.</p> <p>Perhaps make the pace more consistent throughout the sequence?</p> <p>We feel that the pace is consistent, but as I mentioned before there is no getting around the rigor of the later sequences if we are going to adequately prepare our students to transfer successfully.</p>
2.6	<p>Do any other CC offer Music courses online? If so, what courses are they offering online?</p> <p>General music courses such as Jazz History and Music Fundamentals are being offered online.</p> <p>What does the research say about DE courses for music programs? p. 13.</p> <p>We are well aware that Community College Students fail online courses at a higher rate than traditionally-taught face-to-face courses. I was unable to find any research on online music programs specifically. Online degree programs exist but they are more industry based. We feel that face-to-face is the best way to teach music due to the nature of the subject matter. Students need to have direct access to a teacher at all times.</p>
2.8	<p>How often do you have SDSU people come to campus to talk to your majors?</p>



## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	<p>Annually. We also invite former students that are attending SDSU to talk to our majors about their experiences and how to best prepare for transfer.</p>
<p>3.1</p>	<p>Would you give us some examples of changes made to SLO to “better support assessment”?</p> <p>Can you give examples of how assessment has worked to help you maintain consistency in horizontal alignment and teaching philosophies, for example?</p> <p>The two areas that have seen the most improvement in have been in our Class Piano and Theory sequences. These courses are part of our core curriculum. We have several sections of Class Piano, so the assessments have helped us maintain consistency in all sections regarding the material covered, grading, and teaching methods. The assessments have also led to more dialogue and curriculum adjustments in our four semester Music Theory sequence.</p>
<p>3.2</p>	<p>What did you learn from the questionnaire that was given to faculty during the fall 2014 flex week meeting?</p> <p>The faculty are satisfied with the SLO results and assessment.</p> <p>Can you attach the questionnaire and results to this program review? Yes.</p> <p>How did you use the information from the questionnaire to improve teaching and learning?</p> <p>We discussed the results of the questionnaire to see if any improvements needed to be made in the areas of teaching and learning. We have since implemented breakout sessions during flex week and we have found that the questionnaire has helped to make sure that we maintain consistency.</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

3.3	<p>Are you asking for more time for with-in department PD or are you asking for SLO related PD from the college?</p> <p>SLO PD.</p> <p>Can you give an example of the information about SLO assessment that your instructors have offered as a result of their experiences at other institutions?</p> <p>Yes, Ken Ard, one of our long term adjuncts is also an adjunct at Mesa College and is well versed in assessing and implementing SLO's. He has addressed the faculty on many occasions regarding SLO's.</p> <p>How was this information used to improve teaching and learning?</p> <p>We have altered our syllabi and course outlines to better reflect our SLO's. Additionally, It as ensured that in classes with multiple sections, students receive the same course content and instruction regardless of the instructor.</p>
3.4	<p>The response to 3.5 is insufficient. Is the department following its 6-yr assessment plan?</p> <p>Yes, we are following or 6 year plan.</p> <p>What feedback have you received from instructors and how was it used to improve teaching and learning?</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	<p>The feedback from the Faculty is ongoing as we continue to alter the direction of the department based on changes in our student population and demand. We are able to make adapt when necessary and continue to serve our students in a positive manner.</p>
3.5	<p>The response to 3.5 is insufficient. Is the department following its 6-yr assessment plan?</p>
4.2	<p>Is a chair lift possible? I'm not sure. I don't believe that this has ever been discussed.</p> <p>We are not sure what you mean by "the program is growing" as it has not been increasing in FTEF or in student numbers in the last three academic years. What limitations are there on offering courses based on room availability at this time?</p> <p>My error, our numbers have been decreasing along the enrollment college-wide.</p> <p>We are limited on classroom space that would accommodate some of our smaller classes so we are forced to hold these classes in larger rooms.</p> <p>Do the sections that you would like to add fill? Yes.</p>
4.3	<p>Have dismissed idea of online course offerings, but have you considered a hybrid course?</p> <p>We have not dismissed the idea of online course offerings. We will be offering Music 110 (Great Music Listening), in the Spring of 2019. We have discussed the possibility of offering a hybrid course sometime in the future. We will continue</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	to explore these options.
4.4	<p>What specific music technology is needed for ear-training, notation and recording software?                  We now have access to Ear-Training technology online (Aurelia). We need to upgrade our Finale Site license because 20-120 switched from Mac to PC's last year. We have recently worked with our Dean, Bill McGreevy to purchase Abelton Live recording software which has become the industry standard for our Music 187 class (Into to Midi Sequencing).                  Has a purchase request been submitted for these items, or are they contingent on getting lab space? Yes.                  Have you reached out to Media Comm to see if any of their resources that could be shared might also serve any of your needs? No</p>
4.6	<p>Please tell us more about these space needs. What are you currently using to store instruments and for workspaces for faculty and students?                  Our instruments are stored in storage closets in the rear of room 26-221, and upstairs in the music building. We have a room upstairs that is designated work space for our adjunct faculty. The room has two computers and a printer. There is no designated work spaces for students.                  How would more space improve student success?                  Students would have space for study groups, small group rehearsals, and instrumental/vocal sectionals. This would no doubt have a positive effect on student success.</p>
5.1	<p>What are your enrolments? What are the trends (increasing or decreasing?) please see table page 43.                  Our earned enrollment as of Spring 2016, was 1366. Our enrollments have been decreasing which is consistent with current College trends.</p>
5.2	<p>What strategies are you developing to address the lower success rates of Black students in your program? pg. 23.                  Derek Cannon, the department chair has been working with the EMOJA counselor Jason Allen, to place students</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	<p>first year students in courses where they have some interest. Mus 123 - History of Hip Hop Culture, and Mus 111 - Jazz History, are two courses that have recently been included in the Ed plans of EMOJA students</p> <p>What can you do other than having a female presence in your department to increase female enrollment? We will have to discuss this issue.</p> <p>What can you do to increased hispanic enrollment in Music? I believe offering classes like the History of Hip Hop Culture will continue to appeal to this population. We also offer Introduction to Afro-Cuban percussion during the Summer which also appeals to this population.</p> <p>Have you been involved in any of the Guided Pathways conversations around campus? The work you have done to clarify student’s degree paths fits into this model. Yes, we have been involved with the Guided Pathways conservations around campus.</p>
5.4	<p>Can you give examples of your collaboration with the departments listed on the top of page 29?</p> <p>Dance Department - Provided live musicians on stage (Afro-Cuban Music), for a production at the Kroc Theatre Culinary Arts - Partnered with Culinary Arts for several Jazz and Dinner packages ASL - provided an interpreter in collaboration with a performance with the Grossmont Symphony Orchestra</p>
5.6	<p>For Musical Theatre there has only been two degrees awarded in the past seven years. What evidence do you have that this degree continues to be of interest to students? The Musical Theatre degree belongs to the Theatre department.</p>
5.7	<p>Can you give us a few specific examples of the careers of former Grossmont music students? Yes, careers including the following: 1) Elementary, Middle School, and High School music teachers. 2) Private Music</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	Studios 3) Taylor Guitars 4) Church Music/Choir Directors 5) Composers for Video Games 6) Professional Musicians
6.2	<p><b>Is there a music industry online job board or other resource that you could provide to counseling?</b>  <b>Yes. In our department brochure there is a section that highlights some of the career options in the music industry. This is as much for the parents as it is for the students. Many parents are unaware of the career opportunities in the music industry. The counseling department also has copies of the brochure. I will look into the online job board.</b></p> <p><b>What areas of music are offering the most career potential?</b>  <b>Currently, companies involved in the Music Industry are offering new employment opportunities. With the technology industry skyrocketing in recent years, companies like Apple, Spotify, iHeart Media, Yamaha, and Sony Music Entertainment are offering some of the best music related employment opportunities.</b></p>
7.	<p><b>Does your department work with the College and Community Director to promote your faculty's extensive community involvement and outreach?</b>  <b>Yes. The department has a Facebook page where we post information about our community involvement. Posts are shared with the director of College and Community Relations so they can be appear on the College Facebook page. If the college had more resources, how would you like to see your program and your faculty's community involvement promoted?</b></p> <p><b>We would like to see more feature pieces in area publications. Feature stories on our faculty, students, course offerings and department highlights, etc.</b></p> <p><b>What platforms would best feature your department?</b>  <b>Digital Media would definitely be a great way to feature the department.</b></p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

8.	<p>Which courses have lower fill % and what is your pattern of offering them?          Our Guitar courses have been dropping recently so our fill % has been affected. We used to offer all of our Guitar courses every semester, but we are now looking at offering some of the courses once a year.          Does pedagogy/workload based or course content set the course max or does room size?          Both          Why?          We are limited on classroom space so some of courses like Class Guitar, and Class Voice are taught in large classrooms. The room max in these rooms is 75 and 70 respectively. Due to the nature of these courses, they should be taught in smaller classrooms.</p>
8.6	<p>Is holding office hours the only difference between full-time and part-time faculty interaction with students, the department and the college?          Yes. However, I will say that many of our adjuncts meet with students despite not receiving compensation.</p>
8.8	<p>Please tell us more about the music library and musical instrument collection. How were they collected and what are they used for?          Our music library is used to store music for our performance ensembles. We don't have a dedicated space for this library. We use file cabinets in our classrooms and storage closets to house the library. We also have a substantial collection of Classical and Jazz LP's that are currently being stored 26-224. Many of these recordings were donated to us by members of the community.          Upstairs is the music building we have some old lockers that we use to store musical instruments. We also use one of our larger practice rooms downstairs to store the Marimba and Vibraphone.</p> <p>Are there instruments that students can use if they can't afford their own?</p>

## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	<p>Yes, however our musical instrument inventory is very old and many of the instruments are sub standard and/or beyond repair. I have attached a report on our musical instrument inventory that I prepared last semester for Lorenz Legaspi.</p> <p>What is the money collected at events admission fees used for? The monies collected from our events are used to purchase music for our ensembles and to help provide assistance to our music majors to help offset the cost of paying for private lessons.</p> <p>Don't the students in the ensemble have to help do the "roadie" work? Couldn't students in other courses be required to do a few "service" hours during the semester to help out with performances? The students in the ensembles help with set-up and take down (setting up chairs, etc.). This is different however than hauling larger equipment to and from off campus performance venues. I'm not sure about the legal implications requiring students to do "roadie work" that's not part of any course description not to mention the liability to the college if an injury occurs.</p>
9.1	<p>Please expand on why the department is considered to be one of the top departments of its kind. The fact that all of our instructors are professional musicians is not a common practice among Community College music programs. Potential students are attracted to our department because of the reputation that our faculty have in the community as performers and clinicians. Music students want to study and learn from teachers that are working professionals. This currency helps us maintain our reputation as the best option to study music in the region and allows us to maintain our credibility and presence in the community which we serve. The quality of education our students receive is exemplary. Our faculty provide them with invaluable experience via performance techniques and strategies. The majority of our students transfer to San Diego State University and we've heard on many occasions from the music</p>



## MUSIC: PROGRAM REVIEW COMMITTEE FOLLOW UP QUESTIONS

	<p>faculty how well prepared our students are.</p> <p>What practices have been established with ARC that are helping students stay in your courses?                  We have worked with Carl Fielden from ARC for many years. Carl has a degree in Music from Ohio State University thus we feel that he is uniquely qualified to assist in accommodating students with special needs. He has praised us as a department for our efforts in accommodating our students.</p>
9.2	<p>Why did the Grossmont Symphony Orchestra lose the use of the ECPAC?                  ECPAC was owned by the College at one time. The College decided that they didn't want to pay for the upkeep and maintenance of ECPAC so it was sold to the city of El Cajon for \$1.00. The GSO continued to use the Theatre, but paid a rental fee for the use of the facility. ECPAC was eventually shut down due to maintenance issues. We have been told that the City of El Cajon is in the process of renovating ECPAC. Once renovations are complete, we will inquire about using the facility. As I mentioned in the report, the new Performing and Visual Arts Center will not accommodate the GSO or the Concert Band. We will have continue to use off campus venues for performances for these ensembles. We will continue seek funding to pay for the use of this facilities.</p>

**ACADEMIC PROGRAM REVIEW COMMITTEE SUMMARY EVALUATION**

*The committee recommends maintaining this program. Following are the committee's specific commendations and recommendations.*

**The Program Review Committee commends this department for:**

1. Responding to the interests and needs of students, especially underrepresented groups, by updating curriculum and ensembles with offerings such as History of Hip-Hop Culture, String Orchestra and Afro-Cuban ensemble, as well as developing new course offerings such as World Music Ensemble and the History of World Music (planned for Spring 19).
2. Engaging in interdisciplinary collaborations across campus such as team teaching Hip-Hop Culture, having ASL interpretation at concerts, playing for musical theater and dance productions, and performing at college events.
3. Maintaining extensive outreach and collaboration efforts that promote Grossmont college in the community, thereby fostering student engagement and building interest in the Music program. Activities include:
  - Engagement and Outreach efforts with local schools
    - Promoting music events to local elementary/middle/high schools (Summer Jazz, String Outreach, Youth Marching Band at Pride Festival)
    - Building a pathway to Grossmont College with curriculum to support string-interested high school students.
  - Ensuring a faculty base (both full-time and part-time) that are working professionals in the community. Examples include:
    - Faculty performances, adjudication activities, recordings, and participation in various music associations.
      - These activities enhance the department's reputation for highly-skilled faculty and attracts students to the program.
  - Producing numerous excellent musical performance experiences on and off campus
4. Intensive advising, mentoring and support of music majors by both the Department Chair and faculty. Activities include:
  - Working with Counseling and SDSU counterparts
  - Having former students coming to Grossmont to talk about how to transfer to SDSU.
  - Personal advising by the Department Chair
  - Having SDSU faculty visit classes each semester
  - Adjuncts providing 10 hours a week of tutoring
  - Loaning instruments for students to use
  - Providing scholarships

**The Committee recommends the following for this department:**

1. Make outcomes assessment a priority. Specific action steps recommended include:
  - Demonstrate more specifically how you are using SLO assessment results to improve your curriculum and teaching.
  - Seek professional development and take corrective action immediately to make outcomes assessment a priority.
    - Based on the information in TracDat, the Music Department is not in compliance with the institution's 6-year assessment cycle.
2. Pursue equity strategies training with the Professional Development Committee to improve success of underperforming student populations. Specific action steps recommended include:
  - Improve enrollment and success rates of Black students.
  - Evaluate research on success strategies for Black students in Music programs. pg. 23.
3. Explore opportunities within your curriculum to increase degree and certificate completion.
4. Pursue a more proactive enrollment management approach to class scheduling to improve course fill percentages (section 8).
5. Develop a system to evaluate the impact of tutoring on student success to participate in continuous quality improvement (Meet with the Dean of LTRC).
6. Work with your Dean to explore dual enrollment opportunities with local High School programs. pg. 13-14.

Academic Year	Fall		Spring	
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF
2015-16	83.4%	464.1	87.0%	393.4
2014-15	85.5%	499.2	79.3%	447.0
2013-14	77.5%	415.3	80.3%	429.0
2012-13	88.8%	403.6	91.1%	407.1
2011-12	94.7%	469.5	90.1%	434.9

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College President

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Department Chair

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Academic Program Review Chair