

Santa Rosa Junior College

Program Resource Planning Process

Music 2023

1.1a Mission

The mission of the SRJC Music Department is to train the next generation of professional musicians through our degree and transfer programs, to prepare Career Education students for careers in Digital Audio, and to provide essential General Education courses and performance opportunities to all students. We endeavor to enhance the comprehension and appreciation of a diverse body of music through analysis, study, and performance.

1.1b Mission Alignment

The Music Department supports the District's mission and its initiatives by:

- Preparing undergraduate Music majors for transfer to CSU, UC, and private conservatory Music degree programs.
- Offering four Associate in Arts degrees: Music: Instrumental, Music: Vocal, Music: Jazz Studies, and Digital Media: Audio.
- Helping both Associate degree and transfer students in other majors meet their General Education requirements with courses in Classical Music Appreciation, Music History, Jazz Appreciation, and World Music. Specific Music courses (MUSC 6.1, 6.2, and 7) are also part of the Humanities and Fine Arts Majors.
- Providing Career Education (CE) students with the necessary training to enter the Digital Audio industry. Required courses in the Digital Media: Audio degree/certificate program include MUSC 50, 51A, 51B, 60A, and 60B.
- Enhancing the critical thinking and English writing skills of our students. Studies in Music Theory exercise both quantitative and spatial reasoning skills, while students in GE music courses are required to write analytical essays. Participation in ensembles teaches teamwork and cooperation while striving toward a common goal. Music students are often active participants in the other fine and performing arts, in humanities programs, and in world languages.
- Supporting Student Services in improving student success and retention. There is a sense of community developed among music students. They know each other through their performance ensembles and spend a great deal of time practicing in Forsyth hall.
- Representing SRJC to the larger North Bay community and enhancing its cultural life through our regular public concerts. Performances are held each semester both on-

campus and at other community venues.

1.1c Description

The SRJC Music Department offers Associate in Arts degrees in Instrumental Music, Vocal Music, and Jazz Studies; as well as an AA degree and Vocational Certificate in Digital Audio. We provide the core curriculum for students seeking transfer to the CSU and/or UC as Music majors or minors, along with General Education survey courses and other opportunities for the general student. Our performing groups include Symphonic Band, Orchestra, Concert Choir, Chamber Singers, Jazz Band, Jazz Combos, and other ensembles that concertize both on-campus and out in the community on a regular basis. Our outstanding Applied Music program provides our Music majors with opportunities for individual instruction and recital performance. The Department regularly hosts performances and master classes by renowned guest artists, and we are closely allied with other community music groups including the Santa Rosa Symphony, the Santa Rosa Symphonic Chorus, and various music teacher organizations such as MACCC, CAPMT, and MTAC.

1.1d Hours of Office Operation and Service by Location

The home of the SRJC Music Department is Forsyth Hall on the Santa Rosa campus. We currently offer classes in Forsyth from 8 AM to 10 PM Monday through Thursday, and on Friday from 9 AM to 2 PM. The Department Office is typically open from 9 AM to 5 PM Monday through Thursday, and from 9 AM to 12 PM on Fridays. On Saturdays, the Santa Rosa Youth Symphony meets here from 8 AM to 1 PM. In Fall semesters, our Saturday Audio Recording class runs from 1:30 to 5:30 PM.

There is currently one general Music course offered at the Petaluma Campus: MUSC 8 *Introduction to World Music*. We have recently expanded our offerings in Digital Audio in Petaluma by adding the MUSC 60A-B *Audio Recording 1-2* courses, so that along with MUSC 50 *Introduction to MIDI* and MUSC 60A-B *Digital Audio 1-2* students can complete the entire Digital Audio certificate at either campus.

1.2 Program/Unit Context and Environmental Scan

The SRJC Music Department encompasses nine distinct programs: Theory/Musicianship, Instrumental Music, Choral/Vocal Music, Jazz Studies, Class Piano, Class Guitar, Music History/Appreciation/World Music, Applied Music, and Digital Audio. Our faculty have over 30 distinct areas of special expertise. We serve students in all five demographic groups: terminal

degree, university/conservatory transfer, general education, CE/vocational, and lifelong learning.

Terminal Degree

We offer Associate in Arts degrees in Instrumental Music, Vocal Music, Jazz Studies, and Digital Audio that prepare students to enter various aspects of the music industry. These degrees are based on the standards of the National Association of Schools of Music (NASM) and widely-accepted lower-division curriculum from the CSU and UC.

University/Conservatory Transfer

All of our MUSC and MUSCP courses transfer to the CSU and/or UC. The Chair works diligently with the Articulation Officer to ensure that our ASSIST agreements are up-to-date and that we incorporate curriculum changes when necessary. As of Spring 2012, all appropriate courses have been articulated in the C-ID system. We are currently examining the issues surrounding the Transfer Model Curriculum (TMC). There are problems with both the document itself and the way our local units are awarded. Possible solutions are under investigation.

General Education

We offer five GE courses open to all students: MUSC 6.1 and 6.2 *Music History*, MUSC 7 *Classical Music Appreciation*, MUSC 8 *Introduction to World Music*, and MUSC 9 *Jazz Appreciation*. These courses cover the Arts/Humanities areas of CSU-Breadth and IGETC. In addition, MUSC 9 satisfies the American Cultures requirement and MUSC 8 satisfies the World Cultures requirement for AA degrees. We are currently examining the possibility of converting MUSC 1 *Music Fundamentals* and/or MUSC 2A *Introduction to Music Theory* into GE courses as suggested in the Music TMC. We also hope at some point in the future to develop a GE course in American Music as required at several CSUs.

CE/Vocational

Our Digital Audio program was designed to respond to the need for audio engineers and sound designers in the Bay Area multimedia industry. Students can earn an AA degree and/or certificate in Digital Media: Audio, which provides in-depth training in audio recording and production while exposing them to the other aspects of Digital Media. Our Coordinator of Digital Audio has been actively seeking internships for our students, developing partnerships within the Digital Audio industry, developing and working with the Digital Audio advisory committee, and seeking grant funding from CTE and other sources.

Lifelong Learning

The downsizing and cutbacks of the recession years hit this area the hardest. Although many of our community-based groups have been phased out of the credit schedule, some continue to thrive in Community Education. New legal restrictions on repeatability mean that community and "lifelong learner" musicians will be desperately needed in order to balance instrumentation in our performing ensembles. We are currently allowing students who have exhausted repeatability to audit these ensembles.

2.1a Budget Needs

The Music Department suffered a loss of \$17,818 in FY 2018-19 due to District-mandated budget cuts. This has had an ongoing deleterious effect on our program, and these funds need to be restored. The District should provide funding rather than relying so heavily on instructors having to fund raise through charging more and more money for our performances. Our student performances are our SLO outcomes for practicum classes. The burden of funding falls more and more on the instructors who teach these classes and the District continues to contribute no new money at all.

- Cuts to the Student Workers budget have harmed our ability to hire vitally needed student help - this is especially true since we do not have a fulltime Music Department Admin Assistant and we need students for the hours in the day when the Music Office needs to remain open so that students can use the resources in the Music Library/Computer Lab and can get help with accessing practice rooms when the Admin Assistant is not in the Music Office.
- Cuts to the Off-Campus Printing budget have left us with reduced revenue for concert programs and advertising
- Cuts to the Supplies budget have caused a loss of vital supplies and equipment
- Cuts to the Graphic Arts budget have resulted in lower-quality concert programs and advertising
- Cuts to the Lecturers & Speakers budget have left us with a reduced ability to recruit guest artists and clinicians
- Cuts to the Dues & Memberships budget have forced faculty to pay for professional memberships out-of-pocket
- Cuts to the Field Trips budget have left us with decreased ability to travel to festivals, including cancelling our annual trip to the Reno Jazz Festival
- Cuts to the Equipment Service budget have threatened the tuning, maintenance, and repair of District pianos
- Cuts to the Other Equipment budget have left us with less ability to perform vital repairs to District instruments
- Cuts to the Other Contracts budget have left us with a decreased ability to pay vital support staff for concerts
- Cuts to the Postage budget have left us with decreased ability to reach our audience and promote our events
- Cuts to the Other Services budget have left us with reduced concert support from Media Services

The instructional budget we still have is allocated and used effectively. In light of past budget cuts, the infusion of Foundation funds from the Long Endowment and Blair/Nishikawa Endowment have helped to keep us alive, but more is needed. Above and beyond restoring our lost funding:

- The Music Department needs better publicity. With additional publicity we could increase both enrollments and attendance at our concerts and events (and hence ticket sales). We are requesting increased funding, more assistance from the PR office, and support the Theatre Department's request for a Publicity Specialist position (section 2.2d).
- Student travel remains under-funded. The Concert Choir, Chamber Singers, Symphonic Band, Jazz Band, and Jazz Combos should be able to participate in at least one festival or tour per year. Although we are currently providing some opportunities, limited funding means that many students have to participate at their own expense, or not at all.
- Our musical instruments (including band instruments and pianos) require regular maintenance, repair, and replacement. Additional funding in this area would go a long way.
- The Music Department prides itself on hosting prominent guest artists to clinic and perform with our student musicians. Increased funding in this area would expand opportunities for our students to work with these artists. Recently, Guest Artists have been especially critical to our program as we continue to do instruction online in the wake of the COVID-19 Pandemic. Since practical rehearsals are limited, we have had to be creative and find opportunities for students to connect with the world outside of the

Zoom classroom. Zoom brings limitations with it, but it also provides the opportunity to invite highly qualified and even famous guest artists to visit, perform with and lead master classes for our SRJC music students.

- Software for our Digital Audio program needs to be continually upgraded in order to stay current with industry standards. CE funding helps considerably here, but we may need to pursue other sources (grant funding, public-private partnerships, etc.) to sustain this program if District allocations cannot be increased.

2.1b Budget Requests

Rank	Location	SP	M	Amount	Brief Rationale
0001	ALL	01	01	\$17,818.00	Restoration of past budget cuts
0002	Santa Rosa	01	01	\$20,000.00	Funds needed for software upgrades. CE funding does not supply software upgrades. We need to upgrade our software for our Commercial Music (Digital-Audio) program in order to maintain our currency in the field.
0003	Santa Rosa	02	01	\$12,000.00	Funds needed for enhanced PR and outreach efforts. We rely on PR to sell our performance and event tickets and fund our programs. We rely on outreach to build our enrollments from our community high schools.
0005	ALL	01	01	\$5,000.00	Additional funding for guest artists. Guest artists and clinicians are becoming more and more necessary to the currency of our Music Practicum and Performance classes.
0006	ALL	01	01	\$12,000.00	Funds needed for increased travel opportunities for Symphonic Band, Jazz Band, Jazz Combos, and Choirs
0007	Santa Rosa	01	01	\$10,000.00	Enhanced funding for the maintenance, repair, and replacement of musical instruments

2.2a Current Classified Positions

Position	Hr/Wk	Mo/Yr	Job Duties
Accompanist/Vocal Coach	40.00	10.00	Plays piano at professional level. Accompanies choral groups and vocalists for rehearsals and performances. Coaches vocal and instrumental students. Assists with section rehearsals. Records accompaniments for student use.
Administrative Assistant II (AAII)	26.00	10.00	In addition to regular AAII duties, coordinates concert publicity and support services. Creates purchase orders and assists in tracking budget. Monitors students and equipment in the Music Lab. Serves as department receptionist. Issues/orders/tracks practice room keys. Issues lockers. Solves problems.

2.2b Current Management/Confidential Positions

Position	Hr/Wk	Mo/Yr	Job Duties
Department Chair	16.25	10.00	As per contract
Coordinator Digital-Audio Program	1.75	10.00	As per contract

2.2c Current STNC/Student Worker Positions

Position	Hr/Wk	Mo/Yr	Job Duties
Student employees (2022-23)	40.00	10.00	Front desk coverage, course assistants
Qualifying FWS Student employees (2021-22)	10.00	10.00	Assistants for Director of Bands, Director of Choirs, Director of Jazz Studies, Digital-Audio Coordinator and Curriculum Tech
Student employees (2022-23)	10.00	2.00	Instrumental and Choral Librarian(s) to do inventory and organization of performance literature, instruments, and performance apparel, etc. during the summer months.

2.2d Adequacy and Effectiveness of Staffing

Increase Hours for the Music Department AAll

The Music Department was granted a permanent 75% (1026 hr.) Administrative Assistant II position in Fall 2011, and then increased to 80% in Fall 2016. Although this was a marked improvement over our previous situation, we suffered during the Covid-19 lockdown due to decreased access to our Music Admin Assistant because we didn't work together in the proximity of Forsyth Hall. Then, shortly after we went back to being in-person, our Admin Assistant retired, leaving us without a permanent person in this capacity for more than a year. Budget cuts were being made as the JC economized in every direction and we were able to fill our permanent Admin Assistant position, but only at a reduction in hours to 65%, rather than 100% which we have needed for years. In fact, increasing this position to full-time (100%) is a top priority for the Department. The Music Office must still be partially staffed by student employees to cover the hours the AA is unable to work.

The Music AA must manage students, faculty, facilities, budgets, and computer systems with equal deftness. The complexity of this position requires not only content knowledge in Music, but a diverse skills set, including webmaster capabilities, PR coordination & design, social media oversight, and production management. This position actually incorporates four distinct jobs found in many college and university Music programs: Music Office Manager, Music Lab Manager, Music Production Manager and Music Librarian. An increase to a full 100% contract is desperately needed in order to accomplish the multifaceted tasks this position requires, including:

- Applied Music: Create database of applicants, including contact info, accompanists needed, confidential information, and specialty requested. Track progress of students toward earning

Music degrees and/or certificates. Track DHR hours and lesson hours weekly. Complete schedule change forms for Applied Music instructors (including load). Reserve lesson rooms and practice rooms, and assist students and instructors with necessary forms.

- Budget: Create, manage, and report on a complex budget for multiple programs (i.e. choral/vocal, jazz, band, orchestra, etc.). Manage Departmental funds, Foundation accounts, and trust funds. Produce over 60 purchase orders each year, many requiring research. Initiate budget transfers. Generate reports. Order and distribute supplies.
- Concerts: Collect information. Ensure that all appropriate forms are completed (i.e. facilities use, fundraising, service requests, ...) for on-and-off campus concerts. Deliver concert mailers to graphics and proof their work. Send mailers and mailing list to outside company for bulk mailing. Manage PR and social media. Arrange recordings with Media Services. Follow up with service requests. Coordinate piano tuning and moves.
- Confidential Files: Enter and compile faculty evaluations. Create and maintain confidential files for classified, faculty, and students for scholarships, Applied Music and more. Complete schedule change forms as needed. Generate PAFs for STNCs. Assist with maintenance of the Length of Service list. Track the Music schedule of classes and room usage for each semester. Oversee and track the Music Department budget.
- Lockers: Manually clear out and clean at the end of each semester and have combinations reset.
- Music Computer Lab: Create disk images and reimage lab computers as needed. Maintain and update as needed. Install new programs. Supervise student use and monitor printing to ensure it stays within campus policy.
- Music Library: Inventory and maintain music literature, videos, books, LPs, and sheet music. Inventory and maintain the CD library. Inventory libraries of vocal, band, piano, and orchestral music in 7 other locations.
- Pianos: Tunings for all pianos — instructional, office, and practice rooms. Arrange repairs as needed and funded. Facilitate yearly service on two Steinway grand pianos.
- Practice rooms: Distribute and collect keys. Have keys and locks reset every semester for regular and restricted practice rooms. Order replacement keys as needed.
- PR: Facilitate concert promotion through campus and public means with posters, flyers, newsletters, newspapers and more.
- Scholarships: Send out information mailings. Create and maintain applicant database. Contact applicants with audition details and result letters. Collate audition packets for instructors. Track progress on the obligations of awardees.
- Website: Maintain the Department website, including frequent updates for concerts and events.
- Other: Compile DHR for classes. Enter curriculum and PRPP updates as needed. Assist faculty as needed with forms, budget codes, funds available, and policy. Maintain two student computer workstations dedicated to vocal and band music.

Compelling arguments for a 100% Music Department Admin Assistant who can maintain a presence in Forsyth Hall during the Summer Semester follow here. Management of Forsyth Hall is part of the duties of the Music Department Admin Assistant. Forsyth Hall is a rapidly aging facility and it is more and more of a challenge to maintain and manage it adequately. An Admin Assistant in Forsyth Hall during the summer months would be responsible for:

- a Being on site for any outside work being done to modernize classroom facilities (for example student seating in the choir room) and any other projects for updating instructional facilities and equipment. Last year, we replaced the dilapidated small practice room window coverings, necessitating that the Music Department Chair had to voluntarily manage the entire process from locating a vendor, obtaining a quote, receiving permission to create a PO, ordering and receiving and completing installation all before the end of the month of June – tasks that would have been done by an Admin Assistant typically. Thanks to extra assistance from Kerry Loewen the Dean of Arts and Humanities and Anita Rich his Admin Assistant, the Department Chair received needed administrative support to make this necessary project happen. This year, the large IELM

installation projects are needing daily oversight during these first “vacation” weeks of summer;

- b Managing the security schedule for the locking and unlocking of outside doors into Forsyth in accordance with the schedule of credit and non-credit summer music classes.
- c Ensuring that the HVAC system is functioning properly for scheduled summer credit and non-credit music classes.
- d Managing work to be done towards replacement or remodeling of dilapidated storage units and spaces;
- e Overseeing purging outdated literature and procuring updated literature in its place – this includes updating media equipment and the maintenance of the student workroom computer laboratory.
- f Awareness of and coordination of cleaning and repairs for classrooms and large and small practice rooms. Currently, we need to oversee cleaning, replacement of missing baseboards, swapping out broken furniture for repaired or new replacements, etc. In addition, all of the pianos need to be tuned before classes begin, and other instruments repaired or replaced that are used in these spaces;
- g Oversight of preparation and distribution of PR materials for recruitment and Music event promotion. Pressure from SRJC Admin begins sooner and sooner in the weeks leading up to the first day of classes each fall on whether to cancel “low-enrolled” classes in the Music program. Thus, we find that we need to actively prepare recruitment PR as early as July in order to raise awareness and enrollment levels sooner and sooner;
- h And much more.

The bulk of this sort of active management and oversight must be done over the summer months. Therefore, we need an administrative assistant 100% of the time and who can be here in Forsyth to do summer classes oversight, summer building management, and summer PR preparation for both recruitment and ticket sales. **In the meantime, what is happening is that the Music Department Chair and/or individual instructors are volunteering many hours of unpaid time to oversee and manage Forsyth during the summer. This is an unsustainable situation.**

Safety is still another concern. Forsyth Hall is the building closest to Mendocino Avenue and the parking structure. Many people pass through the building who are not taking classes here, and some are not even students. A responsible adult employee at the southern entrance is a necessity for the safety of the students and staff, and for the security of expensive equipment.

As such, the Music Department implores that the Music AA become a full-time 100% contract position. If necessary, the Department is willing to negotiate an exchange of some student worker funding in order to increase hours for the Music AA.

According to the Budget Coordinator, here are the budget figures to raise the position incrementally. The Department would like to increase the current position in 2012-13 to .85 using \$2000 in student worker funds. The rest (\$3542) would have to be allocated from the District. If this were to be allocated to 1.00FTE, the cost to the District would be \$11,882.:

FTE:	0.75	0.80	0.85	0.90	1.00
Salary	26,312.80	28,066.99	29,821.17	31,575.36	35,083.73
Benefits	15,333.07	16,355.27	17,377.48	18,399.68	20,444.09
Total	41,645.87	44,422.26	47,198.65	49,975.04	55,527.83

Increase Hours for the Theatre Box Office Manager

The Music Department strongly supports the Theatre Department's request to increase the Box Office Manager's contract from 47% to 75% – 100%. The Music Department believes that the entire college (and community) would benefit immensely from having tickets for all Music Dept. events sold through the Theatre Box Office, which could be accomplished with a 75% position.

Benefits to the District:

- Redirects box office-related workload currently shouldered by Music Dept. faculty, staff and students to a professional Box Office Manager specifically trained in handling ticket sales and dealing with the public. Allows Music Dept. faculty and staff to better focus on the needs of their program.
- Increased level of professionalism and better public relations for Music Dept. events.
- Centralized location for patrons wishing to purchase tickets for academic performing arts programming (Theatre Arts/SRT, Music, Dance, etc.).
- Online and pre-event ticketing made available for Music Dept. events.
- Computerized accounting of ticket revenue for Music, Theatre Arts, and Dance events.

If this position could be increased to 100%, this would allow for the creation of a single, centralized District Box Office that could potentially handle ticket sales for Theatre/SRT, Music, Dance, Athletics, and other district entities such as Arts and Lectures, Community Education, the Planetarium, and Associated Students.

Benefits to the District:

- Potential cost savings by using only one online ticketing service rather than multiple programs paying for separate services.
- Centralized location for patrons wishing to purchase tickets for performing arts and special event programming.
- Increased level of professionalism and better public relations for district performing arts and special events.
- Online ticketing for district performing arts and special events programming.
- Computerized accounting of ticket revenue for district performing arts and special events programming.
- Increasing student positions in the Box Office would provide occupational training for students, supervised by the Box Office Manager.

Restoration of the Promotions (Publicity) Specialist Position

The Music Department strongly supports the Theatre Department's request to restore the position of Promotions Specialist with an increase to a 100% full-time contract. The college is in desperate need of a dedicated publicity specialist focused on the Arts. Such an individual could support not only the Theatre, SRT, and Music programs, but potentially Dance, the Art Gallery, and the Museum as well. These are high-profile public programs that require quality promotional support. The position would encompass public relations, marketing, social media, basic website maintenance (more substantial website work would continue to be handled by IT), and basic graphic arts (more sophisticated graphics needs would continue to be handled by the district's Graphic Artist).

Restoration and expansion of this position would make a substantial positive difference in the overwhelming workloads of the faculty directors of Theatre Arts, SRT, and Music, as well as the Administrative Assistant IIIs for these programs. Redirecting the bulk of the publicity work to a dedicated classified position would allow these individuals to focus on the many other demands their positions require.

2.2e Classified, STNC, Management Staffing Requests

Rank	Location	SP	M	Current Title	Proposed Title	Type
0001	Santa Rosa	01	01	Music Administrative Assistant II (currently 65%)	Increase to 100% Contract	Classified
0002	Santa Rosa	08	01	Theatre Box Office Manager (vacant?)	Increase to 75% - 100% Contract	Classified
0003	Santa Rosa	01	05	Performing Arts Publicity Specialist (vacant)	Reinstate/Increase to 100% Contract	Classified

2.3a Current Contract Faculty Positions

Position	Description
Contract Faculty: Mark Anderman	Music Theory Coordinator (anchor)
Contract Faculty: Jody Benecke	Director of Choral/Vocal Music (anchor), Department Chair
Contract Faculty: Rudolf Budginas	Coordinator of Piano and Digital Audio (double-anchor)
Contract Faculty: Jerome Fleg	Director of Instrumental Music (anchor)
Contract Faculty: Bennett Friedman	Director of Jazz Studies (anchor)

2.3b Full-Time and Part-Time Ratios

Discipline	FTEF Reg	% Reg Load	FTEF Adj	% Adj Load	Description
Music (2022-23)	4.6600	49.0000	4.9400	51.0000	The Music Department had 5 FT and 23 adjunct faculty teaching in 2022-23.

2.3c Faculty Within Retirement Range

No retirements are anticipated this year. Two FT faculty members are currently eligible for retirement.

2.3d Analysis of Faculty Staffing Needs and Rationale to Support Requests

MUSIC DEPARTMENT

Currently there are two SRJC full-time Music Faculty members who are within retirement range. It is paramount that we in the SRJC Music Department begin to think now about ensuring that we are prepared for the time when we will need to replace these two full-time positions.

Contract Faculty:

FACULTY STAFFING NEED #1

Full-Time Director of Choral/Vocal Music

We anticipate that we will soon need a full-time Vocal Music specialist to ensure a smooth transition in the oversight of our Music: Vocal AA Degree program. The Music: Vocal major provides students with the opportunity to earn an Associate in Arts in Music while meeting the typical lower division requirements for a bachelor's degree in Music at a four-year institution. The major is also designed to prepare students for careers in music performance, composition, publishing, education, and other specializations in the music industry.

The preferred successful candidate would be capable of teaching such courses as:

-MUSC 6.1 Music History and Literature: Antiquity to 1750

-MUSC 6.2 Music History & Literature: 1750-Present

-MUSC 18.1-4 Diction and Repertoire: Italian, English, German, and French

-MUSCP 21ABCD Concert Choir

-MUSCP 23 ABCD Chamber Singers

-MUSCP 40.2 Applied Music: Voice

All full-time Music Faculty who oversee performance ensembles/programs such as Music: Instrumental, Music: Vocal, and Music: Jazz Studies each serve as a vital part of the public “face” of the SRJC Music Department.

A performance ensemble instructor/director is responsible for presenting regular public concerts both on-campus and throughout the community. A performance ensemble director . . .

-provides performance opportunities for students at festivals, conferences and at other off-campus events, also including travelling within and out of the state of California.

-is responsible for the maintenance and updating of sheet music inventories

-is responsible for publicity and ticket sales for concerts and events

-is responsible for the proper maintenance of appropriate custodial and endowed SRJC Foundation accounts

-creates field trip requests and gathers liability waivers from participants - actively books all travel, etc. for any field trip

-actively recruits musicians from our “feeder” high schools

-actively maintains strong relationships with our local school music programs and transfer destinations, such as SSU and other local universities

This kind of work is difficult for an adjunct faculty member to perform, as it requires “college service” hours well beyond an hourly assignment. The logistical coordination required for these kinds of activities properly should be handled by contract, not adjunct faculty. Each of our Music AA Degree areas of specialization (Instrumental Music, Vocal Music, Jazz Studies, or Digital Audio) requires a contract faculty person who can oversee and maintain these core components so central to our Music Department and programs of study.

FACULTY STAFFING NEED #2

Full-Time Director of Jazz Studies

We anticipate that we will soon need a full-time Jazz Music specialist to ensure a smooth transition in the oversight of our Music: Jazz Studies AA Degree program. The Music: Jazz Studies major provides students with the opportunity to earn an Associate in Arts in Music while meeting the typical lower division requirements for a bachelor’s degree in Music at a four-year institution. The major is also designed to prepare students for careers in music performance, composition, publishing, education, and other specializations in the music industry.

The preferred successful candidate would be capable of teaching such courses as:

-MUSC 4A/B Jazz, Rock, and Pop Theory

-MUSC 5ABCD Jazz Improvisation

-MUSC 9 Jazz Appreciation

-MUSC 15 Standards Repertoire for the Jazz Musician

-MUSC 32ABCD Jazz Band Ensemble

-MUSC 42ABCD Jazz Combo Ensemble

-MUSC 40.4-7 Applied Music Woodwind, Brass, Percussion, or Guitar

FACULTY STAFFING NEED #3

Full-Time Digital-Audio Instructor

The Music Department will seek to add a full-time position in Digital-Audio Studies. In view of the success of this CTE degree and certificate program, the Music Department thinks it is wise that such a position be based campus-wide.

The preferred successful candidate would be capable of teaching such courses as:

MUSC 50	Introduction to Music Technology	3.00
MUSC 51A	Digital Audio 1: Fundamentals	3.00
MUSC 51B	Digital Audio 2: Multimedia	3.00
MUSC 60A	Audio Recording 1	3.00
MUSC 60B	Audio Recording 2	3.00
MUSC 70A	Music Industry 1: Fundamentals	3.00
MUSC 70B	Music Industry 2: Marketing & Distribution	3.00

When further expansion is possible, we would most likely seek to add a position in Music History/Ethnomusicology. This position was lost to retirement over 10 years ago and never replaced. In view of the emphasis on ethnic diversity and inclusiveness in today's world of education, this is a major omission from the Music Department.

Adjunct Faculty

Current needs include additional adjunct faculty in jazz piano, viola, cello, and oboe.

2.3e Faculty Staffing Requests

Rank	Location	SP	M	Discipline	SLO Assessment Rationale
0001	Santa Rosa	02	01	Full-time Director of Choral/Vocal Music	The Music: Vocal major provides students with the opportunity to earn an Associate in Arts in Music while meeting the typical lower division requirements for a bachelor's degree in Music at a four-year institution. The major is also designed to prepare students for careers in music performance, composition, publishing, education, and other specializations in the music industry.
0002	Santa Rosa	02	01	Full-time Director of Jazz Studies	The Music: Jazz Studies major provides students with the opportunity to earn an Associate in Arts in Music while meeting the typical lower division requirements for a bachelor's degree in Music at a four-year institution. The major is also designed to prepare students for careers in music performance, composition, publishing, education, and other specializations in the music industry.
0003	ALL	01	06	Full-time Digital-Audio Instructor	Both the Santa Rosa and the Petaluma Campus have had improvements made to Digital-Audio instructional facilities. The Music Department is very interested in requesting a full-time Digital-Audio position campus-wide so that this very successful degree and certificate CTE program can grow to meet the needs of our students.

2.4b Rationale for Instructional and Non-Instructional Equipment, Technology, and Software

Music Instruction & Performance

Pro Tools and Ableton Software upgrades are out of date for a several years. The older versions are not compatible with a new recording equipment that we just installed. This upgrades are needed immediatly. Our CE Certificates are dependant on these upgrades. After Covid we have a great influx of Digital Audio students using computer labs. These labs need software upgrades.

COMPLETE UPGRADE OF PIANO LAB IN ROOM 199: From keyboard units, to system and controls. The Piano Lab in Forsyth 199 needs a total upgrade. The current keyboard units are not able to be repaired and are breaking down regularly. (For example, the keys stop responding randomly, etc.). There is not a repair company that can address the maintenance and repair of our outdated units. The system connecting pianos is also old and not working properly anymore. The sound system is unreliable for the student and instructor headphones. The lab needs 16 new digital pianos, Yamaha MLC-200 complete lab system with expansion plus it needs an iPad to control the system. Yamaha MLC 200 (or sim.) Music Lab +17 keyboards (16 student-1 instructor) & full operating system, including iPad control+ and additional SW2100P-10G Ethernet switches, MLA-200 interface boxes, headphones and cables. Full Bundle. https://usa.yamaha.com/products/musical_instruments/entertainment/mlc-200/systems.html#product-tabs

- 4 Heavy-Duty Piano Dolly 2-Pack (for each end) Upright Piano Dollies: The pianos that are placed around the walls in the Band Room 115 need to be quickly wheeled out for use by different performing ensemble classes each day. They also need to be wheeled back along the walls when other instrumental ensemble classes are rehearsing in that room. We had been attempting to roll the pianos around on the small wheels that are included with each instrument, but the small wheels on the rough carpeted floor surface caused the students to exert too much force and more than once one of the top-heavy pianos fell over. No students were hurt, but the piano itself was damaged. It is industry standard to provide piano dollies, or trucks, for pianos that are moved frequently. This is definitely a safety issue.
- Gallien-Krueger Bass Amplifier: All our electronic instruments played by students are dependent on the amplifiers we supply to produce sound. These are used in class every day, as well as performances. Periodically, this equipment needs to be replaced as it breaks down. We very much need a new bass amplifier.
- Adams 3.5 Octove Soloist Series Rosewood Xylophone with Apex Frame - Again, this instrument is much needed in order to maintain currency and to provide equity of experience and training on quality and industry standard instruments for the success of our Band and Orchestra and Applied Music students.
- Our choral music folders for our choral music program are dilapidated and many of them have had to be discarded. Choral students use specially-designed music folders to hold music during performance events. We have used our so much that they are visibly worn and dilapidated. New folders would replace folders purchased much more than a decade

ago. Purchasing in lots of 100 allows us to replace worn folders with new ones we keep in storage. The folders are embossed with the SRJC name.

- Music Stands get a lot of hard use and need to be replaced on a continuous basis. We are requesting 10 packs of 6 Manhasset stands in order to supply the needs of Band, Orchestra, Jazz Band, Jazz Combos, Choral, and Applied Music students. The practice rooms have no music stands in them currently, due to shortages for classroom use.
- EWI Professional EWI 5000 Electronic Wind Instrument: This instrument opens the door to digital musical technology for woodwind players. The opportunity to learn and create on the E.W.I. will excite and inspire our students.
- iPads for student performances: The Music Department uses external ticket sales platforms such as EventBrite to manage ticket sales for our curricular performance events. After the success of using these ticket sales platforms, the Music Department would like to have its own equipment for use in the front of house to sell and manage tickets for our events.
- Hanging Theatrical Curtain and track: It has become clear that the newly-added Studio Theatre space in the Burbank Auditorium performing arts complex is not going to be a suitable space for SRJC Music Department performances in most situations. The Music Department will need to update the space in Forsyth Room 105 (Choir Room) to make it a suitable space for chamber and recital performances. This will include theatrical curtain rigging and track and an upgrade to the performance lighting system. We use this space for student recordings as well.
- Four 5-paks 3" Hanging Sound Dampening Baffles (2' X 4')-Final price includes estimate for installation: The Percussion Practice Studio 122 does not have sufficient sound-dampening treatments installed to muffle the noise when a student is practicing or taking an Applied Lesson. The Percussion Practice Studio is right on the main floor hallway and directly next to the Music Admin Office Reception area. It would be "industry standard" to have this practice studio properly treated for sound management in the common areas of Forsyth Hall.

Digital Audio

- All of our Digital Audio software (Pro Tools, Komplete, Ableton Live, Sound Forge, and others) will require regular software and (eventually) hardware upgrades. This is a recurring expense (annual upgrades are typical) that needs to be budgeted for. The Music Department cannot absorb this cost alone. We are currently using CE funding for this purpose.

2.4c Instructional Equipment Requests

Rank	Location	SP	M	Item Description	Qty	Cost Each	Total Cost	Requestor	Room/Space	Contact
0001	Santa Rosa	02	01	Yamaha MLC 200 (or sim.) Music Lab +17 keyboards (16 student-1 instr.)+add'l equip. Full Bundle.	1	\$45,000.00	\$45,000.00	Jody Benecke	199	Rudolf Budginas
0002	Santa Rosa	02	01	4 Heavy Duty Upright Piano Dollies (twin pack for each end of piano) for pianos in Band Room	4	\$550.00	\$2,200.00	Jody Benecke	115	Jerome Fleg
0003	Santa Rosa	02	02	Gallien-Krueger MB115-II Bass Amplifier	1	\$1,000.00	\$1,000.00	Jody Benecke	115	Bennett Friedman
0004	Santa Rosa	02	02	100 3-ring Choral Folders+"SRJC Choirs"- cost full set of 100	100	\$20.00	\$2,000.00	Jody Benecke	105	Jody Benecke
0005	Santa Rosa	02	02	10 packs of 6 Manhasset Music Stands for Choir and Bandroom + shipping	10	\$275.00	\$3,000.00	Jody Benecke	105+115	Benecke+Fleg+Friedman
0006	Santa Rosa	01	01	Adams 3.5 Octave Soloist Series Rosewood Xylophone with Apex Frame	1	\$3,200.00	\$3,200.00	Jody Benecke	115	Jerome Fleg
0007	Santa Rosa	01	01	Akai Professional EWI 5000 Electronic Wind Akai EWI 5000 Electronic Wind Instrument MIDI	1	\$1,000.00	\$1,000.00	Jody Benecke	115	Bennett Friedman
0008	Santa Rosa	02	01	4 8th Gen 10.2-inch iPad 32GB for concert tickets+shipping & accessories	4	\$350.00	\$1,500.00	Jody Benecke	Burbank/Newman Auditoriums	Jerome Fleg
0009	Santa Rosa	02	02	Theatrical Curtain and Hanging Track for Rm.105	2	\$4,000.00	\$8,000.00	Jody Benecke	105	Jody Benecke
0010	Santa Rosa	02	02	5-pak 3" Hanging Sound Dampening Baffles (2' X 4')-Final price includes estimate for installation	4	\$600.00	\$3,000.00	Jody Benecke	122	Jody Benecke

2.4d Non-Instructional Equipment and Technology Requests

Rank	Location	SP	M	Item Description	Qty	Cost Each	Total Cost	Requestor	Room/Space	Contact
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2.4f Instructional/Non-Instructional Software Requests

Rank	Location	SP	M	Item Description	Qty	Cost Each	Total Cost	Requestor	Room/Space	Contact
0001	ALL	01	01	Pro Tools yearly subscription	64	\$99.00	\$6,636.00	Rudolf Budginas	150/Pet246	Rudolf Budginas
0001	ALL	01	01	Ableton Live 11 Standard, Upgrade from 10 to 11	64	\$269.00	\$12,912.00	Rudolf Budginas	150/Pet246	Rudolf Budginas
0001	ALL	01	01	Pro Tools Ultimate Yearly subscription	1	\$300.00	\$300.00	Rudolf Budginas		

2.5a Minor Facilities Requests

Rank	Location	SP	M	Time Frame	Building	Room Number	Est. Cost	Description
0001	Santa Rosa	04	01	Urgent	Forsyth	Entire Building	\$30,000.00	Upgraded BMS System - upgrade HVAC components
0002	Santa Rosa	04	07	Urgent	Forsyth	130	\$50,000.00	Remodel the Music administration office, instructional offices, and the student media library. Securing literature and work/interview room spaces.
0003	Santa Rosa	04	01	Urgent	Forsyth	115a	\$60,000.00	Installation of a new sheet music storage library system.
0004	Santa Rosa	04	01	Urgent	Forsyth	105	\$2,000.00	Improved track lighting
0005	Santa Rosa	04	07	Urgent	Forsyth	105A	\$10,000.00	Provide a secure entrance into the Choir Studio from outside.
0006	Santa Rosa	04	07	Urgent	Forsyth	Classrooms, offices, & hallways	\$3,000.00	Re-paint walls, doors, and lockers (color-matched to new carpeting).
0006	Santa Rosa	04	07	Urgent	Forsyth	Classrooms, offices, & hallways	\$20,000.00	Replace severely worn and discolored carpeting.
0006	Santa Rosa	04	07	Urgent	Forsyth	2nd floor hallway	\$10,000.00	Repair pits/holes in Forsyth upstairs floor main corridor.
0007	Santa Rosa	04	07	Urgent	Forsyth	122	\$3,000.00	Install hanging sound baffles in the percussion studio (room 122).

2.5b Analysis of Existing Facilities

Many areas in Forsyth Hall are suffering from the debilitating effects of "deferred maintenance." A plan for each area could be developed and implemented incrementally over the next several years, but the district will need to provide guidance and resources in order for improvements to be possible. NOTE: During heavy rains, the planter troughs along the windows can pool up and flood - we had flooding and water damage in the Music Lab very recently. We have evident water damage in room 105 and in other rooms as well.

1. Upgraded BMS System - upgraded HVAC components, etc.: We continue to be concerned with air exchange rates for Forsyth Hall, now that the Covid-19 virus is still with us and is considered to be endemic. We are apparently scheduled to have our roof and HVAC system replaced. We have been assured that from that point we will be on the hydrothermal system as is Burbank Auditorium. It is important that we know the timeline for this work to be done. We have experienced recurring (also very recently) the malfunctioning of our BMS system.
2. Remodel Music Admin Reception/Student Workroom/Staff Workroom/Offices/Storage Areas. There is a great need for more effective use of the reception, meeting, work and storage spaces. We have a serious ADA/fire code compliance issue where the Music Lab door swings outward into the narrow hallway that passes by the AA's desk. Simple egress down this heavily-trafficked walkway is hazardous and certainly not in compliance. We need existing outdated and unuseable cabinetry removed, other cabinetry refitted with shelving, and similar jobs completed in order to make the office spaces not only safe to use, but practical for our needs and the needs of our students. Other issues:
3. Install new instrument/musical score/sheet music storage cabinets in the Instrumental Library and Small Ensemble/Studio/Library (room 115a): This space currently is outfitted with a hodge-podge of storage units that do not meet industry standards for storing instruments, musical scores and sheet music. They are not practical nor are they economical, since they were not designed for the purpose for which they are being utilized.
4. Improve Track Lighting System in Room 105 Performance Area: The use of Forsyth Room 105 (the Choir Room) for small ensemble recitals and events is going to be more important. The newly-built small theatre space in Burbank Auditorium is wholly unsuited to acoustic music performances - especially those requiring large pianos, etc. In order to create an adequate small performance space for student vocal and instrumental recitals, choral presentations, opera and musical theatre scene recitals, and chamber music recitals it is going to be necessary to upgrade several aspects of the performance surface in Room 105. The purchase of and installation of a theatrical hanging curtain system that would create an appropriate backdrop for small performances is listed as a request under Instructional Equipment. As a Minor Facilities issue we are beginning with a request for improved performance lighting. There is a system in place that can be analyzed and upgraded to provide for a more flexible and professional range of lighting possibilities for each different type of presentation.
5. The Choral Small Ensemble/ Studio/Library (room 105a) has only one door, thus no way to enter or exit without disrupting classes in room 105. It is difficult to find convenient hours when the work that needs to be done in that space can be scheduled, since going in and out of that room can only be accomplished by walking through class. Imagine carrying boxes, or equipment, or racks of performance clothing through a lecture class and you can also imagine how disruptive that would be. Therefore, we are not able to do these things consistently.

6. (Three equally-ranked items):

-Repair pits/holes in floors - especially throughout the second floor hallway of Forsyth Hall: The state of the flooring in Forsyth Hall: There has been progress: the first floor hallways and classrooms were re-done in Spring 2017 with new linoleum and carpet. This past year, there was some repair work to address the dips, pits, and holes that had formed under the carpet in the upstairs Rm 180 Hall (by rooms 189/199). However, the overall project remains only partially finished, and it gives the building a patchwork, half-finished look. The pits and dips in the floor inside room 189 have not yet been repaired.

-Replace severely worn and discolored carpeting throughout the second floor, including classrooms and hallways and in the first floor Music Admin reception and office areas: The first floor offices and most of the second floor is still covered in old, worn, stained, and discolored red-orange carpet. This detracts substantially from the overall appearance of this facility, and from its function as a creative learning environment. The replacement of this carpet with simple grey or Earth-tone carpeting (as we have downstairs in the entryways and in room 115) would drastically improve both the aesthetics and functionality of Forsyth Hall.

-Re-paint walls, doors, lockers (color-matched with new carpeting, etc.): Repainting of the walls, doors, and lockers is also badly needed. A new paint job to complement the new carpet color would reinvigorate this facility at a relatively small cost.

7. Install sound baffles in the percussion studio 122:

3.1 Academic Quality

Not applicable

3.2 Student Success and Support

The Music Department is committed to promoting diversity by exposure to the musics of many cultures. All of our courses are taught in a culturally-inclusive manner. Our ensemble directors strive to present a diverse body of musical literature, and our choirs and vocalists learn to sing in many languages. The works of African-Americans and Latinx-Americans are specifically highlighted in our Jazz Studies program, and our World Music Appreciation course covers a wide array of non-Western musics.

Our curriculum embraces all musical styles: classical and jazz are at the forefront, but our jazz program also embraces rock and pop. Electronic music, hip-hop, and dubstep aficionados (to name a few) find a home in our Digital Audio program. We specifically sponsor or co-sponsor special events like the Klezmer Café and guest lectures by multicultural artists.

The Music program serves the greater community by concertizing regularly, often with free or reduced-price events. We perform at every Day Under the Oaks. We have close ties with community music organizations including The Santa Rosa Symphony, Youth Orchestra, and local schools and music teacher organizations. One of our alumni, José Soto, is the founder of the Luther Burbank Center Mariachi Ensemble.

We offer financial support to talented musicians of limited means through our expansive scholarship program. In partnership with the Scholarship Office and the SRJC Foundation we give away around \$30,000 per year to talented students who join our program. We also offer transfer scholarships to our graduates as they move on to further their education.

3.3 Responsiveness to Our Community

All Department faculty and staff regularly attend Department meetings and actively participate in training seminars offered by the District.

3.4 Campus Climate and Culture

Injury and Illness Prevention Program (IIPP)

The District's updated IIPP is currently going through the final stages of review and approval. The Music Department will comply upon further guidance.

Safety Trainings

Several members of the Music Department participated in "Stair Chair" evacuation procedures training in the Fall 2012 semester. In Spring 2013, the Chair and AA attended the training session on active shooters and hostage situations.

Building and Area Safety Coordinators

The Chair, the AA, and some other faculty have received nominal Building/Area Safety Coordinator training. However, directions from the District remain unclear as to how to classify our BSC/ASC "areas of responsibility." This is currently under discussion.

4.1a Course Student Learning Outcomes Assessment

Music Department SLO Assessment Plan (Revised Spring 2018)

The Music Department has had a good track record for keeping up with regular SLO

assessments. After the unusual interruption of converting to online-only teaching due to COVID-19, we are again hard at work to ensure that our SLO assessments are brought up to date this academic year.

MUSC COURSES: (Bold font indicates SLO assessments that are current.)

MUSC 1:

1. Explain and utilize basic musical terminology.
2. Identify, interpret, and utilize the fundamental elements of music.
3. Read and perform elementary music from scores.
4. Demonstrate basic musical concepts at the piano keyboard.

MUSC 2A:

1. Identify, construct, and utilize the fundamental elements of music including rhythm, scales, modes, intervals, chords, and chord progressions.
- 2. Perform elementary harmonic, melodic, and structural analysis of music in various styles. (assessed F2017)**

MUSC 2B:

- 1. Write 4-part arrangements. . . (assessed S2018)**
- 2. Analyze and explain . . . (assessed S2018)**

MUSC 2C:

- 1. Write 4-part arrangements. . . (assessed F2018)**
- 2. Analyze and explain . . . (assessed F2018)**
- 3. Analyze and compose . . . (assessed F2018)**

MUSC 2D:

- 1. Write 4-part arrangements. . . (assessed S2019)**
- 2. Analyz, compare and contrast . . . (assessed S2019)**
- 3. Compose short pieces . . . (assessed S2019)**

MUSC 3A:

- 1. Demonstrate the ability to hear music with understanding . . . (assessed F2015 in S2018)**
- 2. Demonstrate the ability to “audiate” a musical score . . . (assessed F2015 in S2018)**

MUSC 3B:

- 1. Demonstrate the ability to hear music with understanding . . . (assessed S2016 in S2018)**
- 2. Demonstrate the ability to “audiate” a musical score . . . (assessed S2016 in S2018)**

MUSC 3C:

- 1. Demonstrate the ability to hear music with understanding . . . (assessed F2016 in S2018)**
- 2. Demonstrate the ability to “audiate” a musical score . . . (assessed F2016 in S2018)**

MUSC 3D:

- 1. Demonstrate the ability to hear music with understanding . . . (assessed S2018)**
- 2. Demonstrate the ability to “audiate” a musical score . . . (assessed S2018)**

MUSC 4A:

1. Analyze chord progressions used in contemporary styles
2. Arrange a pop standard using a jazz rhythmic interpretation
3. Orchestrate music for a five-piece combo.

MUSC 4B:

1. Harmonize a given melody in the jazz/pop idiom.
2. Create harmonic accompaniment in four parts.
- 3. Arrange a jazz, pop, or Latin tune for an eight-piece ensemble. (assessed S2019 in S2021)**

MUSC 5A:

- 1. Improvise on standard jazz repertoire . . . (assessed S2019)**

MUSC 5B:

- 1. Improvise on standard jazz repertoire . . . (assessed S2019)**

MUSC 5C:

- 1. Improvise on standard jazz repertoire . . . (assessed S2016 in S2018)**

MUSC 5D:

- 1. Improvise on standard jazz repertoire . . . (assessed S2016 in S2018)**

MUSC 6.1:

1. Analyze and explain the inherent characteristics of the great works of Western classical music from Antiquity through 1750.
- 2. Describe and relate how the structure of Western music has changed over time relative to cultural circumstances. (assessed S2018 in F2020)**

MUSC 6.2:

1. Analyze and explain the inherent characteristics of the great works of Western classical and vernacular music from 1750 through the present.

2. Describe and relate how the structure of Western music has changed over time relative to cultural circumstances. (assessed S2018 in F2020)

MUSC 7:

1. Analyze and explain the inherent characteristics of Western classical music through active listening.

2. Describe and relate how the syntax and structure of classical music has changed over time relative to cultural circumstances.

MUSC 8:

1. Explain the methods, themes, values, and history . . . (assessed S2017 in S2018)

2. Recognize, locate, and explain the cultural . . . (assessed S2017 in S2018)

3. Apply music terminology to describe . . . (assessed S2017 in S2018)

MUSC 9:

1. Demonstrate knowledge of the historical and aesthetic development of jazz.(assessed S2018 in S2021)

MUSC 15:

1. Perform many standard compositions of the jazz idiom . . . (assessed F2016 in S2018)

MUSC 18.1:

1. Accurately decipher and demonstrate the appropriate phonetic . . . (assessed F2021)

MUSC 18.2:

1. Accurately decipher and demonstrate the appropriate phonetic . . . (assessed S2020 in F2021)

MUSC 18.3:

1. Accurately decipher and demonstrate the appropriate phonetic . . . (assessed F2020 in F2021)

MUSC 18.4:

1. Accurately decipher and demonstrate the appropriate phonetic . . . (assessed F2020 in F2021)

MUSC 49:

1. SLO assessed S2018

MUSC 50:

1. Describe and explain the fundamental concepts, terminology, techniques, and equipment related to music technology.

2. Apply a working knowledge of MIDI sequencing, digital recording, and synthesis to produce projects on a Digital Audio Workstation.

MUSC 51A:

1. Apply a working knowledge of digital audio concepts . . . (assessed F2020 in F2021)

MUSC 51B:

1. Utilize a digital audio workstation . . . (assessed S2021 in F2021)

2. Critically analyze and aesthetically evaluate audio for multimedia applications.

MUSC 60A:

1. Apply a working knowledge of the art and science of sound recording to produce professional-quality digital audio with Pro Tools.

MUSC 60B:

1. Apply a working knowledge of the art and science of sound recording to produce professional-quality digital audio with Pro Tools.

MUSC 70A:

1. Describe the fundamental aspects of a recorded music business with proper consideration of trademark, contracts, and industry standards.

MUSC 70B:

1. Describe the fundamental aspects of a recorded music business with proper consideration of marketing, publishing, and distribution.

2. Create a strategy for producing and distributing a musical product using standard record industry practices, data analysis, and creative approaches to promotion in the modern recorded music industry.

MUSCP COURSES: (Bold font indicates SLO assessments that are current.)

MUSC 11A:

1. Utilize fundamental concepts of music and apply them to the performance. . (assessed F2018 in S2019)

MUSC 11B:

1. Utilize fundamental concepts of music and apply them to the performance of intermediate-level repertoire on the piano.

MUSC 11C:

1. Utilize fundamental concepts of music and apply them to the performance of beginning- to intermediate-level repertoire on the piano.

MUSC 11D:

1. Utilize fundamental concepts of music and apply them to the performance of intermediate- to early advanced level repertoire on the piano.

MUSC 17A

1. Employ appropriate breath and tone management skills . . . (assessed F2015 in S2019)

MUSC 17B

1. Employ appropriate breath and tone management skills . . . (assessed S2020 in F2021)

MUSC 19.1A

1. Utilize fundamental concepts of music and apply them to the performance of beginning-level classical guitar literature. (assessed F2020 in F2021)

MUSC 19.1B

1. Utilize fundamental concepts of music and apply them to the performance of intermediate-level classical guitar literature. (assessed F2020 in F2021)

MUSCP 21ABCD

1. Perform effectively in a large college-level concert choir with appropriate . . . (assessed S2020 in F2021)

MUSCP 23ABCD

1. Perform effectively in a small college-level chamber choir with appropriate . . . (assessed S2020 in F2021)

MUSCP 30A

1. Perform effectively in a large college-level symphonic band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 30B

1. Perform effectively in a large college-level symphonic band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 30C

1. Perform effectively in a large college-level symphonic band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 30D

1. Perform effectively in a large college-level symphonic band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 32A

1. Perform effectively in a large college-level jazz band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 32B

1. Perform effectively in a large college-level jazz band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 32C

1. Perform effectively in a large college-level jazz band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 32D

1. Perform effectively in a large college-level jazz band with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 33A

1. Perform effectively in a large college-level orchestra with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 33B

1. Perform effectively in a large college-level orchestra with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 33C

1. Perform effectively in a large college-level orchestra with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 33D

1. Perform effectively in a large college-level orchestra with appropriate rhythm, pitch, tone, technique, musicality and professionalism.

MUSCP 40.2

1. Rehearse, prepare, and perform standard art song and operatic repertoire in a formal recital. (assessed S2021 in F2021)

MUSCP 40.1

1. Rehearse, prepare, and perform standard repertoire for piano in a formal recital. (assessed S2021 in F2021)

MUSCP 40.3

1. Rehearse, prepare, and perform standard repertoire for violin, viola, cello, or contrabass in a formal recital. (assessed S2021 in F2021)

MUSCP 40.4

1. Rehearse, prepare, and perform repertoire for flute, oboe, clarinet, saxophone, or bassoon in a formal recital. (assessed S2021 in F2021)

MUSCP 40.5

1. Rehearse, prepare, and perform standard repertoire for trumpet, French horn, trombone, baritone, euphonium, or tuba in a formal recital. (assessed S2021 in F2021)

MUSCP 40.6

1. Rehearse, prepare, and perform standard repertoire for percussion in a formal recital. (assessed S2021 in F2021)

MUSCP 40.7

1. Rehearse, prepare, and perform standard repertoire for guitar in a formal recital. (assessed S2021 in F2021)

MUSCP 42A

1. Perform jazz music with effectiveness and confidence in a small combo. (assessed S2021 in F2021)

2. Demonstrate improvisational creativity through the concentrated study and performance of blues and modal jazz compositions.

MUSCP 42B

1. Perform jazz music with effectiveness and confidence in a small combo. (assessed S2021 in F2021)

2. Demonstrate improvisational creativity through the concentrated study and performance of mainstream jazz repertoire.

MUSCP 42C

1. Perform jazz music with effectiveness and confidence in a small combo. (assessed S2021 in F2021)

2. Demonstrate improvisational creativity through the concentrated study and performance of jazz compositions in the Bop, Cool, and Hard Bop styles.

MUSCP 42D

1. Perform jazz music with effectiveness and confidence in a small combo. (assessed S2021 in F2021)

2. Demonstrate improvisational creativity through the concentrated study and performance of jazz compositions in odd and compound meters.

MUSCP 81A

1. Upon completion of this course, the student will be able to fulfill the responsibilities of an actor in the preparation, rehearsal, and performance of a role in performance of an opera or related performance.

4.1b Program Student Learning Outcomes Assessment

Music: Instrumental

	F15	S16	F16	S17	F17	S18	F18	S19	F19	S20	F20	S21
MUSC 2A												
MUSC 2B						X						
MUSC 2C							X					
MUSC 2D								X				
MUSC 3A	X											
MUSC 3B		X										
MUSC 3C			X									
MUSC 3D						X						
MUSC 6.1			X									
MUSC 6.2												
MUSCP 11A							X					
MUSCP 11B												
MUSCP 11C												
MUSCP 11D												
MUSCP 21ABCD										X		
MUSCP 30ABCD												
MUSCP 33ABCD												
MUSCP 40.1												X
MUSCP 40.3												X
MUSCP 40.4												X
MUSCP 40.5												X
MUSCP 40.6												X
MUSCP 40.7												X

Music: Jazz Studies

	F15	S16	F16	S17	F17	S18	F18	S19	F19	S20	F20	S21
MUSC 2A												
MUSC 2B						X						
MUSC 3A	X											
MUSC 3B		X										
MUSC 4A												
MUSC 4B												
MUSC 5A								X				
MUSC 5B								X				
MUSC 5C		X										
MUSC 5D		X										
MUSC 9						X						
MUSC 15			X									
MUSCP 11A							X					

MUSCP 11A							X					
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4.1c Student Learning Outcomes Reporting

Type	Name	Student Assessment Implemented	Assessment Results Analyzed	Change Implemented
Course	MUSC 1 MUSIC FUNDAMENTALS	Spring 2011	Spring 2011	Spring 2011
Course	MUSC 2A MUSIC THEORY 1	Fall 2013	Fall 2013	Fall 2013
Course	MUSC 2B MUSIC THEORY 2	Spring 2014	Spring 2014	Spring 2014
Course	MUSC 2C MUSIC THEORY 3	Fall 2014	Fall 2014	Fall 2014
Course	MUSC 2D MUSIC THEORY 4	Fall 2008	Fall 2008	Fall 2013
Course	MUSC 3A MUSICIANSHIP 1	Fall 2011	Fall 2011	Spring 2014
Course	MUSC 3B MUSICIANSHIP 2	Spring 2012	Spring 2012	Spring 2014
Course	MUSC 3C MUSICIANSHIP 3	Fall 2012	Fall 2012	Spring 2014
Course	MUSC 3D MUSICIANSHIP 4	Spring 2013	Spring 2013	Spring 2014
Course	MUSC 4A JAZZ/ROCK/POP THEORY 1	Fall 2011	Fall 2011	Fall 2011
Course	MUSC 4B JAZZ/ROCK/POP THEORY 2	Spring 2012	Spring 2012	Spring 2012
Course	MUSC 5A JAZZ IMPROVISATION 1	Spring 2011	Spring 2011	Spring 2011
Course	MUSC 5B JAZZ IMPROVISATION 2	Fall 2013	Fall 2013	Fall 2013
Course	MUSC 5C JAZZ IMPROVISATION 3	N/A	N/A	N/A
Course	MUSC 5D JAZZ IMPROVISATION 4	N/A	N/A	N/A
Course	MUSC 6.1 HISTORY & LIT: BCE-17	Fall 2011	Fall 2011	Fall 2011
Course	MUSC 6.2 HISTORY & LIT: 1750-P	Spring 2011	Spring 2011	Spring 2011
Course	MUSC 7 CLASSICAL MUSIC APPREC	Fall 2013	Fall 2014	Fall 2014
Course	MUSC 8 INTRO TO WORLD MUSIC	Fall 2014	Fall 2014	Fall 2014
Course	MUSC 9 JAZZ APPRECIATION	Spring 2013	Spring 2013	Spring 2013
Course	MUSC 15 STANDARDS REPERTOIRE	N/A	N/A	N/A
Course	MUSC 18 DICTION FOR SINGERS	Spring 2014	Fall 2014	Fall 2014
Course	MUSC 18.1 ITALIAN DICTION	N/A	N/A	N/A
Course	MUSC 18.2 GERMAN DICTION	N/A	N/A	N/A
Course	MUSC 18.3 ENGLISH DICTION	N/A	N/A	N/A
Course	MUSC 18.4 FRENCH DICTION	N/A	N/A	N/A

Type	Name	Student Assessment Implemented	Assessment Results Analyzed	Change Implemented
Course	MUSC 49 INDEPENDENT STUDY	Fall 2013	Fall 2013	Fall 2013
Course	MUSC 50 INTRODUCTION TO MIDI	Fall 2014	Fall 2014	Fall 2014
Course	MUSC 51A DIGITAL AUDIO 1	Fall 2014	Fall 2014	Fall 2014
Course	MUSC 51B DIGITAL AUDIO 2	Spring 2014	Spring 2015	Spring 2015
Course	MUSC 60A AUDIO RECORDING 1	Fall 2014	Spring 2015	Spring 2015
Course	MUSC 60B AUDIO RECORDING 2	Spring 2014	Spring 2015	Spring 2015
Course	MUSCP 11A CLASS PIANO 1	Fall 2014	Fall 2014	Fall 2014
Course	MUSCP 11B CLASS PIANO 2	Fall 2014	Fall 2014	Fall 2014
Course	MUSCP 11C CLASS PIANO 3	Fall 2014	Spring 2015	Spring 2015
Course	MUSCP 11D CLASS PIANO 4	Spring 2014	Spring 2015	Spring 2015
Course	MUSCP 17A ELEMENTARY VOICE	Fall 2014	Spring 2015	Spring 2015
Course	MUSCP 17B INTERMEDIATE VOICE	Fall 2014	Fall 2014	Fall 2014
Course	MUSCP 19.1A CLASSICAL GUITAR 1	Fall 2014	Spring 2015	Spring 2015
Course	MUSCP 19.1B CLASSICAL GUITAR 2	Fall 2014	Spring 2015	Spring 2015
Course	MUSCP 21A CONCERT CHOIR 1	Fall 2012	Spring 2013	Spring 2013
Course	MUSCP 21B CONCERT CHOIR 2	Fall 2012	Spring 2013	Spring 2013
Course	MUSCP 21C CONCERT CHOIR 3	Fall 2012	Spring 2013	Spring 2013
Course	MUSCP 21D CONCERT CHOIR 4	Fall 2012	Spring 2013	Spring 2013
Course	MUSCP 23A CHAMBER SINGERS 1	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 23B CHAMBER SINGERS 2	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 23C CHAMBER SINGERS 3	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 23D CHAMBER SINGERS 4	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 30A SYMPHONIC BAND 1	Spring 2012	Spring 2012	Spring 2013
Course	MUSCP 30B SYMPHONIC BAND 2	Spring 2012	Spring 2012	Spring 2013
Course	MUSCP 30C SYMPHONIC BAND 3	Spring 2012	Spring 2012	Spring 2013
Course	MUSCP 30D SYMPHONIC BAND 4	Spring 2012	Spring 2012	Spring 2013
Course	MUSCP 32A JAZZ BAND 1	Spring 2011	Spring 2013	Spring 2013

Type	Name	Student Assessment Implemented	Assessment Results Analyzed	Change Implemented
Course	MUSCP 32B JAZZ BAND 2	Spring 2011	Spring 2013	Spring 2013
Course	MUSCP 32C JAZZ BAND 3	Spring 2011	Spring 2013	Spring 2013
Course	MUSCP 32D JAZZ BAND 4	Spring 2011	Spring 2013	Spring 2013
Course	MUSCP 33A ORCHESTRA 1	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 33B ORCHESTRA 2	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 33C ORCHESTRA 3	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 33D ORCHESTRA 4	Fall 2013	Fall 2013	Fall 2013
Course	MUSCP 40.1 APPLIED PIANO	Fall 2011	Fall 2011	Spring 2013
Course	MUSCP 40.2 APPLIED VOICE	Spring 2011	Spring 2011	Spring 2013
Course	MUSCP 40.3 APPLIED STRINGS	Spring 2014	Spring 2014	Spring 2014
Course	MUSCP 40.4 APPLIED WOODWINDS	Spring 2014	Spring 2014	Spring 2014
Course	MUSCP 40.5 APPLIED BRASS	Spring 2014	Spring 2014	Spring 2014
Course	MUSCP 40.6 APPLIED PERCUSSION	Spring 2014	Spring 2014	Spring 2014
Course	MUSCP 40.7 APPLIED GUITAR	Spring 2014	Spring 2014	Spring 2014
Course	MUSCP 42A JAZZ COMBO 1	Fall 2012	Fall 2012	Spring 2013
Course	MUSCP 42B JAZZ COMBO 2	Fall 2012	Fall 2012	Spring 2013
Course	MUSCP 42C JAZZ COMBO 3	Fall 2012	Fall 2012	Spring 2013
Course	MUSCP 42D JAZZ COMBO 4	Fall 2012	Fall 2012	Spring 2013
Certificate/Major	Music - Instrumental	Spring 2013	Fall 2014	Fall 2014
Certificate/Major	Music - Vocal	Spring 2013	Fall 2014	Fall 2014
Certificate/Major	Music - Jazz Studies	Spring 2013	Fall 2014	Fall 2014
Certificate/Major	Digital Media: Audio	Spring 2013	Fall 2014	Fall 2014

4.2a Key Courses or Services that address Institutional Outcomes

Course/Service	1a	1b	1c	2a	2b	2c	2d	3a	3b	4a	4b	5	6a	6b	6c	7
MUSC 1	X	X		X				X		X	X	X			X	X
MUSC 2A-2D	X	X	X					X	X	X	X	X			X	X
MUSC 3A-3D	X	X		X		X		X			X	X				X
MUSC 50	X	X		X	X			X	X		X	X				X
MUSC 5A-5B				X	X	X	X	X			X	X	X	X	X	X
MUSC 6.1, 6.2			X					X	X	X	X	X	X	X	X	X
MUSC 7		X	X					X	X	X	X	X	X	X	X	X
MUSC 8		X	X					X	X	X	X	X	X	X	X	X
MUSC 9		X	X					X	X	X	X	X	X	X	X	X
MUSCP 21ABCD				X	X	X	X					X	X	X	X	X
MUSCP 30ABCD				X	X	X	X	X				X	X	X	X	X
MUSCP 40.1-40.8			X	X	X	X	X	X	X	X	X	X	X	X	X	X

4.2b Narrative (Optional)

Because we are training our students to be music professionals, every performance is an outcome assessment. Problems or deficiencies in musical performance are addressed immediately in subsequent rehearsals and/or future course offerings. If any problems are assessed in the core curriculum, lesson plans and/or course outlines are modified to address them.

5.0 Performance Measures

Not applicable

5.1 Effective Class Schedule: Course Offerings, Times, Locations, and Delivery Modes (annual)

Is the program offering a balanced class schedule convenient to students with day, evening, Friday, and weekend courses, as needed?

The Music Department offers most of its GE courses and Music Major core theory curriculum during morning hours, when demand is greatest. Our first-semester Theory and Musicianship courses (MUSC 2A and 3A) are offered in the afternoon in Spring semesters to make more scheduling options available.

Performance ensembles are scheduled in the afternoons and evenings. Piano classes are scheduled throughout the day and evening. On Fridays, we offer MUSC 1 *Music Fundamentals* and MUSC 9 *Introduction to World Music* in the morning and the Applied Music recital hours in the afternoon. These have proven to be effective times for these courses.

Our only Saturday class so far has been MUSC 60A *Audio Recording 1* (currently offered in Fall only) which serves a definite clientele seeking this vital Digital Audio course during non-traditional hours.

Is the program offering a good geographic distribution of classes?

Most Music courses are held in Forsyth Hall on the Santa Rosa campus. This is the District's dedicated Music facility with the rehearsal space and specialized equipment needed to host large ensembles such as band, choir, and orchestra. In addition to the facilities demands, we do not schedule ensemble courses at other sites in order to maximize enrollment and not dilute the pool of talented musicians across multiple sites.

Our Santa Rosa Digital Audio courses (MUSC 50, MUSC 51AB, MUSC 60AB) are typically scheduled in the Mac Lab in Maggini hall (2926), but we also use the Forsyth Recording Studio (room 150) and the studio in the Doyle Library.

We have traditionally offered a few general music courses at the Petaluma campus (Music Fundamentals, Jazz Appreciation, Guitar, Voice, etc.) however recent budget restrictions have limited us to only one GE Music Course, MUSC 8 *World Music Appreciation*. We hope to regrow our Petaluma offerings in the future.

With the Petaluma campus' newer facilities and emphasis on Digital Media, we have made a concerted effort to build up our Digital Audio program in Petaluma. It is now possible for students to complete the entire *Digital Media: Audio* certificate entirely at either the Santa Rosa or Petaluma Campus. We also made the strategic decision to use a reverse rotation between Santa Rosa and Petaluma so that both levels are always offered at one campus or the other (i.e. MUSC 51A and 60A are offered in Fall at Santa Rosa and in Spring at Petaluma, with MUSC 51B and 60B the reverse).

Does the program effectively use alternative delivery modes when appropriate such as online, online hybrid, or video transmission?

We have recently made a dedicated effort to expand our online offerings. Two years ago, we had only one credentialed online instructor and two sections of one course (MUSC 7 *Classical*

Music Appreciation) available online. We now have three credentialed online instructors, have added MUSC 1 *Music Fundamentals* to our online offerings, and are offering four online sections whenever scheduling allows. Student response has been positive and enrollments have been good.

Is there demand for specific courses that is not being met? If so, what is the plan to address this?

Many CSUs require a lower-division GE course in American Music that we are not currently offering. We plan to introduce the curriculum for this soon, and hope to schedule it (FTF, hybrid, and/or online) as soon as the budget will allow. For Digital Audio, we are looking to implement courses in Live Sound and Music Business, as well as transform our Introduction to MIDI course into Introduction to Music Technology for better C-ID compliance.

Could the program do a better job of serving students, and if so, how? State specific recommendations.

We would like to see more sections of each course so as to make more opportunities available, but current budget restrictions prevent this.

Are course offerings being scheduled frequently enough or in rotation to assure that students can complete the program within the stated duration of the program or within a "reasonable" time frame?

Budget restrictions have forced many of our core courses onto a Fall-Spring rotation: Music Theory 1-4, Musicianship 1-4, Class Piano 1-4, Music History 1-2, Audio Recording 1-2, and Digital Audio 1-2. Our Recommended Course Sequence outlines a clear path or the program to be completed in two years, provided students enter in the Fall. Our Santa Rosa/Petaluma "reverse scheduling" plan for Digital Audio ensures that students can complete their certificate in two years whether they start in a Fall or Spring semester.

Describe marketing efforts or outreach activities geared to increasing enrollments.

Our Instrumental Music and Vocal Music directors regularly and actively engage in outreach to local high schools in a variety of ways such as campus visits, clinics, joint performances, festivals, and scholarship offerings. Music faculty regularly participate in campus events (Day Under the Oaks, Club Day, etc.) where we can engage in student outreach and recruiting.

5.2a Enrollment Efficiency

The Music Department (MUSC and MUSCP courses) typically fall below 85% enrollment efficiency. We maintain that the District's statistics are highly inaccurate due to inconsistent class maximums and the problem of combined sections. Progress on this front has been stalled by the long delay from the Class Maximums task force. The District's stats also fail to take into account the extra FTES generated by our (unloaded) Applied Music lab hours. If Enrollment

Efficiency statistics from Music are to be used in any meaningful way, the Administration will need to work with the Department to generate more accurate figures.

Is the department scheduling more sections than demand warrants, particularly multiple sections of the same course?

Nearly all MUSC and MUSCP courses are "singletons" where only one section is offered, and even then many are on Fall/Spring rotation.

If the discipline has certificates or majors that are heavily sequenced or have many course requirements, could the required courses be offered on a rotation plan so that students secure the courses that they need within a one, two, or three year time frame?

(From Section 5.1) Budget restrictions have forced many of our core courses onto a Fall-Spring rotation: Music Theory 1-4, Musicianship 1-4, Class Piano 1-4, Music History 1-2, Audio Recording 1-2, and Digital Audio 1-2. Our Recommended Course Sequence outlines a clear path or the program to be completed in two years, provided students enter in the Fall. Our Santa Rosa/Petaluma "reverse scheduling" plan for Digital Audio ensures that students can complete their certificate in two years whether they start in a Fall or Spring semester.

Does the program appeal primarily to day students or to evening students? Do you see different patterns of enrollment in day or evening that should be addressed?

(From Section 5.1) The Music Department offers most of its GE courses and Music Major core theory curriculum during morning hours, when demand is greatest. Our first-semester Theory and Musicianship courses (MUSC 2A and 3A) are offered in the afternoon in Spring semesters to make more scheduling options available. Performance ensembles are scheduled in the afternoons and evenings. Piano classes are scheduled throughout the day and evening. On Fridays, we offer MUSC 1 *Music Fundamentals* and MUSC 9 *Introduction to World Music* in the morning and the Applied Music recital hours in the afternoon. These have proven to be effective times for these courses. Our only Saturday class so far has been MUSC 60A Audio Recording 1 (currently offered in Fall only) which serves a definite clientele seeking this vital Digital Audio course during non-traditional hours.

Could this program benefit from offering some sections online or through other delivery mechanisms, where greater flexibility might attract more students?

(From Section 5.1) We have recently made a dedicated effort to expand our online offerings. Two years ago we had only one credentialed online instructor and two sections of one course (MUSC 7 *Classical Music Appreciation*) available online. We now have three credentialed online instructors, have added MUSC 1 *Music Fundamentals* to our online offerings, and are offering four online sections whenever scheduling allows. Student response has been positive and enrollments have been good.

5.2b Average Class Size

The average class size for Music has shown a slight decline over the last three years, consistent with the decline in enrollments college-wide. Our Summer numbers have shown an increase over the same period. Spring numbers tend to be lower than Fall likely due to course rotation, which means that our more advanced courses (with smaller enrollment) are offered in the Spring.

It is important to note that there are size limitations for some courses. Forsyth Hall only has two classrooms (rooms 105 and 115) able to accommodate more than 20 students at a time. Seats are also limited in our lab facilities including the Forsyth Piano Lab (room 199), Maggini Digital Audio Lab (room 2926), and the Forsyth Recording Studio (room 150).

5.3 Instructional Productivity

Over the last three years, the Music Department's instructional productivity ratio has trended slightly downward in Fall, been fairly stable in Spring, and moved up in Summer.

As to why Music is below the "target" of 17.5, the 2nd, 3rd, and 4th semester core courses for Music Majors (Music Theory, Musicianship, Class Piano, and performance ensembles) typically have lower enrollment due to the natural narrowing that occurs in prerequisite sequences. Further, music pedagogy requires some smaller classes, such as the Class Piano sections that are limited to 16 by the equipment in the Piano Lab.

In contrast to these courses with inherently lower enrollments, there are a number of Music courses that typically have large enrollments such as MUSCP 21ABCD *Concert Choir*, MUSC 9 *Jazz Appreciation*, MUSC 2A *Introduction to Music Theory*, and MUSC 1 *Music Fundamentals*.

5.4 Curriculum Currency

The Music Department underwent a complete curriculum overhaul in 2008. At that time, we:

1. Renumbered all Music courses with new prefixes to bring the curriculum into compliance with new state guidelines on credit hours. The old MUS prefix was replaced with the MUSC – *Music* and MUSCP – *Music Practicum and Performance* prefixes.
2. Finalized the Music majors and Digital Audio certificate, addressing the new state guidelines on stand-alone courses.
3. Finished the ABCD repeatability project and phased out the old MUS 45, 46, and 48 courses.
4. Collaborated with Department faculty regarding specific curricular issues in Piano, Music History, Vocal Music, Guitar, and Digital Audio.
5. Communicated with MACCC, NASM, and other organizations to ensure that SRJC's curriculum met the statewide and national standards for music education.
6. Developed program-level SLOs and incorporated them into all new and revised courses.

In Spring 2013, the Department again revised our entire course catalog in response to the newly-adopted statewide C-ID descriptors and new regulations on repeatability.

The Music Department is currently in the midst of our latest 6-year review, spanning from 2018–2021. At the close of the 2018–19 AY we were properly on-schedule with these updates. We are still examining our courses in light of the TMC guidelines regarding maximum units, and further curricular revisions are planned once the District releases its plan for implementing Lab Equity.

5.5 Successful Program Completion

Describe any course sequencing or course rotation plans that allow a student to complete their certificate/degree/major in a reasonable time frame.

(From Section 5.1) Budget restrictions have forced many of our core courses onto a Fall-Spring rotation: Music Theory 1-4, Musicianship 1-4, Class Piano 1-4, Music History 1-2, Audio Recording 1-2, and Digital Audio 1-2. Our Recommended Course Sequence outlines a clear path or the program to be completed in two years, provided students enter in the Fall. Our Santa Rosa/Petaluma "reverse scheduling" plan for Digital Audio ensures that students can complete their certificate in two years whether they start in a Fall or Spring semester.

Does the program offer support or services to help students complete certificates, licensure, or majors?

We are currently implementing plans to improve tracking of our majors to assist them in completing the requirements for their academic plan.

Review the trends in numbers of degrees or certificates awarded, and, if possible, explain the trend.

In Spring 2009 we implemented three AA degrees in Music and an AA and certificate in Digital Audio.

Music: Instrumental (AA)
Music: Jazz Studies (AA)
Music: Vocal (AA)
Digital Media: Audio (AA)
Digital Media: Audio (Certificate)

Historically, the majority of our traditional Music majors have chosen a transfer path rather than completing an AA degree at SRJC. When the General and University Transfer AA degrees were still available, they were popular with our students. Our students have successfully transferred to wide variety of institutions that include: Cal Arts, CSU Chico, CSU Dominguez Hills, CSU East Bay, CSU Fresno, CSU Long Beach, CSU Sacramento, CSU San Diego, CSU Stanislaus, Humboldt State University, San Francisco State University, San Francisco Conservatory, Sonoma State University, UC Berkeley, UC Irvine, UC Santa Cruz, University of the Pacific, USC Thornton School of Music, Arizona State University, Berklee College Of Music, Brigham Young University, Chapman University, Cornish College of the Arts, Indiana University, McGill University, Oregon State University, Portland State University, University of North Texas, and others.

From 2009-2018, 25 students have completed an AA in Music: 11 earned the AA in Instrumental Music, six (6) in Jazz Studies, and eight (8) in Vocal Music.

For our CE Digital Audio program, many more students do opt to complete either the degree or the certificate. Since 2009, 82 students completed the program with an equal number (41/41) completing the AA degree and the certificate.

What has been the history of employment or job placement following the certificate or majors in your program/unit?

Many of our Music alumni have gone on to professional careers in music. For example, Ben McKee of the top-tier rock band Imagine Dragons is an SRJC alum. José Soto founded the Luther Burbank Center Mariachi Ensemble after taking our Music program. Music directors at Santa Rosa High School, Windsor High School, Casa Grande High School, and Analy High School are all alumni of our program, as are several Santa Rosa Symphony education faculty and staff.

Our Digital Audio students have gone on to numerous employment opportunities in the greater Bay Area. For example, professional audio engineer Suzanne Dugan is an alumna of our program and now serves on our CE advisory committee. As a local employer, Suzanne confirmed that the Certificate or AA in Digital Audio is a valuable thing, as it assures that her employees will have certain skillsets upon entry into the workforce.

5.6 Student Success

How does student retention at the discipline level compare to the overall District retention rate?

Music student retention (MUSC and MUSCP courses) has been fairly stable for the past three years, ranging between 72% and 78.6%.

Music's retention rates are slightly lower than the District average, which ranged from 76% to 82.6% over the same time period. The reasons for this are unclear, but may be due to the regular, dedicated practice required to be successful in music that not all students are prepared for. Finding the time to practice regularly is a challenge for all musicians, and some students report this as a reason for discontinuing a course.

How does student success at the discipline level compare to the overall District success rate?

Course completion rates for Music (MUSC and MUSCP courses) over the past three years have ranged from a low of 67.5% in Summer 2016 and a high of 77.4% in Summer 2015. Fall/Spring numbers are fairly stable, ranging from 68.3% to 74.2%.

Music's student success rates are slightly lower than the District average, which ranged from 71.3% to 78.6% over the same time period. Again, the reasons for this are unknown, but may be due to the highly specialized nature of the subject and the persistence required to do music well.

How does the average student GPA at the discipline level (total units/grade points) compare to the overall District GPA? If there is a difference (either above or below), can you explain that?

GPA for Music students over the past three years has ranged between 2.88 and 3.01 for Fall, between 2.96 and 3.03 for Spring, and between 2.71 and 3.21 for Summer sessions.

Grade point averages for Music students are slightly higher than the District average, which ranged from 2.62 to 2.69 over the same time period. Reasons for this are speculative, but we believe that students who persist and succeed in music will achieve at a high level due to the multifaceted nature of the discipline. Further, Music courses have an excellent system of peer mentoring, our instructors hold regular office hours, and we make student tutors available through the Tutorial Center.

5.7 Student Access

Do students from diverse ethnic backgrounds enroll in the disciplines at rates equal to their participation rates in the District as a whole?

As of 2017-18, Music had 1960 students enrolled/served, or 215.7 FTES.

The ethnic breakdown of Music students (MUSC and MUSCP courses) (2018-19) is as follows: White 50.3%; Hispanic 28.0%; Asian 5.0%; Black 1.7%; Native American 0.4%; Pacific Islander 0.1%; Filipino 0.8%; Other Non-White 6.9%; Decline to State 6.7.3%

In 2012-13, the breakdown was White 63.3%; Hispanic 10.7%; Asian 3.5%; Black 2.0%; Native American 1.3%; Pacific Islander 0.2%; Filipino 0.8%; Other Non-White 0%; Decline to State 18.3%

This represents a substantial demographic shift over a 6-year period toward a lower white and higher Hispanic population.

Data for District-wide participation rates was unavailable as of this writing.

Do male or female students constitute 75% or more in this discipline? If so, what strategies are being used or planned to increase enrollment of the non-traditional gender?

The gender breakdown of Music students (MUSC and MUSCP courses) for 2018-19 was 62.9% male and 35.1% female, with 2.8% "Unknown". In 2012-13, it was 61.8% male and 36.8% female, with 1.5% "Decline to State." This shows very little change over a 6-year period. We are nowhere close to the 75% threshold and are unaware of any barriers for female students.

Has the program/unit experienced changes to its student population or changes in the needs of students in the last four years?

As stated above, the gender breakdown of Music students has been fairly stable over the last few years, but the Hispanic population has increased by over 17%.

What types of outreach or retention efforts are occurring or should be implemented to better serve underserved or under-represented populations in this program?

(From section 5.1) Our Instrumental Music and Vocal Music directors regularly and actively engage in outreach to local high schools in a variety of ways such as campus visits, clinics, joint performances, festivals, and scholarship offerings. Music faculty regularly participate in campus events (Day Under the Oaks, Club Day, etc.) where we can engage in student outreach and recruiting.

How does this program/unit serve students that are often underrepresented in college including various ethnic groups, lower socioeconomic groups, English language learners?

Our musical ensembles are open to all qualified players and/or singers regardless of ethnicity or socioeconomic status. We provide piano practice rooms, and are occasionally able to provide instruments to students who cannot afford them. Reserve copies of many music textbooks are available in the Doyle Library and Forsyth Music Lab for those facing financial hardship to attend school.

(From section 3.2) We offer financial support to talented musicians of limited means through our expansive scholarship program. In partnership with the Scholarship Office and the SRJC Foundation we give away around \$30,000 per year to talented students who join our program. We also offer transfer scholarships to our graduates as they move on to further their education.

5.8 Curriculum Offered Within Reasonable Time Frame

(From Section 5.1) Budget restrictions have forced many of our core courses onto a Fall-Spring rotation: Music Theory 1-4, Musicianship 1-4, Class Piano 1-4, Music History 1-2, Audio Recording 1-2, and Digital Audio 1-2. Our Recommended Course Sequence outlines a clear path or the program to be completed in two years, provided students enter in the Fall. Our Santa Rosa/Petaluma "reverse scheduling" plan for Digital Audio ensures that students can complete their certificate in two years whether they start in a Fall or Spring semester.

5.9a Curriculum Responsiveness

How does the program curriculum respond to changing student, community, and employer needs?

The entire Music catalog (including our degrees and certificate) was updated in Spring 2013 due to new regulations on repeatability, and the implementation of C-ID. We examine the entire program each year for any needed revisions, which are addressed in a timely manner. We are currently in a full curriculum review cycle that will stretch from 2018-2021.

Has your program/unit fully complied with the State requirement that every general education course that transfers to a CSU or UC campus must include objectives (content) related to gender, global perspectives, and American cultural diversity?

Music currently has five GE Courses, and these topics are addressed in each. Each course is scheduled for review as shown below.

MUSC 6.1 Music History: Antiquity to 1750 (Spring 2020)

MUSC 6.2 Music History: 1750 to Present (Spring 2020)

MUSC 7 Classical Music Appreciation (Spring 2020)

MUSC 8 World Music Appreciation (Spring 2021)

MUSC 9 Jazz Appreciation (Spring 2021)

How does the curriculum support the needs of other programs, certificates, or majors?

(From Section 1.1b) Music courses enhance the critical thinking and English writing skills of our students. Studies in Music Theory exercise both quantitative and spatial reasoning skills, while students in GE music courses are required to write analytical essays. Participation in ensembles teaches teamwork and cooperation while striving toward a common goal. Music students are often active participants in the other fine and performing arts, in humanities programs, and in world languages.

Offer recommendations and describe plans for new directions in the curriculum.

(From Section 5.1) Many CSUs require a lower-division GE course in American Music that we are not currently offering. We plan to introduce the curriculum for this soon, and hope to schedule it (FTF, hybrid, and/or online) as soon as the budget will allow.

For Digital Audio, we are looking to implement courses in Live Sound and Music Business, as well as transform our Introduction to MIDI course into Introduction to Music Technology for better C-ID compliance.

Digital Audio (CE)

How many advisory committee members attend your meetings that represent industry?

Our Digital Audio Advisory Committee currently has five members representing diverse facets of the industry.

How many of these members represent industry and also serve as adjunct faculty?

Our adjunct faculty do attend our advisory meetings when they are able, but are not considered voting members of the quorum as per regulations. All of our Digital Audio adjuncts also work in the industry to varying degrees, one owns his own Audio Production company.

Is the diversity of membership on your advisory committee representative of the fields in which students will be entering upon completion of your degree, certificate or major?

Our Advisory Committee members represent many aspects of the industry: composition, live sound, production and post-production for film and multimedia, and instruction/retail.

In the past year, has the advisory committee reviewed your curriculum for currency?

When our Digital Audio curriculum was first written and implemented the larger Digital Media advisory committee did review and approve it. We are currently in a new round of curriculum

revisions and are responding to the latest developments from C-ID, which has new guidelines for Digital Audio. The Departmental review was initiated in 2018-19, with full review by the Advisory Committee expected in Fall 2019.

5.9b Alignment with High Schools (Tech-Prep ONLY)

Not applicable.

5.10 Alignment with Transfer Institutions (Transfer Majors ONLY)

Our Music AA degrees (with Instrumental, Vocal, and Jazz Studies emphases) were designed to meet the lower-division Music requirements of the CSU system. Specifically, our major requirements correspond to the lower-division Music major requirements at Sonoma State University, CSU Chico, and CSU East Bay. We are currently examining the Transfer Model Curriculum, though there are some difficulties in aligning the TMC with our local courses. We hope that many of these issues can be resolved once the District releases its plan for implementing Lab Equity.

5.11a Labor Market Demand (Occupational Programs ONLY)

From the California LMI Database:

The Artist/Performers category (occupational code# 131011) grew between 2001-14 from 1720 to 4040 individuals.

The Arts/Design/Entertainment (#270000) category grew from 235,000-290,000 individuals.

Music Directors/Composers (#272041) grew from 950-2480 with a median wage growth from \$31,000 per year in 2001 to \$57,000 in 2014.

Audio/Video Technicians (#274011) grew from 4680-9520 individuals with a median yearly wage growth of \$ 40,000-48,000.

Sound Engineering Technicians (#274014) grew from 1840 to 3690 individuals with the median wage growing from \$44000 to \$68,000.

Although these data give a good picture of the overall trends, the LMI contains only larger size businesses and does not include smaller businesses and home studios where many artists of all kinds actually work.

5.11b Academic Standards

The Music Department meets regularly, and academic rigor has been an ongoing topic in our discussions.

6.1 Progress and Accomplishments Since Last Program/Unit Review

Rank	Location	SP	M	Goal	Objective	Time Frame	Progress to Date
0001	Santa Rosa	01	01	Staffing: Administrative Asst II	Increase contract of AAII Office Manager to 100%	2019-20	Administration approval
0002	Santa Rosa	01	01	Staffing: Box Office	Increase position from 47% to 75% or higher to handle Music events	2019-20	Administration approval
0003	Santa Rosa	01	01	Staffing: Publicity Specialist	Restore the position with a 100% contract	2019-20	Administration approval
0004	Santa Rosa	01	01	Student recruitment	More outreach to local high schools	ongoing	Increased advertising needed
0005	Santa Rosa	01	01	Concerts/Tours	Increase band and choir festival participation	2019-20	Increased financial support needed to defray student costs
0006	Santa Rosa	01	01	Recording	Recording of school groups	2019-20	Additional support and assistance from Media Services
0007	ALL	01	01	Digital Audio Advisory Board	CE Advisory board review new curriculum for Digital Audio	2019-20	Support from the CE Office
0008	ALL	01	01	Curriculum Updates	Continue/complete review cycle 2018-2021	2019-21	n/a

6.2b PRPP Editor Feedback - Optional

6.3a Annual Unit Plan

Rank	Location	SP	M	Goal	Objective	Time Frame	Resources Required
0001	Santa Rosa	01	01	Staffing: Administrative Asst II	Increase contract of AAII Office Manager to 100%	2019-20	Administration approval
0002	Santa Rosa	01	01	Staffing: Box Office	Increase position from 47% to 75% or higher to handle Music events	2019-20	Administration approval
0003	Santa Rosa	01	01	Staffing: Publicity Specialist	Restore the position with a 100% contract	2019-20	Administration approval
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0007	ALL	01	01	Digital Audio Advisory Board	CE Advisory board review new curriculum for Digital Audio	2019-20	Support from the CE Office
0008	ALL	01	01	Curriculum Updates	Continue/complete review cycle 2018-2021	2019-21	n/a