

# Santa Rosa Junior College

## Program Resource Planning Process

### Music 2014

#### 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/Technical 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/Technical Education (CTE) 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.
- Supporting student and academic support 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 both an AA degree and Vocational Certificate in Digital Audio. We also 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 Bands, Jazz Combos, and other ensembles

which concertize both on-campus and out in the community on a regular basis. Our outstanding Applied Music program provides opportunities for individual instruction and recital performance for our Music majors. The Department regularly hosts performances and master classes by renowned guest artists, and we are closely allied with other musical groups in the community including the Santa Rosa Symphony, the Santa Rosa Symphonic Chorus, and various music teacher organizations such as MACCC.

## 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 2:00 PM. On Saturday, the Santa Rosa Youth Symphony orchestra meets here from 8 AM to 1 PM. The Department Office in Forsyth Hall is typically open from 9 AM to 5 PM Monday through Thursday, and from 9 AM to 4 PM on Fridays.

There are currently only three Music courses offered at the Petaluma Campus: MUSC 1 *Music Fundamentals*, MUSC 8 *Introduction to World Music* and MUSC 9 *Jazz Appreciation*.

In better financial times, the Department also offered satellite courses in Guitar, Voice, and Choir in Sonoma, Petaluma, Sebastopol, Cloverdale, and Point Arena. During the Great Recession of the last several years these sections were closed down.

## 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, CSU/UC transfer, general education, CTE/vocational, and lifelong learning. At last count (March 2012), we had 195 declared Music majors across our various programs.

### **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.

### **CSU/UC Transfer**

All of our MUSC and MUSCP courses transfer to the CSU and/or UC. Mark Anderman 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 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.

## CTE/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 or career 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. For the last 2 years, Dr. Rudolf Budginas has served as our Coordinator of Digital Audio. He has begun the process of seeking internships for our students, developing partnerships within the Digital Audio industry, developing and working with the Digital Media advisory committee, and seeking grant funding from CTE and other sources.

## Lifelong Learning

The downsizing and cutbacks of the last several years have 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. The recent decision to allow co-enrollment of credit and Community Education sections provides some optimism that we can continue to provide well-rounded performance ensembles for our students.

## 2.1a Budget Needs

The instructional budget is allocated and used effectively, but is not always adequate for our needs. The recent infusion of Foundation funds from the Long Endowment has helped tremendously, particularly with the Choral/Vocal program. Still, we do continue to have a couple of areas of need:

- Publicity and advertising for the Music Department is underfunded. With additional publicity we could increase attendance (and hence ticket sales) at our concerts and events.
- Student travel remains under-funded. The Concert Choir, Chamber Singers, Symphonic Band, Jazz Bands, 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.
- The addition of our Digital Audio program means that software will need to be continually upgraded in order to stay current with industry standards. Outside sources (grant funding, public-private partnerships, etc.) may be needed to sustain this program if District allocations cannot be adequately increased.

## 2.1b Budget Requests

| Rank | Location   | SP | M  | Amount      | Brief Rationale  |
|------|------------|----|----|-------------|--|
| 0001 | ALL        | 00 | 00 | \$2,000.00  | Additional funds needed for publicity and advertising of concerts and events.  |
| 0002 | ALL        | 00 | 00 | \$12,000.00 | Funds needed to provide participation in one festival or tour per year for Symphonic Band, Jazz Band, Jazz Combos, and Choirs. |
| 0003 | Santa Rosa | 00 | 00 | \$10,000.00 | Enhanced funding for the maintenance, repair, and replacement of musical instruments.  |
| 0004 | ALL        | 00 | 00 | \$2,000.00  | Additional funding for guest artists.  |

|      |            |    |    |            |  |
|------|------------|----|----|------------|--|
| 0005 | Santa Rosa | 00 | 00 | \$6,000.00 | Purchase, maintenance, and upgrading of Digital Audio software and hardware. |
|------|------------|----|----|------------|--|

## 2.2a Current Classified Positions

| Position                          | Hr/Wk | Mo/Yr | Job Duties   |
|-----------------------------------|-------|-------|--|
| Accompanist/Vocal Coach           | 40.00 | 10.00 | Plays piano at professional level. Accompaniments for choral groups and vocalists for rehearsals and performances. Coaches vocal and instrumental students, and assists with section rehearsals. Records accompaniments for student use.   |
| Department Office Manager (AAll): | 30.00 | 9.00  | In addition to regular AAll duties, coordinates concert publicity and support services. Creates purchase orders and assists in tracking budget. Enters curriculum into program. 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: Mark Anderman | 18.00 | 10.00 | As per contract |

## 2.2c Current STNC/Student Worker Positions

| Position              | Hr/Wk | Mo/Yr | Job Duties   |
|-----------------------|-------|-------|--|
| Student employees (7) | 40.00 | 9.00  | Clerical, desk coverage in absence of AA II, course assistants |

## 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, now held by Elona Russell. Although this has been a marked improvement over our previous situation, 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, and the Dean's office is covering STNC wages for musical productions in Burbank during the peak months of December and May.

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. This position actually incorporates three distinct jobs found in many college and university Music programs: Music Office Manager, Music Lab 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 teachers fill out the Burbank checklist. Fill out appropriate forms (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. 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.
- 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.

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 Linda Close, 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       |
|------|------------|----|----|--------------------------------------|-------------------------------------|------------|
| 0002 | Santa Rosa | 00 | 00 | Music Administrative Assistant II    | Increase to 100% Contract           | Classified |
| 0003 | Santa Rosa | 00 | 00 | Theatre Box Office Manager           | Increase to 75% - 100% Contract     | Classified |
| 0004 | Santa Rosa | 00 | 00 | Performing Arts Publicity Specialist | Reinstate/Increase to 100% Contract | Classified |

## 2.3a Current Contract Faculty Positions

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

### 2.3b Full-Time and Part-Time Ratios

| Discipline | FTEF<br>Reg | % Reg<br>Load | FTEF<br>Adj | % Adj<br>Load | Description  |
|------------|-------------|---------------|-------------|---------------|--|
| Music      | 4.0200      | 46.8000       | 4.5800      | 53.3200       | The Music Department had 4 full-time and over 20 adjunct faculty members actively teaching in Spring 2014. |



### 2.3c Faculty Within Retirement Range

No retirements are anticipated this year. Two faculty members, the Director of Jazz Studies, and the Director of Choral/Vocal Music are eligible for retirement.

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

#### **Contract Faculty:**

Once the Director of Instrumental Music position is replaced (currently hiring for Fall 2014), we will not have any urgent staffing needs for FT faculty. When further expansion is possible, we would seek to add a position in Music History/Ethnomusicology.

#### **Adjunct Faculty:**

We need to expand our adjunct faculty pool in the areas of World Music, Digital Audio, Applied Jazz Piano, Applied Bassoon, and Applied Harp.

## 2.3e Faculty Staffing Requests

| <b>Rank</b> | <b>Location</b> | <b>SP</b> | <b>M</b> | <b>Discipline</b>             | <b>SLO Assessment Rationale</b> |
|-------------|-----------------|-----------|----------|-------------------------------|---------------------------------|
| 0002        | ALL             | 00        | 00       | Music History/Ethnomusicology |                                 |

## 2.4b Rational for Instructional and Non-Instructional Equipment, Technology, and Software

### Music Performance

- Media enhanced classrooms in Forsyth 115 and 189. **Work in progress.**
- Acoustic shells are used by all of our large performing ensembles in Burbank Auditorium. The present equipment is falling apart (a safety concern) and displays unsightly holes and marks in the surfaces. **Funding allocated, in progress.**
- The risers in the band room (115) are very old and have deteriorated to the point of becoming a concern. They will need to be replaced soon.
- Another necessity for transfer-track percussion majors is a marimba. The marimba is a keyboard percussion instrument with a warmer tone and wider range than the xylophone. It is often played with the percussionist holding two mallets in each hand - an advanced skill set that used to be college-level, but is now being trained as early as eighth grade. Most 4-year colleges require percussionists to audition on 4-mallet marimba in addition to snare drum, timpani and drum set. Our current percussionists do not have access to a marimba and are currently not competitive to enter at any of the more established CSU and UC Music programs. The instrument would be utilized by all instrumental ensembles as well as percussion students in the Applied Music program, directly affecting 15-30 students per semester. Maintained properly, a marimba can last 30 years or longer.
- A storage unit is needed for our choral risers. We have been using space in the parking garage, but a better long-term solution is in order.
- Although our timpani set has been repaired, it will eventually need to be replaced. The tuned drums are a major element in the performance of the orchestras and symphonic bands that utilize room 115. They are an absolute necessity for the training of our student percussionists.

### Digital Audio

- Pro Tools is the state-of-the-art recording program we use in Digital Audio classes. Presently, we have only 26 workstations of Pro Tools 10. We need to bring the lab up to a full 30-station capability and add a few licenses for the second lab room for use during DHR hours. **Completed.**
- Digital Audio music production requires a library of sampled sounds. We currently have Native Instruments Komplete 8 software for 30 workstations, but we need at least one more 5-pack for the second lab room for use during DHR hours.
- In Fall 2013 we plan to have Ableton Live up and running in the Maggini lab.
- All of our Digital Audio software: Pro Tools, Komplete, Ableton Live, 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.



## 2.4c Instructional Equipment and Software Requests

| Rank | Location   | SP | M  | Item Description                               | Qty | Cost Each   | Total Cost  | Requestor        | Room/Space | Contact       |
|------|------------|----|----|--|-----|-------------|-------------|------------------|------------|---------------|
| 0001 | Santa Rosa | 04 | 01 | Media-Enhanced Classroom - Forsyth 115         | 1   | \$23,000.00 | \$23,000.00 | Mark Anderman    | 115        | Mark Anderman |
| 0002 | Santa Rosa | 04 | 01 | Media-Enhanced Classroom - Forsyth 189         | 1   | \$23,000.00 | \$23,000.00 | Mark Anderman    | 189        | Mark Anderman |
| 0003 | Santa Rosa | 04 | 01 | Macintosh computer replacement for Forsyth 105 | 1   | \$1,500.00  | \$1,500.00  | Jody Benecke     | 105        | Mark Anderman |
| 0004 | Santa Rosa | 04 | 01 | Macintosh computers for Music Library/Lab      | 11  | \$1,500.00  | \$16,500.00 | Elona Russell    | 136        | Mark Anderman |
| 0005 | Santa Rosa | 04 | 01 | Sony Audio Master Suite for Mac                | 15  | \$235.00    | \$3,525.00  | Rudolf Budginas  | 2926       | Mark Anderman |
| 0006 | Santa Rosa | 01 | 01 | Set of Adams professional timpani              | 1   | \$10,000.00 | \$10,000.00 | Mark Anderman    | 115        | Mark Anderman |
| 0007 | Santa Rosa | 04 | 01 | AKG 451 condenser microphones - stereo pair    | 1   | \$1,099.00  | \$1,099.00  | Rudolf Budginas  | 150        | Mark Anderman |
| 0008 | Santa Rosa | 01 | 01 | Dynasty 4.3-Octave Marimba w/ Padauk bars      | 1   | \$2,550.00  | \$2,550.00  | Mark Anderman    | 115        | Mark Anderman |
| 0009 | Santa Rosa | 01 | 01 | Holton F179 "Farkas" model French horns        | 2   | \$3,300.00  | \$6,600.00  | Mark Anderman    | 115        | Mark Anderman |
| 0010 | Santa Rosa | 01 | 01 | Yamaha YCL-650 Bb Clarinets                    | 2   | \$1,725.00  | \$3,450.00  | Mark Anderman    | 115        | Mark Anderman |
| 0011 | Santa Rosa | 04 | 01 | Avid Pro Tools software licenses               | 10  | \$275.00    | \$2,750.00  | Rudolf Budginas  | 2926       | Mark Anderman |
| 0012 | Santa Rosa | 04 | 01 | Native Instruments Komplete 5-station Lab Pack | 1   | \$800.00    | \$800.00    | Rudolf Budginas  | 2926       | Mark Anderman |
| 0013 | Santa Rosa | 04 | 01 | Sound system for rooms 167, 173, & 122         | 3   | \$500.00    | \$1,500.00  | Bennett Friedman | 173        | Mark Anderman |
| 0014 | Santa Rosa | 04 | 01 | Set of Wenger "Stagehand" band risers          | 1   | \$5,550.00  | \$5,550.00  | Mark Anderman    | 115        | Mark Anderman |

## 2.4d Non-Instructional Equipment, Software, and Technology Requests

| Rank | Location   | SP | M  | Item Description                                  | Qty | Cost Each    | Total Cost   | Requestor       | Room/Space         | Contact       |
|------|------------|----|----|---|-----|--------------|--------------|-----------------|--------------------|---------------|
| 0001 | Santa Rosa | 04 | 07 | Wenger Diva acoustic shells, Plan VI              | 1   | \$156,000.00 | \$156,000.00 | Jody Benecke    | Burbank Auditorium | Mark Anderman |
| 0002 | ALL        | 04 | 07 | Digital Asset Management software w/ 2TB storage  | 1   | \$10,000.00  | \$10,000.00  | Rudolf Budginas | Housed at IT       | Mark Anderman |
| 0003 | Santa Rosa | 04 | 07 | Music sorting rack                                | 1   | \$745.00     | \$745.00     | Jody Benecke    | 105A               | Mark Anderman |
| 0004 | Santa Rosa | 04 | 07 | New choral literature cabinetry in choral library | 3   | \$7,035.00   | \$21,105.00  | Jody Benecke    | 105A               | Mark Anderman |
| 0005 | Santa Rosa | 04 | 07 | Upgrade performance apparel storage cabinets      | 1   | \$10,000.00  | \$10,000.00  | Jody Benecke    | 105A               | Mark Anderman |
| 0006 | Santa Rosa | 04 | 07 | Shed for storage of choral risers                 | 1   | \$2,400.00   | \$2,400.00   | Jody Benecke    | Outside Forsyth    | Mark Anderman |
| 0007 | Santa Rosa | 04 | 07 | Additional track lighting - Forsyth 105           | 1   | \$1,000.00   | \$1,000.00   | Jody Benecke    | 105                | Mark Anderman |
| 0008 | Santa Rosa | 04 | 01 | Retractable stage curtain for Forsyth 105         | 1   | \$100.00     | \$100.00     | Jody Benecke    | 105                | Mark Anderman |

## 2.5a Minor Facilities Requests

| Rank | Location   | SP | M  | Time Frame | Building | Room Number           | Est. Cost   | Description   |
|------|------------|----|----|------------|----------|-----------------------|-------------|---|
| 0001 | Santa Rosa | 04 | 07 | Urgent     | Forsyth  | Classrooms & hallways | \$10,000.00 | Repair pits/holes in Forsyth upstairs floor, particularly in/around 189 |

|      |            |    |    |        |         |                       |             |  |
|------|------------|----|----|--------|---------|-----------------------|-------------|--|
| 0002 | Santa Rosa | 04 | 07 | Urgent | Forsyth | Classrooms & hallways | \$10,000.00 | Replace severely worn and discolored carpeting.  |
| 0003 | Santa Rosa | 04 | 07 | Urgent | Forsyth | Classrooms & hallways | \$2,000.00  | Re-paint walls and lockers (color-matched to new carpeting).   |
| 0004 | Santa Rosa | 04 | 07 | Urgent | Forsyth | Classrooms & hallways | \$3,000.00  | Install sound baffles in the percussion studio (room 122).   |
| 0005 | Santa Rosa | 04 | 07 | 1 Year | Forsyth | 105A                  | \$10,000.00 | Provide a secure entrance into the Choral Library from outside.  |
| 0006 | Santa Rosa | 04 | 07 | 1 Year | Forsyth | 130                   | \$30,000.00 | Remodel the Music administration office, instructional offices, and the student media library. Securing literature and work/interview room spaces. |
| 0007 | Santa Rosa | 04 | 07 | 1 Year | Forsyth | Classrooms & hallways | \$10,000.00 | Replace severely worn and discolored linoleum.   |

## 2.5b Analysis of Existing Facilities

The single most pressing issue for Forsyth Hall is the state of the flooring. Dips, pits, and holes have been forming in the upstairs floor under the carpet for some time now, particularly around room 189. These need to be repaired, and whatever is causing them needs to be addressed before they become a serious safety issue. The building is 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 in the newer District buildings) would drastically improve both the aesthetics and functionality of Forsyth Hall. A simple repainting of the orange doors to complement the new carpet color would reinvigorate this facility at a relatively small cost.

Forsyth Hall does not contain a recital hall. Music Dept. groups presently have to use Newman Auditorium (which is often over-booked and too small for larger groups), or go off-campus to perform. The Choral Room doubles as a lecture/presentation hall and is, thus, not able to be configured appropriately for its primary purpose as a vocal music education facility. A plan to remodel Forsyth 105 effectively as a space appropriate for its primary function as a vocal education space will have to take into consideration the other uses of the space. Instructional offices and libraries need to be redesigned to meet the needs of instructors and students who use them. There is a great deal of wasted space available, but it will require an overall redesign and remodel of the building as a whole.

Areas that are most critically in need of redesign and updating are the band and choral library annexes, as well as the Music Library/Lab. The floor plan and storage areas of the music offices should be reconfigured and updated. There is a great need for more effective use of reception, meeting, work and storage spaces. A plan for each area could be developed and implemented incrementally over the next several years. The district will need to provide guidance and resources in order for improvements to be possible.

## 3.1 Develop Financial Resources

---

## 3.2 Serve our Diverse Communities

The study of music, in itself, promotes sensitivity to diversity through the appreciation of the music of many cultures. Most notable are the works of African-Americans and Latin-Americans studied in our jazz courses, and the many cultures surveyed in the Introduction to World Music course. All applicants for jobs in the Music Department must address the issue of cultural diversity in a written statement on their job application.

## 3.3 Cultivate a Healthy Organization

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

## 3.4 Safety and Emergency Preparedness

### **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 (Mark Anderman, Jody Benecke, Rudolf Budginas, and Elona Russell) participated in "Stair Chair" evacuation procedures training in the Fall 2012 semester. In Spring 2013, Mark Anderman and Elona Russell attended the training session on active shooters and hostage situations.

### **Building and Area Safety Coordinators**

Mark Anderman, Bennett Friedman, and Elona Russell 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.

## **3.5 Establish a Culture of Sustainability**

The Music Department has several measures underway to increase sustainability:

### **Paper Reduction**

- The Department achieved a 52% reduction in graphics costs from 2008-2012.
- The Department website contains online concert announcements, departmental information, and a faculty contact information, reducing the need for printed directories and announcements.
- Several instructors have developed websites through CATE and/or Moodle to present syllabi and course materials to their students without the need to print them.
- Mark Anderman has nearly all of his course materials on his CATE website.
- Bennett Friedman has implemented listening quizzes for MUSC 9 that are entirely online.
- Jody Benecke likewise makes extensive use of online resources.
- A login system was implemented on the Department's copier to track paper usage.
- Intradepartmental communication is handled by District email rather than printed documents as much as possible.
- Elona has been making efforts to electronically submit as many District forms as possible to avoid printing. We are also increasing the use of electronic signatures and making PDF copies of important documents.
- The college has generated a substantial amount of printed material that is only printed on one side. This paper is collected and used for draft printing and/or scratch paper.
- Many instructors are allowing students to turn in assignments on recycled paper.
- Music staff paper is also collected and re-used whenever possible.

### **Recycling**

- Paper, magazines, and cardboard are all recycled through a bin in the Department office.
- Batteries are collected and recycled in the Department office.

### **Other Measures**

- The Department recently obtained a centralized laser printer, which is more efficient than inkjet printers. We are trying to direct as much printing as possible to the laser.
- When inkjet printing is needed, the "draft" setting is used as much as possible to save ink.



- The kitchenette area in the Department Office has an assortment of plates, cups, and silverware that can be washed and re-used to cut down on the use of disposable eating ware.

## 4.1a Course Student Learning Outcomes Assessment

### Music Department SLO Assessment Plan (Revised Spring 2013)

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. Our formal plan to assess all active courses within a 6-year cycle is presented below.

|                 | S11    | F11    | S12    | F12    | S13     | F13    |
|-----------------|--------|--------|--------|--------|---------|--------|
| Anderman        | 1      | 3A     | 3B     | 3C     | 3D      | 2A     |
| Benecke         | 40.2   | 40.1   |        | 21ABCD |         | 23ABCD |
| Budginas        |        |        |        |        |         | 50     |
| Friedman        | 5A     | 4A     | 4B     | 42ABCD | 9       | 5B     |
| Perea           | 32ABCD | 31ABCD | 30ABCD |        | 40.4-.7 |        |
| Blum            |        |        |        |        |         |        |
| Boatright       |        |        |        |        |         |        |
| Brandenburg     |        |        |        |        |         | 51A    |
| Crevelli-Sallee |        |        |        |        |         |        |
| Digman          |        |        |        |        |         |        |
| Dvorin-Spross   |        |        |        |        |         | 8      |
| Grove           | 6.2    | 6.1    |        |        |         |        |
| Menke           |        |        |        |        |         |        |
| Neely           |        |        |        |        |         | (?)    |
| Weichel         |        |        |        |        |         | (?)    |
| Xenelis         |        |        |        |        |         | 33ABCD |

|                 | S14    | F14   | S15   | F15   | S16 | F16 |
|-----------------|--------|-------|-------|-------|-----|-----|
| Anderman        | 2B     | 2C    | 2D    | 40.3  |     |     |
| Benecke         | 18     | 17B   | (17C) | (17D) |     |     |
| Budginas        | 11A    | 11B   | 60A   | 60B   | 11C | 11D |
| Friedman        | (5C)   | (5D)  |       |       |     |     |
| Perea           |        |       |       |       |     |     |
| Blum            | 51B    |       |       |       |     |     |
| Boatright       |        |       |       |       |     |     |
| Brandenburg     |        |       |       |       |     |     |
| Crevelli-Sallee |        |       |       |       |     |     |
| Digman          |        | 19.1A | 19.1B |       |     |     |
| Dvorin-Spross   |        |       |       |       |     |     |
| Grove           |        |       |       |       |     |     |
| Menke           | (17A?) |       |       |       |     |     |
| Neely           |        |       |       |       |     |     |
| Weichel         |        |       |       |       |     |     |
| Xenelis         |        |       |       |       |     |     |



|                |   |   |   |   |  |  |   |  |  |  |  |  |
|----------------|---|---|---|---|--|--|---|--|--|--|--|--|
| MUSCP 24ABCD * |   |   |   |   |  |  |   |  |  |  |  |  |
| MUSCP 32ABCD   |   |   | X |   |  |  |   |  |  |  |  |  |
| MUSCP 42ABCD   |   |   |   | X |  |  |   |  |  |  |  |  |
| MUSCP 40.1     |   | X |   |   |  |  |   |  |  |  |  |  |
| MUSCP 40.2     | X |   |   |   |  |  |   |  |  |  |  |  |
| MUSCP 40.3     |   |   |   |   |  |  | X |  |  |  |  |  |
| MUSCP 40.4     |   |   |   |   |  |  | X |  |  |  |  |  |
| MUSCP 40.5     |   |   |   |   |  |  | X |  |  |  |  |  |
| MUSCP 40.6     |   |   |   |   |  |  | X |  |  |  |  |  |
| MUSCP 40.7     |   |   |   |   |  |  | X |  |  |  |  |  |

**Music: Vocal**

|              | S11 | F11 | S12 | F12 | S13 | F13 | S14 | F14 | S15 | F15 | S16 | F16 |
|--------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| MUSC 2A      |     |     |     |     |     | X   |     |     |     |     |     |     |
| MUSC 2B      |     |     |     |     |     |     | X   |     |     |     |     |     |
| MUSC 2C      |     |     |     |     |     |     |     | IP  |     |     |     |     |
| MUSC 2D      |     |     |     |     |     |     |     |     |     |     |     |     |
| MUSC 3A      |     | X   |     |     |     |     |     |     |     |     |     |     |
| MUSC 3B      |     |     | X   |     |     |     |     |     |     |     |     |     |
| MUSC 3C      |     |     |     | X   |     |     |     |     |     |     |     |     |
| MUSC 3D      |     |     |     |     | X   |     |     |     |     |     |     |     |
| MUSC 6.1     |     | X   |     |     |     |     |     |     |     |     |     |     |
| MUSC 6.2     | X   |     |     |     |     |     |     |     |     |     |     |     |
| MUSC 18      |     |     |     |     |     |     | X   |     |     |     |     |     |
| MUSCP 11A    |     |     |     |     |     |     |     | X   |     |     |     |     |
| MUSCP 11B    |     |     |     |     |     |     |     | X   |     |     |     |     |
| MUSCP 11C    |     |     |     |     |     |     |     |     |     |     |     |     |
| MUSCP 11D    |     |     |     |     |     |     |     |     |     |     |     |     |
| MUSCP 21ABCD |     |     |     |     | X   |     |     |     |     |     |     |     |
| MUSCP 23ABCD |     |     |     |     |     | X   |     |     |     |     |     |     |
| MUSCP 40.2   | X   |     |     |     |     |     |     |     |     |     |     |     |

**Digital Media: Audio**

|           | S11 | F11 | S12 | F12 | S13 | F13 | S14 | F14 | S15 | F15 | S16 | F16 |
|-----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| MUSC 1    | X   |     |     |     |     |     |     |     |     |     |     |     |
| MUSC 2A   |     |     |     |     |     | X   |     |     |     |     |     |     |
| MUSC 50   |     |     |     |     |     |     |     | X   |     |     |     |     |
| MUSC 51A  |     |     |     |     |     |     |     | X   |     |     |     |     |
| MUSC 51B  |     |     |     |     |     |     |     |     |     |     |     |     |
| MUSC 60A  |     |     |     |     |     |     |     |     |     |     |     |     |
| MUSC 60B  |     |     |     |     |     |     |     |     |     |     |     |     |
| MUSCP 11A |     |     |     |     |     |     |     | X   |     |     |     |     |
|           |     |     |     |     |     |     |     |     |     |     |     |     |

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 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 18 DICTION FOR SINGERS    | Spring 2014                    | Fall 2014                   | Fall 2014          |
| 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-FUNDAMN | Fall 2014                      | Fall 2014                   | Fall 2014          |
| Course | MUSC 51B DIGITAL AUDIO-MULTIME | N/A                            | N/A                         | N/A                |
| Course | MUSC 60A AUDIO RECORDING 1     | N/A                            | N/A                         | N/A                |
| Course | MUSC 60B AUDIO RECORDING 2     | N/A                            | N/A                         | N/A                |
| 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        | N/A                            | N/A                         | N/A                |
| Course | MUSCP 11D CLASS PIANO 4        | N/A                            | N/A                         | N/A                |
| Course | MUSCP 17A ELEMENTARY VOICE     | N/A                            | N/A                         | N/A                |
| Course | MUSCP 17B INTERMEDIATE VOICE   | Fall 2014                      | Fall 2014                   | Fall 2014          |
| Course | MUSCP 19.1A CLASSICAL GUITAR 1 | N/A                            | N/A                         | N/A                |
| Course | MUSCP 19.1B CLASSICAL GUITAR 2 | N/A                            | N/A                         | N/A                |
| 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        |
| 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 MUSIC: PIAN | Fall 2011                      | Fall 2011                   | Spring 2013        |
| Course | MUSCP 40.2 APPLIED MUSIC: VOIC | Spring 2011                    | Spring 2011                 | Spring 2013        |
| Course | MUSCP 40.3 APPLIED MUSIC: STRI | Spring 2014                    | Spring 2014                 | Spring 2014        |
| Course | MUSCP 40.4 APPLIED MUSIC: WOOD | Spring 2014                    | Spring 2014                 | Spring 2014        |
| Course | MUSCP 40.5 APPLIED MUSIC: BRAS | Spring 2014                    | Spring 2014                 | Spring 2014        |
| Course | MUSCP 40.6 APPLIED MUSIC: PERC | Spring 2014                    | Spring 2014                 | Spring 2014        |
| Course | MUSCP 40.7 APPLIED MUSIC: GUIT | Spring 2014                    | Spring 2014                 | Spring 2014        |
| Course | MUSCP 42A JAZZ COMBO ENSEMBLE  | Fall 2012                      | Fall 2012                   | Spring 2013        |
| Course | MUSCP 42B JAZZ COMBO ENSEMBLE  | Fall 2012                      | Fall 2012                   | Spring 2013        |

|                   |                               |             |           |             |
|-------------------|-------------------------------|-------------|-----------|-------------|
| Course            | MUSCP 42C JAZZ COMBO ENSEMBLE | Fall 2012   | Fall 2012 | Spring 2013 |
| Course            | MUSCP 42D JAZZ COMBO ENSEMBLE | 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)

## 5.0 Performance Measures

Not applicable. See 5.1-5.11b

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

Most Music courses are held in Forsyth Hall on the Santa Rosa campus. We currently offer only three courses at the Petaluma campus: MUSC 1 *Music Fundamentals*, MUSC 8 *Introduction to World Music*, and MUSC 9 *Jazz Appreciation*.

The Music Department has intentionally limited course offerings at other sites for many reasons such as special equipment needs, the need for maximum enrollment in centralized performing groups, the need to attract players of diverse instruments for the instrumental groups, and the need to offer the entire sequence of transfer courses at one site.

The Department offers most of its GE courses and Music Major core theory curriculum during morning hours, when demand for them is greatest. Performance ensembles are scheduled in the afternoons and evenings. Piano classes are scheduled throughout the day and evening. On Fridays, we offer 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 online course (MUSC 7 *Classical Music Appreciation*) enrolls well.

Several of our Digital Audio courses (MUSC 50, MUSC 51A, MUSC 51B) are scheduled in the Macintosh Lab in Maggini hall. There has been some discussion of perhaps opening up sections on the Petaluma campus when the budget improves.

Over the last several years, some experimentation with scheduling has proven effective. We moved MUSCP 33ABCD *Orchestra* from a late afternoon time slot to Monday evenings. This

produced a 100% increase in enrollment. In 2008, MUSC 5A changed from three days a week to two, and enrollment increased by 50%.

## 5.2a Enrollment Efficiency

### Music (MUSC + MUSCP) Student Headcounts—All Locations

| Semester  | S2011 | X2011 | F2011 | S2012 | X2012 | F2012 | S2013 | X2013 | F2013 |
|-----------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Headcount | 1415  | 65    | 1264  | 1165  | 45    | 1083  | 1039  | 25    | 1010  |

Mandated class cuts have affected the student headcount statistics as we have seen a slight decline over the last three years. The fact that our headcount remains so high in spite of substantial cuts to the schedule is a testament to the success of the program. Over the last year, changes in repeatability regulations have also harmed our headcount numbers significantly.

### Music (MUSC + MUSCP) Enrollment Efficiency—All Locations

| Semester   | S2011 | X2011 | F2011 | S2012 | X2012 | F2012 | S2013 | X2013 | F2013 |
|------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Efficiency | 81.7% | 86.7% | 90.9% | 75.4% | 100%  | 86.8% | 73.2% | 55.6% | 74.2% |

Enrollment efficiency numbers for Music are highly inaccurate due to inconsistent class maximum enrollment numbers and the problem of combined sections. The Department is currently working with the administration to adjust class maximums to obtain more accurate and reliable efficiency statistics.

## 5.2b Average Class Size

The average class size for Music has been fairly stable over the last three years, with a slight decline in Spring and an increase in Summer. Our current numbers are the likely result of: (a) reductions in the number of sections offered, leading to more students enrolling in the remaining sections; (b) the success of our online Music Appreciation courses; and (c) increased enrollment of Music majors with the implementation of the Applied Music program and the AA degrees. The lower numbers in Spring are likely due to course rotation, which means that our more advanced courses (with smaller enrollment) are offered in the Spring.

### Music (MUSC + MUSCP) Average Class Size—All Locations

| Semester   | S2011 | X2011 | F2011 | S2012 | X2012 | F2012 | S2013 | X2013 | F2013 |
|------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Class Size | 24.8  | 32.5  | 30.1  | 22.8  | 45.0  | 29.3  | 22.6  | 25.0  | 24.6  |

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

The Music Department's Instructional Productivity ratio has been trending slightly downward for the last three years. This is likely due to the nature of the class cuts during that time: large,

community-based ensembles have been cut (or moved to Community Education) while the smaller courses required for majors have been retained.

### Music (MUSC + MUSCP) Instructional Productivity—All Locations

|       | S2011  | X2011 | F2011  | S2012  | X2012 | F2012  | S2013  | X2013 | F2013  |
|-------|--------|-------|--------|--------|-------|--------|--------|-------|--------|
| FTEF  | 162.32 | 8.56  | 147.22 | 135.59 | 4.5   | 125.97 | 120.62 | 2.5   | 120.65 |
| FTEF  | 10.26  | 0.45  | 8.91   | 9.26   | 0.21  | 8.67   | 8.42   | 0.21  | 8.59   |
| Ratio | 15.82  | 19.02 | 16.52  | 14.64  | 21.43 | 14.53  | 14.33  | 12.15 | 14.05  |

As to why Music is below the "target" of 18.1, the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> 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 low enrollments, there are a number of Music courses that typically have very large enrollments: MUSCP 21ABCD *Concert Choir* generally has about 65–80 enrolled, MUSC 9 *Jazz Appreciation* often starts the semester above 70, MUSC 2A *Introduction to Music Theory* typically has over 50 students, and our MUSC 1 *Music Fundamentals* classes have likewise been pulling large enrollments.

## 5.4 Curriculum Currency

The Music Department underwent a complete curriculum overhaul from Spring 2008 to Fall 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.
2. Finalized the Music Majors and certificate, addressing the new state guidelines on stand-alone courses.
3. Finished the ABCD repeatability project and phased out the MUS 45, 46, and 48 courses.
4. Communicated and 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 meets statewide and national standards in Music Education.
6. Developed program-level SLOs and incorporated SLOs into all new and revised courses.

In Spring 2013, the Department responded to the new state mandates on repeatability and the new C-ID descriptors by once again revising our entire course catalog. As such, all of our courses are up-to-date within the 6-year curriculum cycle. We are still examining our courses in light of the new TMC guidelines regarding maximum units, and further revisions are planned.

## 5.5 Successful Program Completion

At last count, we had approximately 195 self-declared Music majors with about 150 actively taking courses. We are currently implementing plans to improve tracking of our majors to assist them in completing the requirements for their academic plan.

Historically, the majority of our 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.

In Spring 2009 we implemented four AA degrees in Music and one vocational certificate:

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

Since 2009, ten (10) students have earned our AA degrees in Music (two each in Vocal, Instrumental, and Jazz Studies, four in Digital Audio) and eight (8) have earned the Digital Audio certificate. 2012-13 was a banner year for our programs, as we awarded 5 AA degrees and 7 certificates. We anticipate that these numbers will continue to grow.

## 5.6 Student Success

### 5.6a Retention and 5.6b Student Success

#### Student Retention—All Locations

| Discipline         | S2011 | X2011 | F2011 | S2012 | X2012 | F2012 | S2013 | X2013 | F2013 |
|--------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Music (MUSC+MUSCP) | 77.4% | 69.8% | 74.7% | 77.9% | 68.2% | 76.7% | 76.4% | 50.0% | 77.2% |
| District Total     | 77.3% | 85.1% | 77.9% | 78.6% | 84.0% | 76.9% |       |       |       |

#### Successful Course Completion—All Locations

| Discipline         | S2011 | X2011 | F2011 | S2012 | X2012 | F2012 | S2013 | X2013 | F2013 |
|--------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Music (MUSC+MUSCP) | 75.0% | 69.8% | 70.7% | 75.3% | 54.5% | 72.0% | 73.4% | 45.8% | 74.4% |
| District Total     | 73.0% | 81.7% | 73.2% | 74.0% | 80.9% | 72.1% |       |       |       |

### 5.6c Grade Point Average

#### Grade Point Average—All Locations

| Discipline         | S2011 | X2011 | F2011 | S2012 | X2012 | F2012 | S2013 | X2013 | F2013 |
|--------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Music (MUSC+MUSCP) | 2.89  | 3.16  | 3.00  | 3.17  | 2.74  | 2.96  | 3.09  | 2.25  | 3.03  |
| District Total     | 2.60  | 2.60  | 2.63  | 2.65  | 2.64  | 2.63  |       |       |       |

## 5.7 Student Access

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



The ethnic breakdown of the Music students (MUSC and MUSCP courses) (2012-13) is as follows: White 63.3%; Asian 3.5%; Black 2.0%; Hispanic 10.7%; Native American 1.3%; Pacific Islander 0.2%; Filipino 0.8%; Other Non-White 0%; Decline to State 18.3% This represents a higher percentage of Whites and Asians than the district as a whole (55.3% and 3.3%) and a slightly lower percentage of other ethnicities.

**2. 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 2012-13 was 61.8% male and 36.8% female, with 1.5% "Decline to State." This is a slight increase in males from 2007-08 (up from 56.8%); however, we are nowhere close to the 75% threshold and are unaware of any barriers for female students.

**3. 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 ethnic and gender breakdown of Music students has been fairly stable over the last few years. Regarding the needs of our students, more and more prospective Music majors are being turned away from CSU and UC due to the recent budget cuts. To accommodate them, we now have a full, transfer-level Applied Music program and four Music AA degrees in place. In addition, we are now offering a vocational certificate in Digital Audio to service the growing multimedia and gaming industries in the Bay Area.

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

Our Band and Choir directors are actively involved in recruitment at the local high schools, and regularly participate in statewide Music organizations. We also seek to reach as diverse a community as possible by offering public performances in a wide variety of venues.

**5. 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 other instruments to students who cannot afford them themselves. Reserve copies of many music textbooks are available in the main library and Forsyth music lab for those facing financial hardship to attend school.

## 5.8 Curriculum Offered Within Reasonable Time Frame

We are currently offering Music Theory 1-4, Musicianship 1-4, Class Piano 1-4, Music History 1-2, Audio Recording 1-2, and Digital Audio 1-2 classes on a Fall-Spring rotation. Nevertheless, students should still be able to complete the required courses for any of the Music majors in two years if they plan their schedules carefully.

## 5.9a Curriculum Responsiveness

Nearly 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.

## 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.

## 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

Academic rigor has been a constant topic in our departmental discussions as we have continued to update the Music curriculum.

## 6.1 Progress and Accomplishments Since Last Program/Unit Review

| Rank | Location   | SP | M  | Goal                         | Objective   | Time Frame | Progress to Date  |
|------|------------|----|----|------------------------------|---|------------|---|
| 0001 | ALL        | 01 | 01 | Student recruitment          | More outreach to local high schools   | 2013-14    | Mark Wardlaw actively recruited high school students for the SRJC Jazz Bands  |
| 0002 | ALL        | 01 | 01 | Transfer programs            | Increase collaboration and communication with the SSU Music Department          | 2013-14    | Nick Xenelis held a joint concert with Andy Collinsworth in the Green Center  |
| 0003 | ALL        | 01 | 01 | Scholarships                 | Award scholarships to continuing and transfer students                          | 2013-14    | Record amount of scholarship money disbursed  |
| 0004 | ALL        | 01 | 01 | Transfer programs            | Increase collaboration and communication with the SSU Music Department          | 2013-14    | Mark Anderman participated in an event with SSU Chair John Palmer and violinist Midori  |
| 0005 | ALL        | 01 | 01 | Curriculum                   | Address changes in regulations  | 2013-14    | Revisions ongoing   |
| 0006 | ALL        | 01 | 01 | Library                      | Transfer extra books and scores to the Doyle Library for greater student access | 2013-14    | Ongoing. Nancy Persons to serve as liaison  |
| 0007 | ALL        | 01 | 01 | Guest Artists                | Bring guest artists for SRJC Music events                                       | 2013-14    | This year we had Billy Buss, Eddie Mendenhall, Jason Lewis, Larry Dunlap, Cliff Hugo, Akira Tana, Chris Amberger, Kendrick Freeman, and Dave Scott. |
| 0008 | ALL        | 01 | 01 | Staffing                     | Hire FT Instrumental Music Director   | 2013-14    | Accomplished. Dr. Jerome Fleg will begin Fall 2014  |
| 0009 | Santa Rosa | 01 | 01 | Concerts/Tours               | Increase band and choir festival participation                                  | 2013-14    | This year Jody Benecke hosted a choir festival at SRJC  |
| 0010 | Santa Rosa | 01 | 01 | Concerts/Tours               | Increase band and choir festival participation                                  | 2013-14    | Bennett Friedman took the Jazz Combos to perform at the Hayward Jazz Festival   |
| 0011 | Santa Rosa | 01 | 01 | Concerts/Tours               | Increase band and choir festival participation                                  | 2013-14    | Jody and Nick took members of the Symphonic Band and Choirs to perform at the MACCC conference in San Francisco                                     |
| 0012 | Santa Rosa | 01 | 01 | Day Under the Oaks           | Add Music Dept booth to performances  | 2013-14    | Both the performances and department booth were a success   |
| 0013 | Santa Rosa | 01 | 01 | Forsyth Hall Security        | Repair building alarm   | 2013-14    | Some progress, but problems remain  |
| 0014 | Santa Rosa | 01 | 01 | Forsyth Hall Maintenance     | Clean out surplus items and unused/unwanted materials                           | 2013-14    | Ongoing   |
| 0015 | ALL        | 01 | 01 | Digital Audio Advisory Board | Develop and coordinate an advisory board for Digital Audio                      | 2013-14    | Rudolf has been participating on the Digital Media committee, which includes Audio  |
| 0016 | ALL        | 01 | 01 | Digital Media Program        | Increase interdisciplinary collaboration for the Digital Media Program          | 2013-14    | Rudolf has been working closely with Brian Antonson in Communication Studies  |

## 6.2a Program/Unit Conclusions

| Location | Program/Unit Conclusions   |
|----------|--|
| ALL      | The Music Department offers programs for all students and serves five distinct constituencies of the College: terminal degree (AA) majors, CSU/UC transfer majors, general education students, CTE/Vocational students, and lifelong learners. The Music Department is one of the public faces of the college, regularly interacting with the entire community.  |
| ALL      | <p>We have been carefully scrutinizing our programs and curriculum for many years now, and we believe that we are on the right track. We do not foresee any drastic changes in curricular direction at this time. What we do foresee is building on our success and expanding student opportunities. Over the next 3–5 years we hope to:</p> <ul style="list-style-type: none"> <li>• Restore courses and programs that have been cut</li> <li>• Increase our classified staff support</li> <li>• Continue to grow and expand our Digital Audio program</li> <li>• Increase our budget and other financial resources</li> <li>• Increase publicity, public relations, and advertising for our concerts and events</li> <li>• Improve the Forsyth facility</li> <li>• Maintain, repair, and replace our instruments as needed</li> <li>• Increase travel opportunities for our students</li> <li>• Improve tracking of Music majors and assist them with completion of the requirements for transfer or an AA or certificate</li> </ul> |
| ALL      | One curricular problem that we would like to resolve in the near future is reducing the units allocated to certain Music courses, particularly performance courses. Presently, the units are too high due to a negotiated agreement between AFA, the Curriculum Committee, and the Department. Reducing these units would have the dual effect of increasing student access and bringing us closer to the Transfer Model Curriculum (TMC) for Music. This is a complex issue where curriculum and workload intertwine, and will require the cooperation and collaboration of the Department, the Administration, the All Faculty Association, and the Curriculum Committee. Fortunately, the Lab Equity study that is currently underway gives us some optimism that this can be achieved.   |
| ALL      | With the hiring of Rudolf Budginas and Jerome Fleg the Music Department is back up to five full time faculty. This is adequate for the amount of FTES in our program at the present time. If the program is able to expand in the future, another FT faculty member may be needed.   |
| ALL      | Our biggest need now is in increased classified support. The hiring of Nancy Hayashibara fills the accompanist position, but we must get the hours for our AA II increased to 100%. We also support the Theatre Department's request to increase the Box Office position to at least 75%, and reinstate the Publicity Specialist position. These staffing needs are thoroughly explained in sections 2.2d and 2.3d.  |
| ALL      | Our budget needs are documented in sections 2.1a and 2.1b. We have at least five areas where increased financial support is needed: publicity and advertising, student travel, maintenance/repair/replacement of instruments, guest artists, and digital audio software/hardware. Our instructional equipment requests are documented in sections 2.4b – 2.4d.   |
| ALL      | Our facilities needs are documented in sections 2.5a and 2.5b. Our top priority is repair of the second story floor, replacement of the carpet, and repainting the interiors of Forsyth Hall. We need to install a second door into 105a that will allow for access from the outside, and the Music Office needs to be remodeled for better access and functionality.  |
| ALL      | We currently have only one media-enhanced classroom in Forsyth Hall (105). Converting rooms 115 and 189 into media-enhanced classrooms is a top priority. We also have computers in the music library/lab that will need upgrading and replacing. Keeping the software and hardware necessary for our Digital Audio program up-to-date will be an ongoing need.  |
| ALL      | We would also appreciate increased logistical support from the other agencies of the District including Publicity/PR, Facilities, and Media Services. The Foundation, in particular, has not done enough to support our program. We would like to see the Foundation take a more active role in fundraising for Music and the Arts at SRJC.  |

## 6.2b PRPP Editor Feedback - Optional

The Music Department is an integral part of the Arts & Humanities cluster. Faculty of the department provide both transfer and CTE educational opportunities for the students. The music performances by the bands and choirs greatly add to the cultural offerings of Sonoma County.

The Chair and faculty of the program are committed to student success and musical excellence. The updated program with a digital audio focus is in great demand. If resources allow, a digital music course will also be offered at the Petaluma campus. (This has been completed and Digital Music courses are now offered at Petaluma)

The visibility of the program and in fact the whole creative cluster must be lifted to a higher level. The new Dean of the Arts & Humanities cluster is committed to make it happen.

## 6.3a Annual Unit Plan

| Rank | Location   | SP | M  | Goal                             | Objective   | Time Frame | Resources Required   |
|------|------------|----|----|----------------------------------|---|------------|--|
| 0001 | Santa Rosa | 00 | 00 | Staffing: Administrative Asst II | Increase AA II Office Manager contract to 100%                          | 2014-15    | Administration approval                                    |
| 0002 | Santa Rosa | 00 | 00 | Staffing: Box Office             | Increase position from 47% to 75% or higher to handle Music Dept events | 2014-15    | Administration approval                                    |
| 0003 | Santa Rosa | 00 | 00 | Staffing: Publicity Specialist   | Restore the position with a 100% contract                               | 2014-15    | Administration approval                                    |
| 0004 | Santa Rosa | 00 | 00 | Student recruitment              | More outreach to local high schools                                     | ongoing    | Increased advertising needed                               |
| 0005 | Santa Rosa | 00 | 00 | Concerts/Tours                   | Increase band and choir festival participation                          | 2014-15    | Increased financial support needed to defray student costs |
| 0006 | Santa Rosa | 00 | 00 | Recording                        | Recording of school groups  | 2014-15    | Additional support and assistance from Media Services      |
| 0007 | ALL        | 00 | 00 | Digital Audio Advisory Board     | Increased interaction with advisory board for Digital Audio             | 2014-15    | Possible travel funds for Digital Audio Coordinator        |
| 0008 | ALL        | 00 | 00 | Digital Media Program            | Increase interdisciplinary collaboration for the Digital Media Program  | ongoing    | Digital Audio Coordinator is working on this               |
| 0009 | ALL        | 00 | 00 | Curriculum Updates               | Keep course outlines updated  | ongoing    | Currently addressing C-ID/TMC                              |
| 0010 | ALL        | 00 | 00 | Transfer Model Curriculum        | Stay current with STAR/SB-1440/TMC                                      | ongoing    | Possible need for travel to conferences                    |