

Skyline College



MUSIC DEPARTMENT Program Review - 2006 Executive Summary

Short Summary of Findings

This program is a strong one which aims to provide students with courses that will fulfill G.E. requirements in the areas of Arts and Humanities, while at the same time giving them opportunities to draw interdisciplinary connections, develop aesthetic intelligence, develop performance skills, and exercise critical thinking skills. The program serves students well, but it needs additional full-time faculty, increased facilities support, and greater equipment support.

Three Strengths of the Program

- Serves G.E. and transfer.
- Adds aesthetic and cultural dimension to G.E. selection and general campus atmosphere.
- Provides students with opportunities to manifest and develop important aspects of human intelligence unaddressed in other curricula – a unique, synergistic combination of affective responses, aesthetics, critical thinking, and technical skills.

Four Suggestions for Improvement

- Hiring of one new full-time faculty member in instrumental music and music technology.
- Complete outfitting of rooms 1115, 1105, and 1109 with appropriate A/V – computer technologies, including necessary soundproofing of room barriers.
- Replacement of pianos and repair of Piano Lab pianos.
- Acoustic renovation of Main Theater and construction of small recital hall.

Robert Millar

Full-Time Faculty Signatures

Jude Navari

Submitted on: October 2, 2006

SKYLINE COLLEGE PROGRAM REVIEW SELF STUDY

Part A: Overview of Program

1. State the goals/focus of this program and how the program contributes to the mission and priorities of the College and District.

This program aims to provide students with courses that will fulfill G.E. requirements in the areas of Arts and Humanities, with chances for individual and group expression, and with opportunities to draw interdisciplinary connections and exercise critical thinking skills.

The Music program has the following as its goals:

- To provide students with avenues for affective as well as intellectual learning and performance.
- To provide courses that satisfy the Arts and Humanities requirements for students completing the A.A. degree or transferring to four year institutions.
- To increase students' cultural awareness by providing courses that explore music as an expressive/technical/communicative medium between people.
- To increase aesthetic awareness by providing courses that explore concepts of creativity, beauty, quality, and ideals.
- To provide courses that offer students opportunities for technical self-discipline, self-expression, and cooperative enterprise of an artistic nature.
- To be responsive to community needs and interests in the area of music.

2. Discuss how this program coordinates, impacts, and/or interacts with other programs in the College.

The Music program impacts other college programs in three ways:

- It serves as an important balancing agent in the college's educational process, integrating understanding of the affective human processes with the more coolly intellectual pursuits addressed by Mathematics, the Sciences, Technology, and Business. In doing so, the Music program contributes to the shaping and expression of the whole human being and provides qualified students with opportunities for the realization of talent and the expression of excellence unaddressed by other disciplines.
- Because music is one of the creative arts, it compliments (and is enhanced by) other programs in the arts, like dance, visual arts, literature/poetry, and drama. Under the best of circumstances these disciplines cross-fertilize one another as each explores and illuminates the creative and expressive potential of the human being. The more any potential artist understands about the affective side of human nature, the more depth and intensity he/she will be able to bring to his/her own work, i.e., a deeper understanding of music leads to deeper insights into literature, art, etc.
- Musical understanding can generate a particularly subtle type of critical thinking and discernment which greatly compliments the critical thinking skills utilized and developed in other parts of the curriculum.

3. If the program utilizes advisory boards and/or professional organizations, describe their roles.

N/A

4. Explain how this program meets the needs of our diverse community.

Research data supports the view that the General Education function of courses in the Music program is the aspect of the program most in demand by students, rather than course work aimed at fulfilling the requirements for a major in Music. This need has been addressed, as have issues of cultural diversity, by the development of a variety of course offerings including Music Appreciation, Music of the Americas, World Music, Music History, History of Jazz, and others. However, the needs of a smaller population of performance-oriented students continue to be accommodated in a variety of instrumental and voice classes, and in performance ensembles. The most recent of these is the Traditional Kulintang Music class, which brings into the college

curriculum the Southern Philippines musical culture representative of a substantial portion of Skyline students.

Skyline's Music Department has also instituted classes for students who have expressed a desire to compose or perform music, but are not necessarily interested in pursuing a Music major. Courses like Music 111-Theory Workshop: Songwriting, Music 665- Beginning Musicianship, and Music 290-Introduction to Midi Music, provide these students with some of the necessary training to help them pursue their occupational and recreational needs in these areas.

Finally, the institution of a number of on-line courses has allowed many students with disabilities and/or domestic/work responsibilities that prevent them from attending campus activities to complete college course work through distance learning.

The Music Department plans to continue to assess community needs and respond by developing appropriate program innovations. Particular attention will be given to the reinstatement of the full Music Major program should there be sufficient demand.

5. If the program has completed a previous self-study, evaluate the progress made toward previous goals.

N/A

PART B: Curriculum

1. Describe how the courses offered in the program meet the needs of the discipline(s) and the students. (This may be answered through descriptive narrative evaluation or quantitative research).

1. The main objectives of courses in the Music department are to provide music instruction to fill the needs of the beginner student in music, provide music courses for students preparing to transfer to a university and provide music study for students seeking personal enrichment and/or to enhance their musical enjoyment. The study of music is part of a well-rounded liberal arts course of study and most four-year colleges and universities require some coursework in the humanities and fine arts

Skyline's music course offerings basically fall into three types, although in practice these courses provide two "tracks" of instruction. The three types of courses are (1) Performance courses (which are generally referred to as "applied" music courses in college music programs and teach a music performance skill) (2) Music Theory Courses that provide instruction in the supporting skills necessary for performance and (3) Non-performance Courses (which are more traditional lecture-based classes and the student is trained as a listener and audience member).

At Skyline we regularly offer performance courses (applied music) in piano, guitar and voice. A subset of these performance courses are music ensemble courses in which students perform together in a student music ensemble. At Skyline we regularly offer the following ensemble classes: Concert Band, Jazz Band, Concert (previously "College") Choir, Guitar Ensemble and Traditional Kulintang Music (bronze gong music and dance of the Southern Philippines).

Music theory courses currently offered at Skyline include MUS100 Music Fundamentals and MUS 111 Music Theory Workshop. MUS 110 Music Theory Seminar will be offered in Spring 2006.

Non-performance courses fulfilling general education humanities and fine arts transfer requirements to UC and CSU schools are 115 Music, Art and Ideas (See Art. 115), 202 Music Appreciation, 250 World Music. MUS 470 Concert Choir, MUS 100 Fundamentals of Music, MUS 110 Music Theory Seminar and MUS 111 Music Theory Workshop also fulfill this requirement. MUS 470 is a performance class, but fulfills the general education requirements, while technical music background such as MUS 100 or the equivalent is necessary for students taking MUS 100 and 111.

The Skyline faculty has noticed an increasing lack of preparation among incoming music students for college-level musical studies. Many students relate that they received little or no musical instruction in their K-12 education. Therefore, concentrating on beginner level courses at Skyline meets the needs of these students by introducing them to this discipline, exposing them to new skills and broadening their cultural experiences.

As far as providing the core courses for a student seeking to transfer to a four-year college or university music program, Skyline does not currently meet the needs of these students and banking of the music "major" will be addressed in section six of Part B of this review.

In Fall 2004, music faculty member Jude Navari attended the MACCC conference in San

Francisco. The first Thursday session "The Impact of IMPAC on CCC Music Programs" was led by George DeGraffenried the Director of the School of Music and Dance at San Francisco State University and the lead in the state on this project. IMPAC (Intersegmental Matriculation Project for the Articulation of Courses) was started to coordinate courses between CSUs and CCCs and allow students to transfer more easily at junior level status within a music program. The implementation of the program is the resulting compliance of newer legislation governing the transferring of CC students to the CSU system in which CCs must offer equivalent course work that a student could receive in the first two years of a program at a CSU college. He explained that both systems are bound to state law, while the UC system is "exempt" through its Regents from these state mandates.

The discipline of Music has been moving through this project this past two years. A recent report from these meetings describes the problems with transferring into a music major after two years in a community college. Currently, students wishing to transfer into a music major at a CSU from a community college take a placement exam in the core curriculum (musicianship, theory and piano skills). Most CCC students do not place into the 3rd year of the music curriculum in CSU programs and are required to start the four year sequence from the beginning or are required to take remedial skills classes to prepare them to enter the four year sequence.

The current recommendations of the music committee of IMPAC for the required transferable core is the following:

- CAN MUS 22 Class Piano I
- CAN MUS 24 Class Piano II
- CAN MUS 2 Music Theory I
- CAN MUS 4 Music Theory II
- CAN MUS 6 Music Theory III
- CAN MUS 12 Music Theory IV
- CAN MUS XX Musicianship I
- CAN MUS XX Musicianship II
- CAN MUS XX Musicianship III
- CAN MUS XX Musicianship IV

According to DeGraffenreid, the IMPAC project is moving toward what he called the "cal-pac" an overarching agreement that tracks CC curriculum to CSU. In this agreement, students graduating from CCs that have been certified by a CSU faculty committee in a specific discipline (with some special cases) will be accepted into these programs without having to be redo all the 1st and 2nd year coursework for the major. He believes that the cal-pac will be in place by 2008.

There are implications of the IMPAC project and resulting cal-pac to the music program at Skyline. Our program, as it stands now would not be "certified," because we do not offer all the core of Music Theory and Musicianship classes and this would officially render our "music major" insufficient in fulfilling a transfer function to a music program at a CSU. If a CC does not have a CSU-certified music program after the cal-pac is implemented to insure transfer status, then graduating students from that institution will still be required to audition for placement. Plans for future program modification will be addressed in the sixth section of Part B of this review.

2. State how the program has remained current in the discipline(s).

One way in which the music program has remained current in the discipline is by reexamining the exclusivity of the classical Western (European- American) art music tradition that has dominated music curricula in colleges and universities in the past century. In our twenty-first century music culture, the boundaries between "high" and "low" and between non-Western and Western music tradition have been blurring. Academic music curricula have begun to reflect these changes in our music culture. One example is the inclusion of blues, jazz and rock (Western popular music traditions) in some instructor's MUS 202 classes in addition to the traditional classical canon.

This attempt to embrace the reality of more diversity in the Western music tradition can also be seen in some of the piano class material used by some instructors. Assignments featuring a Blues, Jazz or Bossa Nova bass line and harmonizations of these bass lines have featured in the course syllabi of some instructors.

In addition, the Skyline music department has begun to offer a non-Western music performance ensemble opportunity to complement the World Music (MUS 240) classes. This Traditional Kulintang Music ensemble class taught by adjunct faculty member Danongan Kalanduyan

mentioned above will teach students to understand the theoretical aspects of the music and dance of the Southern Philippines, including music and dance of the Maguindanao people of Cotabato and Maranao people of the Lanao, the Tausug people of Sulu, and the Tirurary people of Upi. Students will also learn how to perform the basic dance movements that accompany traditional Kulintang rhythms. This course was recently approved by the Skyline curriculum committee as a new course offering in the music department (MUS 240).

In recent years the demand and number of distance learning courses has increased exponentially at the college level in part due to the change in our student population from traditional full-time students to part-time students with many other demands on their time such as family and work obligations that prevent them from attending traditional lecture-based classes at set times during the week. Distance learning offers these students the ability to take courses from the convenience of their own home or workplace via the internet (and/or in some cases cable television) and work through lessons around their complicated schedules. Skyline faculty member Robert Millar has responded to this need by developing and teaching several online courses for the Skyline music department in the past few years. These include two important general education courses in the music department's course offerings (1) MUS 100 Fundamentals of Music and (2) MUS 202 Music Appreciation. In addition, Robert has developed an online version of MUS 204 History of Western Classical Music to teach in the Spring 2007 semester.

The music department also responds to the need of students in the honors transfer program at Skyline by offering an honors section of MUS 202 Music Appreciation every year.

3. If the student population has changed, state how the program is addressing these changes.

According to the Office of Planning, Research and Institutional Effectiveness reports, the student population taking music courses at Skyline from Fall 2001 to Spring 2006 has remained fairly static in ethnicity, gender, and age demographics. The only trend that is possibly suggested by the data is a slight decrease in the total number of White students taking music courses. Further research would need to be undertaken to determine if this trend is reflective of changes in the ethnic makeup of the college as a whole and in the county in general, or if the trend is only being seen in music courses. Within the ethnic makeup of Skyline music students, the largest population of one ethnicity is Filipino comprising approximately one-third of the total music student population. This large percentage of Filipino music students at Skyline has been addressed with the new course offering of the Kulintang ensemble class.

Perhaps the most significant characteristic of music students at Skyline is the lack of preparation in music fundamentals at the elementary and high school level mentioned earlier. The necessity for music theory fundamentals led us to revise the guitar and voice class curriculum to include rudiments of music theory in the Guitar 1 and Voice 1 classes. But adding the fundamental theory component to these applied classes had drawbacks. Less time could be given to applied instruction and related performance topics. We are suggesting that MUS 100 or equivalent be instituted as a recommended preliminary for beginning applied and theoretical music classes.

See section 6 for more details about proposed changes to the program.

4. All courses in this program should be reviewed and, if appropriate, modified every six years. If this has not occurred, please list the courses and explain.

The course listed under Music in the Skyline catalog have been reviewed. The following courses have been modified and revised course outlines have been submitted as part of this review.

MUS 100
MUS 110
MUS 111
MUS 115
MUS 144
MUS 202
MUS 204
MUS 240
MUS 250
MUS 301
MUS 302

MUS 303
MUS 304
MUS 377
MUS 378
MUS 379
MUS 380
MUS 383
MUS 401
MUS 402
MUS 403
MUS 404
MUS 470
MUS 665

The following courses have not been modified and revised course outlines have not been submitted, because we have no current full-time music faculty with a specialty in that subject area. These courses will be reviewed and revised with the hiring of a full-time music instructor with a specialty in instrumental music performance and music technology.

MUS 350 (for information about MUS 351, see part 6 below)

MUS 290

MUS 430

MUS 450

MUS 275

5. If external accreditation or certification is required, please state the certifying agency and status of the program.

N/A

6. Discuss plans for future review and program modification.

Over the past year in several discussions by the full-time music faculty and Dean of Social Science/Creative Arts, plans for music program modification have been discussed. Our suggestions for modification to the music program at Skyline has several parts.

(1) The first part of our recommended modifications is to bank the "music Major" at Skyline College. We propose that at the beginning of the Fall semester of 2007 the music major be banked until such time as we can offer a complete Music Major core curriculum. Students currently enrolled as music majors would be given time to finish the music major program that is now in place. Our reasoning for this modification has been partially explained in section 1 of Part B. For a music student to transfer into the third year of music program at a CSU or UC school, music majors are usually required to complete a core (or equivalent) of four semesters each of music theory and musicianship classes in addition to several semesters of piano class. Currently, Skyline's music major only requires students take theory classes Mus 110 and Mus 111 that correspond roughly to the first semesters of theory and musicianship in the four semester core. Skyline in its history has not been able to offer a four-semester sequence in theory and musicianship, and, in looking at current enrollment in the music theory classes offered, we do not think it will be possible to fully fill such classes if they were offered. Currently, most CSU and UC music programs audition transfer students to ascertain whether their skill levels in music theory and musicianship skills are at the level of their own students after two years of a theory-musicianship core. After completing our music "major," Skyline students in general do not audition into the junior year of a CSU and UC program due to insufficient theory and musicianship skills. One recent Skyline student seeking to transfer to UC Berkeley as a music major took the music program at UCB and was placed into a *pre* first-year music course to bring these core theory and musicianship skills up to a level to even begin the four-year music major sequence the following semester. If this student progresses through the program without any impediments, they can still only expect a total undergraduate degree matriculation time of more than six years, thus making the transfer function of the Skyline music program negated. The presumption of Skyline having a music "major" seems a bit like false advertising to the prospective student wishing to transfer to a music program at a CSU or UC school at the junior level.

Even with our proposal to phase out the music "major," the full-time faculty still believes that MUS 110 and MUS 111 classes in beginning theory and musicianship are important to fulfilling the

music program's objectives and goals, and are experimenting with the times these courses are offered in Spring 2007 to attract more students to fill these beginning theory classes. As the revised course outlines will indicate. The old catalog descriptions of MUS 111 and MUS 110 have been revised and the content, in essence, reversed. These courses are also being renamed to reflect the course content and nomenclature of equivalent courses at other community colleges, CSU, and UC music programs. The resulting courses are MUS 110: Musicianship 1 and MUS 111: Music Theory 1

Our recommendation to bank the Skyline music "major" is also based on a report entitled "Skyline College Students Enrolled in Music Classes by Declared Major" prepared by Cathy Hasson from Skyline's Research and Planning Office in Spring 2006. This report details the percentage of declared music majors to non-music majors taking music classes at Skyline and statistically charts these figures by semester and course. The report shows the overall percentage of declared music majors in music classes to be only a 10% average, and the average percentage of music majors in general education classes is even smaller averaging below 5%. These averages appear to be rather low for a degree "major" program, and appear to suggest that we could phase out the music major without adversely affecting our enrollment numbers. More research would be needed to determine whether these averages are statistically commensurate with other programs that offer a "major" at Skyline.

The section in the Skyline Catalog about the Music major would need to be changed. We would like to replace the current description of the "major" with the Music program goals as stated in section 1 of Part A of this review.

(2) The second part of our modification of the music program at Skyline is adding MUS 100, Fundamentals of Music, as a recommended course for all performance (applied music classes instrumental and vocal performance) classes. This recommended course would address the lack of preparation in music fundamentals that we are finding in incoming students to these classes. Our findings are based on informal polling and real-time experience in the classroom. To determine whether such a recommended course should be instituted as a corequisite in the future for beginning applied and ensemble music courses, we plan to undertake a self study to collect data on the likely effectiveness of the recommended course in increasing student success in subsequent performance courses. Students who already possess a basic competency with music fundamentals (reading and writing music notation) could fulfill this corequisite requirement through an equivalency exam, the content of which would be decided upon with input from all music faculty. Such a corequisite would need to be phased in over several years and in cooperation with all Skyline faculty teaching applied classes (full and part-time), if the self study determines that such a recommended course is necessary and effective.

(3) The third part of our recommended modifications for the music program at Skyline is a streamlining and clarification of our curriculum as outlined in the course offerings in the College Catalog.

As discussed in section 4 of Part B above, a few courses listed under Music in the course catalog were not revised with this program review. These courses fall into two categories. The first are courses for which we have no current full-time music faculty with specialty in that subject area. These include instrumental ensemble classes MUS 430 Concert Band and MUS 450 Jazz Band and MUS 290 Introduction to MIDI Music. The second category are courses which the full-time faculty believe should be dropped from the catalog, because they were created in the past to accommodate a specific contextual or transitory need and have either not been offered in recent years or will most probably not be offered in the future. These courses include MUS 350 and 351 The Art of Rock, Rhythm and Blues 1/2 and MUS 475 Jazz Choir.

MUS 350 and 351 The Art of Rock, Rhythm and Blues

These performance courses have not been taught in several years. The corresponding mixed instrumental ensemble course is MUS 450 Jazz Band that focuses on a different popular music tradition. The recommendation by the full-time music faculty is that MUS 351 be dropped from the curriculum and MUS 350 renamed Rock, Rhythm and Blues Ensemble and revised when a full-time music instructor with an instrumental music discipline specialty is hired.

MUS 475 Jazz Choir

This course has not been offered for many years, but is still in the course catalog. If, in the future, the need arose for such a choir class, the MUS 470 (Concert Choir) course outline could be used.

This outline has been revised in such a way that the topic repertoire used in this class could incorporate Jazz music if the instructor desired and it could be cross-listed with a MUS 665 Special Topics in Music Performance class.

PART C: Faculty and Staff

1. List major development activities completed by faculty and staff in this program in the last six years and state what development is needed or proposed by faculty in this program.

All faculty members are constantly updating their skills and information through independent learning venues. Most of the time, instructors update class materials, assignments, texts, and presentation techniques each semester, always searching for more effective ways of delivering instruction. Regular conferences between faculty help facilitate the exploration and incorporation of new ideas. Also, individual faculty members are active in their respective fields, regularly engaging in professional development activities and work in extra curricular venues (composing music, performing, attending and sometimes speaking at conferences, studio practice, etc.).

2. Describe the orientation process for new faculty and staff (include student workers such as tutors and aides).

Currently there is not an effective orientation process in place to address the needs of new faculty. As part of Program Development over the next few years, an effective orientation program, which includes reviewing appropriate course outlines, consulting with senior colleagues, conferring with the division dean, etc., needs to be developed.

3. If recruitment of new and/or diverse faculty is needed, suggest recruitment techniques.

- Faculty can be recruited via the following venues:
- Conventional District announcements
- Notices to all schools of music in the U.S.
- Print announcements in professional journals (including The Journal of Higher Education, MENC Journal, etc.)
- Online announcements via Craigslist, etc.

PART D: Facilities, Equipment, Materials and Maintenance

1. Discuss the effectiveness of the facilities, equipment, equipment maintenance, and materials for the program to meet its goals and focus. Include if they impact success and if they are accessible to all students.

While many courses in the music program can possibly be taught under dire circumstances without a multi-media classroom, the resulting instruction would most certainly suffer. The ability to project images and play music from a computer, the use of the internet as a teaching tool, and adequate audio equipment in the classroom enable music instructors to use music as part of the music teaching process and access huge quantities of material that were unimaginable just ten years ago in the college classroom. New software and hardware technologies, such as the programs that enable instructors to teach distance-learning classes, interactive listening scores used in courses such as MUS 202 Music Appreciation, interactive music theory skill drilling software used in theory courses such as MUS 100, as well as music notation and creation software used in MUS 111 and MUS 290 respectively help instructors stay current with the leading teaching practices in their discipline and engage students who live in an increasing technological adept society through interactive learning.

The use of multi-media in a music class enriches and enhances the learning process for our students since we live in a primarily visually based culture and connecting visual images with music and musical ideas is crucial for our students to make connections to the aural concepts that we are teaching.

Courses in this music program almost by definition (as explained above) require multi-media classrooms that use the latest technologies, including video DVD, VHS, and computer monitor projection units, computers, comprehensive sound systems, independent incandescent light banks and dimmers, etc.

Currently, rooms 1111 and 1107 are the only rooms that have most of the elements necessary that satisfy this requirement. Room 1115 was slated to be developed along these lines, but for some reason the project has not yet been undertaken. The response to recent inquiries into these plans and the possibility of making room 1115 into a "smart" classroom with internet feed

and computer projection abilities was that there were problems with the asbestos content in the classroom ceiling or walls. [Isn't this a serious health hazard that should be addressed as soon as possible? This is not an encouraging sign about what other health hazards may lurk in our facilities that have not yet been addressed.] Some enhancements to room 1105 have been made, but there have been practical problems with the "multi-media-ization" of this classroom including problems with computer screen projection size.

Despite efforts to clean up after the floods last year, mildew continues to be a problem in room 1115. This problem needs to be addressed as it exacerbates allergy conditions of staff and students. In addition to replacement of the rug, the sub-floor needs sanitation and cleanup. Room 1105 is adjacent to room 1107, and there is still a big problem with sound bleeding through the common wall of these rooms. Sound bleed is also a problem between room 1107 and the piano lab (room 1109). When the pianos in the piano lab are producing sound externally (not through earphones), the sound bleeds into 1107 and is quite distracting.

The computers in room 1111 and 1107 are somewhat out of date and will soon need to be updated if the plan for all instructors to use laptops and "plug in" to "smart" classroom stations does not get implemented quickly enough. Last year, the computers in the MIDI labs were updated and replaced as well as the software used in this class. There were some problems with the update and replacement as well as the software choice, but this technology appears to be working smoothly at the present. In this field, however, the technology is constantly changing and special attention must be paid to keeping this technology updated and software current to the discipline.

There is also still a problem with ventilation in room 1107 and cigarette smoke being blown into the classroom regularly. This used to be a problem with room 1111 as well, but the designated smoking areas seem to have solved the problem in room 1111.

The pianos in room 1107, room 1111 and room 1115 are generally in poor repair, and could really benefit from more frequent tunings, voicings, and regulation (once per semester and once before the summer session would be ideal). However, even with regular servicing they are not really adequate for concert use. It is recommended that they be replaced. The pianos in the practice rooms are in terrible repair and should be replaced. The number of practice rooms is also a problem. There are five rooms and are often all in use during peak times of the day. We should attempt to double the number of practice rooms in the near future.

The electric pianos in the piano lab are generally adequate for the needs of the classes taught there. There is an ongoing need for maintenance of these instruments and in the next few years, some of the equipment will need to be replaced and updated. The piano lab needs a media station with a much larger screen, since many students cannot view the current installation. For the most part, the size of classrooms is adequate for most music classes. There are some exceptions. One is the Guitar 1 class taught by adjunct faculty Frank Markovich. Currently, Frank teaches this class in room 1124, but the way that this regularly full class with at least twenty students per section (each with their own guitars and materials) is crammed into this tiny classroom is comical. Special attention should be given to the scheduling of this class in an adequate space. The problem right now is that Room 1111 and Room 1115 are being used at the same time by other music ensembles and music classes. Therefore, an additional large music ensemble rehearsal classroom is needed.

The biggest problem with music department facilities is the lack of a decent concert hall for performance. The main theater appears to have been designed with spoken word theater in mind and is only passable as a concert hall if extreme measures are taken to build out the stage with temporary platforms with a sound shell placed behind. This is a time consuming and laborious process. In addition, the size and number of seats in the hall dwarf our average music concert audiences. This lack of intimacy leads to a rather unsatisfying music performance experience for the audience member. In addition, the entrance of the theater is totally hidden from the public and incredibly difficult to find. Signage has improved on campus in the past few years, but on several occasions music audience member have come to campus and wandered around looking for the Main Theater. Not able to find the hall, they have left discouraged and with a negative impression about the music program and our college in their minds.

We understand that the Facilities Master Plan is going to address the problems of the main theater for music performance in the projected renovations of Building One in the future, but

serious consideration should be given to a small recital hall that could serve as the venue for a concert series at Skyline, and as a regular rehearsal classroom as well when not in use as a concert space. While being a "cultural center" for the community is one of our college values as listed with the Mission and Goals of Skyline College, we currently do not fulfill this mission value/goal as a cultural center in music. A regular concert series in an appropriate music venue on campus would fulfill this mission value/goal. To organize and fund such a concert series is a significant amount of work, and to create and maintain such a series would require a faculty coordinator. One can look to the Art program at Skyline as a current, working model. There is already a faculty Skyline Gallery Coordinator for the Art program at Skyline who helps to make the Gallery Theater a cultural center in the community for visual arts. As a result, there are regular art shows involving student works, faculty works and works by outside exhibitors. This faculty member gets release time from two classes in order to coordinate the Gallery use and exhibits. A parallel position could be developed and funded for a concert series and a music recital hall. Student ensembles could perform in this space as well as guest performers and faculty. In addition, this Skyline concert series would provide live on-campus concerts for all the appreciation classes that require live concert attendance and reviews. This would be convenient for our students who have difficulty traveling to concert venues off campus due to disabilities, transportation issues, etc. Music 144, Concert Enjoyment, could be structured around such a concert series, thus insuring a steady audience stream for these concerts.

Maintenance is generally good, although requests for replacement of light bulbs and other small but significant items are often subject to delayed attention.

Materials that help our program meet its goals and focus also include the expense of guest performers in non-performance and performance classes. Many of our students have never attended a live concert or have witnessed a live musician performing. This experience is crucial to increasing students' aesthetic awareness and providing students with avenues for affective learning. The MUS 250 World Music class taught by adjunct faculty member Julia Hansen regularly brings guest performers to Skyline to great success, but is limited by division funding. A year ago, limited funding was found on a one-time basis for a guest Jazz singer to visit a MUS 202 Music Appreciation class. Several students from that semester related on an end-of-semester questionnaire that this experience was quite eye opening and educational for them in a way that the instructor playing recordings of jazz was not. In order to maintain currency and immediacy to the kind of subject matter addressed in music courses, more funding should be granted to music classes to bring more guest performers into our classrooms.

2. List projected needs.

Two possible areas of program expansion that are suggested by the statistical report and our study effort are in the areas of music business/music recording training and instrumental instruction – particularly string instrument instruction. Current facilities and staffing are not sufficient to support expansions into these areas. In addition to critically-needed staff, a music recording program would require a fully-equipped recording studio and a music technology lab with industry standard work stations for every student.

Renovation of Main Theater to better accommodate music performances.

Additional of a smaller, music recital hall that could be used as a larger music ensemble rehearsal space or classroom for music performance classes such as Guitar 1.

Funding for faculty concert series coordinator position (could be as release time from teaching load).

Replacement of carpet and sanitation of subfloor in room 1115. Repair of all ceiling leaks.

Soundproofing of Room 1105, 1107 and piano lab.

Conversion of rooms 1105, 1115, and 1109 into "smart" classrooms, even if this involves major hazardous materials clean up.

Replacement and more frequent tuning, regulation, and voicing for classroom pianos (rooms 1115, 1107, and 1111). The Baldwin SD-10 Concert Grand may not need to be replaced.

Maintenance and eventual replacement of electric pianos in piano lab.

Doubling of number of practice rooms.

Increased budget for payment of guest performers.

3. Describe the use of technology in the program and discuss if technology is current and comparable to other college and business or industry.

Most of the technology used in the program is fairly current with the exception of the computers in room 1107 and room 1111 (which need to be replaced with state-of-the-art models), and the lack of any computers in rooms 1105, 1109, and 1115. As described above extensive use is made of the multi-media in this program, both for instructional purposes as well as for reference and communication. Instructor websites provide updated course information, syllabi, informational links, and contact information for students in a continuously evolving manner. Appropriate websites are used in classroom instruction through overhead video projection. Lines of communication are kept open between the instructor and students through e-mail, and this type of communication is used with great frequency.

4. If appropriate, describe the support the program receives from industry. If the support is not adequate, what is necessary to improve that support?

This program does not receive any support from industry, but perhaps community industry should be approached about the building of a recital hall on campus. If the recital hall served as a venue for a music concert series, the industry "partner" would be contributing to the cultural life of the community and could in return receive the name recognition and tax benefits from such an endowment.

PART E: Budget Request

1. What resources (staff, facilities, equipment and/or supplies) will be needed in the next six years?

- NEW FACULTY. Due to the retirement of two tenured faculty members in recent years, the department is in severe need of at least one new faculty member. In fact, this program review process has been compromised to a significant extent by the lack of a faculty member who can represent the needs of the instrumental/technology aspects of the music curriculum. Overall program planning cannot be satisfactorily be undertaken without all major factions of the department being represented, nor can the integrity of the program be maintained over time.
- Replacement of carpet and sanitation of subfloor in room 1115. Repair of all ceiling leaks.
- Soundproofing of Room 1105, 1107 and piano lab.
- Conversion of rooms 1105, 1115, and 1109 into "smart" classrooms, even if this involves major hazardous materials clean up.
- Replacement and more frequent tuning, regulation, and voicing for classroom pianos (rooms 1115, 1107, and 1111). The Baldwin SD-10 Concert Grand may not need to be replaced.
- Maintenance and eventual replacement of electric pianos in piano lab.
- Renovation of Main Theater to better accommodate music performances.
- Additional of a smaller, music recital hall that could be used as a larger music ensemble rehearsal space or classroom for music performance classes such as Guitar 1.
- Funding for faculty concert series coordinator position (could be as release time from teaching load).
- Increased budget for payment of guest performers.

2. If appropriate, discuss methods the program could share resources with other programs in the College and District.

Everything requested in item 1 above is also useful to other departments in the Creative Arts Division who use the facilities, including Humanities, Art, and Drama, and to other creative arts activities currently housed in other divisions (Dance, Film, Literature, and Poetry).

Skyline College Program Review Worksheet for Enrollment, Performance and WSCH/FTE

Weekly Student Contact Hours – WSCH

Report the 3 previous **Fall** semesters with the most recent on the right.

Year	2003	2004	2005
WSCH	2745	2854	2756

Please comment on program enrollment and expected trends.

This is a stable and efficient program in its current state. It has the potential to grow with the addition of courses in instrumental music and in music management/recording

FTE and WSCH/FTE (LOAD)

Report the previous 3 Fall semesters with the most recent on the right

	2003	2004	2005
FTE	4.23	4.08	5.42
WSCH/FTE	649	700	509

Please comment on the comparison of this program to College trends.

For these 3 semesters the program has been somewhat above, significantly above and somewhat below the College loads. Overall, this is a healthy program that contributes to the productivity of the college.

The decline in load in 2005 is due in part to the department having added classes that were either new or had not been taught recently. The new course was Traditional Kulintang Music, which expanded both the music offerings and provided a class that is part of the Kababayan program. The other significant addition was to offer a class to meet the theory requirement for music majors. Majors had been stymied by lack of this course. Both of those had small enrollments, but are building in subsequent semesters.

Retention and Success

Report data on program retention and success rate with the most recent on the right.

	2003-4	2004-5	2005-6
Retention	77%	83%	81%
Success	66%	71%	68%

Please comment on the programs success and retention rate. Include factors that affect the rates and how college services are used to provide multiple avenues for student success.

Retention and success rates are very similar to those of the college as a whole.

The following more specific rates are worth mentioning:

- Both success and retention rates are significantly lower for African American students than for others. The department has responded to this by incorporating more music that would be familiar to students at the beginning of classes like music appreciation to use as a bridge to the core material of the class. In the case of African American students, this has meant more inclusion of jazz, for example. In addition, the department is recommending an increase in level of the recommended English prerequisite to address the general need for better writing skills.
- Female students are slightly more likely to be retained and to success than male students, but the difference is not enough for concern.
- Evening students do somewhat better in both retention and success than day students. It should be noted that the evening students would include those taking online sections.
- In music, typically the older you get, the better you do. This is undoubtedly affected by the college choir and the bands, which have many continuing students who are proficient and committed.

The Music department would like to increase the amount and the effectiveness of its use of student support services. For the lecture based general education courses we offer, closer collaboration with the writing lab would be beneficial. Students currently use this service, but it would be more effective if we could acquaint those tutoring with the technical vocabulary and special needs of music. For the performance based classes, tutorial support for students who have difficulty with such tasks as reading music would also be of significant help.

Program Review Course Outline & Prerequisite Checklist

Discipline: MUSIC

Semester: FALL 2006

ALL COURSE OUTLINES MUST BE REVIEWED AND UPDATED DURING PROGRAM REVIEW!

If there are no changes made to the course outline, use the Program Review date to update the course outline. **Please note that all course outlines must now include the title of a representational text with its publication or revision date and follow the current Title V format.** Refer to *Guidelines for Preparing a Course Outlines* for further assistance.

If it is determined that a course outline needs **substantial modification**, you must complete and submit **Form D – Course Modification** to the Curriculum Committee for approval well in **advance** of your Program Review due date. Please check with your Curriculum Committee representative or go to the Curriculum Committee web site for a list of meeting dates, submission deadlines, instructions and curriculum forms to update (or modify) a course outline. (<http://www.smccd.net/accounts/skycurr/>).

List all the courses in your **discipline** on the attached form. Complete the columns on the form for each course in your discipline using the instructions below:

Column 1: What is the course prefix and number?

Column 2: What is the course title?

Column 3: What date was the course outline last reviewed or updated?

Column 4: If this course transfers to either CSU or CSU and UC, place a check mark in the appropriate column.

Column 5: If this course satisfies a GE (General Education) requirement, place a check mark in the column.

Column 6: Please list all course prerequisites, corequisites, and/or recommendations.

Column 7: Please indicate that the course prerequisites, corequisites, and/or recommendations have been reviewed and validated by faculty by placing a check mark in the column.

Upon submission of your Program Review materials, all course outlines should have the current date in the upper right corner. Please submit a hard copy of **each** outline from your **discipline** listed on the form with your *Program Review* materials. Additionally, all course outline **files** should be e-mailed to the Instruction Office in care of Maria Norris (norris@smccd.net).

Please have the faculty and division dean sign and date the certification on the last page.

COURSE OUTLINE & PREREQUISITE CHECKLIST

1	2	3	4		5	6	7
Prefix & Number	Title	Review Date	Transfer		G.E.	Prerequisites, Corequisites, Recommendations	Validated
			CSU	UC & CSU			
MUS 100	Fundamentals of Music	9/06	X	X	X		X
MUS 110	Music Theory I	9/06	X	X	X	Prerequisite: MUS 100, 301, 377, or 401 with a grade of C or better, or the equivalent	X
MUS 111	Musicianship I	9/06	X	X	X	Prerequisite: MUS 100, 301, 377, or 401 with a grade of C or better, or the equivalent	X
MUS 115	Music, Art, and Ideas (see ART 115 Art, Music, and Ideas)	11/05	X	X	X	Recommended: Eligibility for ENGL 100, 105 or equivalent	X
MUS 144	Concert Enjoyment	9/06	X		X	Recommended: Eligibility for ENGL 100, 105 or equivalent	X
MUS 202	Music Appreciation	9/06	X	X	X	Recommended: Eligibility for ENGL 100, 105 or equivalent	X
MUS 204	History of Western Classical Music	9/06	X	X	X	Recommended: Eligibility for ENGL 100, 105 or equivalent	X
MUS 240	Music of the Americas <small>Note: also fulfills Group B Ethnic and Cultural Diversity requirement for Skyline College</small>	9/06	X	X	X	Recommended: Eligibility for ENGL 100, 105 or equivalent	X
MUS 250	World Music <small>Note: also fulfills Group B Ethnic and Cultural Diversity requirement for Skyline College</small>	9/06	X	X	X	Recommended: Eligibility for ENGL 100, 105 or equivalent	X
MUS 301	Piano I	9/06	X	X	X	Recommended: MUS 100 or equivalent	X
MUS 302	Piano II	9/06	X	X		Prerequisite: MUS 301 or equivalent	X
MUS 303	Piano III	9/06	X	X		Prerequisite: MUS 302 or equivalent	X
MUS 304	Piano IV	9/06	X	X		Prerequisite: MUS 303 or equivalent	X
MUS 377	Guitar I	9/06	X	X		Recommended: MUS 100 or equivalent	X
MUS 378	Guitar II	9/06	X	X		Prerequisite: MUS 377 or equivalent	X
MUS 379	Guitar III	9/06	X	X		Prerequisite: MUS 378 or equivalent	X
MUS 380	Guitar IV	9/06	X	X		Prerequisite: MUS 379 or equivalent	X
MUS 383	Guitar Ensemble	9/06	X	X		Prerequisite: MUS 378 or equivalent	X
MUS 401	Voice I	9/06	X	X		Recommended: MUS 100 or equivalent	X
MUS 402	Voice II	9/06	X	X		Prerequisite: MUS 401 or equivalent	X
MUS 403	Voice III	9/06	X	X		Prerequisite: MUS 402 or equivalent	X
MUS 404	Voice IV	9/06	X	X		Prerequisite: MUS 403 or equivalent	X
MUS 420	Traditional Kulintang Music <small>Note: also fulfills Group B Ethnic and Cultural Diversity requirement for Skyline College</small>	9/06	X			*Recently approved and filed with curriculum committee, so not included in Program Review materials.	
MUS 470	Concert Choir	9/06	X	X	X	Recommended: MUS 100 or equivalent	X

COURSE OUTLINE & PREREQUISITE CHECKLIST

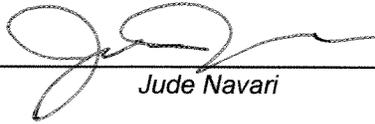
1	2	3	4		5	6	7
Prefix & Number	Title	Review Date	Transfer		G.E.	Prerequisites, Corequisites, Recommendations	Validated
			CSU	UC & CSU			
MUS 665	Special Topics in Music Performance	9/06	X	X		Prerequisite: Successful completion of a beginning applied music course or demonstration of equivalent skills in the performance area.	
MUS 275	not revising at this time due to insufficient full-time faculty; see program review self study Part B6						
MUS 350	not revising at this time due to insufficient full-time faculty; see program review self study Part B6						
MUS 290	not revising at this time due to insufficient full-time faculty; see program review self study Part B6						
MUS 430	not revising at this time due to insufficient full-time faculty; see program review self study Part B6						
MUS 450	not revising at this time due to insufficient full-time faculty; see program review self study Part B6						
MUS 351 & 475	dropped from curriculum; see program review						

**Skyline College Program Review
Certification of Course Outline & Prerequisite Review**

Faculty Signatures



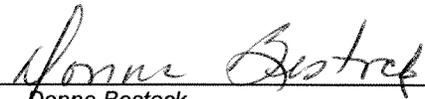
Robert Millar



Jude Navari

Date Submitted: October 2, 2006

Division Dean:



Donna Bestock

(Additional faculty signature lines may be added to this form as needed.)