Six Year Program Review Report



**Six Year Program Review Report**

Music Department

Presented by Derek Cannon and Melonie Grinnell

Program Review Report

Six Year Program Review - Instructional

2017-22

**SECTION 1 – OVERVIEW. DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW RECOMMENDATIONS**

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

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| The Grossmont College Music Department began in the Spring of 1962 with an incipient schedule of Fundamentals of Music, Great Music Listening, Instrumental Ensembles, Concert Band, and Choir.     In Spring, 1964, Mr. Carol Reed was hired as the first full-time Music Faculty member. He taught seven out of ten sections offered that semester. These sections included directing the orchestra and the concert band, conducting the instrumental ensemble(s), teaching class voice, coaching instrumental and choral conducting, supervising the progress of the music majors in Private Study Class, and teaching two sections of Great Music Listening. Carol Reed guided the Music Department for many years as Department Chair. He was a talented pianist and conductor and oversaw the building of the first wave of long-term faculty. He passed away in 1996.     In 1964, Dr. Robert Emile, a brilliant violinist and concertmaster for the San Diego Symphony, became the second full-time faculty member hired. He taught two levels of Harmony, conducted the Instrumental Ensembles, directed the Concert Band and Orchestra, and taught the instrumental-conducting students. His specialty was violin performance and music theory and ear training. He left Grossmont College in 1976.                                                         Charles Ellis-MacLeod became the third full-time faculty member of the Music Department in 1967. His specialty was woodwind instruments. He was the principal clarinetist with the San Diego Symphony and San Diego Opera Orchestra. He directed the Woodwind and Brass Ensembles, the Concert Band, the Stage Band (Jazz Ensemble), and the Varsity Band.      In the Fall of 1968, Larissa Jancyn joined the Music Faculty. She was an extremely talented pianist who emigrated from the USSR. She taught beginning Harmony and Class Piano. She and Dr. Emile started a continuing tradition of excellent faculty concerts and recitals. She retired after the Fall, 1995 semester and passed away in 1998.     By 1970, when David Glissman joined the faculty, there were five full-time Music Faculty. Mr. Glissman’s specialty was choral directing and class voice. He retired in the spring of 1990.     In 1973, Dr. Ronald Sherrod joined the faculty as an adjunct instructor and became a full-time member in 1975. He established a guitar program that consisted of varying levels of Folk Guitar, Classical Guitar, and Classical Guitar Ensemble. Though proficient on other instruments, his main instruments were guitar and trombone. His focus from 1985 to 2002 was the Great Music Listening classes. He was the department chair from 1976 to 1988. He retired in 2002.     In 1977, violinist Anthony Porto was hired. He directed the Orchestra and String Ensemble. He retired in 1986. In the Fall of 1986, Fred Benedetti was hired. He had been teaching as an adjunct instructor since 1985. His specialty is virtuoso classical guitar performance. He is well versed in virtually all areas and styles of guitar performance and pedagogy. Fred was a student of Andres Segovia. He teaches Music Theory, Guitar courses, and directs the Guitar Ensemble. He served as department chair from 1988 to 1991. Fred also served as the Co-Chair of the music department in the Fall of 2011.     In the Fall of 1990, Randal Tweed was hired. He had been teaching as an adjunct faculty member since 1986. His specialty is choral and orchestral conducting – a rare and valuable combination. In addition to conducting the Master Chorale and Grossmont Symphony Orchestra, he also teaches Class Voice, Music History, Class Piano, and Music Theory.     In the Fall of 1994, he took a leave of absence to complete a DMA at Arizona State University in Choral Music Conducting. He returned in the Fall of 1996 and received his DMA in 2001.                     In Fall of 1991, David Salisbury was hired. His specialty was saxophone performance. He taught the Woodwind and Brass Ensembles and also taught electronic music. He resigned after two years and moved to Australia.                                                                                                                                                                      In the Fall of 1994, Paul Kurokawa joined the Music Faculty, taking the position left vacant by David Salisbury. His specialty is saxophone and trumpet performance. He taught Music Theory, General Education courses, and directed the Concert Band and Jazz Ensemble. He has served as Co-Chair of the Music Department since Fall, 2007. Paul left Grossmont College after seventeen years to join the Faculty at Palomar College in the Fall of 2011.       In 1996, Steve Baker transferred from a full-time position at Cuyamaca College. He had taught for six years as an adjunct instructor at Grossmont College before having been hired at Cuyamaca in 1991. His specialty is piano performance and music theory. Steve Baker served for eleven years as Music Department Chair before becoming interim Dean of Communication and Fine Arts in 2007. Steve left the Music Faculty in Spring, 2009, to become the permanent Dean of Arts, Languages, and Communications. He retired from the college in 2015.     In 2002, Derek Cannon was hired as a full-time instructor. As an adjunct, he directed the Jazz Ensemble at Grossmont and Cuyamaca Colleges in the early 1990s, and subsequently served as a full-time instructor at Chicago State University from 1995-1999. His specialty is Jazz Studies, Commercial Music, and trumpet performance. His classes include Afro-Cuban Ensemble (which he introduced in 2003), Music Theory, Elements of Jazz (Jazz Theory), Jazz Improvisation, History of Jazz, History of Rock, and History of Hip-Hop Culture. Derek became Co-Chair of the Music Department in the Fall of 2007. His tenure as department chair began in the Fall of 2013.     With the departure of Steve Baker to the Deanery in 2007 and Paul Kurokawa’s move to Palomar College in 2011, the Grossmont College Music Department now consists of three full-time faculty members, its lowest number since 1967. Enrollments are currently at an all-time high. Fred Benedetti, Dr. Randall Tweed, and Derek Cannon currently direct the Music Department as full-time faculty.     The Music Department has always recruited the best adjunct faculty from among San Diego’s best performing artists and teachers. Current adjunct instructors include Ken Ard, Randy Beecher, Manny Cepeda, Alyze Dreiling, Erik Garriott, Danny Green, Justin Grinnell, Jeff Hofmockel, Audra Nagby, Lorie Kirkell, J.J. Lim, James Morton, Branden Muresan, Sean Bassett, Ian Bassett, Russell Sperling, Bryan Verhoye, Farhad Bahrami, and Melissa Adao.     In January of 2013, Anthony Cutietta was hired as our full-time Music Technician. Anthony received his A.A. in music from Grossmont College and holds a Bachelor’s Degree in Guitar Performance from SDSU.     In January of 2016, Melonie Grinnell, who had been an adjunct piano instructor for 14 years, was hired as our full-time piano instructor, replacing the position vacated by Steve Baker who became the Interim Dean of Arts, Languages, and Communication.  Melonie has a unique skill set which includes Classical and Jazz Piano Performance, and Vocal Jazz. She teaches Music Theory, Class Piano, Jazz Piano, and directs the Jazz Vocal Ensemble.         The Grossmont College Music Department currently boasts one of the largest performing music faculties in San Diego County. The performing ensembles are of very high quality. The Music Department’s student and faculty performances provide a highly visible image of Grossmont College both on and off campus. This speaks to the positive values of artistic quality, academic integrity, and high-energy enthusiasm.     In the Fall of 2017, groundbreaking took place for the new Performing Arts Center, which is to be completed in the summer of 2019. This facility will allow us to better serve the community, present our ensembles in a professional setting, expand our programming, and enhance our outreach efforts.     We continue to offer a wide range of curriculum that best serves the student population here at Grossmont College. Our general education offerings for transfer students include Music 110 - Great Music Listening, Music 111- History of Jazz, Music 115 - History of Rock, Music 116 - Introduction to World Music, and our newest course as of Spring 2017, Music 123 - History of Hip-Hop Culture.  The Department currently offers an A.A. in Music, and an A.A.T. for Transfer (2014).     Historically, our department has attracted a wide range of students from all walks of life. They include your typical college-aged student that would like to transfer to a college or university and earn a degree in Music. The amateur musician who desires to improve their musical skills while gaining more theoretical knowledge. Retired individuals who have always wanted to study music and now have the time to pursue their goals. And lastly, community members who enroll in our ensembles, and/or take advantage of the piano, guitar, and voice classes we offer.Although we primarily serve San Diego’s East County, many of our students come from outside of our service area due to the department’s excellent reputation.                  |

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

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| **Committee Recommendations**: Update Course Outlines, and SLO's. Add Certificates of Achievement. Pursue remodeling that will make space more efficient and accessible to all students. **Course Outlines:**Many of our course outlines were out of date. We have continued to update our course outlines. The curriculum system/process has changed as of late and we've had to double back and resubmit outdated outlines. This has put us behind schedule. We will continue working with the curriculum committee to bring all outlines up to date. We have submitted several outlines that are currently being uploaded to the new system.  **SLO’s:**Many of our SLO's needed updating. We submitted our outdated SLO's for approval in Fall of 2021. **Certificate Programs:**Music Technology - pending approval Fall 2022**A.A. Degree:**Music Technology - pending approval Fall 2022We will be submitting proposals for a Certificate of Achievement, and an A.A. in Music Technology. **Pursue remodeling that will make space more efficient and accessible to all students.**We have participated in the planning meetings of the 200 Complex Task Force to ensure that we secure the space needed for our program. Currently, the 200 complex is in Phase 3 of the remodel timeline.        |

**Please attach your Program Review Committee Recommendations here.**

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

**2.1a Describe how your course offerings have changed since the last program review. List added or deleted course and state why. Include new degrees and certificates.**

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| **Course Additions****Music 123 - “History of Hip-Hop Culture,”** was conceived by Derek Cannon. As a department, we continue to adapt our course offerings for our changing student population, in part due to several college-wide initiatives. Hip-Hop has been a cultural phenomenon for over forty years and many colleges and universities now offer courses and degrees in Hip-Hop Culture. Since its initial offering in the Spring of 2017, this course has become our most popular G.E. class.  **Music 140 - “String Orchestra”** – This course was designed to attract area high school students and expand on their educational experience. Dr. Tweed and the Grossmont String Quartet have been participating in string outreach programs with High School string programs in the district. The response to this program has been favorable, as these students need more specialized instruction on their instruments. Many of the music teachers in the Grossmont High School District are not string players, so we are attempting to assist these directors in building their programs. This partnership has also increased the number of music students enrolling at Grossmont College.**Music 142 - "Middle Eastern Ensemble**," was conceived by Derek Cannon. This course is designed to explore music from the regions of the Middle East. The East County of San Diego has a large Middle Eastern population and this ensemble was created to feature music from that region. As I mentioned regarding Music 123, we are committed to adapting to our student population by offering a diverse curriculum. |

**2.1b Explain how diversity, equity, and inclusion is infused in the curriculum. Please proved specific examples.**

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| We have utilized the following in our courses:Assessment - We have focused quite a bit on assessment. We have found that expanding our assessments, formative versus summative, is a more equitable way to increase student success and engagement. Breakout sessions happen during flex week between instructors that teach the same courses to discuss best practices, and to ensure the assessments are consistent across the board. Faculty that teach our sequential courses; Music Theory and Class Piano, discuss best practices to move students successfully through our four levels of core curriculum. Our G. E. instructors also participate to share best practices regarding assessment, retention, and engagement. New or modified course offerings are based on trends and shifts in our student population. As our student population changes, we realize that we need to adapt, as we are always looking for ways to serve our students and increase enrollment.  We are committed to a diverse curriculum and will continue following the directives from the college administration as it pertains to diversity, equity, and inclusion.                |

**2.2a Faculty need to abide by Title 5 and ACCJC standards as directed by Ed Code to validate the content of courses and/or programs. Describe how your department reviews the courses (in relation to the program, if applicable) to ensure you are maintaining currency within your discipline?**

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| The majority of our music majors transfer to San Diego State University. We have been told directly by the music faculty at SDSU that our transfer students are always well prepared. We communicate with the student adviser consistently to ensure that we are maintaining currency in our discipline. We also monitor course offerings from other Community Colleges in the area. We are always looking at current trends and discuss how to best capture them in the classroom. Additionally, many of our faculty members regularly attend conferences and workshops to remain current with the latest developments in music education.     |

**2.2b Per the Board approval dates which outlines are out of date? Describe the plan and include the dates by which your department will submit to Curriculum Committee. (Please refer to the Program & Course Approval Handbook to the right)**

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| On Tuesday, May 24, 2022, I submitted 18 updated course outlines for approval to the Curriculum Committee. I plan on submitting the remainder of the oldest course outlines that need updating to the committee in the Fall of 2022. Last Fall, per the directive from the Vice President, we updated all our SLO's to ensure consistency. We also verified that the course descriptions in our syllabi matched the College Catalog verbatim. We will continue to work with the curriculum committee to maintain currency.   |

**2.3 How are your faculty including current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question.**

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| Traditionally, the Music Faculty has always upheld a tradition of hiring instructors who are performers. This standard has been set from the early years of Grossmont College. We still employ teachers who are active in all areas of the music community. This ranges from Symphony and Opera to Jazz, World, and Commercial music. Music faculty regularly perform at concerts and recitals in local venues, which include the Rady Shell, area churches, public libraries, and local concert series. Several of our instructors have released recordings that have competed in the world market. This exposure encourages, if not guarantees, that these faculty members obtain knowledge and develop strategies toward meeting the current demands of the music business as well as addressing the issue of remaining current. The music department's full-time faculty holds weekly meetings in which significant time is devoted to currency and specificity of teaching. Recently, we have begun collaborating with other departments when the opportunity presents itself. The History of Hip-Hop Culture course, for example, is currently being team-taught by Melissa Adao from the Dance department, and Derek Cannon.  Melissa has a strong Hip-Hop Dance background, and Derek has a background in commercial music. Derek Cannon, our department chair, conceived this course with this type of collaboration in mind. The course content lends itself well to team teaching and the students greatly benefit from the experience each instructor provides in their respective areas.   |

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

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| An SLO update and consultation is held at the beginning of every semester during Professional Development Week for all music faculty. Melonie Grinnell, has recently become the SLO liaison for the department and she will begin to coordinate with the faculty.  Faculty input is very helpful in participating in the SLO process. There is communication and solicitation of information regarding SLOs throughout the semester. Faculty that teach multiple sections, ie. MUS 001, 105, 110, 111, 115, 124, 125, 126, 132, 133, 205, 206, 232, 233, consult with each other regarding consistency in content, pedagogy, assessment, and rubrics. These breakout sessions take place at the beginning of every semester. During these breakouts, faculty share best practices, delivery methods, new technology, and consistency of material covered in these courses.      |

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

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| Our percentage of A's is higher than the college average. As I mention in section 2.6, we currently don't offer any D.E. courses, which may have a bearing on these numbers, since all of our courses are taught face-to-face. In addition, we offer eight performance ensembles, which may have an effect on the high number of A's distributed. Our percentage of B's, C's, and D's is lower than the college average, but our success and retention numbers remain higher than the college average. Our percentage of F's is lower than the college average. Regarding unusual patterns, we had noticed that Music 115 (History of Rock), had a disproportionate number of A’s compared to our other general music course offerings. Recent department meetings during Professional Development Week have focused on incorporating assignments that include more writing and research, consistent with our other general education course offerings.  We continue to monitor this situation annually and will make adjustments when necessary.     |

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

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| Historically, the music department has not offered any D.E. or Hybrid courses. Due to the pandemic, all music faculty received training in Canvas. We will be offering a D.E. course in the Fall of 2022 at the request of the Dean of ALC. I will also be submitting a request (Fall 2022) for all our General Education courses to be approved for D.E. instruction. We are aware that the success rates of face-to-face classes are higher than online courses. We do feel, however, that our G.E. courses can be offered successfully online, and that our instructors are now better equipped to engage and retain students in this environment.      |

**2.7 If applicable, include the list of courses that have been formally articulated with high schools. Describe any articulation and/or curricular collaboration efforts with K-12 schools. (Contact the Dean of CTE if you have questions)**

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| Via CCAP we are currently offering the following courses at Helix Charter High School: Mus 110 Great Music ListeningMus 126 Class Guitar 1Mus 127 Class Guitar 11Mus 132 Class Piano 1 |

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

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| The Articulation Officer has a search mechanism for ASSIST.org whereby she is able to determine if there are possible courses to submit to CSU’s or UC’s for articulation.  All possible articulation is in place to our knowledge. New courses are submitted to the campus Curriculum Committee. The Articulation Officer is a standing member of this Committee and thus is aware of future articulation opportunities. Music is a major that usually requires auditions on the part of the transfer university. For San Diego State University (SDSU), for example, the Articulation Officer updates an advising sheet on an annual basis. Both articulated and advised courses are included on this tool, which is sent to the Grossmont College Music Department and then posted on the Grossmont College Articulation Web Site. It is also available for distribution in the Counseling Center. Because SDSU requires Junior Level Reviews (auditions), music is not available on ASSIST.org. Thus, this advising sheet is helpful for students and those who advise them. Derek Cannon, department chair, is the advisor for our department and relates all pertinent information and updates from the four-year institutions to our majors. Since a large percentage of majors transfer to SDSU, we regularly communicate with the advisors from the department and they have been on our campus to present to our majors. We have also attended meetings on the SDSU campus. Articulation Officers from both Grossmont and Cuyamaca attended along with Music Department representatives and the Grossmont College Dean. The SDSU advising sheet was shared along with updates and between the departments.  As the articulation is expanded or modified, updates from all transfer Colleges and Universities are sent to the Music Department Chair, and the Dean of Arts, Languages, and Communication.            |

**SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)**

**3.1 Over the course of the last Program Review cycle, how has your department used the results of course level (referred to as SLOs or CSLOs) and Program level (PSLOs) learning outcomes assessments? Please respond to both prompts below.**

**3.1a: How have you used the results of CSLO assessments to inform adjustments in courses? How have you assessed (or how will you assess) the success of these adjustments?**

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| Since our last Program Review, we have revised our course SLO’s to better support assessment. We discovered that there were inconsistencies in our G.E. sections. Our assessment methods weren't consistent in multiple sections of the same course. We have since revised them, which allowed us to maintain consistency in teaching across multiple sections, teaching philosophies, goals, and outcomes.                       |

**3.1b: How have you used the results of PSLO assessments to inform adjustments to degree and/or certificate programs? How have you assessed (or how will you assess) the success of these adjustments?**

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| In looking at our PSLO's, we identified a need to add Certificates of Achievement and a new A.A. degree to our curriculum. The three Certificates of Achievement are as follows: Music Technology, Piano Pedagogy, and Guitar Teaching/Performance. This was highlighted in the 2019-20 AUP. Currently, the Music Department doesn’t offer any Certificates of Achievement. These certificates will cause a slight increase in the number of course offerings. We will begin to submit the proposed curriculum to the committee in the Fall of 2022. The creation of Certificate Programs was a recommendation from the Program Review Committee (Spring 2017). Additionally, we plan on offering an A.A.in Music Technology.This is an area that continues to expand and student interest continues to increase. Many colleges and universities are now offering degrees in Music Technology, including San Diego State University. |

**3.2 What general trends or patterns do you see as you review your department’s analysis of its SLO and PSLO assessments since your last program review? (NOTE: You may want to provide a synthesis of responses to question 3.3 in your Annual Unit Plans.)**

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| We have found that 90% of our students meet the SLO's in our courses. This has remained consistent since our last program review in 2017.  |

**3.3 What implications do these results have for your curriculum, both at the course and program level? What support (time, professional development, curriculum approval process, etc.) will you need in order to respond to these implications?**

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| We feel that we are successfully serving our students. At the course level, we are maintaining a high standard of instruction, as evidenced by the percentage of students meeting our goals. At the program level, we are confident that our students are receiving a high quality of instruction. We are maintaining a high level of success and retention as a result. Professional Development has been the best resource for our department. We will continue to share the information regarding SLO’s with our faculty via breakout sessions at our department meetings during Professional Development Week.      |

**3.4 What changes has your department made to its SLO and PSLO assessment cycles (aka the 6-year plan) (e.g., changes in timing of assessments to accommodate curricular changes, addition/deletion/revision of SLOs/PSLOs, intentional delay or acceleration of the collection of assessment results, etc.)?**

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| As I mentioned in Section 3.1, we have revised our SLO's particularly in areas where we have multiple sections.  Moving forward, classes with multiple sections will be included in the same assessment cycle to ensure consistency and quality of instruction.  |

**3.5 Please attach your assessment schedule from your Department Documents - Program Review folder.**

**3.6 What do the results of your SLO work tell you about the progress you made toward your program goals?  How will they inform your teaching moving forward?**

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| We feel that we are making good progress overall. Our work with SLO's needs to be consistent, and all faculty need to be involved in the process.Communication is the key to consistency of instruction, which in turn will allow us to assess our SLO's more effectively.    |

**SECTION 4 - FACILITIES AND SCHEDULING**

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

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| **The Music Department is housed in building 26.****Room 26-220**This is the Recital Hall and is a small performance venue for the music department. It also doubles as lecture space and is used by other departments in the division (Theatre, Art, Dance).                  Mus 123 (History of Hip-Hop Culture) and several sections of Art 100 (Art Appreciation) are taught in this room. It also doubles as lecture space and is used by other departments in the division.**Room 26-221**This classroom has multiple uses.**General Education Courses**: Mus 110 (Great Music Listening), Mus 115 (History of Rock Music), Mus 116 (Introduction to World Music), Guitar Courses: Mus 124 (Classical Guitar 1), Mus 126 (Class Guitar 1), Mus 127 (Classical Guitar 11), Mus 128 (Guitar Theory 1), Mus 22(Class Guitar 11), Performance Studies: (Mus 190).   **Performance Ensembles:** Mus 140 (String Orchestra), Mus 148 (Classical Guitar Ensemble) Mus 152 (Grossmont Symphony Orchestra), Mus 152 (Concert Band), Mus 156 (Jazz Ensemble), Mus 166 (Vocal Jazz Ensemble). **Room 26-224****Piano Lab** – Courses taught include Mus 001 (Music Fundamentals), Mus 105 (Music in Theory and Practice 1), Music 106 (Music in Theory and Practice 11), Mus 132, (Class Piano 1), Mus 133, (Class Piano 11).  **Room 26-225**This classroom has multiple uses.**General Education Courses:** Mus 110 (Great Music Listening), Mus 111 (History of Jazz), Mus 115 (History of Rock Music), Guitar Courses: Mus 125 (Classical Guitar 11), Mus 224 (Classical Guitar 111 **Performance Ensembles:** Mus 138 (Grossmont Master Chorale), Mus 142 (Middle Eastern Ensemble), Mus 154 (Afro-Cuban Ensemble).**Room 26-230****Piano Lab (Upstairs)**Courses taught include Mus 205 (Music in Theory and Practice 111), Mus 206 (Music in Theory and Practice IV), Mus 232 (Class Piano 111), Mus 233 (Class Piano IV), Mus 101 (Jazz Improvisation 1), Mus 102, (Jazz Improvisation 11).           **\*We also offer Mus 002, Ear Training in Room 120 in Building 20** |

**4.2 Are the spaces listed in 4.1 adequate to meet the program’s educational objectives?**

No

**If you checked ‘yes’, please explain how your department/program utilizes facility space so your department can meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are being met.**

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| n/a |

**If you checked ‘no’, please explain how your department/program is not meeting its facility space needs to adequately meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are not being met.**

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| The Music Department is housed in a building that was constructed in **1964**. It is somewhat dilapidated, making it quite unattractive to prospective students. Therefore, it is certainly the quality of teaching that must be given credit for the fact that the Music Program is the most well respected in San Diego County. As the program grows, it is clear that our facility is being stretched to its capacity. The most challenging issue, in terms of student access, is that we are out of compliance with the American Disabilities Act (ADA). One of our essential classrooms is located upstairs in Room 26-230. It is not wheelchair accessible at all, and it is not practically accessible for students with difficulty climbing stairs. We have averted substantial problems thus far by switching and creative rescheduling of classes, but this is only a short-term solution. Our practice rooms are dirty and dingy, and not appealing to our students.  |

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

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| The music department has always adjusted the times of our course offerings based on our student population and demand. Our core curriculum is offered every semester, so students don't have to wait to enroll in a required course. This enables them to maintain their timeline for transfer and/or graduation. In the Fall of 2022, we will be submitting all our G.E. courses for D.E. approval. We feel this will expand our G.E. enrollment numbers, and improve student access.           In 2021, the construction of the new Performance and Visual Arts Center (PVAC) was completed. We have begun expanding our programming, which will broaden our audience base, and attract more students to our department. Moreover, our students will get the opportunity to perform in a first-class venue. Student success and retention will improve as a result. This will get us closer to our ultimate goal of becoming the cultural center for the East County. Master Classes, Music Festivals (choral and instrumental), etc, are already in the works. These activities will allow us to continue our focus on outreach to the community we serve.      |

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

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| We are in desperate need of a dedicated lab space for technology. This will be included in the remodel of the 200 complex. Our students need to have access to the latest music technology, which includes ear training, notation, and recording software. Transfer students at the university level are expected to have a working knowledge of this technology. Currency in these areas will enhance student learning, success, retention, and successful transfer. |

**4.5 Are students trying to access your program impacted by the facility spaces listed in 4.1?**

Yes

**If you checked ‘yes’, please explain how students are being negatively impacted by unmet facility needs experienced in your department/program. Please provide some specific examples.**

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| The Music Department needs updated facilities to accommodate current and future growth.As I mentioned in section 4.2, the music building is somewhat dilapidated, having been constructed in 1961. Our facilities are not up to date. These are the areas that impact our students:1) We are out of compliance with the American Disabilities Act (ADA) - Room 26-230 (located upstairs with no elevator access).  2) There is no lab space for students to receive instruction on the use of music technology3) The music office lacks proper ventilation 4) Our practice rooms are dilapidated and not very appealing to students that must spend hours in them. The ventilation in these rooms is poor at best. The foam is over 30 years old, thus affecting the air quality and is a potential health hazard5) We need more room for storage of musical instruments and music libraries   |

**If you checked ‘no’, please explain how your department/program is actively managing its facility space needs to meet its educational objectives and provide student access to your program. Please provide some specific examples.**

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| n/a |

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

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| 1) Our large ensembles are challenged with finding storage space for instruments and music libraries.  2) Our adjunct faculty (14) needs a larger work/office space.  3) We need a dedicated space for tutoring. We currently have two department tutors that tutor an average of 10-15 students per week.  4) There is no designated workspace for our students   These issues are currently being discussed with the 200 Complex Task Force. We are currently in Phase 3 of the construction timeline.   |

**SECTION 5 – STUDENT EQUITY AND SUCCESS**

**5.1a What are the identifiable patterns with regards to overall trends in enrollments in your department?  Explain what is causing these trends (e.g. campus conditions, department practices).  Once you have identified and explained your enrollment patterns, then address what your department has done/is doing to address identified issues.  Examples of any changes you made to manage enrollment are encouraged.**

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| Our enrollment numbers have been decreasing over the past few years. This trend is also consistent nationally. Traditionally, enrollments increase when there is a down turn in the economy, and decrease when the economy is strong. Since music is a specialized discipline, dips in enrollment always have an adverse affect on our department.Our courses were above the college rate in Fall 2017, but slightly below the college rate in the rest of the years. Due to low enrollments college-wide, we followed the directive from the VPAA and increased efficiency, which led us to begin cutting low enrolled sections. Additionally, the shut down due to the pandemic, which began in March of 2020, has devastated our enrollments. Comparing Fall 2017 to Fall 2021, we are down ten classes. The department cancelled a record number of classes (nine), before the start of the Spring, 2022 semester.    Our student success percentage dipped slightly in the Fall of 2018 to 74%, down from 78% from the previous year. From Fall of 2019, to Fall 2021, our success rate increased significantly to 90%. Our department has really followed the directive from the college and focused on student success and retention. At our department meetings during flex week, best practices for student success and retention are shared amongst the faculty. Assessment methods are also discussed with faculty who teach the same courses to ensure consistency of instruction across the board. Communication with faculty is paramount as we adjust our pedagogical approach in relation to our evolving student population.  The Canvas training provided by the college has improved the quality of our online instruction. Our instructors have discovered new and effective ways to engage students in the online environment. We also increased the number of meetings with faculty via Zoom, with many dedicated to adapting to teaching online. It was important to stay connected as we were all adapting to this "new normal." Several of our instructors had previous experience teaching online, so they shared best practices and strategies with faculty that were new to the online environment. We believe our increased success and retention rates increased due to these practices.      |

**5.1b In addition, you should examine your enrollment data, disaggregated by gender, age and ethnicity.  For any of these student groups in your department with enrollment data at lower or higher proportions than college-wide numbers, describe what factors you think is causing these patterns**

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| **Enrollment Data - Gender**Male and female success rates seem to swing back and forth with the highest success rate in the Fall of 2021 (Male 93%).Prior to Fall 2021, all our instructors completed their Canvas training. This, we believe, is the reason for our high percentage rates of success and retention. The success rates never dropped below 73% for either group (Men Fall 2018). The retention rates never dropped lower than 86%. (Men Fall 2017). Men peaked at 98% in Fall 2019. Women peaked at 91% in the Fall of 2019. The retention rate from Fall2017 to the Fall of 2021 was never lower than 86%.**Enrollment Data - Age**It has been our experience that returning/older students are typically more mature and focused compared to younger students.  Younger students typically require more time to acclimate and there is a difference in maturity level. This translates to their success and retention in the classroom. Older students also mentor and model successful behavior for the younger students.Many of our older/returning student population are retired and have returned to Grossmont College to study music.  **Enrollment Data - Ethnicity**The number of white students had been trending below the college average until Fall 2021. This group has now surpassed the college average. We don't have any explanation for this trend other than possible changes in the job market. The unemployment rate was over 5%in the state of California in the Fall of 2021. Historically, African-American students have made up the smallest ethnic group in our department.The success rates of African-American students peaked in Fall 2019 at 80%. This was an increase of 15% from the fall of the previous year. With the exception of Fall 2019, Hispanic/Latino students performed higher than African-American students.The success rates for African-American students also peaked in Fall 2019, to coincide with the highest success percentage.   Many students of color left Grossmont College, as they had to seek employment to assist their families during the pandemic.Despite these challenges, our retention and success rates remain high. This is a testament to the hard work and dedication of our music faculty, and our commitment to our students.               |

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

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

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

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| Music students study music to be able to perform in front of other people. Performance Studies is one of the core degree courses required for all music majors. It is organized into four groups of master classes; piano, guitar, vocal and instrumental (winds, brass, strings and percussion). The full-time music instructors lead the groups. Students study repertoire, technical skills and learn to overcome performance anxiety. All music majors take private lessons on their instrument or voice in order to master their repertoire and technique for performance in the classes. Students are required to perform in class recitals open to the public. All instructors in the department offer private instruction and participate in the evaluation and placement of students at all course levels. Additionally, all music instructors are working professionals who actively involve their students in their public performances. This is important because it is how music careers are modeled for students. The whole package of classroom instruction and performance training prepares the students to do the actual tasks they will perform in the professional world. Many students have established private teaching studios while they are studying music at Grossmont College. |

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

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| Community Outreach is ongoing in our department. The department continues to partner with many community organizations, hosting workshops, clinics, and competitions. The Music Department maintains active relationships with several community non-profits. Annual competitions and festivals are hosted by the department as a way to bring young musicians to the campus to foster awareness about Grossmont’s music program. The Music Teacher’s Association of California, San Diego Branch, partners with the department in producing the Popular Music Festival each November. Approximately 150 students from ages four to post-teen perform in recitals held over two days. The students receive written comments about the performance from adjudicators.The Goodlin Foundation holds an annual competition in which several large monetary prizes are awarded. The Women’s Committee of the Grossmont Community Concert Association holds a yearly competition for instrumentalists and vocalists. The instrumental division competition is held in March at Grossmont. The Music Department has collaborated with the Theatre Arts department and the Dance Department on musical theater productions and dance concerts. Beginning in 2009, the Grossmont Symphony Orchestra & Master Chorale regularly collaborates with San Diego Ballet in annual performances of Tchaikovsky’s *The Nutcracker* ballet. Student dancers from Grossmont College’s Dance Department have been regularly invited to participate with San Diego Ballet as well as Jean Isaac’s San Diego Dance Theatre. The Music Department regularly supports the College Foundation’s events by providing student and faculty performers for events such as the Gala and the Brad Daluiso Golf Tournament.In the Fall of 2012, Dr. Randall Tweed started a new partnership featuring the music of Azerbaijan. Azeri musicians and composers were featured in collaborative concerts with the Grossmont Symphony Orchestra and Grossmont Master Chorale. As a result of this new collaboration, “Seven Beauties,” a ballet featuring Azerbaijani Music, Dance, and Folklore, debuted at the San Diego Civic Theatre on October 11th, 2014. The event was sponsored by the Azerbaijani Ministry of Culture and Tourism.  In 2014, Dr. Randall Tweed and the “Friends of Music,” began an Educational Outreach Program for string programs at area Middle Schools and High Schools. This program has been well received and a video was produced that is currently on our department Website. In the Fall of 2014, the department began a new partnership with the “International Academy of Jazz,” a non-profit after- school enrichment program for young people ages 10-17.Our performance ensembles perform on campus and in the surrounding communities. Collaborative concerts with area high schools occur annually. We have expanded our Inter-Departmental relationships with the Dance, Communications, Culinary Arts, ASL, and Science departments, incorporating signing with our music performances. Student musicians also provide entertainment on campus. This includes Black History month, award ceremonies, and Art Gallery openings. Every year, one of our vocal majors performs the National Anthem at graduation. The Vocal Jazz Ensemble regularly participate in area Festivals. These festivals provide educational opportunities for our students as they receive expert feedback on performance techniques, interpretation, etc.      In the Fall of 2017, the music department launched a new general education course, Music 123, “History of Hip Hop Culture.” This class is taught collaboratively between the Music and Dance departments. We feel this approach will engage the students as we bring in experts from each discipline.In Fall 2021, Mus 123, "History of Hip Hop Culture," became a part of the Project Success Learning Community.    |

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

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

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| We currently offer an A.A., and A.D.T in Music. The number of students receiving A.A.'s in music has declined due to recent enrollment trends (outlined in section 5.1a.). The majority of our music majors transfer to SDSU. Because of our close relationship with the music department at SDSU (Fred Benedetti and Derek Cannon are onthe Studio Faculty), we have been advised that our students need to complete their A.A. degree before transferring. As a department, we don't feel the A.D.T. prepares our students to succeed at the college or university level. The A.A. includes four semesters of piano (not included in the A.D.T.), which is crucial for our majors. Analyzation of chords, scales, pitch, melody, and their effects on harmonyand texture are skills that the study of piano provides. As a result of this practice, the number of students graduating with the A.D.T. is very low.                  |

**5.7 If you have any information on what students who major in your department go on to achieve after they leave Grossmont, please share that with us. For example, where do they transfer and do they graduate on time? What careers do they pursue? What are starting salaries in the field? Do you know if they go on to employment in their field and professional success? What impact did Grossmont have on their lives?**

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| The majority of our students transfer to SDSU. We’ve also had a number of students transfer to Cal State Long Beach, UCLA, Cal State Northridge, Cal State Fullerton, and Point Loma Nazarene.Some of our more accomplished students have gained entrance into historically prestigious institutions and conservatories. The Berklee College of Music in Boston, the Julliard Conservatory of Music in New York, the OberlinMusic Conservatory in Ohio, and the San Francisco Conservatory in San Francisco are examples of this. Most of our students graduate in a timely manner, although due to music being a high unit major, degrees take longer to complete by comparison. Their career pursuits vary. Contrary to popular belief, there are plenty of career opportunities in the music industry.Here is a list of entry-level careers with annual average salaries: **Sound Technician - $37,000****Administrative Assistant - $45,000****Promotions Assistant - $45,000****Public Relations Assistant - $49,000****Publicist - $46,000****Event Coordinator - $50,000****Music Journalist - $60,000****Music Educator - $66,000****Church Music Director - $60,000****Video Game Composer - $52,000****Recording Engineer - $48,000** The college does not have a mechanism in place to track employment and/or salaries. Many of our faculty remain in contact with our graduates, so we know they are finding employment. We regularly invite graduates from our program to address our majors in the performance studies class. The overwhelming sentiment is that the quality of education they received in our department enabled them to pursue a successful career in music. The department also uses social media (Facebook, Instagram, etc.,) as a mechanism to gather information about our students after they leave Grossmont College.      |

**SECTION 6 - STUDENT SUPPORT AND CAMPUS RESOURCES**

**6.1 Which of the college’s student support services (Tutoring, Counseling, Health Center, Library, Financial Aid) do your students utilize?**

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|  Presently there are no Tutoring services available for music majors. I have expanded on this in Section 6.2. Tutoring in done in-house in our department.           Overall, the counseling that our students are receiving with their general education course offerings is good. However, we have found based on student feedback over the past several years that there is a lot of inconsistency regarding the music degree. Some counselors have steered our students away from music as a degree path. They have been told that the employment opportunities in music aren’t promising. Additionally, many of our students were advised to take all of their general education requirements first before taking their core music courses. This severely impacts their transfer/graduation timeline. It is imperative that we identify prospective majors so we can counsel and place them in the correct courses and ensembles. Many of our students need more than four semesters of study to attain college level proficiency on their instruments allowing them to transfer/graduate successfully.       We have employed the following strategies to avoid this practice from continuing: 1) In 2013 we developed a department brochure that outlines the A.A. and A.A.T. degrees that we offer and placed them in the counseling office. 2) Derek Cannon, department chair meets with the counseling department annually to keep them updated on any changes in the department. 3) We have added Derek’s contact information to the on-line section of course offerings for Music so students can contact him directly for advising.  4) The music department regularly participates in all on-campus recruitment activities.  All of our prospective majors are encouraged to meet with Derek Cannon so they can be properly advised. Our degree contains certain intricacies that are not understood by some of the counselors.  Dr. Theresa Ford, our music department liaison retired in December of 2017.  Dr. Ford had an Arts background and was very good at counseling prospective majors. Natalie Ray will be taking over for Dr. Ford and we will arrange to have her attend a department meeting so we can bring her up to date.    We are finding that an increased number of our students are coming to us with assessed learning disabilities and/or behavioral issues. Carl Fielden from ARC has been our go to person in this area. Carl has a music degree and understands the intricacies of our discipline. He has been beneficial in advising us on the best ways to accommodate this population as the numbers increase.  Additionally, We are also finding that more of our students are on Financial Aid then in years past. This increased number has led to some frustration as our students are learning how to navigate the College systems. Overall they seem satisfied as they adapt to a new system. To my knowledge we haven’t received any negative feedback regarding the Health Center or the Library.  |

**6.2 What services make the most difference?  Can you provide any examples where services have clearly improved student retention and success?**

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| Our students use Financial Aid, Admissions and Records, ARC, Transfer Center, Counseling, and the LTRC.            In addition to the services mentioned above the students in our department use tutoring most often. As I mentioned in the previous section the tutoring center is not set up to tutor music majors. In the past two of our adjuncts, Audra Nagby, and Erik Garriott were NANCE and provided tutoring for our students. We had 10 hours a week available for tutoring and the feedback from our students had been very positive. Students were taking full advantage of the available hours and our retention and student success rates improved. Music is a very difficult discipline and many of our students would not succeed in our program without the extra assistance tutoring provides.  Due to budget constraints, we no longer have funding for tutoring. This has had a negative effect on student retention and success, not to mention student equity.      |

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

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

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

**7.1 Please download the grid provided to the right, complete the form and upload here.**

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

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| Our faculty is one of the most professionally active departments in Southern California. The following are examples of the professional activities engaged in by our faculty.    **Full Time Faculty****Derek Cannon: Department Chair**Derek has maintained an active performing career that includes performances with the San Diego Symphony, Natalie Cole, The Four Tops, The Temptations, Jon Faddis, and East Bay Soul, to name a few. As a BMI affiliated composer, Derek has also written and produced music for several recording artists in the Chicago area. Internationally, he has performed at The Montreaux Jazz Festival in Switzerland, The North Sea Jazz Festival in The Netherlands, The Umbria Jazz Festival in Italy, and The Montreal Jazz Festival in Canada. **Recordings:**Derek has been involved in over 20 recordings that have been released nationally over the past ten years. “Coup d’ Eclat,” with Monette Marino, 2010, “From Me To You,” with Paula Prophet, 2010, “Free Your Mind,” with Walter Beasley, 2009, “Destiny,” with Kamau Kenyatta, 2008, “Come On Over,” with Allison Adams Tucker, 2008. “I’m Back,” with Walter Beasley, 2015.  “Straight From the Harp,” with Mariea Antoinette, 2020, ”Overture,” with Mariea Antoinette, 2020, “All My Strings, “with Mariea Antoinette,” 2020, “Come On Over To My Place,” with Walter Beasley, 2021. In 2002, he was elected to the prestigious “Who’s Who Amongst America’s Teachers.” Derek is an in-demand jazz clinician and educator adjudicating many area jazz festivals annually.**Awards**Jazz Artist of the Year - Southern California Jazz Society - 2016California Music Educators Association - John Swain College/University Music Educator Award - 2022**Fred Benedetti** Fred Benedetti was born in Sasebo, Japan and began playing the guitar at age 9. In 1986 he was one of 12 guitarists chosen worldwide to perform in the Master Class of Andrés Segovia at USC where Guitarra Magazine wrote, "...Fred Benedetti amazed the audience with his performance of the (Bach) Chaconne..." Fred has performed in the United States, England, Germany, the Czech Republic, Canada, Taiwan and Mexico and locally with the San Diego Symphony, the San Diego Opera, the Starlight Opera, the American Ballet Company, the Old Globe Theatre, Luciano Pavarotti, and jazz artist Dave Brubeck. He is a full-time professor of music at Grossmont College where he is the head of the guitar studies program, and is a faculty member of the guitar program at San Diego State University. Fred is listed in the prestigious "Who's Who Among America's Teachers-2002" and received an "Outstanding Faculty Award" in 2001 from SDSU, the "NISOD" Excellence in Teaching award from the University of Texas at Austin in 1992 and an "Outstanding Chair" award in 1990 from Grossmont College. Equally at home playing classical music or contemporary music, he records on the SBE label and Domo Records with five noted ensembles: Camarada (chamber ensemble), Hot Pstromi (a Klezmer band), The Odeum Guitar Duo, given the honor by the magazine, Acoustic Guitar, as being one of the ten best independently produced guitar CDs for the year 2000, "Blurring the Edges" a recipient of the 1994 San Diego Music Awards "Best Pop-Jazz" album of the year featuring jazz musicians Peter, Tripp, and Hall Sprague, and the acclaimed Benedetti/Svoboda Guitar Duo. As a BMI affiliated composer, Fred has written numerous contemporary pieces for the international CD library company Network Productions and as a studio musician for 30 years his playing is featured on over 100 CD's, numerous movie soundtracks, and TV commercials. He has shared the stage with Mason Williams, Eric Johnson, Doc Watson, Albert Lee, Doyle Dykes, Dan Crary, Art Garfunkel, Basia, Michael Franks, Mark O'Connor, Michael Hedges, and Ottmar Liebert, and has recorded with Willie Nelson, Juice Newton, Paul Overstreet, Patty Loveless, Tom Barabas, Big Mountain, Matthew Lien, Ronny Robbins and William Lee Golden. He has performed for dignitaries such as the King & Queen of Malaysia, Mikhail Gorbachev and Ravi Shankar. **Recent Highlights**:Recordings with Yale Strom for ARC label (2nd largest label of ethnic and folk music in the world) 2007-2018City of the Future -Yiddish Songs from the Former Soviet Union 2015Borsht with Bread, Brothers - Klezmer 2007The Devil’s Brides - Klezmer & Yiddish Songs 2011Monthly concert series with Grossmont colleague Robert Wetzel at Mt. Soledad Presbyterian Church - 2017 and continuing through 2018.Soundtrack work for the 2020 US Olympic Dressage Team as arranger and performer - 2017 Studio West.San Diego Opera performance of “Maria de Buenos Aires” at the Lyceum Theatre - 2018Fred continues to perform at least 5-6 concerts per month locally, statewide, nationally and internationally.**Melonie Grinnell**Melonie Grinnell has maintained an active professional career as a performer and clinician. Performances include: San Diego Symphony Orchestra (Synthesizer/Sub) Black Panther in concert; Toy Story in concert (July 2022) Muppet Christmas Carol in concert (Dec 2021) Return of the Jedi in concert (Sep 2021) All About Jazz Magazine “Can You Hear Me? A Tribute to San Diego Jazz Musicians during the Pandemic” (Aug 2021) by Michele Zousmer. Women in Jazz/International Jazz Day (presented by Allison Adams Tucker) since 2013, Freelance jazz piano sideman**Recordings:**Paul Combs “Unknown Dameron” CD 2019NAMM Show 2019 with Steph Johnson GroupJoe Garrison “The Broken Jar” CD 2018Grossmont Symphony Orchestra Americana Concert “The Music of Chick Corea” 2018Joe Garrison “The People Upstairs” CD 2017Bill Yeager Jazz Orchestra (CD coming soon)**Justin Grinnell:** Justin is currently performing and composing for many jazz-influenced groups. LP & The Vinyl artist residency in Quad Cities, IL/IA 2022Francis Parker Summer Jazz Workshop (two weeks, every summer, since 2012)School of Creative Performing Arts (SCPA) Summer Jazz Intensive 2021University of San Diego (USD), Director of the USD Jazz EnsembleCoronado Jazz Festival, adjudicator (5/6/2017, 5/5/2018, 5/4/2019)San Diego Bass Fest (2017, 2018, 2019)Frequent jazz bass sideman, occasional bandleader**Recordings** Bob Boss, Gilbert Castellanos, Holly Hofmann, Christopher Hollyday, Duncan Moore, Leonard Patton, Jim Plank, Peter Sprague [Live(ish) at Spragueland, ep. 22, 25, 26; Peter Sprague Plays Pat Metheny Vol. 1-2; River], Tripp Sprague, Brad Steinwehe Jazz Orchestra (CD coming soon), Joshua White, Mike Wofford, Bill Yeager Jazz Orchestra (CD coming soon) Jamie Baum, Melanie Charles, Sinne Eeg, Mary Fettig, Sara Gazarek, Geoffrey Keezer, Dmitri Matheny, Josh Nelson, Ken Peplowski, Chico Pinheiro, Frank Potenza, Anton Schwartz, Eva Scow, Curtis Taylor, Francisco Torres, Harvey Wainapel.**Randall Tweed****Randall Tweed:** has maintained an active professional career as conductor and clinician/adjudicator. Dr. Tweed has frequently appeared as guest conductor on concert music series throughout Southern California, including the Cabrillo Chamber Orchestra, San Diego Ballet, Jean Isaacs San Diego Dance Theatre, United States International Orchestra, Spreckels Organ Society, and various church music concert series. In the area of education, Dr. Tweed has appeared as adjudicator for the California Music Teachers Association, the Music Educator’s National Conference and has twice appeared as conductor for the Suzuki awards concerts.**Anthony Cutietta – Music Technician****Any memberships:** Guitar Foundation of America**Professional music/arts associations:**Founder of the New San Diego Classical Guitar Society**Outreach activities:** Elementary School presentations with Children’s Book, Out My Window**Notable performances:** SDSU Early Music Consort Recitalat Joan A Irwin Jacobs Common,December 8, 2017**Awards**: ACE, Five Day Experiential Learning Institute Certification**Campus committees:**Achieving the Dream CommitteePast Classified Senate PresidentHire CommitteeClassified Leaders Committee w/Dr. Cindy MilesAdministrative/Academic Senate Officers Committee**Adjunct Faculty****Ken Ard** Ken may be seen with his band, Etouffee, a New Orleans-style R&B dance band, in and around San Diego. Performing for private and corporate functions, specializing in customized wedding music. Ard also performs as a solo pianist and singer throughout San Diego and Southern California. Most notably, Ard has played long-term engagements at several spots around San Diego, including Bertrand’s @ Mr. A’s, Mille Fleurs, The Loew’s at Coronado, and currently at The Inn at the Park.In 2003-2004, Ard conducted the Jazz Vocal Ensemble, InaChord, as well as teaching and directing the Jazz Vocal Ensemble at Southwestern College for three years. Ard has repeatedly performed his lecture-concert, The History of Jazz, with his six-piece combo at various venues throughout San Diego, including the “Jazz in the Park" series at Balboa Park. Currently working on a theater piece about Marie Laveau, the legendary New Orleans Voodoo woman, Ard hopes to have a workable production soon. Ard has done extensive musical direction for theater productions in New Orleans and San Diego. A compilation of Ard’s original tunes was produced and released on a CD recording, titled Gumbo in My Blood, and on a second live recording, Missing New Orleans.**Randy Beecher** Randy Beecher is the headline piano entertainer (since 1993) at the award winning and nationally recognized Mille Fleurs Restaurant in Rancho Santa Fe, Ca. He regularly performs locally and nationally.**Manny Cepeda** Outreach activities - Volunteer for the House of Puerto Rico, San DiegoNotable performances, awards you’ve received: Will be performing with Larry Harlow (Fania All Stars), in San Diego for a June Event ConcertWill be performing with Steve Baker's Group at the White Box Theater, Liberty Station on February 11, 2018 as Latin Percussionist**Danny Green** My trio has performed several times for the Veterans Module at Vista County JailMy trio has given clinics at Sierra High School, Buttunwood Tree Performing Arts Center, and Arizona Western College.I have given guest lectures at the Museum of Making Music, and for the Ameteur Pianists meet up group**Notable Performances:**San Jose Jazz Summer FestTEDxSan DiegoKSDS Jazz 88.3 Jazz LiveBlue Whale (Los Angeles)Vibrato Grill Jazz (Los Angeles)Shapeshifter Lab (Brooklyn)CSU Summer Arts (Monterey)The Integrity Jazz Festival (Minot)The Sound Room (Oakland)**Awards**Best Jazz Album (After The Calm) - 2015 San Diego Music AwardsBest Jazz Album (With You In Mind) - 2009 San Diego Music Awards2013 Alumni To Watch - SDSU2011 Outstanding Graduate Student in Performance- SDSU2004 Cheatham Prize - UCSD**Album Radio Achievements**With You In Mind (2009) - reached #18 on Jazz Week ChartsA Thousand Ways Home (2012) - reached #17 on Jazz Week ChartsAltered Narratives (2016) - remained in Jazz Week's Top 50 list for 14 weeks and was selected as one of "Top 30 New Releases" by Public Radio International's "Jazz After Hours" program**Audra Nagby**Notable Performances & etc.:  This year I sang the Queen of the Night from Mozart’s Die Zauberflote, Was the soloist for the world premiere of Roberto Sierra’s Songs from the Diaspora, was the soprano soloist for Faure’s Requiem, and Haydn’s Creation. I gave a concert of Schubert songs, and am in preparation for a Russian art song recital, and Mable from Pirates of Penzance.  I was an adjudicator for the NATS competition, and “San Diego Idol” last semester, and have been invited to give a recital and Master class at the University of Utah this semester.**Branden Muresan** Conductor/Artistic Director of the MiraCosta College Symphony (Oceanside CA) and the Southern California Philharmonic (Corona Del Mar CA), Concertmaster Long Beach Ballet orchestra,  performance activities:  Numerous chamber music groups, including performances at SOKA University, MiraCosta College, University of San Diego, and other locations, West coast tour violinist with Il Divo, and numerous Concerts both conducting and performing (I can give you more details if you would like), Member of the League of California Symphony orchestras, the American League of Symphony Orchestras, as well as the American string teachers association. I served for 7 years as Executive Director of the Summer institute of Chamber Music, I currently teach on the campuses of Saddleback Community College, MiraCosta College, and Grossmont Community College (my beloved home!), and currently teach a private studio of 25 students on a weekly basis ranging from 10 to 65 years old**Russell Sperling**Is the Director of Visual and Performing Arts for the San Diego Unified School. He is a member of several professional organizations including the California Music Teachers Organization, the National Association for Music Education, and is Secretary-Treasurer of the VAPA foundation serving San Diego Unified Students.His awards include: Music Educator of the Year, 2016, San Diego Bravo Award for Arts Advocacy, and the Distinguished Alumni Award from the SDSU School of Music and Dance.       **Bryan Verhoye**Bryan Verhoye enjoyed an active and varied second half of 2017.  He continues to serve on the board of the Musical Merit Foundation, which allocates scholarships for talented young local musicians.  In June he was musical director and pianist for the Bodhi Tree Concerts performance (with singers) of music by Jacques Brel.    He accompanied 4 violinists at the Civic Youth Orchestra's 60th anniversary program, which honored conductor Daniel Lewis.  In July he performed Beethoven's Piano Concerto #4 with the Youth Philharmonic Orchestra conducted by Grossmont's own Alyze Dreiling.  He also performed solo Rachmaninoff works in a benefit concert which featured some of San Diego's finest pianists to raise funds for piano technician Bud Fisher.  In July and August he played piano and celesta and synthesizer for numerous San Diego Symphony Bayside Summer Nights concerts, featuring programs such as the music of John Williams, movie music of Hollywood, screening of the movie Harry Potter and the Chamber of Secrets, Boz Scaggs, Sergio Mendes, Tribute to Bock/Harnick, Music of South America, and the featured piano part for the showing of the film "La La Land."  He also performed his 25th annual outdoor pop/jazz concert, which this year once again featured Grossmont's own Fred Benedetti.  |

**SECTION 8 – FISCAL & HUMAN RESOURCES**

**Fiscal Resources**

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

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| Our enrollments have been declining since our last program review.This is due to several factors: Graduation rates are down in the Grosmont High School District. The economy has been strong so fewer students are going back to school for retraining. The pandemic of course, has really affected our enrollments adversely. Our performance ensembles have experienced the largets decline. The College does not have the technology that allows performance ensembles to perform with no latency. Ensemble directors adapted their courses to focus more on literature, listening, and performing practices. The section capacities of our classes vary depending on the room size. Our general music courses are taught in larger classrooms so they can accommodate a larger amount of students and generate more FTEF.Great Music Listening (Mus 110), History of Jazz, (Mus 111) History of Rock (Mus 115), and History of Hip-Hop Culture (Mus 123), all have a capacity of 50. History of Rock is consistently our most popular G.E. course and has the highest capacity (70,75), while our core music classes (Four semester Music Theory and Class Piano sequences), have the lowest capacity numbers. The caps were recently increased in the History of Rock classes from 50-70 and 75.Previously the caps were 50 and once the class appeared closed or waitlisted on Web Advisor, many students looked elsewhere. The two classrooms where these courses are taught have a class maximum of 70 and 75 so we increased the caps to reflect the class maximum and three of the four sections are closed (Spring 2018). Our theory and piano courses are taught in our piano/theory labs and the maximum capacity in our lab downstairs (Room 26-224) is 20. The maximum capacity for our upstairs theory/piano lab (Room 26-230) is 15. In 2014, we added a late afternoon section of Mus 105 (Music Theory 1) because many of our music majors weren’t able to enroll in the Mon/Wed/Fri morning section. This was in response to student demand and the enrollment numbers have remained consistent.       |

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

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| Our earned WSCH/FTEF increased from Fall 2017 to Fall 2018. Since Fall of 2018 however, our WSCH/FTEF have declined reaching an all time low in Fall 2021. FTEF has also steadily declined since Fall 2017.     We believe this decline is due to the following trends: 1) Community College enrollments nationwide have been declining in recent years, and this drop has negatively affected our efficiency. 2) The Pandemic, which began in Spring 2020, has had an adverse effect on our enrollment numbers. The number of adjuncts during this time has also dropped. This coincides with the reduction in the total number of sections. We have had a few courses that weren’t consistently drawing the numbers we desired, so we have been reducing the total number of offerings, which in turn has reduced the number of adjunct faculty. Our core music classes are traditionally taught in smaller classrooms (20 max) so our focus has always been on increasing the enrollments in our general education courses (50 max) to offset the smaller numbers in our core classes.               |

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

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| The amount of money we receive is not adequate. The categories where we consistently fall short are: **Contract Maintenance:** (Piano Tuning), and the Supply Budget, and Nance (tutoring).The temperature in the music building is not regulated, so the fluctuation in temperature affects the tuning of our pianos. These tuning issues in turn affect the quality of our student recitals/performances because they are performing on out-of-tune instruments. As a result, the Pianos have to be tuned more often, escalating our costs in this category.      We do our best to be conservative with the supply budget for our department, but we could use an increase in this area. In addition to supplies for our department, music equipment, and the purchase of musical instruments for our ensembles comes from this category. Our musical instrument inventory is aging and many of these instruments are sub par and not suitable for our students. Lastly, we would like to have our budget for tutoring (Nance) restored. Tutoring is vital to maintaining the quality of our program, and the success and retention of our students. All three areas cited have a negative effect on success, retention, and equity.I have included a summary of our instrument needs below.  **Overview**Our music majors need to have quality instruments to perform on for recitals, in addition to ensemble participation. Many of our instruments hinder the development and advancement of our students because of their sub-standard quality. Students are limited from performing certain standard repertoire due to the lack of quality cited in this report.     This is a price list for all of the instruments that we need to upgrade our aged inventory: **Instrument needs for the Music Department** 2 French Horns @ 3,000.00 each1 Oboe  - $3,000.00Tenor Sax  - $4,000.00Concert Marimba  - $15,000.00Concert Xylophone - $4,000.00Concert Vibraphone - $4,000.004 Concert Timpani – 23’’, 26’’, 29’’, 32’’ -  $11,000 total4 Violins @ $575.004 Violin Bows @ $85.003 Violas @$725.003 Viola Bows @$85.002 Celli @ $1675.002 Celli Bows @$210.002 Hybrid Double Bass @ $2650.002 Double Bass Bows @ $265.00 |

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

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| The money our ensembles raise from public performances augments the supply budget. Ensemble directors use this line item for the rental/purchase of music, musical instruments, and equipment. The department has hosted several fundraisers on campus the past several years. The purpose of the fundraisers is to raise money for our scholarship fund. All music majors are required to pay for private lessons. Private instructors charge anywhere from $60-$100 per hour, which many of our students simply can't afford. Lessons are necessary for students to transfer/graduate successfully. We feel this is an equity issue, as students are denied access and can’t achieve their academic goals due to lack of funds. As a department, we are committed to the success of all our students and we will continue to support them as best we can.     |

**Human Resources**

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

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| All Music Department faculty and staff meet once each semester during staff development week. We discuss college-wide initiatives, SLO's, departmental issues, curriculum, and other topics as they relate to our department. Instructors who teach common subjects have breakouts to discuss assessments, teaching strategies, success, retention, and equity. The Full-Time Faculty meets regularly during the semester. Adjunct faculty, are always welcome to meet with full-time faculty as concerns arise. The final decisions are made by the full-time faculty. One of the biggest changes in the past two years was having more meetings via Zoom with adjunct faculty due to the pandemic. We met more frequently via Zoom in order to keep adjunct faculty informed of the changes regarding Covid protocols, online instruction, and any other updates from the administration. Zoom meetings with our ensemble directors also increased significantly. In the Fall of 2021, the music department began producing performances in the PVAC. Despite the pandemic, we wanted to keep our students engaged and retain as many as possible. This created many challenges, as we had to accept reservations in advance for each performance, mark the seating in advance using proper social distancing, provide ushers for each performance, and check vaccination status of all the attendees at the door. We will continue to adapt as deemed necessary to maintain a viable and dynamic program for our students.         |

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

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| No. We would eventually like to add another full-time faculty member. As of Fall 2021, our current part-time full-time ratio is approximately 16% (3 full-time, 16 part-time). Music is an art form that demands a great deal of modeling, mentorship, and guidance. We feel that student success, retention, and engagement would increase with the level of access and expertise this position would provide. There are part-time instructors available and the adjuncts in our department do an amazing job. An additional position, however, will be a great benefit to our students.             |

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

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| Fred Benedetti, guitar instructor, will be retiring in June of 2022. Once our enrollment numbers start to increase, we would like to hire a full-time guitar instructor.Traditionally the majority of our core curriculum is taught by Full-Time Faculty. We have found that this has had a profound affect on student success, retention, and engagement. Full-Time Faculty are available to meet and assist students. Having an additional full-time faculty member will enhance the educational experience for our music majors. The depth and breath of knowledge that this person will bring to our department is invaluable.                 |

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

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| **Full-time Classified Staff Positions****Music Technician**Assists in maintaining and coordinating the use of departmental facilities, including the music library, musical instrument collection, classrooms and practice rooms. Answer telephones and interact with the public; provides information and assistance to callers according to guidelines for assigned area; takes messages or refer calls or visitors to appropriate department, college, or district personnel; schedules appointments for students, faculty or the public as appropriate. Trains and provide work direction to students in the operation of music equipment and use of department facilities.Creates and distributes promotional materials, including brochures, posters, and fliers. Works with the Office of College and Community Relations to provide press releases and other marketing materials.Prepares, processes, and reviews financial and statistical forms, reports, records and information; maintains accurate budget records and expenditures; prepares purchase orders and fund transfers as appropriate using District-provided software applications.Processes contract requests and correspondence related to off-campus performance sites and on-campus maintenance contracts.Schedules music performances and facility usage as necessary; prepares and maintains a calendar of events.Coordinates the setup of sound and lighting for various musical productions.Organizes the maintenance and repair of musical instruments and other technical equipment to keep in clean and proper working order; coordinates repairs and replacement purchases as necessary according to established procedures.Prepares agenda items for meetings as required; take and transcribe minutes and distribute to appropriate personnel; maintains records of meetings as required.Provides information and assistance in person or on the telephone for a variety of departmental matters; answers routine requests for information and/or departmental services verbally or through correspondence to other faculty and staff, students and the general public. Communicate effectively both orally and in writing.Work independently with little direction; plan and organize work to meet schedules and time lines. Operate a personal computer, including various software packages to enter and retrieve data using keyboarding skills in an efficient and effective manner consistent with the requirements of the position.Operating office equipment such as typewriters, calculators, copiers, and other equipment used in the assigned area.Establish and maintain cooperative and effective working relationships with others.Train and provide work direction for others.**Hourly Employees****Accompanist**- Professional Expert/Nance hired to rehearse/accompany for the Performance Studies Class (Mus 190, 191, 290, 291) and student recitals.**TA** - Hired (according to AFT contract) to assist large GE classes, Mus 110, Mus 111, Mus 115, Mus 116, and Mus 123.**\*Music Tutor** - Professional Expert/Nance hired to tutor our music students in Theory and Ear-Training.**BOT Internship –** Hired to assist our Music Technician with filing music, general department duties**Request for additional staff and resources****Non-Faculty position - Tutor****\***We need additional support for tutoring. Before the pandemic, we had a Professional Expert/Nance, 10 hours a week tutoring students in Music Theory and Ear-Training. Many of our students took advantage of the tutoring and student success and retention improved. Tutoring is vital to the success of students in our program.  **Request for Part Time Classified Position**Current non-faculty positions are not adequate. We would like to request additional resources to create a part-time classified position. We feel this position would allow us to function more efficiently. The duties would include classroom technology assistance in support of our evening faculty, especially given the fact that we often have three to five classes in session simultaneously: 26-221, 26-224, 26-225, 26-230, and 20-121. Assistance with managing the PVAC calendar, coordinating logistics, equipment, etc., with the ensemble directors for performances, promotion, inventory control, and instrument check in/out.         |

**SECTION 9 – SUMMARY AND RECOMMENDATIONS**

**9.1 Summarize program strengths in terms of: \*Outreach \*Engagement \*Retention**

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| **Outreach**Community Outreach is ongoing in our department. The department continues to partner with many community organizations, hosting workshops, clinics, and competitions. Our eight performance ensembles: (Symphony Orchestra, Master Chorale, String Orchestra, Concert Band, Jazz Ensemble, Jazz Vocal Ensemble, Afro-Cuban Ensemble, Classical Guitar Ensemble, Middle Eastern Ensemble), provide cultural enrichment to our East County audience. Annually, we produce over fifty performances that bring hundreds of attendees to our campus.  **Engagement**Despite having outdated facilities, we have been successful in keeping our students engaged, as evidenced by our success and retention rates, which exceed the percentages college-wide. Our faculty is made up of professional musicians and educators that are actively involved in the professional music community. Potential students are attracted to our department because they get the opportunity to study and learn from instructors that are experts in their particular discipline.  **Retention**The full-time faculty, meet on a weekly basis to discuss department issues as they pertain to student success and retention, curriculum, fiscal matters, and the overall direction of the department. Part of our mission as a department is to prepare students to transfer to a four -year institution for a life in the professional music community. Many of our students have gone on to have successful careers as educators, performers, composers, and have established careers in other areas such as music technology. Commitment to excellence and the needs of our students is paramount.             |

**9.2 Summarize program weaknesses in terms of: \*Outreach \*Engagement \*Retention**

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| We are limited by a building that was constructed in 1964. The most challenging issue is student access. We are out of compliance with the American Disabilities Act (ADA). One of our classrooms is located upstairs in Room 26-230. It is not wheelchair accessible and can only be accessed via staircase. In the past, we have moved classes to other rooms in the building to accommodate students with disabilities. We are limited on classroom space, and can’t always guarantee accommodations. This won’t be corrected until Phase 3 of the construction is complete. Our outdated facilities have a negative effect on outreach, engagement, and retention. As a department, we are committed to providing our students with the highest quality of education. A new building will allow us to use the latest technology and updated facilities will provide our students with the best educational experience.  |

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

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| We anticipate losing two full-time faculty to retirement by the next review cycle. |

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

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| 1) Increase the number of Music Majors – Program Growth2) A.A. and Certificate in Music Technology 3) Replace Aging Instrument Inventory4) Increase recruitment/outreach via master classes, music festivals. etc.5) Logistical Support for On Campus Performances in the PVAC |

**Note from Academic Program Review Committee:**

We were unable to provide commendations or recommendations since this report was incomplete.

Suggest writer for next cycle work with ALL faculty members for assistance in answering the prompts and completing the report. There will not be commendations or recommendations in Nuventive for Music.

Respectfully,

Joyce Fries, Academic Program Review Co-Chair