



PROGRAM REVIEW

Music

April 13, 2009

David Meckler

**CAÑADA COLLEGE
BI-ANNUAL STATE OF THE DEPARTMENT
DATA COLLECTION DOCUMENT
DRAFT SPRING 2009**

1) Department Name: MUSIC

2) Curricular Offerings

a. New, deleted, “banked” and “unbanked” in the past two years (check all that apply)

Course Prefix	Course Number	Course Title	NEW	Delete	Bank	Unbank
MUS	115	ART, MUSIC & IDEAS	X			
MUS	120	SONGWRITING WORKSHOP I	X			
MUS	121	SONGWRITING WORKSHOP II	X			
MUS	122	SONGWRITING WORKSHOP III	X			
MUS	161	FILM MUSIC PRACTICUM	X			
MUS	210	HISTORIES OF POPULAR MUSIC AND ROCK	X			
MUS	230	BEETHOVEN	X			
MUS	240	MUSIC OF THE AMERICAS	X			
MUS	260	MUSIC IN FILM, TELEVISION & MULTIMEDIA	X			
MUS	271	OPERA AND MUSICAL THEATER HISTORY	X			
MUS	290	INTRODUCTION TO MUSIC AND COMPUTERS	X			
MUS	101	MUSICIANSHIP I			X	
MUS	102	MUSICIANSHIP II			X	
MUS	103	MUSICIANSHIP III			X	
MUS	104	MUSICIANSHIP IV			X	
MUS	131	HARMONY I			X	
MUS	132	HARMONY II			X	
MUS	450	JAZZ BAND			X	
MUS	305	KEYBOARD HARMONY		X		
MUS	306	KEYBOARD HARMONY		X		
MUS	307	KEYBOARD HARMONY		X		
MUS	308	KEYBOARD HARMONY		X		

b. All current offerings except those previously identified in section A
(check all that apply; attach a separate table as necessary)

Course Prefix	Course Number	Course Title	Date of last revision	SLO Cycle completed *
MUS	100	MUSIC FUNDAMENTALS	2005	YES
MUS	202	MUSIC APPRECIATION	2005	YES

MUS	250	WORLD MUSIC	2004	No
MUS	301	PIANO I	1993	No
MUS				
		*If the SLOAC form (pdf) (word) has been completed then a cycle has been completed		

c. Recommended areas of curricular need based on current offerings (check all that apply; attach a separate table as necessary)

Brief Description of Course Proposed	General Ed	IGETC	AS/AA	Basic Skills	Workforce
VOICE Singing and vocal technique instruction	X	X	X		

3) Enrollment Data

At a minimum include WSCH , FTE, FTES, LOAD, Retention and Success for the last two years. You may include more data if it is relevant and available. Enrollment data may be found at: [WSCH FTE FTES & LOAD](#) , [Retention and Success](#) , [Student Demographics](#), [Student Enrollment Profile](#), and [Support Services Usage](#)

a. Enrollment Data:

Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008
MUS.	WSCH	196	283	488	809	877
	FTES	6.5	9.4	16.3	27.0	29.2
	FTE	0.4	0.8	1.2	1.2	1.2
	Load	490	353	413	685	743
	2004-08	2005-08	2006-08	2007-08		
	347%	210%	80%	8%		
	347%	210%	80%	8%		
	195%	48%	0%	0%		
	52%	110%	80%	8%		

Separate out #'s for Music Transfer courses from RW
Symphony & Peninsula Cantare?

Dept	Metric	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008
MUS.	Unique Headcount	48	66	112	209	222
	Success Rate	61%	53%	57%	82%	81%
	Retention Rate	82%	68%	78%	87%	64%

MUS.	Unique Headcount	48	66	112	209	222
MUS.	African-American	3	2	6	6	5
MUS.	Asian or Pacific Islander	5	13	16	22	22
MUS.	Caucasian	19	29	30	110	124
MUS.	Hispanic	19	14	48	22	24
MUS.	Native-American		1		1	1
MUS.	Other Ethnicity	2	7	12	48	46

6%	3%	5%	3%	2%
10%	20%	14%	11%	10%
40%	44%	27%	53%	56%
40%	21%	43%	11%	11%
0%	2%	0%	0%	0%
4%	11%	11%	23%	21%

MUS.	Unique Headcount	48	66	112	209	222
MUS.	First Time Student	14	11	14	29	24
MUS.	Returning Student	6	9	10	14	11
MUS.	Continuing Student	26	43	54	156	169
MUS.	Concurrent Enrollment	2	3	34	10	18

29%	17%	13%	14%	11%
13%	14%	9%	7%	5%
54%	65%	48%	75%	76%
4%	5%	30%	5%	8%

- b. Certificate, degree, and transfer status (If applicable and available) Report data on certificate, degree, and transfer status for the past 2 years with the most recent on the right.

Where are the #'s?

Year	2007	2008
Certificates		
Degrees		
Transfer		

- c. Please comment on any trends that you see in the programs WSCH, FTES, LOAD, success and retention rates. Include factors that affect the rates and how college services are used to provide multiple avenues for student success. Include an indication of the other goals that your students have in taking your courses and how they may be meeting multiple educational goals i.e., job out, promotion, retraining etc.

There has been a very large increase in enrollment (347%!) due to the return of the orchestra and chorus to campus. Even without those large ensembles, there has been a steady increase in the number of music classes offered and in the enrollment in those classes. There was no full time music faculty for a period of years and music offerings were not consistent; the music department is steadily rebuilding.

The demographic balance in music does not reflect the campus averages. Anecdotally, ESL-background students are taking more music courses, but this is an issue that continues to be of concern and opportunity. A new course, Music of the Americas (MUS 240), was created to appeal a broader demographic than has traditionally taken music courses, but in two offerings, the course did not fill. Recommended course of action is to try again! As counselors hear of more success stories coming out of music courses, especially Music Fundamentals (MUS 100), the audience for that class may increase.

4) Faculty and Staff hiring requests: if a position has been requested then attach the justification. If the position will be requested please provide a brief description of the justification.

a. Full time faculty
None at this time.

b. Adjunct Faculty
Voice or guitar instruction should be considered; if course offerings increase, adjuncts will be needed (possible courses for adjunct instruction would include MUS 100, MUS 202 and the Songwriting series).

c. Staff
none at this time.

5) Professional development needs:

Recommend attendance at conferences of the Music Association of California Community Colleges. Continued membership and attendance at conferences held in San Francisco. (The conference alternates between being held in Northern and Southern California.)

6) Equipment Requests: (Item description, Number of Items, Total Cost)

Monitor speakers for synthesizer keyboard (1 or 2 sets; \$600-1200)

Piano lab (\$50,000-60,000)

Refurbishment & replacement of acoustic pianos (\$100,000)

(See 2009 COMPREHENSIVE PROGRAM REVIEW for details.)

7) Facilities Requests: (Either new or maintenance issues)

a MIDI studio and a recording booth

(See 2009 COMPREHENSIVE PROGRAM REVIEW for details.)

CAÑADA COLLEGE

COMPREHENSIVE PROGRAM REVIEW SELF-STUDY DOCUMENT

In preparing this Program Review, keep the college mission in mind as a reminder that Program Review is to ensure that all programs are aligned with the institutional mission.

Cañada College's Mission: It is the mission of Cañada College to ensure that students from diverse backgrounds achieve their educational goals by providing quality instruction in transfer and general education courses, professional/technical programs, basic skills and activities that foster students' personal development and academic success. Cañada College accepts responsibility for serving the community's diverse needs for lifelong enrichment and highly values close teacher to student teaching and learning relationships, support services and a co-curricular environment that contributes to personal growth and success for students.

PROGRAM NAME: Music

PART A: Overview of Program

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

There is no available previous study.

2. State the goals and focus of this program and explain how the program contributes to the mission, comprehensive academic offerings, and priorities of the College and District.

Our music courses support the College's General Education Student Learning Outcomes

1. Basic knowledge of music can be used to comprehend the ideas of others in the field of the other arts (painting, sculpture, architecture, literature, theater and dance) as well as relating to broader concepts in cultures and the histories within those cultures.
2. The current courses required for the music degree involves significant amounts of personal expression and the use of technology for those expressive ends. As noted elsewhere, Cañada College needs to be more consistent in offering courses that support this goal, such as the Songwriting Workshop, introduction to computers in music, and the film music course. The current orchestra and choral performance groups fulfill this goal admirably.
3. Music courses by their very nature invite students to compare information from a variety of sources. Usual sources such as primary and secondary documents, books and the Internet are obviously in use. Information derived from personal experience as well as regarding music itself as a source of information outside of usual academic lines of inquiry are also part of most music courses at the college.
4. Critical thinking is part of the preparation of any musical performance as well as any musical skill developing course.

5. The overall health of musical culture is an issue raised in some of our music courses, and performing ensembles often offer a metaphor of community.
6. Music is used by many to promote mental and physical wellness.

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

There has been a very large increase in enrollment due to the return of the orchestra and chorus to campus. Even without those large ensembles, there has been a steady increase in the number of music classes offered and in the enrollment in those classes. There was no full time music faculty for a period of years and music offerings were not consistent. Anecdotally, ESL-background students are taking more music courses, but this is an issue that continues to be of concern and opportunity. A new course, Music of the Americas (MUS 240), was created to appeal a broader demographic than has traditionally taken music courses, but in two offerings, the course did not fill. Recommended course of action is to try again! As counselors hear of more success stories coming out of music courses, especially Music Fundamentals (MUS 100), the audience for that class may increase.

Data from the 2003-2005 period is based on extremely small samples sizes, because few music classes were offered. For example, the ethnic balance of music courses is within 10% of campus-wide figures, but it is anticipated that as the numbers from the large performing ensembles are included, department figures will diverge from the campus norm. To draw people from more diverse backgrounds into the performance elements of the music program, the College should consider starting a Mariachi or a folk music band.

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

The program does not use advisory boards or other professional organizations.

PART B: Curriculum

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

THE COURSES

The primary mission of the Cañada College Music Department is to offer a variety of transferable music courses. These range from a hands-on orientation to courses promoting multiple perspectives on music. Our courses cover a wide range of interests and support different learning styles. These courses have no prerequisites and are of interest to students with no music background at all as well as to accomplished musicians.

For example, Music Fundamentals (MUS 100) appeals to all wide variety of students, including many with new music background at all. Keeping in mind that many of the students in the class will not go on to use their music skills in any way, the course incorporate to as much as possible ideas about how music can connect to history and to cultures across the world. While the focus is on the notation system that emerged in Europe a thousand years ago, many examples of music from other cultures are used in the class to provide some fun and different perspectives on basic musical concepts. Almost all music courses transfer in Area C or Area 3.

LH:
How can we declare ourselves as offering a Music Transfer program if we don't offer courses?
SF: How many students are Music majors?

THE MAJOR

The major has been designed to fit the needs of a difficult to define group of students. It is traditionally very difficult for students from any community college to transfer in music to a four-year institution unless there is a very strong matriculation agreement between two very specific institutions. Those agreements tend to be between very large community colleges in relatively isolated rural areas. In a general case, four-year institutions expect music majors to have had two years of studio credit (private instruction on an instrument or specialties such as voice) as well as two years of theory, two years of your training, two years of ensemble performance experience, and two years of music history. These offerings are far beyond what Cañada College can expect to offer within the next six years. Nevertheless, Cañada College gets a good handful of students that declare themselves to be music majors. A music major degree program and the courses to support it has been designed for these students. These courses would give a student orientation in the field of music as he or she goes on to pursue more specialized training or more general work in the field of music. Now more than ever, there is hardly a well-defined career path in the field of music.

The degree program has design been designed to support the student musician who is pursuing an unconventional career path, or the "dabbler" or amateur musician. Students may be deeply involved with music but not within the standard and traditional music curriculum that is so oriented around classical music. The program has been designed to give a student a good orientation in the field of music -- looking at the range of world music, getting some orientation in fundamentals such as music notation, and providing basic compositional experience in songwriting, and providing technological background in the simplest aspects of making music with a computer, from recording to applications in media such as film and game design.

The 2004-08 347% growth in WSCH looks impressive! That number is due to the return of the orchestra and chorus to campus. Underneath that trend, seen in the 80% figure from the 2006-08 data, is the steady expansion from offering only one section of one music class (MUS 202) to 6 sections of various classes offered. The most recent year reflects growth on par with the rest of the college.

a.

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

Curriculum has been revised and several new courses developed. Courses no longer serving the current student population have been banked. New courses include MUS 210 Histories of Popular Music and Rock, MUS 230 Beethoven, MUS 240 Music of the Americas, MUS 250 World Music, MUS 260 Music in Film, Television and Multimedia, MUS 271 Opera and Musical Theater History, and Songwriting Workshop (MUS 120-122).

3. All course outlines in this program should be reviewed and, if appropriate, revised every six years. If this has not occurred, please list the courses and present a plan for completing the process.

The course outlines for guitar and voice instruction are in need of updating. There is no immediate plan to offer these classes, but the course outlines will be revised in the next academic year with the intention that these classes might be offered in the 2011-2012 academic year.

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

No external accreditation or certification is required.

5. Describe how your program is articulated with similar departments within SMCCD, the Sequoia High School District and/or other four year institutions. (Include articulation agreements, common course numbering etc.)

How can this happen? Music courses carefully follow common course numbering with the other colleges in the district. Music courses such as MUS 100 Music Fundamentals and MUS 202 Music Appreciation transfer at the US and CSU level. The degree program does not align with requirements to transfer to a 4-year music degree.

6. Discuss plans for future curricular development and/or program modification.

The curriculum as it stands now has been substantially revised and is gradually being phased in. Examples include Music of the Americas (MUS 240), Histories of Popular Music and Rock (MUS 210) and Beethoven (MUS 230). There is definitely student interest in courses in guitar, voice and small vocal ensemble performance.

Transfer level courses?

PART C: Student Outcomes

1. Please attach all Bi-Annual State of the Department reports from the past six years.

The 2009 report follows.

2. Update any analysis to include a summary of all years. Attach student learning outcomes here.

Program SLOs align with the College's General Education Student Learning Outcomes

1. Basic knowledge of music can be used to solve everyday problems within the field of music, and to comprehend the ideas of others in the field of the other arts (painting, sculpture, architecture, literature, theater and dance) as well as relating to broader concepts in cultures and the histories within those cultures.
2. The current courses required for the music degree involves significant amounts of personal expression and the use of technology for those expressive ends. As noted elsewhere, Cañada College needs to be more consistent in offering courses that support this goal, such as the Songwriting Workshop, introduction to computers in music, and the film music course. The current orchestra and choral performance groups fulfill this goal admirably.
3. Music courses by their very nature invite students to compare information from a variety of sources. Usual sources such as primary and secondary documents, books and the Internet are obviously in use. Information derived from personal experience as well as regarding music itself as a source of information outside of usual academic lines of inquiry are also part of most music courses at the college.
4. Critical thinking is part of the preparation of any musical performance as well as any skill developing course.
5. The overall health of musical culture is an issue raised in some of our music courses, and performing ensembles often offer a metaphor of community.
6. Music is used by many to promote mental and physical wellness.

The SLO process for courses such as MUS 100 Music Fundamentals is robust and sustainable but has not yet proved to be meaningful.

PART D: Faculty and Staff

1. List current faculty and staff members in the program, areas of expertise, and how positions contribute to the program success.

David Meckler, tenured full-time faculty. As a composer with an interest in how music relates to society, Dr. Meckler teaches theory and composition courses such as MUS 100 Music Fundamentals and the Songwriting Workshop (MUS 120-122). He also teaches MUS 115 Art, Music & Ideas, MUS 202 Music Appreciation, MUS 210 Histories of Popular Music and Rock, MUS 230 Beethoven, MUS 240 Music of the Americas, MUS 250 World Music.

Ann Yi has a doctorate in piano performance and teaches all levels of piano at Cañada College.

Eric Kujawsky has a doctorate in conducting and is the music director of the college symphony, the Redwood Symphony.

Janice Gunderson has years of experience as the conductor of the college's choral group, Peninsula Cantare.

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

Attendance at conferences of the Music Association of California Community Colleges. Continued membership and attendance at conferences held in San Francisco. (The conference alternates between being held in Northern and Southern California.)

Attendance at McGraw-Hill Music Appreciation textbook development seminar.

Recommended future professional development activities included world music performance workshops, songwriting instructional workshops and workshops in current computer aided instruction approaches. Professional development opportunities, such as performances and performances of compositions, should also be supported.

3. Describe the departmental orientation process for new full-time and adjunct faculty and staff (please include student workers such as tutors and aides).

The College provides general new faculty orientation, but there is no specific program for new music faculty.

PART E: Facilities, Equipment, Materials and Maintenance

1. Discuss the quality and accessibility of the facilities, equipment, equipment maintenance, and materials available to the program. List projected needs.

Current equipment and facilities are adequate, but some significant upgrades will soon be due.

The most pressing need in the music department is the piano lab. The technology of current student pianos has far surpassed that of our 20+ year old instruments. The action and the sound of instruments today is much more accurate and in fact more **healthy** for students to play on. The current piano lab room is a snake pit of dangling cables and has very poor egress routes. **It is a safety hazard!** New headphones for the piano lab were purchased in 2007 but have undergone a rapid attrition. Other available headphones have individually replaceable parts and it is recommended that we purchase those in the near future. Of the 21 electronic pianos (20 student positions plus one instructor position), 18 units are functional. Repair is probably not economically advisable for the nonfunctioning units.

3-114? Are we offering piano classes? If so, we need to be in compliance. Have the 2 faculty members worked on a solution?

The main theater is an attractive space in which to perform and has acoustics that suits the orchestra well. Acoustically, the hall does have some minor problems with noise from air handling equipment and the occasional buzzing light. The theater also is equipped with movable acoustic shells, purchased in 2007. An additional ceiling acoustical shell (flown in from the top of the theater) would further improve the acoustics for live music, for the performers (as they can hear themselves and the rest of the ensemble more clearly) and the audience. Unfortunately the extensive renovation work done on the theater in 2005 eliminated the orchestra pit that was a useful feature of the existing facility. Future major renovations should consider restoring the functionality of the orchestra pit to support college and community music theater productions.

Room 3-142, formerly the band rehearsal room (also once used by the orchestra) has been converted into a classroom. The carpeting in the room makes it inappropriate for a music rehearsal space. Room 3-148, designed as a choir rehearsal room, has been turned into a classroom. The fixed chairs and tables and carpeting render it a less than attractive rehearsal space, but the choir is forced to use this space for rehearsal. The presence of a grand piano at the front of the classroom is an inconvenience to all students who use that room. It is in the way and possibly a **safety hazard** for rapid evacuation of the room. **Safety hazard!** Minor renovation that would improve the situation would be to move the lectern from the stage right portion of the room to the stage left portion of the room.

The pianos at the college are due for a major upgrade. All pianos at the college are as old as the college, dating from 1968. The usual lifetime for concert pianos today is usually 40 to 50 years. The Baldwin concert grand in the main theater continues to have a nice tone, but the action (the way the keys feel to a pianist) is completely worn out and severely limits the expressive possibilities of anyone performing on the instrument. An informal estimate of restoration work and replacement of the action would be around \$16,000. Complete replacement should be considered. (A proper cover for the current instrument is a minor recommendation.) Having an artistically adequate concert grand piano would greatly strengthen the program. Orchestra performances will use the piano for piano concertos, and the choir will also enjoy using a better instrument. About 30% of the outside community groups that rent the hall use a piano; a better instrument would make our hall more attractive to community rentals, in proving the earnings in rental income for the college. Two smaller grand pianos, Steinway B models, are also in the inventory. One is currently in the library and is used only a couple of times a year. The other is in the choir rehearsal room and is used on a weekly basis. Both pianos badly need replacement of the action, but both have been praised for their sound quality and have the potential for many decades more of musical life. The cost would be approximately \$8,000 per piano. (These pianos come from an era in which Steinway experimented with Teflon parts in the action; these have not withstood the test of time, and this is a well-known and well documented problem.) The Baldwin in the piano lab is in the best shape of all our pianos, but it too could use replacement of its action. William Bruno Santo, a respected piano purchasing consultant, has prepared an objective rating of the college's pianos based on usual replacement rates (attached). Informally, he commented that the college has the second worst rating in the state, using this measure. A proposed package through Sherman Clay would replace the concert grand in the main theater, replace the upright pianos in the practice rooms, and restore the remaining pianos for approximately \$100,000, a 20% savings over individual replacement and restoration.

How
come
we
continu
e to
offer
courses
?

Three or four of the four upright pianos in the student practice rooms need to be replaced. Keys are physically uneven and the touch is completely unregulated. The casters on the pianos have been damaged or removed and the instruments can be moved only with a risk of them tipping over and injuring whoever is moving them. **Safety hazard! Health hazard!**

With the exception of the performance classes and Music Fundamentals, all music classes require smart classrooms equipped with audio and video projection and Internet access. The audio equipment in the piano lab has never performed adequately, despite the best efforts of Mike Tyler. The left channel of the audio system cuts out frequently. All cables and connectors have been repeatedly replaced in an effort to correct the problem.

2. Describe the use and currency of technology. List projected needs.

The most pressing need in the music department is the piano lab. The technology of current student pianos has far surpassed that of our 20+ year old instruments. The action and the sound of instruments today is much more accurate and in fact more **healthy** for students to play on. The current piano lab room is a snake pit of dangling cables and has very poor egress routes. **Safety hazard!** New headphones for the piano lab were purchased in 2007 but have undergone a rapid attrition. Other available headphones have individually replaceable parts and it is recommended that we purchase those in the near future. Of the 21 electronic pianos (20 student positions plus one instructor position), 18 units are functional. Repair is probably not economically advisable for the nonfunctioning units. The lab's piano benches continue to wear out, and only 18 remain. A complete replacement of the piano lab would cost on the order of \$60,000. A more efficient and safer layout of the room is certainly possible, and with proper design, enrollment limits of piano classes and Music Fundamentals (MUS 100) could be increased by as much as 33%, assuming the new lab would have 24 student keyboards. The Fundamentals (MUS 100) and Piano classes are already at or exceeding maximum enrollments in the existing lab.

The software used by the Songwriting Workshop for MIDI sequencing and sound synthesis is significantly out of date and may best be replaced by a more user friendly program. (The software used was Sonar Home Studio 4 by Cakewalk, which is now at least up to release 6. A simple program such as GarageBand may be a more appropriate choice for this course.)

General purpose personal computers today can easily support music software for sequencing, notation and audio editing. Several music courses, such as Music Fundamentals (MUS 100) and the Songwriting Workshop could benefit from greater use of computer aided instruction. Adding a music keyboard (easily done through USB MIDI links) and good speakers to such a computer moves it toward being a digital audio workstation. This will be necessary to offer courses in the catalog such as MUS 161 Film Music Practicum. The department currently owns two Kurzweil PC1X synthesizer keyboards which are well-suited for this task. Monitor speakers are needed (c. \$600). Robust keyboard stands are needed (\$600). Increased enrollment in the Songwriting Workshop, greater use of computer aided instruction in MUS 100 and the offering of MUS 161 would tax the current computer resources available. For music, a majority of industry-wide standard applications run on Macs, so any expansion in our offerings would put us into competition with the multimedia

department for access to Mac-based labs. The availability of a Mac-based lab for would also create the possibility for hours-by-arrangement work for our practicum courses.

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

No current support; music software for sequencing, notation and audio editing may be sought from industry contacts

PART F: Budget Request

1. What faculty positions will be needed in the next six years in order to maintain or build the department?

Current enrollment would not justify adding a full time faculty position. The question should be considered again in the next Bi-Annual Review. A full-time position should be considered if piano enrollments continue to increase or an additional vocal performing ensemble or music theater component is added to the program. To support the music major as designed, approximately 11-12 music sections need to be offered in various courses. (Currently, eight sections are offered every semester, including the chorus and orchestra.) A full-time position centered on piano instruction (two or three sections of piano plus additional courses such as Music Appreciation or Music Fundamentals) or choral conducting (evening chorus, day chorus, voice lessons, musical theater and other music courses). Additional adjunct positions should include voice and guitar instruction.

2. What staff positions will be needed in the next six years in order to maintain or build the department? (Staff, facilities, equipment and/or supplies) will be needed in the next six years?

An ideal MIDI classroom/music lab would have a staff monitor for equipment security, answering student questions, and maintaining the facility. If staffed properly, this could also support hours-by-arrangement components in several music courses.

3. What equipment will be needed in the next six years in order to maintain or build the department?

- Replacement of the current piano lab
- Replacement of current upright practice pianos
- Replacement of the concert grand piano in main theater
- Replacement or refurbishment of current grand pianos
- Access to a Mac-based computer lab
- Digital audio workstations/MIDI studio
- Mini-studio for recording
- Improved soundproofing for the practice rooms

ADDITIONAL COMMENTS

The piano practice rooms themselves should be improved not so much for the sake of piano students, but for everyone else in the building. The pressing need is for better acoustic isolation of the practice rooms. Sound from the practice rooms, even with doors closed, often bothers faculty using the faculty office next to the practice rooms, and occasionally can be heard in the classrooms 3-142 and 3-148. Consideration of improving the **security** of these rooms should also be given.

4. What facilities will be needed in the next six years in order to maintain or build the department?

A facility need would be to implement a MIDI studio and a recording booth. Two of the current piano practice rooms would be appropriate spaces for such functions. A key issue would be **security**. The location of those practice studios is near a rarely used exit door. A security camera or a higher level of lock security or a sign-in procedure should be considered for these rooms.

PART G: Additional Information

1. Describe any other pertinent information about the program that these questions did not address?

The College should consider offering a chamber music concert series and a world music concert series. Such a program would greatly raise the profile of the college in the community, and it would serve and inspire our music students.

The College **should develop an integrated website promoting the arts on campus.** The website should be an attractive portal to navigate to information on upcoming performances and gallery shows, current course offerings, and recommended course patterns for art, art history, music and drama majors.



Please work with Roberta Chock on this.

CAÑADA COLLEGE EVALUATION OF THE COMPREHENSIVE PROGRAM REVIEW PROCESS

To improve the Program Review process your help and suggestions are instrumental. We ask that all parties responsible for preparation of this review have input into the evaluation. After completion of the Program Review process, please take a few moments to complete and return this evaluation to the chair of the Curriculum Committee.

Program Name: MUSIC

Estimate the total number of hours to complete your Program Review:

50

Was the time frame for completion of Program Review adequate? If not, explain.

YES

Was the instrument clear and understandable? Was it easy to use? If not, explain and offer suggestions for improvement.

YES

Were the questions relevant? If not, please explain and offer specific suggestions.

YES

Did you find the Program Review process to have value? If not, please explain and offer suggestions.

YES! No one had assessed the state of the pianos and piano lab in years (if not decades) and serious deficiencies were identified.

Was the data you received from administration complete and presented in a clear format? Would you like additional data?

Get data from Researcher.

YES.

YES. The number of students declaring themselves to be music majors **would be of help.**

Please offer any comments that could improve and/or streamline Program Review!

As already proposed, load data automatically (or provide automatic or hot links) into Program Review forms.

MUSIC

CAÑADA COLLEGE COMPREHENSIVE PROGRAM REVIEW EXECUTIVE SUMMARY (2 page maximum)

Short Summary of Findings

The music program is growing back after practically being shut down and having no full-time faculty for several years. The curriculum has been extensively revised, bringing it up-to-date and adjusting it to student interests. The pianos and piano lab are in serious need of replacement. The pianos date from the establishment of the college, and many are well past their useful lifetimes.

Three Strengths of the Program

1. Growing enrollment – going from only one music class five years ago to 5 per semester has produced an 80% growth, even leaving out the 347% FTES growth due to the return of the orchestra and chorus to campus. The Fundamentals (MUS 100) and Piano classes are already at or exceeding maximum enrollments.
2. Innovative curriculum designed to meet a wide variety of student needs and interests – nine new courses have been added, including the Songwriting Workshop, Music of the Americas; Art, Music & Ideas; Beethoven, and Histories of Popular Music & Rock.
3. Basic music courses such as MUS 100 and MUS 301 (Piano I) offer a good transition into transfer level courses.

Three Suggestions for Improvement

1. Upgrade piano lab and pianos for rehearsal and performance – the acoustic pianos are as old as the college and at the end of their expected service lifetimes. The digital piano lab is over twenty years old and the units are dying – would you want students to be using 20-year-old computers?
2. Increase the awareness of our performing ensembles on campus and all of the courses we offer in order to increase enrollment in all music classes. An integrated website serving as a portal to all of the arts at Cañada will help, and class visits and other outreach efforts will be maintained.
3. Offer more of the required music courses so that the degree pattern could be fulfilled in two years; have a performance at the end of the Songwriting Workshop to draw in future students.



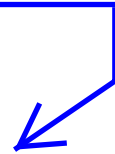
CANADA COLLEGE FLEET EVALUATION SUMMARY

We conducted our first review of the pianos in your music department in 1998. After a recent visit, we found no actions were undertaken to improve the condition of your piano fleet. The information below provides a brief overview of our findings and evaluation of the pianos.

The following summarizes the results of our analysis:

- Number of pianos included: 7 acoustic pianos
- Number of pianos needed to fulfill the requirement of the music department: 9 pianos
- Number of additional pianos needed: 2 upright pianos
- Average age of current piano fleet: 41 years
- Average age of grand pianos: 41 years (*life span of a grand piano is 42 years*)
- Average age of upright pianos: 41 years (*life span of an upright piano is 27 years*)
- Total possible condition points*: 45
- Canada College's total condition points*: 10
- Percentile of Canada College*: 22%
- Digital Lab Units Average Age: 22 years (*Life span of a digital lab unit is 7 years*)

How can we continue to offer piano courses based on this expert's opinion?



The pianos were given a condition point value of zero through five. Higher point values reflect better quality instruments in terms of maintenance, sound, and responsiveness. The total possible condition points for Canada College, if all pianos were graded at FIVE, would be 45. As it stands now, the total condition points of the instruments are 10. In other words, your Music Department is only running at 22% of its potential. Based on the condition of your pianos it would be impossible for ANY student to have a learning output beyond 30%-40% of the coursework.

- Life Expectancy of Uprights: 100% of the upright pianos are 14 years past their life span
- Life Expectancy of Grands : 100% of the grand pianos are at the end of their useful life
- Pianos purchased in the last 20 years: 0 (*The last purchase of a piano was 41 years ago*)
- Years to replace current fleet: 369 years

Red Bird LLC

Strengthening the Foundation of Music Education for the Next Generation
PO Box 110, Bowie TX 76230
William Bruno Santo, Managing Partner
Toll Free: 800.745.6323

Presented April 7, 2009 by:
Catherine McQuilkin, Institutional Consultant
Direct: 415.717.7854
catherine@redbirdllc.com

CAÑADA COLLEGE
 Comprehensive Program Review
Comments Sheet

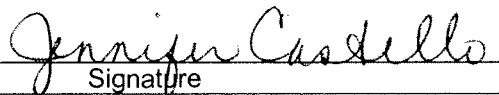
Program Name: Music

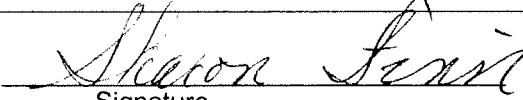
Page	Comment	Commentator
3	Separate out #'s for Music Transfer courses from RW Symphony & Peninsula Cantare.	Linda Hayes
4	Where are the numbers?	Linda Hayes
9	How can we declare ourselves as offering a Music Transfer program if we don't offer courses?	Linda Hayes
9	How many students are Music majors?	Sharon Finn
10	How can this happen?	Linda Hayes
10	Transfer level courses?	Linda Hayes
12	3-114? Are we offering piano classes? If so, we need to be in compliance. Have the 2 faculty members worked on a solution?	Linda Hayes
14	How come we continue to offer courses?	Linda Hayes
16	Work with Roberta Chock on this.	Sharon Finn
17	Get data from Researcher	Linda Hayes
18	Go for it! Sounds very interesting to recruit.	Linda Hayes
19	How can we continue to offer piano courses based on this expert's opinion?	Linda Hayes

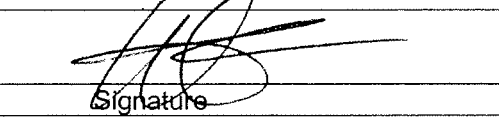
CAÑADA COLLEGE
PROGRAM REVIEW
INSTITUTIONAL RESPONSE SHEET

Program Name: **Music**

Thank you for your time and effort in preparing this Program Review. Your Executive Summary, with recommendations, has been sent to the Planning/Budget Committee and the Board of Trustees.

#1. Division Dean	 Signature
Comments:	

#2. Curriculum Committee Chair	 Signature
Comments:	

#3. College Vice President	 Signature
Comments: 