



Skyline College

Comprehensive Program Review

2024 - 2025

SKY Dept - Music

Bianca Rowden-Quince

A handwritten signature in black ink, appearing to read "Bianca Rowden-Quince".

04/09/2025

Kristy Lisle

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04/14/2025

Instructional Comprehensive Program Review

Submitter Name:

Jude Navari

Submission Date:

01/31/2025

BACKGROUND

1.A. DIVISION:

Social Science and Creative Arts (SS/CA)

PROGRAM NAME:

Music

1.B. YEAR OF REVIEW:

2024 - 2025

1.C. PROGRAM REVIEW TEAM

Michelle Hawkins, Jude Navari, Luis Zúñiga

1.D. CONNECTIONS TO THE COLLEGE MISSION/VISION/VALUES:**i. Describe the program, its purpose, and how it contributes to Skyline College's Mission, "To empower and transform a global community of learners."**

The Music Program:

- Empowers and transforms a global community of learners by exploring music as an expressive, technical, communicative medium among culturally diverse peoples, and
- Inspires a diverse community of learners to achieve cultural and personal fulfillment by offering students opportunities for technical self-discipline, self-expression, and cooperative enterprise of an artistic nature.

ii. Alignment with the College Values:

Open Access

Student Success and Equity

Community Partnership

Academic Excellence

Campus Climate

For each chosen Value, provide a concrete example of how each connects to your program.

Open Access – All music theory and musicianship courses (MUS. 105-108, MUS. 111-114) are offered Hy-Flex (to enable AA-T music major students maximum flexibility); Music courses are offered a variety of modalities (online, hybrid, hy-flex, in-person). Several important GE Music courses are regularly offered in multiple modalities (MUS. 100, MUS. 202, MUS. 401-404)

Student Success and Equity - Many of our courses use ZTC or OER materials (e.g. MUS. 202 Music Appreciation, MUS. 275 History of Jazz); we provide sheet music classroom materials for all students who play or sing in our ensembles (e.g. MUS. 383.x Guitar Ensemble, MUS. 410.x Music Theater Vocal Ensemble, MUS. 420.x Pit Orchestra, MUS. 430.x Concert Band, MUS. 450.x Jazz Band, MUS. 470.x Concert Choir, MUS. 485.x Vocal Jazz); embedded SI for in-person MUS. 100 course to help students succeed with varying levels of musical background

Community Partnership - Concert Choir will be collaborating with Contra Costa Wind Ensemble in May 2024 at the Leshner Center for the Arts in Walnut Creek, CA; Jazz Band will be performing at Odd Fellows Hall in Half Moon Bay, CA in March 2024

Music 294, Music Technology course visited Music Technology Studio/Seminar at San Francisco State University. The Skyline College performed on Saturday October 5th at the Pacifica Performances Concert Series.

SKY Dept - Music

Academic Excellence - The Music Program offers: Courses leading to an AA-T in Music, Courses leading to an AA in Music, Courses that fulfill General Education transfer requirements for non-music majors

Campus Climate - using musical project themes to highlight support services for students (Spring Musical 2023 HEATHERS highlighted Personal Counseling; Fall Musical 2023 RENT highlighted SAGA; Fall Musical 2024 CARRIE will highlight Health and Wellness services, as well as Psychology and Anthropology programs)

1.E. PROGRAM PERSONNEL

i. Provide the current Full-Time Equivalent (FTE) of each category of personnel:

Full-time Faculty FTE:

3

Adjunct Faculty FTE:

2.29

Classified Professionals FTE:

0

Manager/ Director FTE:

0

Dean FTE (if applicable):

1

ii. Describe any changes in staffing since the last CPR, and how the change(s) have impacted the program. Are there any unmet needs in the program pertaining to program personnel (e.g. staffing, schedule limitations, turnover)? If yes, please specify.

Dean:

We share a Dean with the rest of the SS/CA Division.

Full-time Faculty:

Since our last CPR in 2019, our full-time instrumental music specialist left and we were granted a full-time replacement position. After a search in Spring 2023, Luis Zúñiga was hired in that position starting in Fall 2023.

Adjunct Faculty:

Since our last CPR we have had some one-for-one Adjunct Faculty replacements, but these did not change the overall number. Recently, however, with a rise in enrollment as we have been recovering from the pandemic and the addition of another section of our piano class, Dr. Gabriela Cornejo Calderon was hired as an additional piano instructor. With additional sections of GE Music courses added in the past few semesters, we have also brought on Pedro Gomez, who transitioned from our temporary Instructional Aide II position. (See below.)

Instructional Aide II:

In Spring 2020, we hired Pedro Gomez, a music major Skyline College alum, as a temporary Music Instructional Aide II position. We had for many years identified the need for a Music Lab Technician, and were finally granted a temporary Music Instructional Aide II position. During the pandemic, Pedro served in this position and provided invaluable assistance as we struggled to provide students with appropriate technology and borrowed instruments for remote music classes (e.g. the Spring 2021 virtual production of the musical URINETOWN). As we returned to campus with ongoing construction in building one, vocal and instrumental labs offline, classes in temporary spaces, instruments and sheet music class materials not having a designated space and being moved from one storage area to another, a partially set up, newly-renovated music technology lab with new technology issues, and the return-to-work COVID restrictions, this position became even more crucial. It was during this time when facilities accidentally 'flooded' the Green Room where we were temporarily storing our vocal and instrumental sheet music class material collections due to the construction. This incident destroyed thousands of dollars worth of sheet music. With some staffing issues in Fall 2022, Pedro took on additional Adjunct Music Faculty teaching, and at the end of Spring 2023 with the temporary position expiring, Pedro transitioned out of the Instructional Aide II position to focus on Adjunct Music Faculty teaching. We were not granted a permanent Instructional Aide II position after the temporary one expired. Since Spring 2023, it has been extremely difficult for the full-time faculty to cover the duties of this job. We need this position desperately and continue to petition for a permanent Lab Tech/Instructional

SKY Dept - Music

Aide in every department ARR and now our CPR. This need will also be highlighted in our Challenges and Concerns conclusion as well as our Resource Requests.

1.F. PROFESSIONAL DEVELOPMENT

i. Summarize key professional development that the program personnel have engaged in since the last CPR to meet both the mission of the program, and the aim of the College to increase equity.

Michelle Hawkins and Jude Navari both completed Estill Vocal Science courses Level 1 and 2 (twice! - once in person before the pandemic and once online during) with Estill Mentor and Course Instructor (EMCI) Kelly Burge. Through further study, Michelle Hawkins earned an Estill Figures Proficiency certificate.

Jude Navari continued study in Kelly Burge's Singers Style Lab, learning a comprehensive pedagogy for Pop Music singing. There is crossover with the Pop-Rock Musical Theater musical style so prevalent in contemporary musicals. Needed to address student vocal needs in Fall and Spring Musical projects with conscious effort to program more contemporary musicals based on student interest, student demographics, and cultural significance within the tradition.

Michelle Hawkins attended the Contemporary-Commercial Music Institute for Vocal Pedagogy at Shenandoah University in July 2024. Contemporary Commercial Music (CCM) is a term used to describe what used to be called "non-classical" styles. While Gospel, blues, jazz, rock, musical theater, and other styles all fall under the CCM umbrella, they each have their own unique features, as do the artists who perform them. The CCM Institute teaches a system of science-based functional training that enables instructors to give singers the fine-motor control they need to succeed without over-thinking. By learning to integrate concepts from motor learning and exercise physiology research, instructors will be able to safely accelerate student progress using targeted exercises and individual pathways. Through studying illustrations, laryngeal stroboscopy videos, MRI videos, and getting hands-on experience in the SU cadaver lab, instructors will develop an in-depth understanding of the biomechanics of singing CCM styles.

As a new full-time faculty member, Luis Zúñiga attended the New Faculty Orientation during the academic year 2023-2024. Luis is currently enrolled at UCLA for a Logic Pro, Music Production class at UCLA. The class ends on December 15th, 2024. Logic Pro is a professional music production program that combines composition, notation and audio production facilities. Of interest to songwriters, composers, audio producers and audio engineers, this course introduces you to the primary features and basic user interface of Logic Pro. Using your own Mac, you walk through the process of creating an actual song from recording; producing a Virtual Drum track; editing audio with Flex Time, Pitch and Smart Tempo; and recording/editing/arranging of MIDI sequences and Apple Live Loops to digital effects processing, sampling, Logic remote, Step Sequencing and Remix FX also using iPhone/iPad, automation and mixing.

This faculty development connects to the Music department goal of building out a Commercial Music Certificate and a Commercial Music AA-T degree, which is currently in development at the state level.

Since 2019, Nelsen Hutchinson has undertaken several professional development opportunities that speak to Skyline College's mission of increasing equity. Nelsen is in the process of completing his PhD dissertation at UC Santa Cruz which explores the working lives of jazz musicians in the Bay Area. This research includes interviews with a diverse group of local musicians and discusses the ways in which local musicians attempt to support each other and lower barriers of access for underrepresented groups, particularly women and people of color. In 2023, Nelsen successfully applied for grant money to produce a series of concert clinics and workshops entitled "Improvising Across Idioms" at UC Santa Cruz. This series featured two groups from different improvisational musical traditions, both of which developed in the margins of society (jazz manouche and son jarocho). Also in 2023, Nelsen began volunteering for the nonprofit organization Jazz in the Neighborhood which works with local venues to ensure jazz musicians are paid a living wage and offers educational programs for young musicians. Since 2019, Nelsen has presented four research papers at academic conferences (Rhythm Changes and the Society for American Music). Two of these papers explored the ways in which gender and race figured into the critical reception of jazz organ in the 1960s. The other two papers discussed the working lives of Bay Area jazz musicians, contrasting them with the emergent neoliberal "gig economy."

Furthering our community engagement goals, Elizabeth Ingber has coordinated violin student performances for the children at Skyline's Child Development Laboratory Center and local retirement communities. In recent years, she has expanded her string repertoire expertise by attending workshops and training in Celtic styles of fiddle playing

SKY Dept - Music

and Baroque violin. As concertmaster of a local orchestra she has had solo performance opportunities and is the reigning California Scottish Fiddle Champion.

Dr. Gabriela Calderón Cornejo is committed to advancing diversity, equity, and inclusion in classical music by rediscovering, adapting, and promoting historically underrepresented works. Her project, Musas: Piano Works by Latin American Women Composers, involving continual performances, research, and educational initiatives, seeks to elevate forgotten voices and expand the standard repertoire. Through collaborations such as Celebrating Women in Music: Exploring Works for Piano Duet, she continues to champion the contributions of women composers on a global scale. Beyond her artistic endeavors, Dr. Calderón Cornejo actively fosters equitable access to music education and professional opportunities through leadership roles on the board of CILASiM (Cayambis Institute for Latin American Studies in Music), MTAC (Music Teachers' Association of California), and CAPMT (California Association of Professional Music Teachers). To promote opportunities for underprivileged communities, she has collaborated with Quinteto Latino and the Foundation for Bolivian Artists.

Adjunct faculty professional development summary collection still in progress.

ii. Are there any unmet needs pertaining to professional development, and potential ways to address these unmet needs? Please specify.

In a future summer, Music department faculty would like to attend the Broadway Teachers Institute, a professional development program for theater teachers and academic and community theater directors from all over the world. The three-day conference includes multiple workshops, master classes with Broadway artists, and viewings of Broadway shows. This conference would provide professional development for several Music Department course offerings including Voice Class and related Ensembles.

Jude Navari has been working with the prior Dean, Danni Redding Lapuz, on building out the Theater Arts program with aligning curriculum with C-ID descriptors towards the goal of offering an AA-T in Theater Arts. The success and student popularity of the musical theater productions along with the wishlist of faculty professional development at the Broadway Teachers Institute connect to this goal.

With our program goal to develop and offer a Music Industry studies AA-T when it is finalized and approved at the state level, there are some courses that would be part of this degree that warrant additional professional development and/or workshops, including the Music Business course (MUS. 286).

CURRENT STATUS

2.A. ACHIEVEMENTS

Describe the program's achievements since the last CPR.

Publicity initiatives

- Developed Music brochure with SS/CA PSC Chris Woo.
- Revamped Music webpage with Aria.

Awarded Fall Musical Project PIF Grants (Fall 2023 and Fall 2024)

- Enrollment increases seen in related Music and Drama classes
- Productions successfully mounted for two years,
- Looking to be able to offer this to our students with a 3rd PIF grant in Fall 2025

Resumed touring (Vocal Jazz), hosted guest artists (Real Group)

- Columbia Jazz Festival Mar 22
- Cuesta Nov 23
- Oceanside Jazz Festival Apr 24
- Vocal Jazz Academy Aug 24

Curriculum work

- Offered MUS. 100 hybrid and online
- Developed and offer MUS. 205 (Piano for GE) and MUS. 206 (Contemporary Singing Styles)

SKY Dept - Music

Building diversity of curricular offerings to better represent Skyline College student demographics

- Develop and offered MUS. 277 (African-American Music)
- Developed curriculum for MUS. 240 (Latin American Music) and MUS. 456.1-4 (Latin Music Ensemble). Both were recently approved for C-ID status. We plan to offer these courses in 2025-2026 academic year

Progress towards Commercial Music certificate and degree

- Updated MUS 294, 299; aligned to C-ID descriptors
- Updated MUS 286
- Review and comment on recent development of draft TMC for Music Industry Studies/Commercial Music Studies
- When C-ID descriptors are available, compare and adjust COR

Music Lab Technician - temporarily funded during pandemic, but permanent position is still needed

Coordinated and intentional advising of music majors

- Major 'pathways' updated on webpage and developed in Program Mapper

Training of Music department faculty on assessing SLOs/ISLOs in Canvas with help of the SLOs and Canvas pilot

- Established a standardized procedure for course level assessment that can be duplicated moving forward

Appropriate instructional music spaces

- Bond money for planned new building was reallocated to another college in the District
- Bldg 1 had some minor renovations resulting in new Music Technology Lab, Music Hall/Vocal Music Lab, Instrumental Music Lab.
- Ongoing issues with technology not completely installed and not functional; still in progress
- Replaced many instruments, including 1 performance piano; 2nd performance piano replacement in progress

2.B. IMPACTS ON PROGRAM

Describe the impacts on your program (positive or negative) by legislation, regulatory changes, accreditation, grantors, community/school partnerships, college-wide initiatives, stakeholders, and/or other factors.

- Pandemic impact on Music Program was severe (especially in terms of enrollment and course offerings) due to move online. Many students chose not to take performance-based music classes during the pandemic due to the difficulties with transitioning to online modalities. While the nature of our writing-based Music GE course offerings (e.g. MUS. 202 Music Appreciation, MUS. 275 History of Jazz, etc.) lent itself to asynchronous online learning during the pandemic (with the exception of MUS. 100 Music Fundamentals and its focus on reading and writing music notation), performing ensembles and many applied music courses couldn't be duplicated successfully online due to technology limitations (latency), which rendered any simultaneous music making, practice, or demonstration impossible to sync. Additionally, for students who did not have access to technology, having only online music course options during the pandemic was not equitable.

There were some positives coming out of the COVID pandemic. Due to moving materials online and building out online content, our music major theory and musicianship courses came back in person early in Fall 2021 in the HyFlex course modality with the re-opening of our renovated Music Technology Lab (Rm. 1206). The HyFlex modality was successful in building back music major enrollment in the semesters transitioning out of the pandemic and has provided additional flexibility (and equity) for students in these AA-T core courses.

Another positive that resulted from the necessity of moving online for the pandemic was the development of an asynchronous Voice Class section (MUS. 401-404) by adjunct instructor Meghan Dibble. Using a video submission and critique model that doesn't try to duplicate the simultaneous music making, practice, or demonstration of in-person applied music pedagogy but create an alternate methodology by adapting what works best in the asynchronous modality, this Voice Class section has been consistently well-enrolled since our move back to regular in-person music course offerings and provides another modality for these courses.

- In July of 2011, the California Community Colleges Board of Governors, through the consultative process, approved a series of changes to Title 5 Regulations pertaining to course repetition and repeatability, which limited

SKY Dept - Music

course repetition for many types of courses, including music courses. In 2023, a bill was introduced in the CA legislature - AB 811 (Fong) - designed to alleviate repeatability restrictions (that decimated Music enrollment in 2011). Although the bill passed in the legislature, the Governor did not sign the bill and it failed. AB 811 would have permitted students in skill-building courses, such as ensembles and applied instruction to repeat the course as needed. These restrictions have significantly reduced enrollments in these courses due to non-repeatability.

- The coming changes to the common CSU/UC GE pattern (CalGETC) reduce the number of Arts GE (formerly in the CSU C1/C2 area) from 9 units to 6 units. We predict as of Fall 2025, this will reduce enrollment in Music GE courses.

ACCESS

3.A. PROGRAM ENROLLMENT

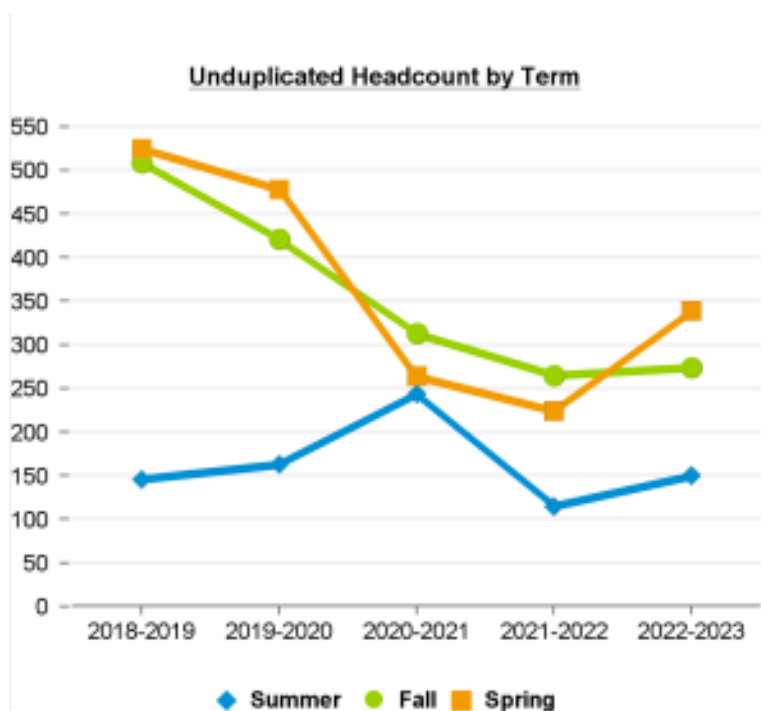
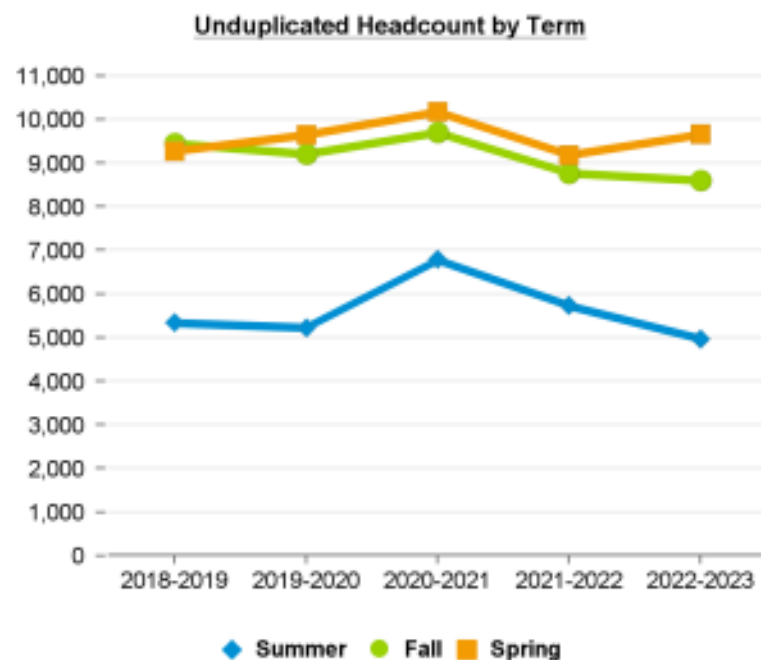
What enrollment trends do you observe, and what may account for these trends?

Music course enrollments plummeted during COVID, more so than the college average. Enrollments were down by over 50%. Less sections were offered during the pandemic, and less students chose to take music during the pandemic.

College Enrollment:

MUSIC Enrollment:

SKY Dept - Music



Since our last CPR, the Music faculty has undergone full-time staffing changes; these may have led to some enrollment fluctuations. Our enrollments are rising now in all modalities, but especially in person sections that we are now offering.

As mentioned in the previous section, changes in 2011 to course repeatability for skill-building courses such as ensembles and applied solo music instruction classes (Piano, Guitar, etc.) and the failure in 2023 of legislation to pass to rescind these restrictive measures have significantly reduced enrollments in these courses due to non-repeatability. These restrictions result in students who would have been enrolled having to audit and therefore, not showing up in enrollment reports.

SKY Dept - Music

For example, see the graph below that tracks the percentage of auditors in MUS. 470.1-470.4 (Concert Choir I-IV) from Fall 2018 to Fall 2024. The percentage of auditors in this ensemble averages 38%. In Fall 2019 and Fall 2021, auditors made up over 50% of this ensemble.

Concert Choir I-IV (MUS.470.1.-.4)	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024	Fall 2024
Enrolled	22	11	10	14	8		8	6	9	12	12	21	15
Auditors	11	10	15	11	7	No Concert Choir offered	10	5	3	1	7	5	7
Percentage Auditors	33%	47.70%	60%	44%	46.70%		55.60%	45.50%	25%	7.70%	36.80%	19.20%	32.80%

Here is a listing of the auditors in all our ensemble courses during past three semesters to show the extent of this issue for ensemble courses.

Auditors in Music Ensemble Classes in past 3 semesters:

Spring 2024	34
383.4	
Guitar Ensemble IV	3
410.4	
Vocal Ensem-Musical Theater IV	3
430.4	
Concert Band IV	6
450.4	
Jazz Band IV	8
470.4	
Concert Choir IV	5
485.4	
Vocal Jazz Ensemble IV	6
Fall 2024	39
383.3	
Guitar Ensemble III	3
410.4	
Vocal Ensem-Musical Theater IV	2
430.4	
Concert Band IV	8
450.4	
Jazz Band IV	8
470.4	
Concert Choir IV	7
485.4	
Vocal Jazz Ensemble IV	8
Spring 2025 (may be partial data – as of 3/5)	37
410.4	
Vocal Ensem-Musical Theater IV	1
430.4	
Concert Band IV	6
450.4	
Jazz Band IV	10
470.4	
Concert Choir IV	7
485.4	
Vocal Jazz Ensemble IV	7

Many of the students who have taken all four levels of these ensemble classes and are now auditing take these courses for personal development and well-being. Some already have degrees, but others take these courses while pursuing other degrees and certificates at the College. These courses help these students stay connected to the College and achieve their short and long-term academic goals. Their participation in these ensembles, while not reflected in our enrollment, are essential to the thriving student performing and visual arts culture of the College.

Special thanks to Zahra Mojtahedi and PRIE for providing this specialized auditor data.

3.B. EQUITABLE ACCESS

Provide an analysis of how students, particularly historically disadvantaged students, are able to access the program. Specific questions to answer in your response:

i. **PROGRAM ACCESS:** How do your program enrollment demographics compare to that of the College as a whole and/or Division? What differences, if any, are revealed? What program, institutional, and/or external factors may have impacted equitable access, whether positively or adversely?

Program demographics as a whole:

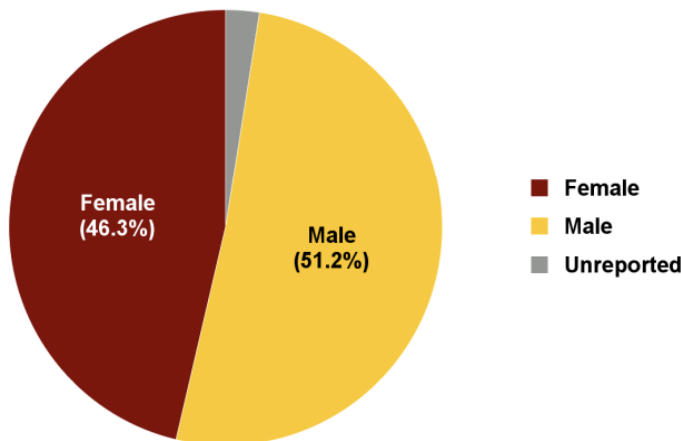
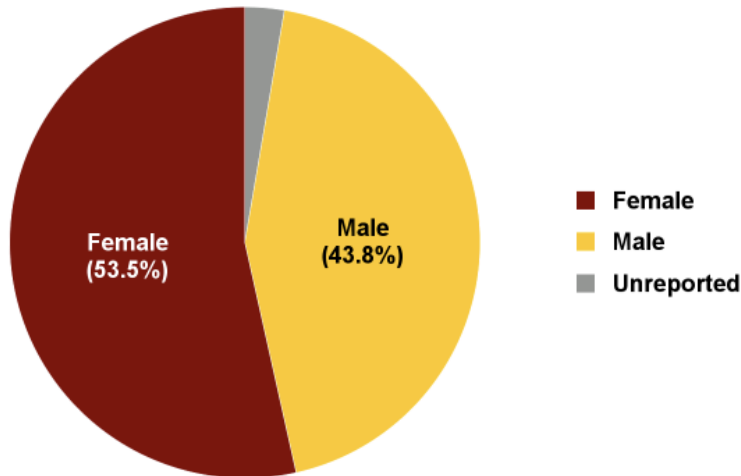
The College as a whole has more female students than male students, however, the Music department enrolls more male students than female students. We only have data on courses with an grand total unduplicated

SKY Dept - Music

headcount of 50 or more for the period between 2018-2019 and 2023-2024. See below. Anecdotally, the Music faculty wonder if this may be due to more male enrollments in instrumental music ensembles and electronic music courses. The data we have doesn't include these lower enrolled courses, but it does, however, show that the Theory and Musicianship courses have more male students than female students, while vocal ensembles have more female students than male. Of our two most highly enrolled GE courses, MUS. 100 (Fundamentals) which is our beginning theory courses that features a symbol language and elementary mathematics has almost a 2 to 1 ratio of male students to female students, while MUS. 202 (Music Appreciation) which is a music listening and culture course, that is more writing based has a more even ratio of female students to male students.

College Female vs. Male Students:

MUSIC Female vs. Male Students:



Courses with an grand total unduplicated headcount of 50 or more for the period between 2018-2019 and 2023-2024

SKY Dept - Music

Headcount % by Course	Female	Male	Gender Unreported
MUS.-100	36.7%	60.3%	3.0%
MUS.-105	29.4%	68.2%	2.4%
MUS.-106	37.7%	60.4%	1.9%
MUS.-111	33.3%	63.8%	2.9%
MUS.-115	36.8%	58.8%	4.4%
MUS.-202	49.8%	48.7%	1.5%
MUS.-204	47.1%	51.0%	2.0%
MUS.-250	54.2%	44.4%	1.4%
MUS.-275	48.8%	47.8%	3.5%
MUS.-301	38.9%	57.1%	4.0%
MUS.-302	49.4%	45.8%	4.8%
MUS.-355	58.2%	34.5%	7.3%
MUS.-377	38.1%	55.4%	6.5%
MUS.-401	58.4%	34.1%	7.5%
MUS.-402	58.0%	32.0%	10.0%
MUS.-410.1	57.5%	35.6%	6.9%
MUS.-470.1	63.8%	30.4%	5.8%

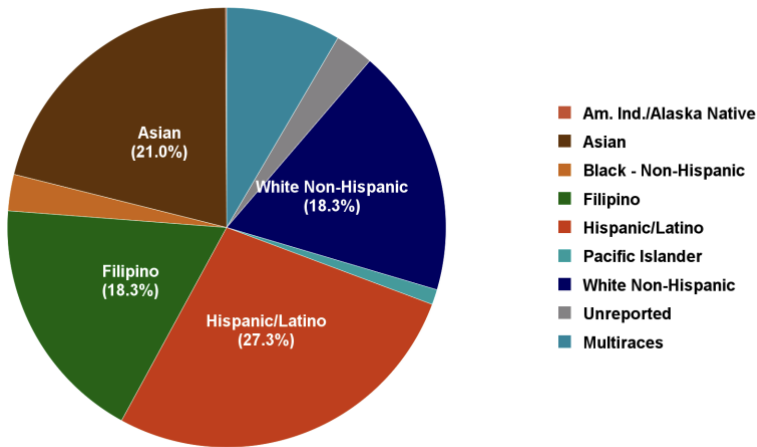
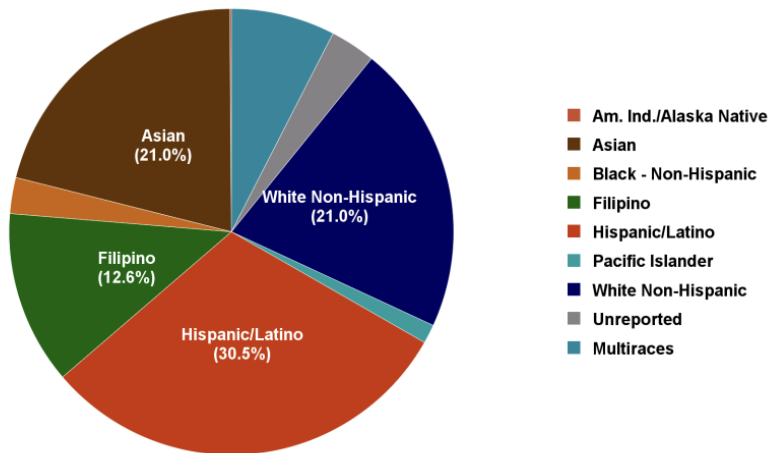
Differences Revealed:

Music tends to enroll more Filipino students, approx 18% of our courses, as opposed to 13% as the college norm. The College enrolls a bit more Hispanic/Latino students (31%) compared to Music which enrolls 27%.

College Ethnicity:

MUSIC Ethnicity

SKY Dept - Music



We have more of the over 60 age demographic than the College. This may be due to our ensemble courses, which tend to be mixed-generational providing personal enrichment for community members.

SKYLINE COLLEGE STUDENT CHARACTERISTICS **College-Wide**



Unduplicated Headcount by Age

	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	Total	Total %
Age Under 18	16.7%	20.4%	25.1%	29.7%	28.5%	14,842	30.3%
Age 18 - 22	43.9%	41.3%	39.0%	36.1%	37.6%	20,005	40.9%
Age 23 - 28	19.0%	18.0%	17.0%	15.0%	14.1%	9,151	18.7%
Age 29 - 39	12.0%	11.6%	11.6%	11.3%	10.9%	6,140	12.5%
Age 40 - 49	4.3%	4.3%	4.0%	4.2%	4.4%	2,335	4.8%
Age 50 - 59	2.4%	2.6%	2.3%	2.5%	2.8%	1,395	2.9%
Age 60 +	1.7%	1.8%	1.1%	1.3%	1.7%	783	1.6%
Age Unreported		<1%				1	<1%
Total	15,276	15,461	17,524	16,016	15,623	48,947	100.0%

SKYLINE COLLEGE STUDENT CHARACTERISTICS **Department(s): MUS.**



Unduplicated Headcount by Age

	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	Total	Total %
Age Under 18	9.5%	8.0%	11.1%	12.7%	15.1%	420	12.0%
Age 18 - 22	57.9%	56.8%	59.0%	52.2%	53.0%	2,055	58.5%
Age 23 - 28	15.1%	15.4%	12.4%	14.2%	11.7%	517	14.7%
Age 29 - 39	8.1%	9.7%	10.3%	9.6%	8.1%	307	8.7%
Age 40 - 49	3.7%	3.6%	3.0%	3.4%	3.7%	120	3.4%
Age 50 - 59	2.4%	2.6%	2.2%	4.1%	3.1%	83	2.4%
Age 60 +	3.3%	3.8%	2.1%	3.9%	5.2%	100	2.8%
Total	1,043	947	768	565	707	3,510	100.0%

Program, institutional, and/or external factors impacting equitable access:

1. Factors with adverse impacts on equitable access:

Pandemic

- As mentioned earlier, move online decimated music classes, many which could not be run due to technology issues; technology needs for online classes impacted equitable access

Some Instructional Spaces Not Functional

- A few music classroom spaces are still not fully functional after remodeling and dislocation of students and faculty. This may affect morale and recruitment efforts and not make students feel welcome or supported.

2. Factors with positive impacts on equitable access:

For 2023-2024 (year 1) and 2024-2025 (year 2), we received a PIF grant to help mount a Fall musical to increase enrollment. Choosing shows that are more current and accessible has supported interest, enrollment, and

SKY Dept - Music

successful production. The PIF specified the selection of shows exploring contemporary social issues and involved partnering with service programs and clubs on campus serving traditionally marginalized communities. Special panel discussion events have connected students with related programs, services, and support groups to help them stay engaged and succeed in their pursuit of academic goals.

Our musical theater program, in general, has focused on equitable access through non-stereotypical and inclusive casting, responding to the student demographic taking the courses. Many recent shows (LEGALLY BLONDE, CARRIE) have featured female leads of color. Many shows have also featured gender-neutral and/or cross-gender casting (HEATHERS, LEGALLY BLONDE, SPELLING BEE). We have been flexible in our casting to meet the needs of the students and this has led to successful productions.

ii. **COURSE ACCESS: Provide analysis of enrollment trends for each course. Which course(s) have declining enrollment, and why might that be the case? What insights do you gain from the impact of course offering patterns?**

Since music course enrollment (and music course offerings) were decimated during the pandemic, we have had increasing enrollments since the lowest enrollments during the pandemic in most courses. While not fully returned to the pre-pandemic enrollment levels, several courses since the pandemic have seen particularly robust enrollment recovery with full classes and/or wait lists in several areas - asynchronous sections of online GE courses such as MUS. 202, mixed-level (MUS. 301-304) piano classes, mixed-level (MUS. 401-404) voice classes, and mixed-level (DRAM 200-202) drama classes.

The following courses, grouped in three categories by type/function, have the most striking declining enrollment levels from pre-pandemic to post-pandemic levels. (Course with consistent enrollment levels, including consistent underenrollments, were not included as the prompt asked for declining enrollments.)

General Education Courses:

General Education Courses:																			
Headcount by Course	SU18	FA18	SP19	SU19	FA19	SP20	SU20	FA20	SP21	SU21	FA21	SP22	SU22	FA22	SP23	SU23	FA23	SP24	Grand Unduplicated Total
	Pre - Pandemic						Pandemic										Post-Pandemic		
	General Education Courses:																		
MUS.-100	41	156	150	20	120	89		73	65		54	12	27	63	54	42	118	66	1108
MUS.-100 sections	1	4	5	1	3	3		4	3		3	1	1	3	2	1	3	2	40
MUS.-202	77	113	120	131	125	121	199	121	56	88	99	72	68	104	98	86	80	94	1808
MUS.-202 sections	1	3	4	3	3	3	5	4	3	2	3	3	2	3	2	2	2	3	51

Data from Summer 2018 through Spring 2024 shows that our two highest enrolled GE courses, MUS. 100 (Music Fundamentals) and MUS. 202 (Music Appreciation), have not yet returned to highest pre-pandemic levels. There are a few factors that may explain this data. More sections were being offered pre-pandemic of these courses than post-pandemic. For example, in the pre-pandemic 2018-2019 academic year 9 sections of MUS. 100 were offered, but only 5 were offered in the post-pandemic Fall 2023-2024. Similarly, in the pre-pandemic 2018-2019 academic year, 7 sections of MUS. 202 were offered, while during the post-pandemic Fall 2023-2024 academic year, only 5 sections were offered. Another factor may be that while asynchronous sections post-pandemic have been full with wait lists, the post-pandemic in-person sections have been quite underenrolled. Moving forward, we will need to find a balance between providing multiple modalities for our students and successfully filling offered sections.

Music Major Core Courses and Music Technology Courses:

SKY Dept - Music

Headcount by Course	SU18	FA18	SP19	SU19	FA19	SP20	SU20	FA20	SP21	SU21	FA21	SP22	SU22	FA22	SP23	SU23	FA23	SP24	Grand Unduplicated Total
	Pre - Pandemic						Pandemic										Post-Pandemic		
	Music Major Core Courses and Music Technology:																		
MUS.-105		17			25			18			10			9			10		85
MUS.-106			11			19			9			5			8			7	53
MUS.-107		2			5			8			5			3			7		30
MUS.-108			1			4			7			8			3			5	28
MUS.-111		17			20			11			8			5			10		69
MUS.-112			9			14			9			6			7			6	46
MUS.-113		1			5			6			5			4			3		24
MUS.-114			1			4			7			9			6			4	28
MUS.-501		4	2		10	4		2			2			4			3	1	32
MUS.-502		4	3		1	7		4	1		1				4			2	27
MUS.-503		1	2		5	1		3	4		1				1		2		19
MUS.-504		1	1		1	3		2	1		3	1		4			1	2	15
MUS-501-504 totals		10	8		17	15		11	6		7	1			5		6	5	
MUS.-290			24		13	11													47
MUS.-294								7									5	10	22

The chart above lists enrollments for our Music Major core courses. These include the Music Theory I-IV sequence (MUS. 105-108), the Musicianship I-IV sequence (MUS. 111-114), and the Applied Lessons sequence (MUS. 501-504). Due to the necessity of running these core courses for our Music AA-T degree, but acknowledging the underenrollments of the upper levels of these course stacks, we offer the Theory and Musicianship courses only once a year. While there is a slight increase in enrollments coming out of the lowest enrollment points of the pandemic, these courses have not returned to pre-pandemic levels of the 2018-2019 and 2019-2020 academic years. These years had strikingly high enrollments (especially considering the cap for these courses is 20 students). One factor that may account for this data is that MUS. 105 (Music Theory I) students tended to be a mix of music majors and students seeking an advanced music theory courses that also fulfills GE requirements pre-pandemic. MUS. 105 is the only music major course that has a GE designation, but it is the old CSU GE pattern which students have been abandoning in favor of the more universal IGETC GE pattern and the new CallGETC pattern, which goes into effect this coming Fall 2025. MUS. 105 does not qualify for the GE designation of the new pattern. This course and MUS. 111 (Musicianship I) also tend to have several students that are 'trying out' the music major and discover after the first semester, that it is not a fit for them. The number of students 'trying out' the music major has declined also with students being more conscious of unit caps and financial aid limitations. We can look at the declining enrollments for the MUS. 501-504 applied lessons core music major course to see a more true accounting of students matriculating through the music major due to the multiple co-requisites required for this course. Comparing pre-pandemic to post-pandemic, these courses show a declining enrollment. Interestingly, during the pandemic, due to these courses being online only (synchronous), the upper levels picked up some students from four-year colleges who had returned home during the pandemic and were seeking to continue their music studies at a local community college. The most recent semester data is not represented (Fall 2024 -Spring 2025), which has seen a slight increase in enrollments in these courses. It may take several more years and additional recruitment efforts for these courses to return to pre-pandemic enrollment levels.

Solo Performance Classes and Ensembles:

SKY Dept - Music

Headcount by Course	SU18	FA18	SP19	SU19	FA19	SP20	SU20	FA20	SP21	SU21	FA21	SP22	SU22	FA22	SP23	SU23	FA23	SP24	Grand Unduplicated Total
	Pre - Pandemic						Pandemic									Post-Pandemic			
	Solo Performance Classes and Ensembles:																		
MUS.-301	18	45	40		38	36		8	11		9	11		6	14		25	24	275
MUS.-301 sections	1	4	4		4	3		2	1		1	1		1	1		2	2	27
MUS.-302		20	13		9	10		11	4		6	2		1	2		4	8	83
MUS.-302 sections		3	3		3	3		2	1		1	1		1	1		2	2	23
MUS.-303		3	9		7	6		3			1	3					4	2	36
MUS.-303 sections		2	3		3	3			1		1	1					1	1	16
MUS.-304			3		3	5		1			1	1		3	2		1	3	22
MUS.-304 sections			3		1	3		1			1	1		1	1		1	1	14
MUS-301-304 totals	18	68	75		67	66		24	18		20	20		12	20		39	42	
MUS.-383.1					11	12		1									7	4	31
MUS.-383.2					2	3		2										5	11
MUS.-383.3					1												1		2
MUS.-383.4																		1	1
MUS. 383.1-4 totals					14	15		3									8	10	
MUS.-430.1		10	8		6	6		3			1	3		3	3		3	2	48
MUS.-430.2		3	4		8	7			1		1	3			2			2	29
MUS.-430.3		3	4		4	7		1			1				1		2		23
MUS.-430.4			2		3	3		2	1			1						1	13
MUS 430.1-4 totals		16	18		21	23		6	2		3	7		3	7		5	5	
MUS.-450.1		5	2		5	5						5		4	5		4	3	38
MUS.-450.2		2	4		1	1									3		4	1	16
MUS.-450.3		4	1		3	1						2					1	2	13
MUS.-450.4		4	4		2	1						1		3				1	14
MUS. 450.1-4 totals		15	11		11	8						8		7	8		9	7	

The chart above shows data on courses from the Solo Performance Class and Ensemble group that show the most striking declining enrollment pre-pandemic to post-pandemic.

One factor that may explain the decline in Piano Class enrollments (MUS. 301-304) may be the number and nature of the sections offered. During the pandemic and post-pandemic sections of Piano classes (MUS. 301-304) have been taught cross-listed, with each sections having one of each level. Prior to the pandemic, however, there were additional sections of just MUS. 301 offered. For example, in the pre-pandemic 2018-2019 academic year, there were 2 sections of MUS. 301 (Piano I) offered alone and 3 sections of complete stacks, while in the post-pandemic 2023-2024 academic year, there were only 2 sections of complete stacks offered. In the past few semesters, the Piano I-IV sections have been full, but with less sections, the data will show a declining enrollment. Another factor that may have an impact on Piano class enrollment is the more regular offering of our MUS. 205 (Piano for GE) course. This course has been underenrolled, which we think is due, in part, to not being known by counselors as a GE Piano class option for students. With this course underenrolled, it is difficult to justify adding additional sections of the mixed Piano classes. Once the enrollment for MUS. 205 increases satisfactorily, then additional sections of Piano classes may be considered.

All ensembles are taught cross-listed in a 'stack.' The chart above identifies 3 ensemble 'stacks' that show declining enrollments pre-pandemic to post-pandemic. These are MUS. 383.1-383.4 (Guitar Ensemble), MUS. 430.1-430.4 (Concert Band), and MUS. 450.1-450.4 (Jazz Band). As explained earlier in the CPR, it is difficult to assess enrollment data for ensembles, when approximately half of the students playing in the ensemble at any given time are auditors due to the repeatability restrictions on these courses and the nature of the students taking these courses for personal enrichment. A possible factor for these decline may be the personnel changes from pre-pandemic to post-pandemic. Changeovers from one ensemble director to another often result in enrollment declines, that reverse once the new personnel gets established. Interestingly, MUS. 470.1-470.4, while slightly underenrolled like all ensembles, also underwent a changeover of directors during the pandemic, but did not show a marked decline in enrollment pre-pandemic to post-pandemic. As new directors get more established and additional outreach efforts made to local feeder high school band and choral programs, we are already seeing these enrollments show increases in Fall 2024 and Spring 2025.

iii. What efforts, if any, have been made to increase equitable access to your program? If more is needed, consider making it one of your program goals in the Action Plan.

Efforts made to increase equitable access include (1) responding to enrollment patterns and expanding modalities and scheduling to accommodate various student schedules, (2) bringing new curriculum online that addresses the music cultures related to traditionally marginalized student demographics, (3) examining and redesigning music

SKY Dept - Music

pedagogy and class materials to offer a more global and less Eurocentric Western music focus, which includes addressing equity gaps in individual course content and delivery.

Responding to enrollment patterns:

As mentioned above, several courses since the pandemic have seen particularly robust enrollment recovery with full classes and/or wait lists in several areas - asynchronous MUS. 202, mixed-level (MUS. 301-304) piano classes, mixed-level (MUS. 401-404) voice classes, and mixed-level (DRAM 200-202) drama classes. Responding to these enrollment patterns, we have increased our offerings of these classes while also considering how to increase equitable access to our program through multiple modalities and different class days/times.

Increased piano class offerings include now a Saturday morning class, as well as 3 weekday options - a MW mixed level class, a TTh mixed level class, and a beginning level Piano class for GE credit.

In addition to our asynchronously online Voice class (that thrived during the pandemic) and our in person Voice class, we have also begun to offer a GE Contemporary Vocal Styles class. We have also increased the number of popular online GE courses, and provided late start online courses. Late start courses especially students with significant time restraints or support issues that make it difficult to start regular semester-length classes on time with appropriate support, participation, and/or materials. In the past, these late start classes have especially helped international students whose arrival on campus and financial aid made it difficult to have all the pieces in place for the regular start of semester-length courses.

Bringing new curriculum online:

Several of our newest courses, such as MUS. 240 Latin American Music (GE music listening/lecture-based course) and MUS. 456.1-456.4 Latin Music Ensemble (Student performance ensemble/lab-based course/AA-T elective) have been developed primarily to address equitable access. Data shows a 3% equitable access gap for Hispanic/Latino students in music classes (as compared to the College as a whole). The development of curriculum that reflects the cultural heritage of this student demographic demonstrates efforts to attract these students to music courses and address enrollment inequities represented in the data. These courses were recently received final approvals from the state and we hope to first offer them in Fall 2025.

Examining and redesigning music pedagogy and class materials:

Whenever possible, music courses have been converted to OER/ZTC/LTC resources to help students and increase equitable access. More than half of the courses (approximately 17 of 25) in Spring 2025 use OER/ZTC/LTC materials. Eleven Spring 2025 courses have official OER/ZTC/LTC designations on WebSchedule, but several more, including all six of our ensembles, do not have any textbook costs for students. For ensembles, class materials are provided by the Music Department's sheet music collections or (as in the case with the musical theater classes) provided through the licensing/rental of the show. We have also increased the number of instruments in recent years that students can borrow for ensemble and solo performance instruction classes (such as Concert Band, Jazz Band, Violin/Viola Class, and Guitar Class) if they do not own or are unable to rent an instrument.

MUS. 105-108 (Music Theory I-IV), 111-114 (Musicianship I-IV): As part of ongoing work to increase equitable access in Music Theory and Musicianship courses and re-examining traditional pedagogy and materials, Dr. Navari has been updating music examples to represent more diverse voices and more non-Eurocentric Western music. Of particular interest was a webinar from the 2023 Society for Music Theory conference in Denver titled "Reframing the Music Theory Curriculum" by Dr. Sarah Loudon (NYU Steinhardt) & Dr. Paula Maust (Peabody Institute). Dr. Maust recently published the book 'Expanding the Music Theory Canon,' which is a collection of inclusive music theory examples by women and non-white composers. In the Musicianship I and II courses, the textbook, "Sail Away; 155 American Folk Songs to Sing, Read, and Play," is an anthology featuring many non-white American folk music traditions, including Native American, African American, and Latin American repertoire.

MUS. 410.1-410.4 (Vocal Ensemble for the Musical Theater Production): As mentioned previously, the Musical Theater productions have sought to increase equitable access through show selections appealing to our students. Shows highlighting contemporary social issues relatable to our students and in contemporary music styles help do this.

SKY Dept - Music

MUS 202 (Music Appreciation): Most Music Appreciation textbooks follow a particular topic order of the Elements of Music followed by a chronological examination of European music starting in the Baroque period. Professor Hawkins flips the topics and de-centers European classical music by going through the elements of music using examples from contemporary commercial music and world music genres, and then examining Jazz and African-American music as the first historical topic. This connects the elements of music to more relatable music genres.

MUS 470 (Concert Choir): Professor Hawkins regularly programs music by diverse composers and from different areas of the world. For example, each concert features several selections by African-American composers in both the traditional choral genre as well as spiritual and gospel-inflected pieces. (e.g. Rollo Dilworth, Victor C. Johnson, Dr. Marques L.A. Garrett, Dr. Derrick Fox, Michael Jackson). Hawkins has highlighted women composers (e.g. Elaine Hagenberg, Linda Speen Spevacek, Ruth Morris Gray, Patti Drennan, Andrea Ramsey, Mary Lynn Lightfoot). Professor Hawkins also regularly programs music from around the world and in multiple languages. Recently, Hawkins consulted with an Indonesian student to add an Indonesian folk song to the repertoire. Hawkins has also programmed Chinese, Korean, Portuguese (Brazilian), and South African Zulu and Ndebele music, as well as music featuring Indian Tabla onomatopoeic syllables (TaReKiTa).

MUS. 100 (Music Fundamentals): Historically, Music Fundamentals is a course that utilizes traditional Western Music as a vehicle for instruction. In his section of MUS. 100, Dr. Zúñiga includes a lecture on sampling and how traditional R&B songs have laid the foundation for many of today's chart-topping hits. The session begins with a brief history of R&B, highlighting its signature rhythms, melodies, riffs and cultural significance. Students then explore the concept of sampling—how artists extract segments from existing tracks to create something new—focusing on ethical considerations and copyright laws. The core activity involves analyzing popular contemporary songs that heavily sample classic R&B hits. Students listen to both the original and sampled tracks, identifying shared melodies, rhythms, and vocal hooks. This comparative exercise encourages critical listening and helps students recognize how producers pay homage to past eras while crafting modern sounds. The lesson concludes with a creative assignment where students select an R&B classic and design their own sample-based remix, fostering hands-on engagement with music production techniques.

More efforts are still needed, in both curriculum and intentionality, to address equitable access issues. One of our ongoing Music department goals is to continue and develop practices that are closing equity gaps in music courses and in music degree programs. Some resources needed to do this work include faculty time and bandwidth (1) to connect specific curricula and faculty teaching those courses with College learning communities and develop relationships within this learning community and (2) to pursue additional outreach to local feeder high school music programs and faculty in these programs serving underrepresented student populations. Additional resources needed include (3) funding (and/or continued funding) for interdisciplinary collaborations and (3) additional intentional professional development in the history, theory, and practice (performance techniques, repertoire, etc.) of specialized, diverse music cultures.

EFFECTIVENESS

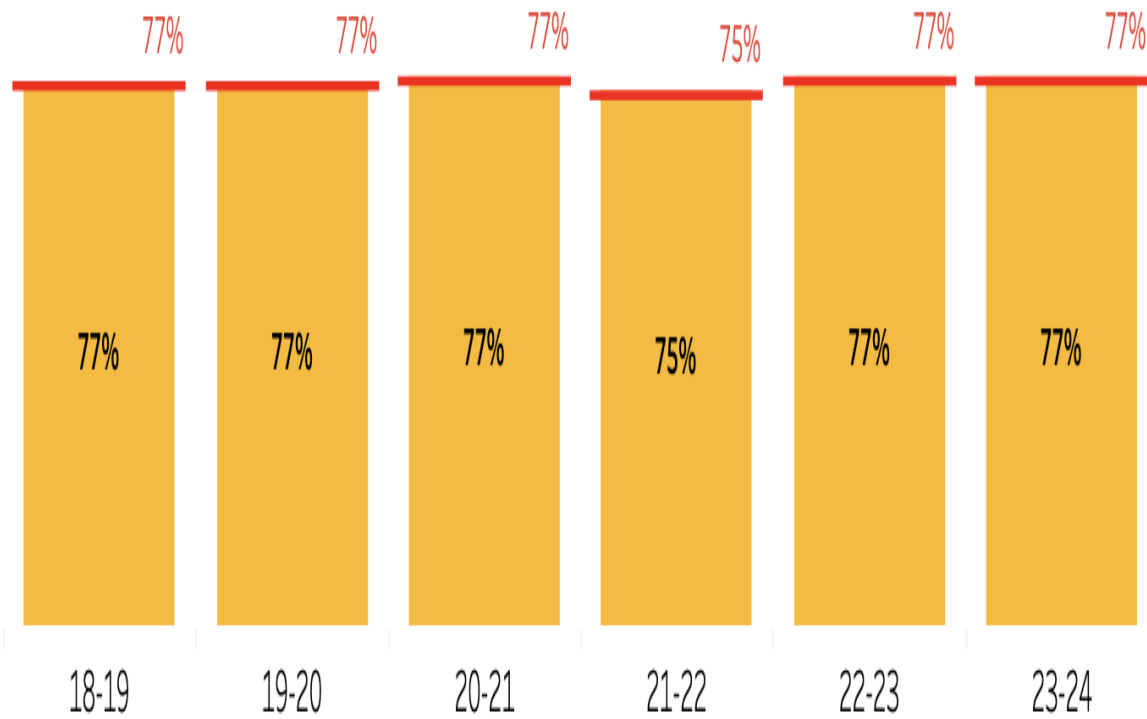
4.A. OVERALL AND DISAGGREGATED COURSE SUCCESS RATES

Comment on course success rates and with particular attention to any observed equity gaps. Specific questions to answer in your responses:

i. **How do the overall course success rates compare to the College and/or Division success rates?**
Music courses success rates are about the same or slightly higher than the College success rates. See graphs.

College Success Rates:

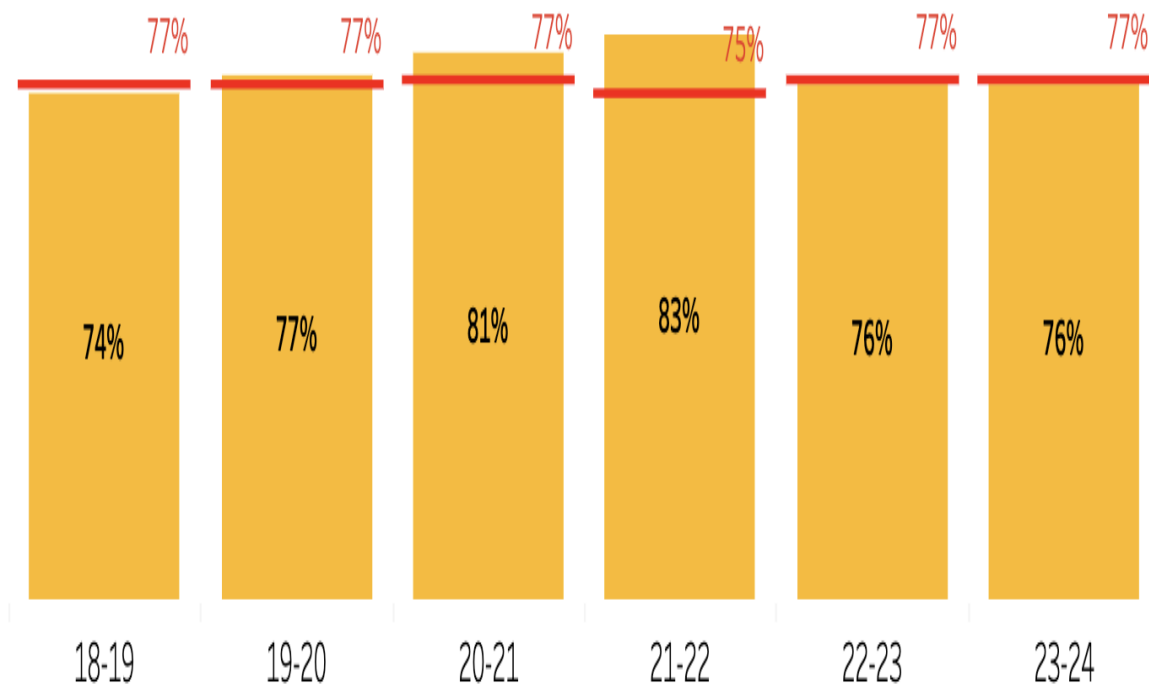
Course Success*



**Red line is collegewide comparison*

Music versus College Success Rates:
MUSIC Success rates are the yellow blocks while College Success rates are the red line at the top of each block.

Course Success*



*Red line is collegewide comparison

ii. What have you learned from reviewing the overall and disaggregated course success data? Choose disaggregations which are most relevant to programming decisions (e.g. ethnicity, gender, age, enrollment status, and/or disaggregations that are unique to your program).

Comparing 19-20 to 23-24 which is more like to like (pre-pandemic vs. post-pandemic).

We saw decreases in success for the following demographics in Music classes:

- Black/African American 19-20 72% (29 students) -> 23-24 65% (40 students)
- Hispanic/Latinx 19-20 74% (325) -> 23-24 65% (319)
- Multiraces 19-20 87% (85) -> 23-24 71% (82)

SKY Dept - Music

		18-19	19-20	20-21	21-22	22-23	23-24	Total
AI/AN	Enrollments	*	*	*	*	*	*	*
	Course Retention	92%	90%	93%	93%	91%	92%	92%
	Course Success	82%	83%	89%	90%	82%	82%	84%
Asian	Enrollments	255	277	179	125	174	249	1,259
	Course Retention	92%	90%	93%	93%	91%	92%	92%
	Course Success	82%	83%	89%	90%	82%	82%	84%
Black/African American	Enrollments	38	29	42	23	23	40	195
	Course Retention	82%	79%	95%	91%	87%	88%	87%
	Course Success	74%	72%	79%	83%	65%	65%	73%
Filipino	Enrollments	254	238	197	140	155	185	1,169
	Course Retention	85%	84%	91%	87%	90%	90%	87%
	Course Success	75%	77%	81%	84%	81%	84%	80%
Hispanic/Latinx	Enrollments	352	325	213	152	201	319	1,592
	Course Retention	84%	84%	85%	83%	81%	88%	85%
	Course Success	71%	74%	72%	75%	62%	65%	70%
Pacific Islander	Enrollments	10	12	12	*	*	17	62
	Course Retention	80%	75%	92%	90%	86%	76%	79%
	Course Success	70%	50%	67%	67%	65%	65%	56%
White	Enrollments	233	231	174	157	185	249	1,229
	Course Retention	88%	81%	90%	92%	86%	90%	88%
	Course Success	77%	73%	84%	87%	81%	81%	80%
Multiraces	Enrollments	109	85	66	58	66	82	466
	Course Retention	72%	89%	86%	90%	89%	87%	84%
	Course Success	61%	87%	82%	81%	80%	71%	76%
Unknown	Enrollments	41	67	40	19	23	29	219
	Course Retention	83%	84%	85%	95%	96%	86%	86%
	Course Success	76%	73%	75%	95%	96%	83%	79%

Compared to College rates:

- Black/African American 23-24 69%
- Hispanic/Latinx 23-24 72%
- Multiraces 23-24 77%

		18-19	19-20	20-21	21-22	22-23	23-24	Total
AI/AN	Enrollments	71	75	68	27	44	55	340
	Course Retention	82%	87%	84%	78%	86%	85%	84%
	Course Success	59%	61%	59%	52%	68%	67%	61%
Asian	Enrollments	9,672	9,324	9,667	7,745	8,414	9,856	54,678
	Course Retention	93%	93%	92%	93%	94%	93%	93%
	Course Success	84%	86%	86%	86%	86%	85%	85%
Black/African American	Enrollments	1,386	1,242	1,242	1,010	969	1,368	7,217
	Course Retention	82%	85%	84%	80%	84%	87%	84%
	Course Success	65%	68%	66%	60%	62%	69%	65%
Filipino	Enrollments	10,041	9,420	8,570	7,585	7,687	7,765	51,068
	Course Retention	88%	87%	87%	87%	89%	90%	88%
	Course Success	77%	76%	77%	74%	76%	77%	76%
Hispanic/Latinx	Enrollments	16,084	15,936	15,600	13,421	13,759	16,129	90,929
	Course Retention	86%	85%	84%	85%	88%	88%	86%
	Course Success	72%	71%	71%	70%	72%	72%	71%
Pacific Islander	Enrollments	588	609	604	620	555	581	3,557
	Course Retention	80%	84%	84%	86%	86%	82%	83%
	Course Success	62%	64%	66%	66%	66%	60%	64%
White	Enrollments	8,262	8,394	8,492	7,550	7,514	8,243	48,455
	Course Retention	90%	89%	90%	89%	91%	90%	90%
	Course Success	81%	80%	82%	79%	81%	81%	81%
Multiraces	Enrollments	3,752	3,635	3,903	3,375	3,805	3,936	22,406
	Course Retention	87%	88%	87%	87%	90%	89%	88%
	Course Success	75%	77%	76%	75%	77%	77%	76%
Unknown	Enrollments	1,127	1,579	1,448	1,070	1,036	1,108	7,368
	Course Retention	91%	88%	88%	87%	89%	91%	89%
	Course Success	81%	76%	79%	76%	79%	79%	78%

iii. If outcomes reveal inequity, what may be contributing factors at the program, college, and/or district level?

Unknown factors

Students dealing with learning loss and emotional trauma from pandemic stresses.

Some students returned from the pandemic with emotional trauma. Some classroom spaces that they returned to were not fully functional, lack of working technology, etc.

Students were not able to participate in live performing arts for one to two years. (Some ensembles came back in Fall 2021.) During the pandemic, students were unable to play in ensembles together due to the technology limitations. Without group music making and in person music instruction, students' individual musical practices suffered. Returning to in-person performance courses has involved an ongoing process of dealing with social anxiety and rebuilding audiences.

4.B. INDIVIDUAL COURSE SUCCESS RATES

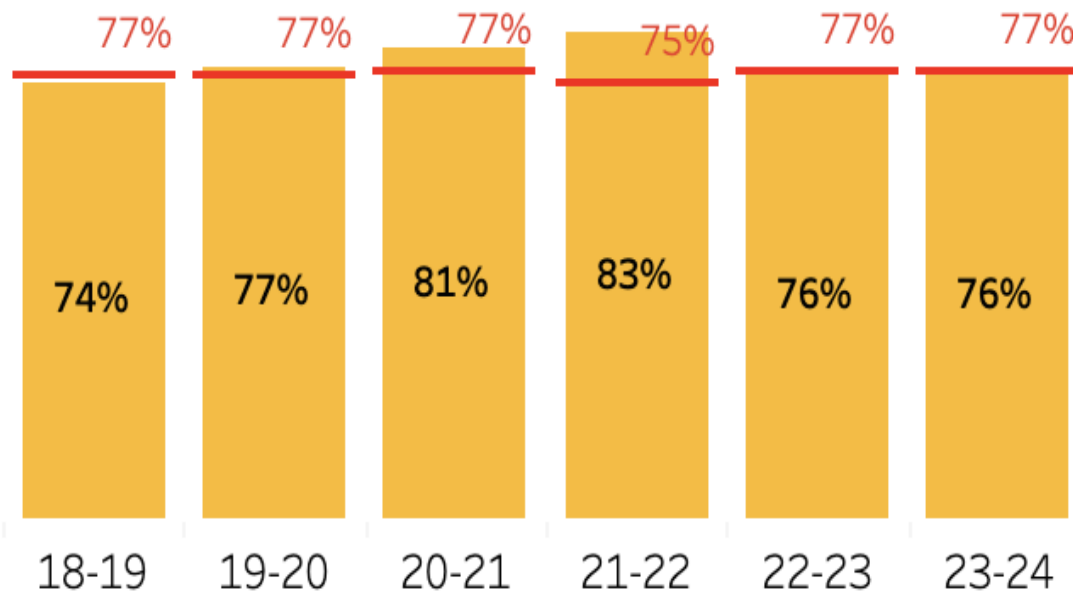
Provide analysis of success rates for each active course. Is there a minimum success rate that you consider acceptable, and if so, what is it and why? Which courses are not at the acceptable minimum success rate? Which exhibit a success rate over time that fluctuates fairly dramatically? Which other courses are of concern to you, and why?

In general, Music course success rates fluctuated dramatically during the pandemic matching the College averages, which plummeted down with the lockdown semester data (Spring 2020) before slowly moving back up as the pandemic eased. Our success rates have been steadily improving as we have come out of the pandemic and as we have moved from being entirely online back closer to our pre-pandemic levels featuring more face-to-face

SKY Dept - Music

instruction. Currently, Music courses are in line with College averages. (See graph below. The yellow bar is the Music Success Rates. The College average Success Rates are the red lines at the top of each bar.)

Course Success*



** Red line is collegewide comparison*

Our music courses divide roughly into five groups by transfer/degree function and lecture vs. lab/activity vs. combo of lecture/lab.

- GE Courses (100, 202, 205, 206, 250, 275, 277) [Success rates are acceptable, but two courses of concern are MUS 100 and 250]
- Music Major Courses (105-108, 111-114, 501-504) [Acceptable success rates]
- Ensemble Courses [all lab] (383, 410, 420, 430, 450, 470, 485) [Acceptable success rates]
- Solo Performance Class Instruction Courses [lab/lecture combos] (301-304, 355-358, 377-370, 401-404) [Acceptable success rates]
- Music Technology/Commercial Music Courses (294, 299) [Acceptable success rates]

The minimum success rate that we consider acceptable is 70%, however, our goal is to reach 75% success in individual courses. We have many courses that are 80% and above. There are a few courses in our GE group whose success rates were lower than our goal.

We noticed that there were discrepancies in the success rates of the online asynchronous sections of MUS 100 (Music Fundamentals), one of our cornerstone GE courses that introduces students to music notation and basic musicianship (reading and interpreting music notation). See graph.

SKY Dept - Music

Success Rate by Course	FACE TO FACE	HYBRID	ONLINE - ASYNCHRONOUS	ONLINE - SYNCHRONOUS
MUS.-100	74%	66%	57%	77%

Conceptually, music theory relies on auditory and visual comprehension, which can be difficult to achieve without real-time interaction or guidance. Maintaining student interest in asynchronous formats is challenging, especially for abstract concepts like notation, intervals, and rhythm. Without immediate synchronous instructor feedback, students may develop misconceptions or struggle to understand nuanced topics.

The CID descriptor for this course mandates that students learn how to write music notation in a traditional manner. Students must connect visual symbols with their auditory meanings, which is difficult without real-time demonstrations or interactions. We recommend not offering this course in an online-asynchronous modality. A few years ago, we hired a discipline expert in ethnomusicology and were able to offer MUS. 250 (World Music) course after a long hiatus. Upon review, we noticed that success rates for the first re-offerings of this course were below our goal. This is a course of concern that we will watch to see if the success rate improves as the course is subsequently re-offered. (See related SLO data investigation below.)

2018-2019 to 2023-2024

Success Rate by Course	SU18	FA18	SP19	SU19	FA19	SP20	SU20	FA20	SP21	SU21	FA21	SP22	SU22	FA22	SP23	SU23	FA23	SP24	Total Success Rate	Total Withdraw Rate
MUS.-250																	57%	32%	44%	12%

4.C. COURSE AND PROGRAM SLO RESULTS

What notable conclusions were drawn from the assessment results? If available, note any differences in assessment results by key disaggregations (e.g. modality, learning communities, etc.). What have been the implications for the program? Specific questions to answer in your response:

i. What percentage of course SLOs have been assessed during the past five years?

Number of Course SLOs:

121

Percentage:

96.8

ii. How well is the program meeting its PSLOs?

SLOs Assessed in the Past 5 Years:

Platform reports 112 out of 130 SLO have been assessed - (86.2%). Nine (9) of these SLOs belong to courses which will be assessed by the end of the Spring 2025 semester; five (5) of these SLOs belong to courses which aren't able to be offered until Fall 2025 (after the 3 year cycle).

For actual active courses, 121 out of 125 SLOs will have been assessed by the end of the Spring semester (96.8%)

[Platform reports 41 out of 47 courses have been assessed - (87.2%). To make assessment more manageable, however, 'stacks' of 4 levelled Ensemble courses XXX.1-4 have been aggregated into 1 'course' in Platform. The actual number of uncoupled courses assessed after subtracting the courses that won't be able to be offered until Fall 2025 mentioned above is **62 courses out of 66 courses assessed (93.9%).**]

SLO assessment progress details:

Almost all of our currently active courses will have been assessed during the past five years by the end of the 2024-2025 academic year.

Over the past two years, all Music faculty have been trained in using Canvas to assess SLOs and ISLOs. This training made the task of assessing such a large number of courses/SLOs a bit more manageable. Special thanks to Instructional Designer Andrea Fuentes for her tireless and extensive contributions to this achievement.

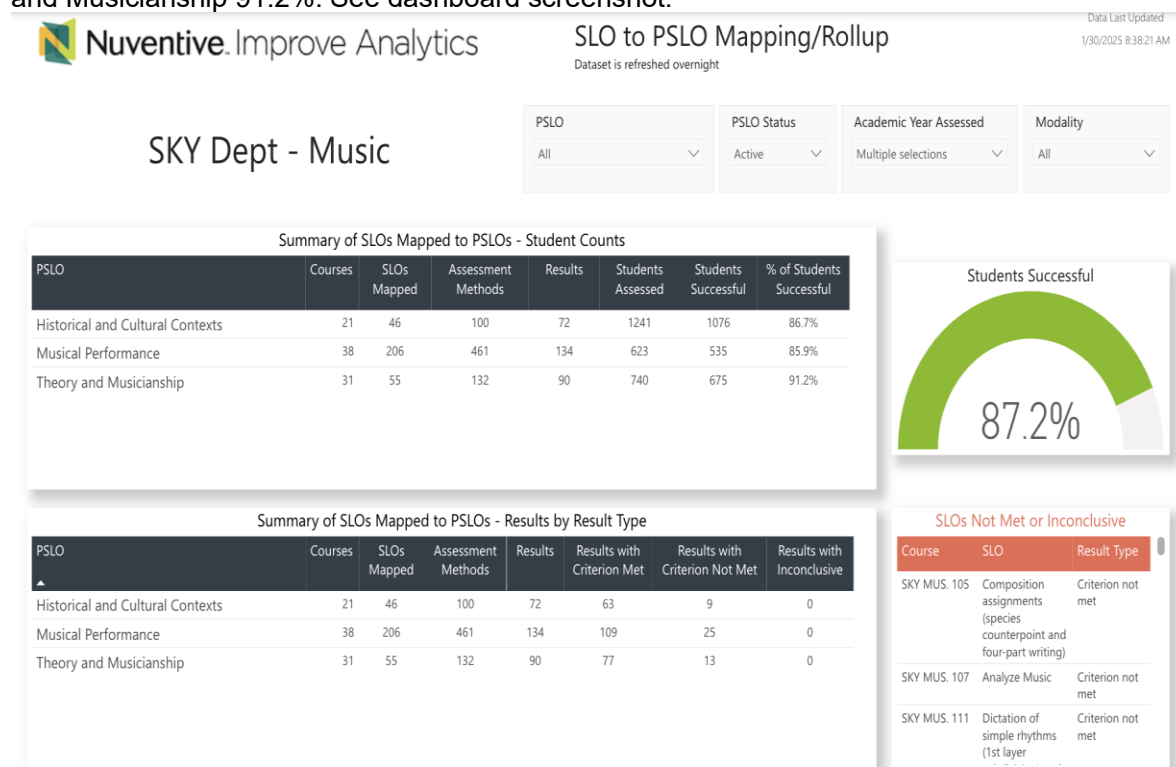
MUS. 299 (Electronic Music Production) will be offered for the first time since prior to the pandemic this Spring 2025, so we will assess SLOs from that course at the end of this semester.

There are also a few courses - **MUS. 380 (Guitar IV)** and **MUS. 404 (Voice IV)** - that are the fourth and final level of a family of courses scheduled in a class format with all four levels cross-listed and taught at the same time. Very often the majority of students in these cross-listed course family classes are enrolled in the 1st level, with a few in the 2nd level and often little or none in the 3rd and 4th levels. It is difficult to find a semester to assess with all four-levels represented. There weren't any students in the 4th level in the semester that the course family class was assessed. Additional semesters of assessment (more than once in a 3-year cycle) may be needed in the future to catch all the levels.

SKY Dept - Music

Finally, there are several courses that are listed in Platform, which, due to waiting for C-ID and GE approvals, cannot be offered for the first time until Fall 2025, which is AFTER the completion of this CPR and the current three year SLO assessment cycle. These courses - **MUS. 240 (Latin American Music)** and **MUS. 456.1-4 (Latin Music Ensemble)** - will be assessed when they are offered. In preparation, the SLOs, assessment plans, and mapping have been entered into Platform.

The only other course that wasn't assessed was **MUS. 286 (Music Business)**. This course has not ever been offered, but it is a course with a Commercial Music C-ID descriptor and will be a core course for the Commercial Music/Music Industry Studies Certificate (and future Degree being developed at the state level) that the Music department plans to develop. Instead of deleting, the Music faculty chose to revise and update this COR. The Music program is meeting its PSLOs quite well. SLO roll-up success percentages all exceed our 70% benchmark (and internal 75% goal) - Historical and Cultural Contexts 86.7%, Musical Performance 85.9%, Theory and Musicianship 91.2%. See dashboard screenshot.



iii. Are the PSLOs still relevant to your program? If not, what changes might be made?

Yes, our Music PSLOs are still absolutely relevant to our program. Our three PSLOs - (1) Performance Skills (2) Theoretical Understanding/Musicianship Skills, and (3) Cultural and Historical Context are the essential outcomes for a well-rounded musician.

iv. Drawing from the last six years of course SLO assessment, which course(s) and/or course SLO(s) are of concern (e.g., not met or inconclusive results, those with action plans)?

In general, Music students, on average, are successfully achieving the SLOs of our courses.

There are a few courses with SLO mastery percentages below 70%: MUS 357 (Violin/Viola III), MUS 377 (Guitar I), and MUS 378 (Guitar II).

All these courses belong to a four-level family of Solo Performance Classes (i.e. 301-304, 355-358, 377-370, 401-404). Although these courses get assessed individually, each 'family' is cross-listed and taught together as one class. The individual courses in a family may have very small numbers of students (e.g. 1, 2, or 3) in a single level, but the class may have a total enrollment that fulfills enrollment targets. These small sample sizes can skew assessment results for a single level. Since these 'families' are not aggregated, it may appear that there are more classes in which 70% of students are not demonstrating mastery of the SLOs. But when the total students in an entire cross-listed, four-level course 'family' is taken together, the total percentage of students demonstrating mastery may be at or above the 70% goal. This is definitely the case with MUS. 357 (Violin/Viola III), which when aggregated with the total students in the other courses in its family, produces a percentage mastery above our 70% success threshold.

Possible reasons for the lower SLO mastery percentages in MUS. 377 (Guitar I) and 378 (Guitar II) are unclear. A few years ago, we identified an equity gap for Guitar and Violin classes; these classes require students to provide

SKY Dept - Music

their own instrument. Some students may not have the resources to obtain an instrument. In our prior ARR, we requested some Violins and Guitars for students to borrow, if they cannot obtain one for the class. This resource request was granted and the instruments were purchased in a subsequent Instruction equipment cycle.

There does not appear to be notable differences in SLO assessment results disaggregated by modality. The online asynchronous modality is slightly lower (87.2%) than the modalities that are partially or wholly in-person, but all the modalities are substantially higher than our 75% goal with SLOs being met in the high 80s to low 90s percentiles.

4.D. COURSE ENHANCEMENTS

Which course(s) are of concern due to their course success rates, SLO results, and/or other reasons?

What efforts, if any, have been made to enhance student learning in those courses? If more is needed, consider which changes may be submitted to the Curriculum Committee in the Fall, and/or making it one of your program goals.

Courses of Concern:

MUS 100 - While the low success rates for the online asynchronous modality of this course were concerning, the SLO mastery does not reflect the number of students who did not complete the course (withdrawal, not pass) due to the problems with the modalities identified above.

MUS. 205 - The low SLO mastery percentages of this 3-unit GE beginning piano course are concerning, but this course has only been offered a few times with very low enrollments. The course was created when the GE credit was removed from our 2-unit Piano I course. To get GE approval, history and cultural contexts of the Piano (and other Keyboard instruments) were added to the Piano I course. The course was originally named "History, Theory and Practice: Piano and the Keyboard" and has struggled with enrollment since it was first offered during the pandemic. In an attempt to make the course content and transferability more transparent for students, we changed the name last year to "Piano for GE." We plan to reintroduce it to our counseling staff to help students find this course in the near future.

MUS. 250 - In addition to a lower success rate mentioned above, the MUS 250 (World Music) SLO assessment data revealed a fairly low percentage of students meeting the SLOs.

Responding to this data, we have updated the COR to more accurately reflect current teaching practices, research methods and evolving understanding of DEI standards in discussing non-Western cultures. We will monitor this course over the next few years.

Efforts Made and Changes Needed:

MUS. 100

We recommend scheduling MUS. 100 as face to face only to improve success rates and help build ongoing success in other music courses. We recommend increasing the number of face-to-face MUS. 100 courses per semester, perhaps exploring non-traditional meeting times to accommodate student schedules.

theory/musicianship/performance/technology courses that the student may enroll in as a music major (following a degree plan) or as a general education/personal enrichment student such as Ensembles, Solo Performance classes, and Music Technology classes.

MUS. 205:

Since this course is a 3-unit combination of lab and lecture, the course requires more than 3 hours per week of instruction. To fit into the scheduling 'grid' of the College, the course has been taught in the Hybrid modality, with the lecture part being taught online asynchronously. Consultations with the instructor of this course investigating the low SLO mastery rates reveal that students in the semester that was assessed struggled with attendance and completion of the online lecture portions of the course. While the attendance issues for the in-person portion may be unique to this cohort, the problems with students not completing online parts of a hybrid course is a known potential problem with this modality. It may help the SLO mastery rates of this course if the class was taught entirely in-person to help students engage in the lecture materials. Since this course is currently scheduled with classes immediately before and after in our Music Technology Lab (which houses the Piano Class equipment), some re-thinking of the scheduling of classes in this space may be necessary to provide the extra in-person hour per week necessary.

SKY Dept - Music

MUS. 250:

Responding to this data, we have updated the COR to more accurately reflect current teaching practices, research methods and evolving understanding of DEI standards in discussing non-Western cultures. We will monitor this course over the next few years.

Other concerns:

There were a group of courses - MUS. 302 (Piano II), MUS. 357 (Violin/Viola III), MUS. 378 (Guitar II), and MUS. 403 (Voice III) - that did not meet the SLO result criterion which had very low numbers of students enrolled in them. These courses are only taught cross-listed at the same time with the rest of their 'family' of levelled courses. Because of the low number of students enrolled within these single levels (especially the 2nd, 3rd, and 4th levels of a family), the SLO data results may not represent the learning outcomes success of the entire cohort/cross-listed group accurately. Even if the percentage of students successfully achieving the SLOs of a single class (made up of 4 family levels), is over 70%, if 1 out of 1 students, 1 out of 2 students, or 1 (or 2) out of 3 students in one of these single levels is unsuccessful, then the criteria is not met for the entire single levelled course. To improve SLO results for these upper levels of these cross-listed courses, it may be helpful to teach these sections separately from the larger enrolled 1st level beginning course, so there could be more focus in the class on the skills unique to that higher levelled class, but for enrollment purposes, that is not a feasible option at this time. Perhaps if enrollment trends continue and enrollment increases in these courses, we may be able to begin to separate the beginning (1st) level from the 2nd, 3rd, and 4th levels and schedule them as two separate classes as a way to improve SLO results.

4.E. DEGREES AND CERTIFICATES

List each of the degrees and certificates separately. Comment on the number and trends in degrees/certificates awarded by your program. Specific questions to answer in your responses:

i. **What do the data reveal about degree and certificate completion? time to completion?**

Music AA: The music department awarded 5 AA degrees between 2018-2024. The cohort was below 5 per year, so the exact number for each year is unknown.

Music AA-T: The music department awarded 11 AA-T degrees between 2018-2024. The cohort was below 5 per year, so the exact number for each year is unknown.

Music Majors who have completed our AA-T degree have successfully transferred into music programs and completed four-year degrees in Music. We even have an alumni who is now on faculty at Skyline College!

SKY Dept - Music

Number of Awards
(All)
Social Science and Creative Arts
Reset

Number of Awards by Academic Year (Click column headers to sort)								
Award	Program	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	Grand Total
Grand Total		190	223	259	240	221	222	1,355
AA	Administration of Justice	*	6	8				18
AS-T	Administration of Justice	29	30	35	18	25	15	152
AS	Administration of Justice			*	*	*	*	7
CERT	Administration of Justice	7	*	7	*	*	*	25
AA-T	Anthropology	*	6	6	*		*	23
AA	Art	6	6	7	5	*	9	37
AA-T	Art - Studio Arts	5	7	5	13	11	19	60
AA-T	Art History	*	6	*	*	*	*	20
CERT	Digital Media and Design		*			7	5	13
AA-T	Economics		*	18	22	19	29	89
AA-T	Geography			*	*	*		5
AA-T	History	7	11	5	10	11	5	49
AA	International Studies			*				*
AA-T	Music	*	*	*	*	*	*	11
AA	Music		*		*	*		5

The music department does not award many degrees each year, especially during the COVID crisis. The number, however, is increasing, and we currently have a larger cohort progressing towards the AA-T with an expended graduation of Spring 2026.

Avg Terms to Completion by Academic Year (Click column headers to sort)								
Award	Program	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	Grand Total
AA-T	Anthropology	*	8	11	*		*	9
AA	Art	10	11	7	9	*	9	9
AA-T	Art - Studio Arts	7	8	8	10	8	7	8
AA-T	Art History	*	8	*	*	*	*	8
CERT	Digital Media and Design		*			7	5	7
AA-T	Economics		*	6	7	8	7	7
AA-T	Geography			*	*	*		9
AA-T	History	9	8	7	7	7	10	8
AA	International Studies			*				*
AA-T	Music	*	*	*	*	*	*	9
AA	Music		*		*	*		8

ii. What changes do the data suggest are necessary for the program to explore?

We need to explore more ways to recruit music majors, especially students hoping to teach in the K-12 sector with the passage of Proposition 28 and the need for more music educators across the state.

We can explore creating a clear music education pathway with connections to nearby CSUs for transfer.

SKY Dept - Music

4.F. LABOR MARKET CONNECTION

If appropriate for your program, given labor market data related to your program, discuss current labor trends and how your program is addressing them. How are you incorporating any of the following into program planning: Labor Market and Trends (e.g., Centers of Excellence, Burning Glass), Performance for CTE Programs (Launchboard), and/or Advisory Boards? Report out on whichever source(s) are relevant to your program.

The Skyline College Music Department Faculty is constantly reviewing and updating our curriculum with the intent to provide our students with the best training that is relevant and current with the current trends of the music market, this relates to pedagogy and labor market.

Key areas of focus:

Workforce Preparation:

1. **Practical Skills:** Develop proficiency in performing, teaching, or producing music, which aligns with roles like session musicians, private instructors, music teachers (K-12) or music entrepreneurs. This is of timely importance with the passage of Proposition 28 (Guaranteed Funding for Arts and Music Programs) which will increase the number of students interested in music-related careers.
2. **Internships and Gigs:** Participate in internships, community performances, or music gigs to gain real-world experience and build a portfolio.
3. **Certifications:** We are currently in the process of developing a Commercial Music Certificate and a Musical Theater Certificate. When a TMC (Transfer Model Curriculum) for an Commercial Music AA-T is finished being developed and approved by the state, we plan to develop this degree as well.

Transfer Readiness:

1. **Articulation:** Our music courses are carefully written and properly articulated to ensure smooth credit transfer.
2. **Auditions and Applications:** Prepare for auditions and compile portfolios that demonstrate your musicianship and academic readiness.
3. **Scholarships:** Explore music-specific scholarships available for transfer students.

Skyline College provides career services and academic counseling to assist students in creating a clear pathway to employment and advanced education. Additionally, the Skyline College Music faculty works closely with our music majors to ensure that we provide all the pedagogical and music-related counseling sessions to ensure a successful transition into a four-year school and to the workforce.

4.G. STUDENT FEEDBACK

Describe how and when feedback was solicited from students, whether qualitative or quantitative, and what the results reveal. If feedback was scant, describe the attempts made and speculate why.

Student self-reflection surveys on their own SLO mastery had been a regular part of our SLO assessment pre-pandemic, but this survey data was difficult to collect and too time-consuming to collate, tabulate, and strip of identifying factors. In the end, we found this data largely unreliable and inconsistent. These surveys consisted of pre-course and post-course surveys. Students didn't seem to know what they actually knew and what they didn't actually know at the beginning of the course, so the post-course surveys could be higher or lower depending on the student's self-appraisals in the pre-course survey. In the future, we would like to develop some more reliable and less time-consuming student surveys/feedback about Effectiveness.

4.H. CURRICULUM

Programs are required to update all curriculum and secure approval by the Curriculum Committee.

Please indicate whether the following tasks have been completed.

Secured approval of updated courses by the Curriculum Committee

Yes

Updated the Improvement Platform with new and/or changed SLOs, after approval by the Curriculum Committee

Yes

SKY Dept - Music

Submitted a current assessment calendar with all active courses to the Office of Planning, Research, and Institutional Effectiveness

Yes

Reviewed, updated (as needed), and submitted degree and certificate maps to the Curriculum Committee

Yes

KEY FINDINGS

Using key findings based on the analysis from this CPR cycle, develop a multi-year plan designed to improve program effectiveness and promote student learning and achievement. Commit to three-to-five new and/or ongoing goals total. Enter goals via Step 2: Goals and Resource Requests.

5.A. CHALLENGES AND CONCERNS

Considering the results of this year's CPR assessment, identify challenges, concerns, and areas in which further action is needed. Reference relevant sections of the CPR that provide further insight.

Key Findings and Ongoing Goals

Ongoing Goal #1. Enrollment (Grow and build enrollment in music courses):

The Covid 19 pandemic and ensuing move to online instruction was devastating to Music Program enrollments. However, since the return of face-face-instruction we have seen an increase in enrollments, and continue to see progress in this area. Our primary focus has been on reviving our in-person courses and re-building our performance courses so that students can feel confident and safe in pursuing Music at Skyline College again. In-person sections of all our performance courses have returned. Additionally, several of our ensemble courses have resumed public performances and touring in the community.

We are also working towards development of a Commercial Music/Industry Studies certificate and degree (an AA-T degree in Commercial Music/Industry Studies) to attract new students to our program. Progress in this area includes the expansion of course offerings in Music Technology to include MUS. 299 (Electronic Music Production), a second-level technology course to follow our introductory course - MUS. 294 (Introduction to Music Technology).

The enrollment increase in Music courses has been mirrored in Drama courses. With this increase, we have begun to develop Drama curriculum to expand course offerings in Drama and work towards the courses required to offer an AA-T in Theater Arts. Several new courses were developed in Fall 2025 that we hope to offer these in the near future. Music faculty are also exploring the possibility of a Musical Theater certificate, researching existing certificates at community colleges in California.

Increased Music course publicity efforts have also been made to increase enrollment, including a complete renovation of the Music Department webpage with updated and clarifying information about Music Major onboarding, Ensemble and Musical audition/participation information, and faculty/staff bios.

In the future, we plan to step up our outreach efforts to the Music programs at our local feeder high-schools and make additional connections to Music programs in local four-year colleges and universities to increase enrollment. We would also like to bring in additional guest artists to attract and inspire students.

Specific enrollment related sub-goals:

-Pursue partnerships with learning communities. Pair at least one music course per academic year with an appropriate learning community.

-Organize, coordinate, and facilitate at least one interdisciplinary collaboration (e.g. Fall 2024 musical [CARRIE] interdisciplinary panel discussion included faculty in Psychology, Anthropology, and Drama, student performers, and Personal Counseling) per academic year.

-Each academic year, develop a one-page curriculum/program summary for Counseling with new curriculum coming online in Fall 2025, specifically highlighting GE for CallGETC. Secure a time each semester to present updates to Counseling division.

SKY Dept - Music

-Continue to expand - OER/ZTC/LTC - offerings, specifically in General Education courses wherever possible. To establish a baseline, or first step would be to make sure all possible courses with OER/ZTC/LTC are designated accordingly on web schedules. After the baseline is established, then we would look for courses to increase OER/ZTC/LTC offerings.

-Continue online offerings whenever possible.

-Expand in-person performance courses offered in summer. (e.g. We are running an ensemble course this summer [MUS. 450 - Jazz Band] for the 1st time. The summer schedule traditionally has featured primarily GE music courses, mostly in the online format.)

-Over the next seven years, make contact with (outreach to) each of the College feeder high-school program music instructors to create pathways for students in order to address the equity gaps in the student age demographic and recruit more traditionally college-aged students into our performance classes.

-Identify and expand part-time Music instructor pool to accommodate regular Music Industry course offerings (e.g. Music Technology, Music Business, etc.).

- Continue Budget Transparency and Advanced Planning:

In recent years, we have found allocated budget amounts at the beginning of the year helpful in facilitating collaborative events, instructional planning, and allocation of resources. Knowing funding allocations in advance help us envision artistically enriching events featuring new voices and creative collaborations for the whole campus community that can also help attract students to our program.

Ongoing Goal #2. Equity (Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs):

In the past five years, we have made progress on actions attempting to close equity gap. These include the expansion of course offerings better reflecting Skyline College student demographics, such as the implementation of MUS. 277 (African American Music) and MUS. 206 (Contemporary Singing Styles), as well as the development of new Curriculum - MUS. 240 (Latin American Music) and MUS. 456.1-.4 (Latin Music Ensemble).

Specific equity sub-goals:

To specifically address increasing Hispanic/Latinx students in Music courses and increasing success rates for Hispanic/Latinx and African-American students in Music courses -

- Implementation of MUS 240 Latin American Music GE course and MUS 456.1-.4 Latin Music Ensemble courses in Fall 2025.

- Increase marketing outreach and key partnerships with Puente, Black and Brown scholars, Ethnic Studies ETHN 101 (Latin American and Indigenous Peoples History and Culture), ETHN 130 (Introduction to Latino/Latina/Latinx Studies) and cross-promote Music courses with related cross-disciplinary learning communities/courses.

Ongoing Goal #3. Program Learning Outcomes (Meet program SLOs by providing excellent music courses comparable to other institutions with effective and appropriate teaching equipment/facilities, specialized staff support, and sub-discipline specialists).

In general, our students are meeting Music course student learning outcomes at rates comparable or exceeding the College averages. In the past few years, much progress has been made with providing excellent music courses through updated teaching spaces and equipment (such as a new concert grand in the Vocal Music Lab - a.k.a the "Music Hall"), but a few challenges and concerns remain. The Music program also has a vital ongoing need for specialized staff support (i.e. Instructional Aide/Lab Technician) and a few additional classroom technology issues to help meet course and program SLOs.

Need for an Instructional Aide/Lab Technician: Skyline College Music Department is in great need for a

SKY Dept - Music

specialized staff member in the role of Instructional Aide/Lab Technician. Without this essential role, faculty members are burdened with a wide range of administrative and logistical tasks that detract from their ability to focus on teaching, mentoring, and developing the curriculum. Key responsibilities such as supervising practice rooms, maintaining our specialized Music labs and equipment, and supporting students in individual practice for performance classes/ensembles lead to reduced student success and engagement. Moreover, the critical tasks of organizing and maintaining music sheet music collections are necessary for the department's ability to provide class materials/resources for students in our ensembles and solo performance courses. Ensemble tours, off-campus performances, and participations in festivals or competitions are becoming increasingly difficult to execute without the logistical support needed to manage travel arrangements, field trip paperwork, and medical forms, risking fewer opportunities for students to gain valuable performance experience.

Most labs at the College have technicians that assist instructors with equipment setup, and maintenance. Music has three dedicated labs (Music Technology Lab, Vocal Music Lab, Instrumental Music Lab) and no technician/instructional aide. Each Music Lab has specialized equipment (audio/visual), instruments, and furniture that require inventory checks and maintenance. In addition, our performance classes (solo performance and ensembles) have Final Exam Performances that require additional preparation and setup/teardown, often with hours of chairs/stands set up, instrument moving, riser moving.

Currently, instructors must setup and maintain the labs and equipment and setup/teardown Final Performance equipment. Without assistance, this negatively affects students as instructors are overly burdened with non-instructional tasks. The lack of a Music Lab Technician/Instructional Aide also jeopardizes the student success of Final Exam Performances.

Remaining Classroom Technology Need: Building One, where the specialized Music program spaces are located, was originally scheduled for a completely new building and replacement of equipment. This did not happen, but there was a remodel of our instructional spaces and allocations for some equipment replacements. Parts of the remodel, such as our Music Technology Lab, were successful. We are, however, still waiting for the completion of instructional technologies in the music performance lab classrooms. The lack of instructional technology in Vocal Music Lab (1-111) and Instrumental Music lab (1-115) creates an inequitable learning environment for music performance students. (e.g. Video projection large enough for the room size so all students can see it comfortably, audio playback with functioning, hi-fidelity speakers for music listening and analysis, laptop connections for instructors.)

Goals & Resource Requests

Enrollment

Grow and build enrollment in music courses. (Recover and rebuild enrollment from pandemic decline.)

Year Initiated

2023 - 2024

Implementation Step(s) and Timelines

Goals & Resource Requests

Offer a Music Industry Studies AA-T degree.

Completed:

-Curriculum development - MUS. 294 (Intro to Music Technology), MUS. 299 (Electronic Music Production).

Implementation steps:

- TBD - Music Industry Studies (MIS) transfer model curriculum (TMC) is currently under review at state level in vetting process. When proposed TMC is approved, draft program and submit to Curriculum Committee.
- TBD - Work with articulation officer to submit and gain approval to begin offering degree.
- Starting Fall 2025 - All courses on TMC will be scheduled regular beginning in Fall 2025 except MUS. 286. Identify faculty to teach MUS. 286 (Music Business).

Offer a Music Theater certificate (in conjunction with Theater Arts AA-T - see below)

Implementation steps:

- Fall 2025 - Research similar certificates (e.g. Music Theater Certificates at CCCs - West Valley, Las Positas, Palomar, College of the Desert, etc.).
- Spring 2026 - Meet with faculty stakeholders (from Music, Drama, Dance) and develop certificate.
- Fall 2026 - Write and submit certificate to Curriculum Committee.
- Fall 2027 - Begin offering Musical Theater certificate.

[Related Drama goal - Offer a Theater Arts AA-T degree.

Completed:

-All necessary curriculum for this degree has been developed and approved over the past three semesters and/or is currently been submitted and is in process with the Curriculum Committee this Spring 2025.

Implementation steps:

- Fall 2025 - Work with articulation officer to submit all curriculum for this degree needing C-ID approvals to appropriate state entities.
- Fall 2025 - Draft Theater Arts AA-T degree from TMC and submit to Curriculum for approval.
- Fall 2026 - Begin offering new courses for Theater Arts degree.
- Fall 2027 - Begin offering Theater Arts AA-T.]

Increase marketing and outreach efforts to Music courses and program.

Completed:

- Renovation of the Music Department webpage with updated and clarifying information about Music Major onboarding, Ensemble and Musical audition/participation information, and faculty/staff bios.
- Fall 2023 and Fall 2024 - Fall Musical interdisciplinary collaborations (e.g. Fall 2024 musical [CARRIE] interdisciplinary panel discussion included faculty in Psychology, Anthropology, and Drama, student performers, and Personal Counseling).

Implementation steps:

Outreach steps:

-Starting Fall 2025 - Pursue partnerships with learning communities. Pair at least one music course per academic year with an appropriate learning community.

-Continuing Fall 2025 - Organize, coordinate, and facilitate at least one interdisciplinary collaboration (e.g. Fall 2024 musical [CARRIE] interdisciplinary panel discussion included faculty in Psychology, Anthropology, and Drama, student performers, and Personal Counseling) per academic year.

-Fall 2025 - Spring 2032 - Over the next seven years, make contact with (outreach to) each of the College feeder high-school program music instructors to create pathways for students in order to address the equity gaps in the student age demographic and recruit more traditionally college-aged students into our performance classes.

Goals & Resource Requests

Marketing steps:

- Starting Fall 2025 - Each academic year, develop a one-page curriculum/program summary for Counseling with new curriculum coming online in Fall 2025, specifically highlighting GE for CallGETC. Secure a time each semester to present updates to Counseling division.
- Starting Fall 2025 - Continue to expand - OER/ZTC/LTC - offerings, specifically in General Education courses wherever possible. To establish a baseline, or first step would be to make sure all possible courses with OER/ZTC/LTC are designated accordingly on web schedules. After the baseline is established, then we would look for courses to increase OER/ZTC/LTC offerings.

Scheduling steps:

- Starting Fall 2025 - Continue online offerings whenever possible.
- Starting Summer 2025 - Expand in-person performance courses offered in summer. (e.g. We are running an ensemble course this summer [MUS. 450 - Jazz Band] for the 1st time. The summer schedule traditionally has featured primarily GE music courses, mostly in the online format).

Marketing/Outreach (Enrollment) resource requests:

- Funding increase for Vocal Jazz Ensemble outreach/touring/recruitment (already in budget - ongoing)
- Guest artists/clinicians for music ensemble/music classes to attract/recruit music students (not in ongoing budget)
- Guitar cases and cables for student borrowing (enables students to take Guitar classes that require instrument; needed accessories for previous purchases of electric guitars; one-time expense)

Mapping

- SKY College Values: (X - Selected)

- **Academic Excellence:** undefined (X)
- **Community Partnership:** undefined (X)
- **Open Access:** undefined (X)

- SKY Strategic Goals: (X - Highlight Selected)

- **Fiscal Stability:** Ensure fiscal stability to support the College mission and maintain public trust (X)
- **Increased Student Enrollment:** Increase student enrollment by being responsive to communities we serve (X)
- **Thriving Environment:** Foster a thriving learning and work environment (X)

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Contract Services

Resource Name

Vocal Jazz Outreach/Touring/Recruitment Activities

Resource Description

Goals & Resource Requests

Funding for outreach, touring, and recruitment activities - including music festivals, competitions, educational conferences and performance tours. Examples include: Reno Jazz Festival, Cuesta Jazz Festival, Columbia Jazz Festival, Santa Cruz Jazz Festival, Monterey Jazz Festival, American Choral Directors National Conference, Jazz Education Network National Conference Expenses incurred for these activities include: Registration fees, Hotel, Transportation, Auxiliary Accompanists (bass and drums) - Approximate cost \$6000; Festival/Competition/Conference Registration Fees - \$1000; Hotel fees - \$2000 (increased due to COLA); Transportation - \$2000; Auxiliary Accompanists (bass and drums) - \$1000 (\$500 per instrumentalist). \$5000 was the amount earmarked after a series PIF grant for Vocal Jazz Ensemble for this task.

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provides marketing for Music program when touring with student performance groups. Provide students equitable performance experiences that meet performance course SLOs.

Cost

6,000

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Contract Services

Resource Name

Guest Artists/Clinicians for music ensemble/music classes

Resource Description

Usually \$500 per semester would enable us to contract 2 local guest artists/guest ensembles/clinicians per year, but for international musicians/prestigious ensembles, \$1000 may only enable us to contract 1 per year. \$3000 would enable us to contract 3-6 guest artists/guest ensembles/clinicians per year.

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provides Guest Artists/Clinicians for Music Ensembles/Music Classes for marketing and outreach of Music program. Provide students with Guest Artists/Clinician from traditionally marginalized student groups through performance experiences that meet performance course SLOs.

Cost

3,000

Level of need, with 1 being the most pressing

2

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Instructional Equipment

Resource Name

Goals & Resource Requests

Guitars Cases and Cables for Student Borrowing

Resource Description

Students in our Guitar classes and Guitar Ensemble are required to obtain their own instruments by renting or purchasing. Some students do not have the financial resources to either rent or buy an instrument. This barrier prevents them from enrolling in these courses. Last year we purchased several electric guitars for students to borrow, but they did not come with cases or cables. Without cases, the electric guitars are likely to be damaged and then not able to be borrowed by students. Without cables, students have to provide their own cables to connect to an amplifier.

Funds Type – Mark all that apply.

One-time Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provides necessary accessories for music instruments that students may borrow in order to participate in/enroll in Guitar or Violin classes. This opportunity will be available to students who are unable to buy or rent their own instrument. This opportunity will increase the enrollment of these classes. By the College providing the opportunity for students to borrow when they are without the resources to obtain an instrument, students of all socio-economic backgrounds can access this instruction with appropriate equipment.

Proposed accessories include: electric guitar cases and amplifier cables.

Cost

100

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Student Equity

Continue (and develop) practices that are closing equity gaps in music courses and in music degree programs.

Year Initiated

2023 - 2024

Implementation Step(s) and Timelines

Goals & Resource Requests

Address increasing Hispanic/Latinx students in Music courses and increasing success rates for Hispanic/Latinx and African-American students in Music courses.

Completed:

Curriculum development: MUS. 277 (African American Music) and MUS. 206 (Contemporary Singing Styles).

These courses were scheduled and run for the first time in the 2024 - 2025 academic year.

Curriculum development: MUS. 240 (Latin American Music) and MUS. 456.1-.4 (Latin Music Ensemble).

Implementation steps:

Fall 2025 - MUS. 240 (Latin American Music) and MUS. 456.1-.4 (Latin Music Ensemble) will be scheduled and run for 1st time.

Starting Fall 2025 - Increase marketing outreach and key partnerships with Puente, Black and Brown scholars, Ethnic Studies ETHN 101 (Latin American and Indigenous Peoples History and Culture) course, and ETHN 130 (Introduction to Latino/Latina/Latinx Studies) course.

Starting Fall 2025 - Cross-promote Music courses with these related cross-disciplinary learning communities/courses.

Student equity resource requests:

- Ongoing funding for subscription to music theory/musicianship software (provides equitable access to notation software used in these courses; not in ongoing budget)
- Increase in hours for staff accompanist (extra hours for part recording to help students succeed in music courses; bulk of hours already in budget and ongoing)
- Increased and ongoing funding for spring musical costuming (set/costumes support already in budget, but students asked to supply their own costumes in some situations; additional funds would help students for which this is a hardship)
- Ongoing funding for studio lessons instructors (already in budget); helps music major students receive private instruction on instrument or voice as part of core required courses of AA-T
- Replacement of grand pianos (partially completed and referenced under SLO goal); relates to student equity by providing our students appropriate musical equipment
- Specialized percussion instruments for Latin music repertoire (supports new Latin music ensemble to be offered starting in Fall 2025 reflecting diverse cultural heritage of College's Latino student demographic)

Mapping

- SKY Strategic Goals: (X - Highlight Selected)

- **Antiracist and Equitable Institution:** Be an antiracist and equitable institution (X)
- **Student Support and Resources:** Ensure that all students have the support and resources needed to achieve their educational goals (X)
- **Thriving Environment:** Foster a thriving learning and work environment (X)

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Technology

Resource Name

Music Theory/Musicianship Software

Resource Description

Goals & Resource Requests

Instructional Software Licenses (yearly) for student use in Theory courses. Noteflight Learn is music notation software for theory students to complete assignments in a web-based. Noteflight Learn as a LTI through our Canvas CMS provides a dynamic learning environment in which students can hear instant playback of music composition. Noteflight Learn with SoundCheck feature uses an annual subscription model;. Pricing \$69 for 10 users with each additional user at \$2. (\$109 per year.) The SoundCheck feature is additional \$3 per user. (\$90) This would be used for Theory and Musicianship classes (approx. 30 students total). The anticipated cost is \$199 per year. Software possibly already put through ITS vetting process at sister college. Software needs to be purchased.

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provide instructional software licenses (yearly) for student use in Music Theory courses that enable music majors to achieve the courses' SLOs and enables the College to meet C-ID course descriptor requirements. Provides students of all socio-economic backgrounds access to this instruction by the College covering the costs.

Cost

199

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Student, Aides, Hourly, or Temporary Workers

Resource Name

Accompanist for Music Courses (Additional requests - Spring Musical production rehearsal hours/Prep assistance for rehearsal files for Concert Choir/Concert Band)

Resource Description

Goals & Resource Requests

Regular paid Accompanist hours for Music Courses:

MUS 401-404 (2.5 hrs/Week = 45 TOTAL)
MUS 401-404 online (10 TOTAL hours support)
MUS 470.1-4 (3hr/week = 54 TOTAL)
MUS 485.1-4 (3hr/week = 48 TOTAL)
MUS 501-4 (1hr/wk x18 = 18 TOTAL)
MUS 501-4 (13 TOTAL hours support = 1 hr/student)
MUS 410.1-4 (2.5 hrs/wk x 14 = 35 class times TOTAL) SPRING ONLY
MUS 410.1-4 (ASSC or other Funded TECH 45 hours) SPRING ONLY
MUS 202 (Pedro's Class) - approved for 2 hours total in Fall 2024

TOTAL HOURS = 225 + 45 Hours from other funds SPRING ONLY

Previously allocated TOTAL Hours = 225 \$16,875 per semester

New Requests:

MUS 470.1-4 (6 hours support, learning/practice tracks)
MUS 430 (4 hours)
MUS. 410.1-4 (45 Hours - production hours) SPRING ONLY

Total New Additional Request Accompanist Hours = 10 x \$75 = \$750 per semester; \$3375 SPRING ONLY

Musical rehearsal times (not covered by the MUS. 410 course class times)- Spring semester only. Concert Choir learn/practice tracks hours and Concert Band performance support - Fall and Spring semesters. For each Musical, there is approximately 45 hours of rehearsal time that are not covered by the MUS. 410 course times that require an accompanist for students performing in the Musical. 45 hrs x \$75/hr = \$3375. [Non MUS. 410 Musical accompanist]. Total new request for both semesters = \$4875. Without any hours for the accompanist to assist the instructors in creating practice materials outside of the all-lab class times (when the accompanist is fully engaged with rehearsing) for Concert Choir, the distribution of these materials are severely delayed and students learning materials are delayed. For Concert Band, the accompanist support for concerts helps cover parts that we do not have students able to cover for concerts.

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provide accompanist for Music Courses that require piano accompaniment. Additional requests include: Spring Musical production rehearsal times and additional support for Concert Choir/Concert Band that enable music students to achieve the courses' SLOs and enables the College to meet C-ID course descriptor requirements. Provides students of all socio-economic backgrounds access to this instruction by the College covering the costs.

Cost

21,750

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Instructional Equipment

Goals & Resource Requests

Resource Name

Spring Musical Set Materials and Costumes

Resource Description

Sets and Costumes are necessary elements to support student learning in the Fall and Spring Musical classes. Without these elements, the choice of show is limited. Without costume funding, the burden of supplying their own costuming is passed to students, which is not equitable for economically-disadvantaged students. Approx cost: \$10000 (\$3000 for set; \$2000 for costumes)

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provides necessary costuming and set equipment (for each production) for the MUS. 410 courses that enable music students to achieve the courses' SLOs. (In the past, students were asked to get their own costumes, which is not an equitable practice. In the past, production choices were limited due to set costs, which affects enrollment.)

Cost

5,000

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Student, Aides, Hourly, or Temporary Workers

Resource Name

Studio Lessons Instructors

Resource Description

Studio Lessons are a mandated requirement for the AA-T in Music as described in the articulated C-ID descriptor for these courses. Approximate cost: \$2200-5500 per semester. Specialized private instructors for the Studio Lessons (MUS. 501-504) are necessary for preparing music major students to meet the SLOs for these courses. Studio Lessons Instructors are needed to teach music skills not within expertise of current faculty and enable AA-T degree to be offered. The number of students enrolled in this course varies from semester to semester (over the last few semesters the class has ranged from 4-10 students).

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provide instructors for the MUS. 501-504 Studio Lessons courses that enable music majors to achieve the courses' SLOs and enables the College to meet C-ID course descriptor requirements. Provides students of all socio-economic backgrounds access to this instruction by the College covering the costs.

Cost

5,500

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Instructional Equipment

Goals & Resource Requests

Resource Name

Replacement of Grand Pianos

Resource Description

The new building 1, cancelled in December 2018, would have replaced our obsolete instruments that have exhausted their functionality. We did get a new concert hall-quality instrument for the Music Hall (Rm. 1111). This instrument needs to stay in this space. Moving the instrument poses a safety risk (legs may snap) and will cause damage. Our most pressing crucial need is a concert hall-quality instrument for the Theater Stage. The following replacements are also crucially needed: (1) Replace grand pianos in Room 1107, 1113, 1115, and 1206 (Music Lab).

HIGHEST	Replacement Concert Grand Piano - Theater Stage	\$217,300.00	1	Steinway
	Model D			
MED	Replacement Grand Piano - Rm. 1115 (Instrumental Music Lab)	\$114,299.00	1	
	Yamaha	Yamaha CF4 Concert Grand - Length: 6' 3" (191 cm).		
MED	Replacement Grand Piano - Rm. 1113 (Private Instruction Room), Rm. 1107 (Music/Art Classroom)			
\$60,899	2	Yamaha	YAMAHA C3X Grand Piano - Length: 6' 1" (186 cm)	
MED	Replacement Baby Grand Piano - Rm. 1206 (Music Technology Lab a.k.a Piano Lab)			
\$54,095	1	Kawai	KAWAI GX-3 6'2" Conservatory Grand	

Music students and music instruction continue to be negatively affected (including Piano students) by lack of appropriate instruments for demonstration, practice, and performance.

Funds Type – Mark all that apply.

One-time Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provides music instruments for students to meet course and program SLOs. Replaced music instruments will attract and retain more students to music classes. By the College providing the instruments necessary for participating/enrolling in music classes, then students of all socio-economic backgrounds can access this instruction with appropriate equipment.

Cost

510,000

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Instructional Equipment

Resource Name

Specialized Percussion Instruments for Latin Music Repertoire

Resource Description

Goals & Resource Requests

Latin music repertoire played by any ensemble requires replacement instrumentals and additional percussion instruments (many which are specialized to that repertoire) that the school does not already own to perform the repertoire with cultural integrity.

Instruments needed include:

Concert snare drum stand	229.95	1
High hat w/ stand and foot controller	\$349.99	1
Drum throne (stool)	\$130.00	1
Tambourine	\$239.00	1
Triangle	\$59.95	1
Shekere	\$150.00	1
Guiro -plastic	\$50.00	1
Cowbell-Handheld	\$55.00	1
Cowbell Beater	\$25.00	1
Shaker	\$20.00	1
Shaker	\$17.00	1
Maracas	\$80.00	1
Claves	\$30.00	1

Replacement instruments needed include: Shekere, Guiro-plastic, Shakers, Maracas, Claves, Triangle, Tambourine, Cowbell and beater, Concert Snare Drum Stand, High Hat w/ stand and foot controller, Drumset stool.

Funds Type – Mark all that apply.

One-time Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provides necessary instructional equipment for the newly-created Latin Music Ensemble and Latin music played by any ensembles. The Latin music repertoires this ensemble will explore reflects the diverse cultural heritage of our College's large Latino student demographic. Provides students from this traditionally marginalized student group with representation in the musical tradition and repertoires of our major Ensembles.

Cost

1,500

Level of need, with 1 being the most pressing

2

FOR ADMINISTRATIVE USE ONLY

Student Learning Outcomes

Meet course and program SLOs by providing equitable access to excellent music courses comparable to other institutions with effective and appropriate teaching equipment/facilities, specialized staff support, and sub-discipline specialists.

Year Initiated

2023 - 2024

Implementation Step(s) and Timelines

Goals & Resource Requests

Updated teaching spaces and equipment goal:

Completed/In progress:

- Fall 2021 - Rm. 1206/Music Technology Lab renovation completed and Hy-Flex Theory and Musicianship classes begun to be offered in Lab.
- Fall 2022/Spring 2023 - Rm. 1107/Art and Music Lecture Classroom renovation completed; temporary tech for several semesters; permanent tech finally installed Fall 2023.
- Fall 2023 - Rm. 1111/Vocal Music Lab (a.k.a. Music Hall) and Rm. 1115/Instrumental Music Lab renovation partially completed; classes move in with temporary technology; permanent tech installation still not completed.
- Fall 2024 - new recital piano purchased and installed in Rm. 1111/Music Hall.
- Fall 2023/Spring 2024 - Purchase of additional guitars and violins for solo instrumental classes.
- Fall 2023/Spring 2024 - Purchase of replacement band instruments.

Implementation steps:

- Spring 2025 - Rm. 1111/Vocal Music Lab (a.k.a. Music Hall) and Rm. 1115/Instrumental Music Lab permanent tech installation still not completed. (!)
- Spring 2025/Fall 2025 - New concert piano for Theater stage in process of being purchased; installation in Summer 2025; will be used for 1st time in Fall 2025 Theater concerts.

Music Lab Technician/Instructional Aide goal:

Completed:

- Fall 2024 - Music Lab Technician/Instructional Aide need identified in ARR.

Implementation steps:

- Spring 2025 - Music Lab Technician/Instructional Aide position request voted on in SS/CA Division and made by Dean.

Student learning outcomes resource requests:

- Increased and ongoing funding for sheet music for student ensembles; music rental/licensing for Spring Musical (some amounts already budgeted); provides necessary class materials for Ensemble courses that enable music students to achieve SLOs.
- Ongoing funding for Soundtrap - online cross-platform digital audio workstation license. Provides a platform for 50 students to remotely access rehearsal tracks for vocal music performance/ensemble classes (already in budget, but ongoing need)
- Increased and ongoing funding for auxiliary independent contractor musicians (some of this funding is already in the budget, such as spring musical pit orchestra musicians for parts that are unable to be covered by student performers); provides necessary accompaniments for Ensemble course final performances that enable music students to achieve SLOs
- Music Lab Technician/Instructional Aide - see above goal

Mapping

- SKY Strategic Goals: (X - Highlight Selected)

- **Civic Mindedness Cultivation:** Cultivate civic-mindedness to empower self and strengthen society (X)
- **Student Support and Resources:** Ensure that all students have the support and resources needed to achieve their educational goals (X)
- **Thriving Environment:** Foster a thriving learning and work environment (X)

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Goals & Resource Requests

Instructional Equipment

Resource Name

Sheet Music for Student Ensembles; Music Rental/Licensing for Spring Musical

Resource Description

*** (See below for update.) All student ensemble courses have performance SLOs that require sheet music each semester to demonstrate performance skills. While the majority of the sheet music that the student ensembles use semester to semester is borrowed from our Choral and Instrumental Libraries, a smaller portion of new sheet music is purchased each semester by the ensembles in order to provide music from a variety of styles - especially those that are attractive and exciting for students and reflect our underrepresented/underserved student populations. Each choral score is approximately \$2-5 per singer, so a single new 3 to 5 minute piece will cost between \$40-100 for 20 singers. A vocal jazz chart (licensed for the group) is \$75-100. A set of band parts for a single piece (4 to 8 minutes) costs approximately \$60-100. Our Ensemble programs learn about 1 to 1.5 hours of music per semester, so ensembles are asking for up to \$500 of sheet music, which comprises about 25 minutes per semester. The Spring Musical requires rental and/licensing of sheet music to perform. One show costs approx. \$3000 in rental/licensing fees.

Concert Choir = \$500 per semester

Concert Band = \$500 per semester;

Jazz Band = \$500 per semester;

Vocal Jazz Ensemble = \$500 per semester;

Latin Music Ensemble = \$500 per semester

Spring Musical (Vocal Ensemble for the Musical Theater Production) = \$3000 (Spring only)

*** On November 8, 2022 music faculty members discovered extensive water damage to our Band and Choral Sheet Music Libraries temporarily being stored in the Green Room area. The water damage originated on October 31, 2022 and was caused by Facilities incompetence. The flooding of the Green Room by Facilities was then covered-up and not reported to any Music Faculty or SS/CA administrators/staff (Dean, Division Assistant, Program Services Coordinator, Music Instructional Aide) for more than a week until it was discovered on November 8. We are currently formulating a plan to present to the College administration to move forward from the damage of approximately 34% of the Band/Choral Sheet Music Library (57 boxes out of a total of 167 boxes). While many of the affected scores are irreplaceable (original works, out-of-print materials, hand-copied scores, etc.), we are estimating the cost to replace the lost sheet music could be anywhere from \$64,125 to \$75,000. This does not include replacing all the damaged Choral Filing Boxes (mold, disintegration from water, etc.), manila folders, and filing envelopes. Additional costs will include cataloguing and organizing damaged music, taking digital photo scans of materials that cannot be replaced, and re-organizing/re-integrating/re-collating the collection with the surviving undamaged scores.

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provides necessary instructional equipment (for each new semester) for the Ensemble courses that enable music students to achieve the courses' SLOs. In addition, sheet music choices (ensemble repertoire choices) need to stay current to reflect diversity of student demographics. Provides students with sheet music by composers from or genres familiar to traditionally marginalized student groups.

Cost

8,000

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Goals & Resource Requests

Technology

Resource Name

Soundtrap - Online Cross-platform Digital Audio Workstation License

Resource Description

Soundtrap provides a platform for 50 students to remotely access rehearsal tracks for vocal music performance/ensemble classes. This is a web-based program with a yearly subscription fee.

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provide yearly instructional software license for students in music ensembles to access rehearsal tracks to achieve the courses' SLOs and enables the College to meet C-ID course descriptor requirements.

Cost

350

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Contract Services

Resource Name

Auxiliary independent contractor musicians

Resource Description

Auxiliary Independent Contractor Instrumentalists (in addition to regular piano accompanists) to accompany student ensembles on final performances. Includes (1) the Spring Musical hires pit orchestra instrumentalists needed to accompany shows \$7000 - 7 services needed for production week rehearsal/performance x 2 shows. 2.) Concert Choir hires a String Quartet to accompany a large work on their Fall concerts - \$1600 3.) Concert Band hires 2-4 additional instrumentalists for which we do not have students to cover required parts - \$1000. Hiring Auxiliary Independent Contractor Instrumentalists ranges from \$125-\$200 per service (a 'service' is usually a 3-4 hour performing commitment - either a rehearsal or a performance) 4) Vocal Jazz hires a combo to accompany the final class performance \$300 x 2 = \$600 per semester. To benefit our students in the music ensembles, independent contractor instrumentalists need to play at least 1 rehearsal to prepare our students for the performance. The Fall and Spring Musicals are more complex with multiple performances. (Sometimes, our musical groups perform a concert multiple times, so the amount of total performances may vary.)

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

Provide auxiliary independent contractor musicians (guest ensemble artists and/or solo artists) for courses that enable music majors to achieve the courses' SLOs and enables the College to meet C-ID course descriptor requirements. Provide students equitable performance experiences that meet performance course SLOs.

Cost

9,500

Level of need, with 1 being the most pressing

1

FOR ADMINISTRATIVE USE ONLY

Goals & Resource Requests

Resource Request

Division Name

Social Science and Creative Arts (SS/CA)

Year of Request

2024 - 2025

Resource Type

Classified Professional/Administrator Position (permanent)

Resource Name

Music Instructional Aide II (Music Lab Technician)

Resource Description

Goals & Resource Requests

This position is needed to coordinate and manage music labs/practice rooms (including continually monitoring sound and computer lab equipment for operational effectiveness - i.e. functional audio and software - and maintaining the lab for the health and safety of students - i.e. sanitizing instruments/equipment used by multiple students such as keyboards and microphones), maintain and organize sheet music and instrument collections (instructional/classroom materials), coordinate and facilitate student/faculty music equipment borrowing (i.e. instruments, instructional tech, lab keys etc.), assist music students with practice required by coursework, assist with studio lessons instructor scheduling and contracting, procure and maintain licensing/rental materials for music projects, and provide concert performance/touring support.

Key responsibilities include:

1. Assists music faculty in supervising and maintaining health and safety standards for practice rooms and music labs (music technology lab, vocal music lab, instrumental music lab, listening classroom) and assists students, when needed, in completing practice hours for performance classes
2. Maintains, inventories, and directs repairs of all music department equipment (including instruments – pianos, winds, brass, percussion, strings, guitars, etc. - and audio equipment such as mics, amps, and cables); coordinates and helps schedule piano tunings and piano maintenance in practice rooms, labs, and classrooms
3. Works with music faculty to help prepare contracts for music major studio lesson instructors and professional musicians hired to assist with departmental concerts and helps schedule music major studio lessons with studio lessons instructors, in coordination with the studio lessons instructor of record, and coordinates with music major students
4. Assists music faculty in purchasing ensemble music as well as organizing and maintaining instructional materials of choral and band music collections, audio recordings, and other departmental collections including instruments
5. Assists in procuring licensing and rental materials for departmental musical productions
6. Assists music faculty with organization and execution of music ensemble tours and ensemble travel to music festivals, off-campus performances, conferences, and competitions
7. Assists music faculty in creating programs for concerts, grant writing, and collection/organization/reporting of departmental data
8. Assists with scheduling, meetings with collaborators, set up and tear down for rehearsals, music concerts, and campus events with musical performances (such as President's Breakfast/Graduation/Donor events/etc.) in campus venues and off-campus venues.
9. Assists with preparing and following paperwork for concurrent enrollment music students
10. Collects and maintain music student field trip and medical information forms for off-campus performances, ensemble tours/travel, festivals, and competitions

Without this position, the College and Music Department will not be providing the equity support for our most disadvantaged students to achieve the Student Learning Outcomes in Music classes. Most music courses (like in many STEM courses) require specialized equipment (e.g. instruments, sheet music, sound equipment, etc.) and/or software for students to achieve the learning outcomes of the curriculum.

For example, in Music Technology courses, students learn industry-standard software for digital music creation. This software is installed in our Music Lab where these courses are taught, and students use this software for coursework and projects that demonstrate the learning outcomes of the curriculum. Students who cannot afford this software and the computers to run it on must use our Music Lab. Without this position, these students are put at a disadvantage, because the Lab cannot be open for them outside of class times and we cannot provide them with open lab hours to complete this work.

Other examples include performance skill courses, specialized major courses, and ensemble courses. The Music Department offers 8-10 performance skill and ensemble courses per semester (approx. 25-30 leveled courses; many are crosslisted in groups of 4). Our Instructional Aide provides support for these multi-layered courses, major courses that require dedicated one-on-one support (such as Musicianship and Applied Lessons), and assistance with the organization and maintenance of the performance labs as well as the instrument and sheet music collections which are used as instruction materials in the ensemble courses.

If this position is not approved, we will only be able to offer limited support to our performance course students, which is direct contrast to our 'students first' approach and does not promote our goal of student

Goals & Resource Requests

success. For example, without this position, it would be more difficult for talented students (who cannot afford to own or rent the instrument that they might play in an ensemble course) to borrow (or have access to outside class time) an instrument (or instruments) in the Music department's collection. This would put these students at a disadvantage of achieving the performance learning outcomes of the course.

If this position is not approved, our labs will continue to have under-maintained equipment and software, and our sheet music and instrument collections will continue to be under-maintained and utilized. Our over-worked faculty will continue to have to monitor and maintain the labs for student health standards (cleaning/sanitizing keyboards and mics), etc. perhaps putting student/faculty/staff health at risk.

Currently our faculty are tasked with providing the logistical support for dress rehearsals, performances, and tours/competition. This requires extensive hours of work completing contracts, hiring accompaniment instrumentalists and guest artists, securing venues, publicity and outreach, scheduling, documenting events, and managing student requirements and documentation for off-campus liability, all while simultaneously serving as the artistic director/conductors/performers for the events in question. This is also done while maintaining full-time teaching loads during the semester. It is a heavy expectation of faculty and is requiring extensive amounts of work that fall beyond the teaching responsibilities. We must provide support to create a well-functioning and sustainable music program. With the proper support, the program has ideas for expansion of our community engagement and the creation for programming to better serve our students and the community.

- Recommendations from Administrative Leadership Unit Review

This position has been part of the ALUR for many years and remains an unfunded and unmet need within the department and the division. In Spring 2020 we hired a short-term temporary position to assist with immediate needs, but this short-term position was not renewed when our Music IAll transitioned into the role of Adjunct Faculty. The permanent position had continued to be unfunded.

- Recommendations from Program Review (list Program Review date)

Every APP and CPR starting in 2013 (2013 APP, 2014 APP, 2015 APP, 2016 APP, 2017 APP, 2018 CPR, 2019 APP, 2022 PRU) has highlighted the need for a classified support position with musical knowledge and expertise in Music to address the responsibilities in the justification above.

- The Mission, Vision, Values and Goals of the District, college, division, or department.

The primary goals of the department and the division are to support student creativity and success, while providing space and opportunity for students to develop and innovative. Our college mission aims to empower students, but we cannot meet this goal when the proper support spaces are not available. The mission of the District is to put "Students First" and this additional of a Music Instructional Aide II will serve this function.

- Demographics, community needs, job training needs, emerging trends, other colleges offering similar programs, etc.

As the music department continues to create community connections, provide music opportunities for the community, develop new programming to meet current trends in the field, such as commercial music/music industry studies, as well as diversifying our course offerings with culturally-relevant/world music offerings, we need to ensure that faculty have space in their load to managing this growth and development. Student access is crucial to music development and to best serve our students and provide access to music labs. We need this additional support.

- Availability and expertise of staff presently in the department.

Currently, full-time Music Faculty are responsible for teaching courses, providing one-on-one coaching and guidance in practice labs, coordinating maintenance, inventory, and repair of instruments and software in Music Labs. Additionally, faculty manage sheet music and student instruments in our Music and Instrument Collections. This is very specialized and time-consuming work. Full-time Music Faculty are not able to manage these responsibilities in addition teach their classes well (with attention to our institution's specific student needs) and committee work. This situation adds much extra prep time for Music Faculty, and when there isn't enough time to do all the prep, students are directly affected.

Goals & Resource Requests

- Impact on Student Learning Outcomes

We believe that students in Music classes that use Music Labs, Sheet Music Collections (ensemble instructional materials) will be more successful in achieving the SLOs for those classes with a Music Instructional Aide II. Students will have assistance and can ask questions while they are working on practice and projects.

- Impact on institutional effectiveness/student access and success

Student access to musical practice spaces and specified equipment is critical for success and a Music Instructional Aide II would increase access for students.

Funds Type – Mark all that apply.

Recurring Cost

Briefly explain how this request helps to advance the goals and priorities of your program, the College, the District, and/or the California Community College Chancellor's Office.

In addition to meeting Music Department operational needs, this position meets the College EMP strategic goals of #1 Anti-Racist and Equitable Institution by “identifying and addressing inequitable structures and procedures that have disproportionate impacts on students and employees,” #2 Increase Student Enrollment by helping to “retain Skyline College students through completion and/or transfer to a 4-year college,” #3 Student Support and Resources by “facilitat(ing) student access to basic needs including &.. safety,” “eliminat(ing) institutional barriers to equity ensuring that ALL students have the support they need,” and maintaining” “upgrade(d) educational technology and facilities with state-of the-art tools, equipment and spaces for learning.” This position provides music students with instructional and technological support to meet course and program SLOs.

Cost

80,000

Level of need, with 1 being the most pressing

1

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