

Instructional Comprehensive Program Review: Music PR

Cover

Overview

Program Review Year 2024**Title** Music PR**Year of Last Comprehensive Review** Fall 2024**Year of Last Mini Update, if applicable****Originator** Farshadfar, Maryam**Area Dean** Dr. Matais Pouncil**Division**

SocSci, Humnt, Arts, & PE

Department

Music

Subject

- MUSIC - Music

Is this a review for a degree/certificate or all the courses in the subject?

All Courses

Courses

- MUSIC 010A - Music Theory I - Active
- MUSIC 010B - Music Theory II - Active
- MUSIC 011A - Musicianship I - Active
- MUSIC 020 - Class Piano - Active
- MUSIC 020B - Class Piano B - Active
- MUSIC 023 - Class Voice - Active
- MUSIC 050A - Beginning Piano I - Active
- MUSIC 050B - Beginning Piano II - Active
- MUSIC 052A - Beginning Guitar I - Active
- MUSIC 052B - Beginning Guitar II - Active
- MUSIC 052C - Beginning Guitar III - Active
- MUSIC 052D - Beginning Guitar IV - Active
- MUSIC 053A - Beginning Voice - Active
- MUSIC 053B - Beginning Voice - Active
- MUSIC 083 - Exploring the World of Music - Active
- MUSIC 091 - Music Appreciation: Western Civilization - Active
- MUSIC 093 - Introduction to Film Music - Active
- MUSIC 099 - Introductory Music - Active
- MUSIC 180 - Ensemble - Active

- MUSIC 190 - Applied Music: Strings, Winds, Brass, Percussion, Piano, Voice - Active

Co-Contributors

*Co-Contributor must be chosen before proposal is launched

Overview

Evergreen Valley College guides all students to pathways that reach their educational and career goals through equity-centered, innovative academic programs and support services. By creating a learning environment where everyone feels welcomed and supported, we are committed to a culture of inquiry, growth, and respect that creates an equitable society in which all can participate and prosper.

1.Student-Centered: We provide access to quality and efficient programs and services to ensure student success.

- Access
- Curriculum and programs
- Services

2. Community Engagement: We will transform the college image and enhance partnerships with community, business and educational institutions.

Areas of focus are:

- Increase visibility
- Develop strategic partnerships
- Building campus community

3.Organizational Transformation: We create a trusting environment where everyone is valued and empowered.

Areas of focus are:

- Communication
- Employee development
- Transparent Infrastructure

- **1. Provide a brief summary of your program. Please include a brief history and discuss any factors that been important to the program's development.**

“Music is a more potent instrument than any other for education, because rhythm and harmony find their way into the inward places of the soul.” -Plato

Music serves as a universal language, transcending cultural, racial, and generational boundaries to unite people in moments of shared joy and enduring connection. Evergreen Valley College's music program offers a versatile platform tailored to various aspirations within the realm of music. It aims to inspire students to pursue advanced degrees in music, kick-start professional musical careers, teach in public schools, enhance their overall comprehension of music, and refine their performance skills.

Music has a rich and storied history at Evergreen Valley College (EVC). Despite the longstanding history of music course offerings at EVC, the AA-T degree in Music is a relatively recent addition. This program was created in 2019 by Dr. Farshadfar to offer the Associate in Arts in Music for Transfer

degree for a seamless transfer into the California State University (CSU) or University of California (UC) system and complete a baccalaureate degree in music. This program came to full fruition in 2021, offering students an exciting pathway toward their musical aspirations.

This signifies the first comprehensive program review composed by the full-time faculty since assuming the role in 2016. The preceding program review, conducted in 2015, is a brief overview for contextual reference, although the authorship of that particular review remains unidentified.

The Music Program curriculum is meticulously designed to provide students with crucial skills in music theory, musicianship, instrument proficiency, and ensemble experience. The music curriculum satisfies the lower division requirement of bachelor's degree in music. Students receive a bachelor degree in any field of music with two additional years of education upon transfer to four-year schools. In addition to the core degree courses, we offer a selection of supplementary credit-courses designed to enhance the technical, interpretive, and creative skills of all community members enrolled, at any stage of life. Music is a lifelong skill, and these additional courses provide valuable opportunities for personal growth and development.

The music program at EVC places a strong emphasis on hands-on learning, aligning with the standards set by NASM (National Association of Schools of Music) and transfer institutions. The courses within the program are updated continually to reflect changes in music industry and technology, ensuring that our students receive the latest information to help them thrive in their careers and excel in their university transfers. For example, all music lab courses have been revamped to be fully online and asynchronous. This redesign incorporates free online resources and in-person options, providing students with the flexibility to tailor their music education to their schedule. This integration of technology enhances their musical skills, offering a more personalized and adaptable learning experience, while keeping them up to date with the latest software and technology trends in the music industry. For this reason, the program requires funding to acquire the necessary technology that is presented in the following parts.

Student Learning Outcomes (SLOs) for all courses have been established and assessed. This year, the Program Learning Outcomes were established and assessed for the first time.

The music program defines its effectiveness in the following ways:

- **Increased student retention and success:**

The program's primary objective is to ensure student retention, with success achieved through this core goal. To boost retention rates, we have implemented numerous hands-on activities within each course, such as extensive performance opportunities on and off-campus. In addition, we've introduced cutting-edge technologies to captivate students' interest and curiosity. As an example, students are encouraged to use free applications to record their performances and produce music clips, empowering them to become their own advocates and managers in the music industry. Success is further amplified by keeping students updated with the latest information and delivering timely, pertinent guidance.

Moreover, we aim to create a more inclusive environment by fostering group performances that bring together students from diverse backgrounds. Through music, students can communicate in a universal language, transcending cultural and linguistic barriers, and truly harmonizing in their shared passion for music.

- **Involvement of students**

The most effective way to assess our program's impact is by closely monitoring student engagement and actively listening to their feedback. We value students' comments as a valuable source of insights and use them as a catalyst for making improvements. This includes addressing issues related to homework assistance and lab experiments that resulted in music tutoring center in the department located in practice room (Room 100B).

In addition to the feedback-based improvements mentioned earlier, we also recognize the importance of addressing students' specific needs, such as their requirement for musical instrument/technological devices loans in lab courses. We are committed to providing students with access to the necessary instruments to facilitate their learning and participation in these courses. In essence, we strive to create a responsive and student-centered environment where their input directly contributes to a more effective and enriching educational experience.

The Music Department is housed in the Performing Arts (PA) building, sharing space with the Theater Arts, Dance, and Journalism departments.

The program offers students the option to enroll in courses using either a high school diploma, GED, or as K-12 students who are currently attending middle or high school. The flexibility of dual enrollment provides an opportunity to participate in courses available within the music department, enabling both high school and middle school students to partake in college-level courses and earn credits even before graduating from high school. Dual enrollment is also open to adult education students who are in a GED or high school equivalency program at an adult school.

The music student population is incredibly diverse, encompassing various categories of individuals:

1. **Senior Students:** These individuals enroll in music courses to enrich their learning experience and enhance their instrumental/vocal performing skills and/or general musicianship.
2. **High School Students:** This category comprises students with prior musical background who aspire to further develop their musical talents.
3. **Degree-Seeking Students:** Some students aim for a career in music and, therefore, intend to transfer into a 4-year university program to pursue their musical education.
4. **General Education Students:** There are students who are taking music courses to fulfill their General Education (GE) requirements, further contributing to the variety of backgrounds and motivations within our music community.
5. **Faculty and Colleagues:** Even our own faculty members and colleagues are part of this diverse population, actively seeking opportunities to refine and broaden their musical competencies.

Most courses in the music curriculum are now offered at Zero Text Cost (ZTC), using Open Educational Resources (OER) and public domain materials, along with teacher-created materials, which significantly eases the financial burden for students seeking to enroll. Notably, our courses align with the transfer prerequisites of both CSU and UC systems.

The EVC music program provides a low cost and accessible alternative to university training. It provides an opportunity to local students to complete their lower division courses and transfer to any institutions including San Jose State University.

The diverse group of music enthusiasts contributes to the vibrant and dynamic music community within our institution. Furthermore, the program's growth owes much to the music curriculum and its diverse range of course offerings and the flexibility it provides with its online and in-person formats.

- **2. Please provide an update on the program's progress in achieving the goals (3 years) set during the last comprehensive program review.**

The program has not only met but exceeded the objectives set during the previous program review in 2015. The update, outlined below, demonstrates a strong commitment and remarkable success in enhancing the music program and providing valuable educational opportunities for students. The following is a list of the program achievements:

1. **Created AA-T in Music for Transfer:** Offering an Associate of Arts for Transfer (AA-T) degree option in Music to allow students to smoothly transfer to four-year institutions with their coursework recognized.
 2. **Aligned Course Offerings with Transfer Prerequisites:** Adapting the course offerings to align with the transfer prerequisites of both the California State University (CSU) and University of California (UC) systems that is essential for students who plan to continue their education at these institutions.
 3. **Updated the Music Curriculum:** Keeping the music curriculum current to ensure that students receive relevant and high-quality education.
 4. **Offered Entirety of Degree Courses:** Providing a comprehensive range of degree courses, including performance lessons and ensemble opportunities, to ensure that students have access to a well-rounded music education.
 5. **Created and Modified Student Learning Outcomes (SLOs):** Consolidating the quantity of objectives for certain courses, resulting in a more streamlined and efficient approach to ongoing assessment.
 6. **Assessed Student Learning Outcomes (SLOs):** Consistently assessing SLOs on a regular semester basis, analyzing the results, and accurately recorded data provided by associate faculty members to evaluate all courses and all sections of the program.
 7. **Created Program Level Outcomes:** Assessed Program Level Outcomes (PLOs), and mapped to the course level outcomes (SLOs) as well as Institutional Learning Outcomes (ILOs).
- **3. Please state and recent accomplishments for your program and show how it contribute to the College's mission and success.**

The music program has achieved numerous accomplishments, over the past seven years, largely attributed to its dynamic nature, its commitment to staying current with the industry while meeting the demands of transfer institutions, and the initiatives, listed below, taken by Dr. Farshadfar. These achievements significantly contribute to the college's success and align closely with its mission. The following is a list of these accomplishments:

1. **Created Online Courses:** Introduced online courses, Music Appreciation (Music 91) and Exploring the World of Music (Music 83), before the pandemic outbreak, to increase accessibility and flexibility for students.
2. **Arranged and Compiled a Performance Repertoire:** Created an instructional lab manual for Voice, Piano, Applied Music and Ensemble courses. The repertoire has been provided to the students free of charge.

3. **Created an Instructional Album of Music:** Recorded a collection of pieces for piano lab students to use as online resources for learning.
4. **Supervised the Piano Maintenance:** Found licensed piano technicians for the department to ensure that our instruments are in optimal condition for instructional purposes and recitals. Moreover, this proactive approach helped us avoid incurring extra costs associated with neglecting the necessary tuning and regulation of these pianos.
5. **Acquired New Equipment:** Purchased new musical instruments for the lab courses.
6. **Acquired Donated Equipment:** Acquired a donated upright piano for the piano lab.
7. **Prepared Students for Recitals:** Trained students for formal solo and group concerts both on-campus and off-campus recitals to showcase EVC music talents on a regular basis.
8. **Organized Faculty/Student Concerts:** Hosted faculty and student concerts every semester providing a platform for community engagement, networking, and cultural enrichment. Through these concerts, our students could establish connections with fellow musicians in their community and faculty members that led to future educational and career opportunities.
9. **Established EVC Chorus:** Founded the EVC Chorus in 2016. The chorus performed extensively at various venues including Evergreen Valley United Methodist Church, Atria Evergreen Senior Living, San Jose-Evergreen Valley Community College District Board Meeting, EVC PDDays, etc. demonstrated community engagement and outreach, benefiting both students and the broader community.
10. **Promoted Cultural Diversity Through Music Performances:** Hosted yearly inclusive music workshops to celebrate EVC cultural diversity by showcasing musicians and students singing in their native languages and performing their traditional music including Latin American, Vietnamese, Japanese, Mandarin, Persian, etc.
11. **Initiated an Interdisciplinary Performance:** Hosted an event between music and dance departments at the VPA Theater (2017).
12. **Presented a Talk at A European Conference:** Presented at Tracking the Creative Process in Music 2019 in Lisbon, Portugal.
13. **Invited as A Chairperson at Europe's Largest Conference in Iranian Studies:** Served in dual roles as the presenter and the chairperson, Arts Division, at ECIS 2019 at Freie Universitat in Berlin, Germany.
14. **Advised the Music Club:** Held rehearsals/recitals throughout the year to foster a sense of community, discipline, teamwork, and creativity.
15. **Publicized Music Program:** Presented a series of lecture-recitals as Visiting Artist in 2022 at UC Davis, UC Irvine, UC Riverside, San Francisco State University, etc. aiming to establish our program on the map.
16. **Organized Music Field Trip:** Attended along with music students the San Francisco Opera production, Madame Butterfly (2016). For numerous students, this live performance marked their first experience of witnessing a live show in person.
17. **Improved the Music Department's Public Image and Reputation:** Organized an in-person tour and performance at Beethoven Center in San Jose (2022) to expanded students' knowledge of music history through practical experience and to provide them with the opportunity to play on period keyboard instruments

18. **Enhanced Cultural Enrichment Through Music:** Organized and invited diverse musicians to perform traditional music at Persian New Year Event (2023).
19. **Secured EVC Chorus's First Paid Performance:** Trained and conducted 60+ students for a memorable Christmas service at Evergreen Valley United Methodist Church in 2019.
20. **Created the Department's Social Media Page:** Promoted the students and faculty performances and streamlined event booking procedures.

- **4. If you received resource allocation for your last program review cycle, please indicate the resources you received and how these resources were utilized to impact student success and / or importance to your program. (The resources can be personnel or fiscal)**

N/A

- **5. Please describe where you would like your program to be three years from now (program goals) and how these support the college mission, strategic initiatives and student success.**

Over the next three years, the department aims to accomplish the following objectives:

1. Ensure the availability of all core courses to ensure a smooth transition for music major students as they prepare to transfer to universities.
2. Sustain our commitment to enhancing and modernizing our laboratory equipment and facilities.
3. Continue to increase the visibility of the program through workshops, community engagement, and strengthening partnership with local high schools.

Program Set Standards

Overall, EVC's Institution Set Standard for success rate is 72%, and the aspirational goal for student success is 75%.

Success Rate (completion with "C" or better)	Program	EVC	Program Set Standard (established during last comprehensive PR)	Program Success Goal (new)
F'16-F'22 average		72.31%		

Courses with no Degree or Certification

MUSIC 190 - Applied Music: Strings, Winds, Brass, Percussion, Piano, Voice

Created: 06/15/2022

Modify Course

Originator: Maryam Farshadfar

MUSIC 180 - Ensemble

Created: 06/14/2022

Modify Course

Originator: Maryam Farshadfar

MUSIC 091 - Music Appreciation: Western Civilization

Created: 06/11/2018

Modify Course

Originator: Maryam Farshadfar

MUSIC 083 - Exploring the World of Music

Created: 10/04/2018

Modify Course

Originator: Maryam Farshadfar

MUSIC 053B - Beginning Voice

Created: 05/07/2019

Modify Course

Originator: Maryam Farshadfar

MUSIC 053A - Beginning Voice	Created: 05/07/2019
Modify Course	Originator: Maryam Farshadfar
MUSIC 050B - Beginning Piano II	Created: 04/21/2019
Modify Course	Originator: Maryam Farshadfar
MUSIC 050A - Beginning Piano I	Created: 04/21/2019
Modify Course	Originator: Maryam Farshadfar
MUSIC 023 - Class Voice	Created: 07/29/2020
Create / Modify DE Course	Originator: Maryam Farshadfar
MUSIC 020B - Class Piano B	Created: 07/29/2020
Create / Modify DE Course	Originator: Maryam Farshadfar
MUSIC 020 - Class Piano	Created: 07/29/2020
Create / Modify DE Course	Originator: Maryam Farshadfar
MUSIC 011A - Musicianship I	Created: 06/15/2022
Modify Course	Originator: Maryam Farshadfar
MUSIC 010A - Music Theory I	Created: 06/07/2020
Modify Course	Originator: Josh DiChiacchio
MUSIC 010B - Music Theory II	Created: 10/16/2020
Create / Modify DE Course	Originator: Josh DiChiacchio
MUSIC 052A - Beginning Guitar I	Created: 04/18/2018
Modify Course	Originator: Josh DiChiacchio
MUSIC 052B - Beginning Guitar II	Created: 06/29/2020
Modify Course	Originator: Josh DiChiacchio
MUSIC 052C - Beginning Guitar III	Created: 06/29/2020
Modify Course	Originator: Josh DiChiacchio
MUSIC 052D - Beginning Guitar IV	Created: 06/29/2020
Modify Course	Originator: Josh DiChiacchio
MUSIC 093 - Introduction to Film Music	Created: 04/18/2018
Modify Course	Originator: Josh DiChiacchio
MUSIC 099 - Introductory Music	Created: 06/06/2020
Modify Course	Originator: Josh DiChiacchio

Program Success Rate 78.32%

Program Set Standard : It is recommended that programs identify a success standard. This standard should reflect the baseline success rate.

Program Set Standard 70.48%

Recommendation: 90% of the 6 year average success rate could be your program standard (average x 0.9).

Program Success Goal : It is recommended that programs identify a success goal. This goal should reflect the success rate to which your program aspires.

Program Success Goal 82.00%

- **Is your program success rate higher or lower than the campus?**

We are higher than the campus success rate by 6%.

- **If your success rate is higher than the campus, how are you helping students succeed in and outside the classroom? If your program success rate is lower, what are some strategies your program is implementing to improve?**

- Staying Current
- Consistently conducting student rehearsals under the guidance of the instructor, both within and outside the classroom.
- Regularly arranging student concerts, not only within the classroom but also in external venues.
- Establishing a dedicated music tutor center within the department and virtually through Canvas for enhanced student support.
- Leveraging technology to enhance the music production process.
- Ensuring the availability of core courses every semester.
- Establishing a welcoming and inclusive environment to encourage diversity among students in ensemble, chorus, and other groups, irrespective of their backgrounds.
- Promoting Zero Textbook Cost (ZTC) courses as a cost-effective and accessible educational resource.
- Enhancing flexibility in the department's scheduling to accommodate both online and in-person learning options.
- Providing the opportunity to attend professional live concerts.
- Organizing music workshops and masterclasses.
- Receiving the invaluable guidance, encouragement, and unwavering dedication of an instructor is essential for nurturing growth in any artistic discipline, whether it's music or any other form of art. Furthermore, serving as a role model, both as a musician and a performing artist, adds an inspiring dimension to one's influence on aspiring students.

• **Is the current program success rate higher than the program set standard?**

The current program success rate is higher than the program set standard by 8.32%.

• **How close is the program to meeting the program success goal?**

The current success rate of 78.32% is almost near the program success goal by around 4%. While striving for higher success rates is always a priority, it's essential to acknowledge that some students initially perceive music as an easy and enjoyable program. However, when they delve into their classes, they are confronted with the commitment and practice hours required, which can lead some to reconsider their focus.

• **Are these measures (program set standard and program success goal) still current/accurate? If not, please describe here and reset the standards.**

Yes, they are current.

Success Rates: Measures by IPEDs Race/Ethnicity

- **American Indian: 91 - 75.500%**
Program Average Total Enrolled
4.000
Program Success Rate
92.080

- **Asian: 9182 - 79.970%**
Program Average Total Enrolled
180.000
Program Success Rate
84.350
- **Black or African American: 455 - 61.770%**
Program Average Total Enrolled
6.000
Program Success Rate
51.560
- **Hawaiian/Pacific Islander: 85 - 62.970%**
Program Average Total Enrolled
2.000
Program Success Rate
55.560
- **Latinx: 8952 - 64.890%**
Program Average Total Enrolled
98.000
Program Success Rate
69.210
- **Two or More Races: 609 - 70.560%**
Program Average Total Enrolled
8.000
Program Success Rate
69.170
- **Unknown: 1397 - 72.850%**
Program Average Total Enrolled
20.000
Program Success Rate
78.220
- **White: 1207 - 73.590%**
Program Average Total Enrolled
17.000
Program Success Rate
76.240

Success Rates: Measures by Gender

- **Female: 12034 - 74.070%**
Program Average Total Enrolled

170.000

Program Success Rate

79.620

- **Male: 9868 - 70.160%**

Program Average Total Enrolled

161.000

Program Success Rate

76.860

- **No Value Entered: 76 - 72.420%**

Program Average Total Enrolled

2.000

Program Success Rate

80.130

Success Rates: Measures by Age

- **17 & Below: 791 - 87.140%**

Program Average Total Enrolled

13.000

Program Success Rate

88.040

- **18-24: 14936 - 69.850%**

Program Average Total Enrolled

208.000

Program Success Rate

76.740

- **25-39: 4313 - 75.310%**

Program Average Total Enrolled

60.000

Program Success Rate

81.960

- **40 & Over: 1929 - 78.380%**

Program Average Total Enrolled

52.000

Program Success Rate

78.830

- **Unknown: 11 - 65.690%**

Program Average Total Enrolled

1.000

Program Success Rate

100.000

- **a. With respect to disaggregated success rates, list any equity gaps that are identified and discuss interventions your program will implement to address these equity gaps? Please include a timeline of implementation and reassessment.**

Equity gaps, identified by disaggregated success rates, disproportionately affect the following student groups:

1. African American students
2. Hawaiian/Pacific Islander students
3. Latinx students

It is evident that students within these categories may require additional resources to ensure their academic success. To address these equity gaps, our program will implement several key interventions:

1. **Utilize Early Alert Program:** We will continue to utilize Early Alert to proactively address academic challenges at the beginning of each semester.
2. **Increase Performance Opportunities:** We will forge stronger partnerships with UMOJA-AFFIRM and ENLACE, ensuring that students are not only aware of but also consistently reminded of the culturally-relevant resources available. This may involve incorporating performances that encourage students to attend events.
3. **Engagement Monitoring:** Instructors will implement personal alert systems to monitor student engagement on Canvas. This will involve direct, weekly contact with students who are not regularly signing onto Canvas to complete assignments.

These interventions are designed to address the identified equity gaps and provide the necessary support to help these student groups succeed in their academic pursuits.

- **b. With respect to disaggregated success rates (ethnicity / race, gender and age), discuss student performance in reaching your program set standard for student success as well as reaching the program success goal.**

The current success rate has already exceeded the program set standard and very near to the program success goal.

- **c. If your program offers course sections fully online, please contact the office of Research, Planning and Institutional Effectiveness to obtain a student success report on the online sections. Address any differences in student success rates between fully online courses and classroom courses.**

The Music Department initiated its foray into online education in 2018, crafting engaging courses such as Music Appreciation: Western Civilization (Music 91) and Exploring the World of Music (Music 83). These courses have garnered widespread acclaim among students, becoming staples offered regularly during Fall (FL), Spring (SP), Summer (SU), and International (INT) terms, serving as List A, Elective, and General Education options.

In response to the challenges posed by the pandemic, our commitment to virtual education expanded significantly. From 2019 to 2022, spanning four years, we have successfully delivered 48 online sections across 12 courses, paralleling our traditional in-person offerings of 150 face-to-face sections covering 73 courses.

Remarkably, the success rates between online and face-to-face formats have demonstrated minimal variance, underscoring the effectiveness of our online education initiatives.

Program Awards - If Applicable

If the classes in your program lead to a degree or certificate, please visit the DataMart and indicate how many degrees/certificates were awarded in your program:

http://datamart.cccco.edu/Outcomes/Program_Awards.aspx

(http://datamart.cccco.edu/Outcomes/Program_Awards.aspx)

You will need to select drop down menus and then “select program type by major of study” (for example, select Legal for paralegal studies).

Then at the bottom of the report, select the box “program type- four digits TOP”, then update report to get program specific information.

Degree Type

- **AA-T**

Number of Awards (Examine 2018-19, 2019-20 data, 2020-21 data and 2021-22 data)

1

Discussion

MUSIC 1004

Student Enrollment Types

Student Enrollment Type: Day or Evening Student

- **Day: 4505 - 50.500%**

Program Average Headcount

160.000

Program Percentage of Total

46.200

- **Day & Evening: 2656 - 29.800%**

Program Average Headcount

123.000

Program Percentage of Total

35.500

- **Evening: 951 - 10.700%**

Program Average Headcount

21.000

Program Percentage of Total

6.100

- **Unknown: 807 - 9.000%**

Program Average Headcount

42.000

Program Percentage of Total

12.100

Student Enrollment Type: Academic Load

- **Full Time: 2919 - 32.700%**

Program Average Headcount

178.000

Program Percentage of Total

52.200

- **Half Time or less than half time: 5843 - 65.500%**

Program Average Headcount

145.000

Program Percentage of Total

42.500

- **a. Discuss any changes in program enrollment types (day vs evening, full-time vs part-time) since your last program review?**

I couldn't find any information regarding the day vs evening, as well as full-time and part-time enrollment in the program review from 2015.

Presently, the data indicates that a larger percentage of students attend during the daytime as opposed to the evening, mirroring the proportions at EVC.

- **b. Discuss how do your program enrollments (Pct of total) compare to EVC?**

Our program shows a higher percentage full time students (52.2%), than that of EVC (32.7%).

- **c. Based on the data, would you recommend any changes?**

No changes are recommended at this time.

Student Demographics - Headcount

Student Demographic: Gender

- **Female: 4914 - 55.170%**
Program Headcount
167.000
Program Percentage of Total
50.950
- **Male: 3965 - 44.400%**
Program Headcount
159.000
Program Percentage of Total
48.600
- **No Value Entered: 38 - 0.430%**
Program Headcount
1.000
Program Percentage of Total
0.440

Student Demographic: Age

- **17 & Below: 517 - 5.810%**
Program Headcount
12.000
Program Percentage of Total
3.770
- **18-24: 5364 - 60.090%**
Program Headcount
208.000
Program Percentage of Total
63.500
- **25-39: 2101 - 23.600%**
Program Headcount
58.000
Program Percentage of Total
17.640
- **40 & Over: 931 - 10.440%**
Program Headcount
49.000
Program Percentage of Total
15.070
- **Unknown: 6 - 0.060%**
Program Headcount

1.000

Program Percentage of Total

0.290

Student Demographic: Race/Ethnicity (IPEDs Classification)

- **American Indian: 35 - 0.390%**

Program Headcount

3.000

Program Percentage of Total

0.950

- **Asian: 3634 - 40.800%**

Program Headcount

176.000

Program Percentage of Total

54.020

- **Black or African American: 205 - 2.310%**

Program Headcount

5.000

Program Percentage of Total

1.600

- **Hawaiian/Pacific Islander: 33 - 0.360%**

Program Headcount

2.000

Program Percentage of Total

0.520

- **Latinx: 3608 - 40.490%**

Program Headcount

98.000

Program Percentage of Total

29.860

- **Two or More Races: 248 - 2.800%**

Program Headcount

8.000

Program Percentage of Total

2.420

- **Unknown: 598 - 6.590%**

Program Headcount

20.000

Program Percentage of Total

5.980

- **White: 556 - 6.260%**

Program Headcount

16.000

Program Percentage of Total

4.890

- **a. Based on the program total headcount and percent change year to year, discuss if your program growing or declining. If so, what do you attribute these changes in enrollment to and what changes will the program implement to address them?**

The total program headcount is holding steady overall, as shown between 2016-2022.

It's worth noting that, like all other colleges, we faced challenging times due to the COVID-19 pandemic outbreak. Despite the abrupt shift to transferring all program courses, including lab classes, to an online format, the music department demonstrated exceptional resilience in maintaining the total number of enrolls, which is truly commendable.

This success can be attributed in large part to our commitment to staying current with technology. We've also organized regular online recitals and transitioned to producing music video clips, all of which have played a significant role in our ability to adapt and thrive in this challenging environment.

Strengthening our community engagement, participating in both social and professional events, and elevating the visibility of our music program are essential strategies for the growth of the music program. This includes proactive outreach to high schools and counselors to establish meaningful partnerships.

Moreover, cultivating robust connections among both full-time and adjunct faculty members is essential for the expansion and development of the program.

We should press forward with our outreach efforts, which include conducting presentations at local high schools, holding music workshops, promoting our students' concerts within the community, and actively seeking funding to enhance our resources.

We aim to enhance our lab courses by broadening the array of musical instruments and technological equipment available. This expansion is geared towards creating a financially accessible program that ensures a more inclusive and enriching educational experience for all participants. For instance, we can acquire new musical instruments to provide to underrepresented students, as well as upgrading our lab technology for recording and music production purposes.

- **b. Discuss any gaps have you identified in your program. Discuss how your program enrollment is similar or different from the campus. Discuss which gender, age, and/or ethnic group are proportionally smaller than campus make up.**

Our program's enrollment closely mirrors the composition of the campus population in terms of gender, age, and ethnicity among the students.

As the data shows, the majority of our students are young Asian between the ages of 18 and 24. And, the older students, 25 years and above, are ~33% of the total percentage.

African American, White, Hawaiian Pacific Islander, and Indian American students represent the groups with the lowest enrollment percentages.

- **c. Discuss what interventions the program can implement to address any gaps in enrollment.**

As mentioned earlier, addressing the existing gap can be achieved by enhancing performance opportunities and visibility of the program. Establishing robust partnerships with UMOJA-AFFIRM and ENLACE will be instrumental in this effort. This may entail organizing engaging performances that inspire increased student attendance at events and strategically incorporating information to make them aware of the available music courses for enrollment.

Institutional Effectiveness (6.5 year average)

EVC Capacity: 61.69% EVC Productivity: 14.27

Program Capacity

50.03

Program Productivity

13.85

Is your capacity rate higher or lower then the campus?

Our capacity is lower than the campus by ~10%

Is your productivity goal higher or lower than the campus?

Our productivity is lower than the campus by less than 1%

If the program capacity and/or productivity is lower than the campus, please provide rationale

The COVID-19 pandemic had a profound impact on everyone, but its effects on musicians, music majors, and music programs were particularly severe. Performing in front of a live audience, once a staple of the music world, became impossible, and the industry has yet to fully recover to its pre-March 2020 state. Live music events and physical music makings were among the hardest-hit sectors of the industry. However, one overarching theme emerged throughout this challenging period: the undeniable importance of live performances in the world of music.

The music department and EVC Chorus had just secured its first paid performance in December 2019, but the pandemic that followed dealt a heavy blow to all the efforts aimed at increasing the program's visibility, primarily centered around the nature of live performances and in-person lab classes. Fortunately, we managed to adapt by embracing high-tech music production and virtual performances, which helped us sustain the musical spirit during those challenging times. Nevertheless, it was never a true substitute for the magic of performing at the moment for a live and engaged audience.

The true power of music to unite people became evident only when it was abruptly taken away from us, highlighting the irreplaceable essence of shared, in-person musical experiences. The unique atmosphere cultivated by live performances holds a profound and unparalleled charm. Whether you're in the audience or on the stage, you can't help but feel the palpable positive energy that courses through these moments. As we look forward to the hope that things will return to a semblance of normalcy and campus concerts can once again flourish in their former glory, there's a newfound and heightened appreciation for the privilege of participating in or attending these live community and on-campus events.

Curriculum

Related Assessments

Music PLO Assessment Report- Created: 09/06/2023 New PLO Assessment Report Originator: Maryam Farshadfar (/Form/Module/Index/3751)

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52B- Created: 11/29/2023 New Section Level SLO Assessment Report Originator: Maryam Farshadfar (/Form/Module/Index/5097)

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52C- Created: 11/29/2023 New Section Level SLO Assessment Report Originator: Maryam Farshadfar (/Form/Module/Index/5098)

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Music 190- Created: 11/15/2023 New Section Level SLO Assessment Report Originator: Maryam Farshadfar (/Form/Module/Index/5067)

- **1. Identify and updates to curriculum since the last comprehensive program review, including and new programs and indicate the 6-year timeline for scheduled course outline revision. For CTE, the time line is 2 year.**

As mentioned previously, I've successfully created and developed the AA-T degree program in Music, and I'm pleased to inform that the pathway for the AA-T degree in Music has been updated. This marks a significant milestone in the program's development and a promising opportunity for students interested in pursuing their passion for music.

The following updates have been performed:

- Content matter
- Textbooks
- Assessments and evaluation methods
- Student Learning Outcomes

- **2. Identify all the courses offered in the program and describe how these courses remain relevant in the discipline. For courses your program has not offered in the past two years, please discuss a plan on how to deal with these courses (if your program is not going to deactivate these courses, please explain why).**

The available courses encompass a diverse range of options catering to both music majors and those pursuing general education, consisting of:

1. Exploring the World of Music (Music 83), 3 lecture units
2. Music Appreciation: Western Civilization (Music 91), 3 lecture units
3. Intro. to Film Music (Music 93), 3 lecture units
4. Introductory Music (Music 99), 3 lecture units
5. Music Theory (Music 10A/B/C/D), 3 lecture units
6. Musicianship (Music 11A/B/C/D), 1 lab unit
7. Beginning Piano I/II (50A/50B), 1 lab unit
8. Class Piano (20/20B), 1 lab unit
9. Beginning Voice I/II (53A/53B), 1 lab unit
10. Class Voice (23), 1 lab unit
11. Beginning Guitar (52A/B/C/D), 1 lab unit
12. Ensemble (Music 180), 1 lab unit
13. Applied Music (Music 190), 0.5 lab unit

These courses are relevant to the program, state-required topics in the Transfer Model Curriculum, and serve as essential tools for students with diverse musical interests and aspirations. Whether students aim to develop a general appreciation for music, gain hands-on experience in playing musical instruments or singing, or pursue a career in music with the intention to transfer to universities, these courses appear to be well-rounded and accommodating of various musical goals and paths.

After the pandemic outbreak, a majority of courses are now being offered online, except for Applied Music, Ensemble, and Class Voice/Piano. The lecture courses and some of the lab courses are available in an asynchronous online format, while the group lab courses are conducted in-person, providing flexibility to accommodate different learning preferences and schedules.

- **3. If you have a degree or certificate, please include a diagram of your program's guided pathways program map. (A program map indicates courses suggested for each semester, across two years, upon completion a student would qualify for a degree/certificate).**

You can find the program map through the link below, I couldn't upload the screenshot from the EVC website here.

<https://programmap.evc.edu/academics/interest-clusters/65f5bca4-63a7-41ef-b79b-159e497f52d0/programs/78fc1ac8-d171-6756-23b0-278ac3f61873>

- **4. Identify and describe innovative strategies or pedagogy your department/program developed/offered to maximize student learning and success. How did they impact student learning and success?**

To maximize student success, we implement a range of strategies:

1. **Staying Current:** We ensure that our teaching methods and curriculum remain up-to-date with the latest developments in the field of music.
2. **Modernizing Music Labs:** We try to provide the students with comparable educational experience with those of the transfer institutions.
3. **Increasing Students Group Work:** We have engaged students work with their peers, to have them communicate with each other to rehearse and to perform. Teamwork, in form of duet, trio, quartet, etc. is an essential component of music education.
4. **Regular Rehearsals:** Lab students consistently participate in rehearsals guided by the FT instructor, both in and outside the classroom. This hands-on practice is crucial for their growth.
5. **Student Concerts:** We organize student concerts not only within the classroom but also in external venues, providing them with real-world performance experiences.
6. **Music Tutor Center:** We have established a dedicated music tutor center within the department to offer enhanced support for our students.
7. **Technology Integration:** We leverage technology to enhance the music production process, incorporating modern tools and techniques into our teaching.
8. **Embedded Weekly Class Discussions:** We have established both instructor-initiated class discussions on Canvas and in face-to-face settings, as well as student-initiated discussions. These platforms serve to foster a sense of connection among everyone, facilitating the exchange of ideas and cultivating an inclusive learning environment.
9. **Consistent Core Courses:** We ensure that core courses are available every semester, allowing students to make steady progress in their studies.
10. **Inclusivity:** We foster a welcoming and inclusive environment, promoting diversity among students in ensemble, chorus, and other groups, regardless of their backgrounds.
11. **Zero Textbook Cost (ZTC) Courses:** We actively promote ZTC courses, making education more cost-effective and accessible for our students.
12. **Flexible Scheduling:** Our department offers flexible scheduling to accommodate both online and in-person learning options, giving students the freedom to choose the mode that suits them best.
13. **Canvas:** We employ Canvas tools to streamline accessibility to course material.
14. **Online Resources:** We utilize free online resources and platforms, such as Kahoot, MusicTheory.net, Acapella Application, Garage Band, etc. to engage students with test preparation and producing music video clips.
15. **Off-Campus Projects:** Assign projects that have students participate in live music concerts and write a review about them.
16. **Classroom Activities:** Create class activities such as live and recorded music performance, ear training, sight singing, etc.
17. **Field Trips:** I organize field trip to San Francisco Opera, Beethoven Center, San Jose Symphony, etc. to have students see live productions in large scales and learn more about research-base topics in music.

In addition to these strategies, the guidance, encouragement, and dedication of our instructors play a pivotal role in nurturing our students' growth. Our instructors serve as not only educators but also as role models, inspiring students with their musical expertise and performance skills. This multi-dimensional approach is vital for the development of aspiring artists, ensuring a well-rounded educational experience.

- **5. Discuss plans for future curricular development and/or program degrees & certificates included) modification.**

No future program revisions are being planned.

Professor Xo Nguyen is planning to re-activate Music 96, "Introduction to Electronic Music." This course had to be temporarily deactivated during the pandemic due to low enrollment. However, as things are gradually returning to normal, and to ensure that we stay aligned with the rapidly evolving electronic music industry, we are determined to reactivate and reestablish this course.

- **6. Describe how your program is articulated with High School Districts, and/or other four year institutions. (Include articulation agreements, CID, ADTs...)**

All music courses within our department are transfer-level baccalaureate courses that have been thoughtfully articulated for seamless transfer to CSUs (California State University), UCs (University of California) institutions, and independent schools.

Furthermore, it's worth noting that core courses are not only transferable but also serve as required for pursuing a Bachelor of Arts in Music at many local and national universities.

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

N/A

Student Learning Outcome and Assessment

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Student Learning Outcomes

MUSIC 010A - Music Theory I - Analyze a diatonic piece of music. (Triads, Scales, Inversions, Keys, Cadences, Intervals) (Active)

MUSIC 010A - Music Theory I - Write a basic choral. (Triads, Keys, Cadences, part-writing) (Active)

MUSIC 010A - Music Theory I - Read and write figured bass and transpose into a specified key. (Figured bass, Triads, Keys, Transpositions) (Active)

MUSIC 011A - Musicianship I - Hear and recognize basic rhythms, intervals, melodies, primary chord progressions, inversions, and chord qualities (Ear Training & Dictation). (Active)

MUSIC 011A - Musicianship I - Sight sing melodies and perform rhythms in common meters. (Active)

MUSIC 020 - Class Piano - Correctly play all major/minor scales, four octaves, hands together (Active)

MUSIC 020 - Class Piano - Demonstrate and apply chordal inversions in repertoire and composition (Active)

MUSIC 020 - Class Piano - Construct chord progressions including usage of secondary triads (Active)

MUSIC 020 - Class Piano - Apply harmonization of a melodic line using level 3 chords and progressions (Active)

MUSIC 020 - Class Piano - Correctly use the damper pedal as it relates to the 4 stylistic periods (Active)

MUSIC 020 - Class Piano - Demonstrate speed and finger/hand strength with level 3 technical exercises (Active)

MUSIC 020 - Class Piano - Perform intermediate level works such as sonatinas by Clementi, Kuhlau, and Beethoven, short Bach preludes, Schumann, Kabalevsky, and Bartok short works. (Active)

MUSIC 050B - Beginning Piano II - Play major and minor scales, two octaves, hands together (Active)

MUSIC 050B - Beginning Piano II - Demonstrate knowledge of chords, and their inversions (Active)

MUSIC 050B - Beginning Piano II - Construct simple and common chord progressions (e.g., I-IV-V(7)-I, I-IV-I, I-IV-V7-I) (Active)

MUSIC 050B - Beginning Piano II - Apply harmonization of a melodic line incorporating expanded progressions (Active)

MUSIC 050B - Beginning Piano II - Demonstrate use of damper pedal in relation to style (Active)

MUSIC 050B - Beginning Piano II - Demonstrate speed and finger/hand strength with technical and rhythmic exercises for level 2 (Active)

MUSIC 050B - Beginning Piano II - Perform simple works and exercises by composers such as Bach, Beethoven, Turk, Kabalevsky, Pachabel, Schubert and some popular music (Active)

MUSIC 050B - Beginning Piano II - Demonstrate knowledge of music terminology (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Differentiate families of instruments. (Orchestration) (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Differentiate families of instruments. (Orchestration) (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Differentiate families of instruments. (Orchestration) (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Differentiate families of instruments. (Orchestration) (Historical)

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MUSIC 091 - Music Appreciation: Western Civilization - Aurally identify pieces of music. (Listening) (Historical)

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MUSIC 091 - Music Appreciation: Western Civilization - Aurally identify pieces of music. (Listening) (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Compare various musical forms. (Form) (Active)

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MUSIC 091 - Music Appreciation: Western Civilization - Compare various musical forms. (Form) (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Compare various musical forms. (Form) (Historical)

[illegible]

MUSIC 091 - Music Appreciation: Western Civilization - Distinguish the various time periods of musical history by musical style. (Historical)

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MUSIC 091 - Music Appreciation: Western Civilization - Distinguish the various time periods of musical history by musical style. (Historical)

MUSIC 091 - Music Appreciation: Western Civilization - Explain how government, philosophy, religion, and other arts influence musical style. (Historical)

MUSIC 091 - Music Appreciation: Western Civilization - Explain how government, philosophy, religion, and other arts influence musical style. (Active)

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MUSIC 091 - Music Appreciation: Western Civilization - Explain how government, philosophy, religion, and other arts influence musical style. (Active)

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MUSIC 091 - Music Appreciation: Western Civilization - Explain how government, philosophy, religion, and other arts influence musical style. (Historical)

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MUSIC 091 - Music Appreciation: Western Civilization - Explain how government, philosophy, religion, and other arts influence musical style. (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Explain how government, philosophy, religion, and other arts influence musical style. (Active)

MUSIC 091 - Music Appreciation: Western Civilization - Explain how government, philosophy, religion, and other arts influence musical style. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write the basic symbols of notation of pitch, duration, meter, and volume. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write the basic symbols of notation of pitch, duration, meter, and volume. (Historical)

MUSIC 099 - Introductory Music - Define, classify, and write the basic symbols of notation of pitch, duration, meter, and volume. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write the basic symbols of notation of pitch, duration, meter, and volume. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write the basic symbols of notation of pitch, duration, meter, and volume. (Historical)

MUSIC 099 - Introductory Music - Define, classify, and write the basic symbols of notation of pitch, duration, meter, and volume. (Historical)

MUSIC 099 - Introductory Music - Define, classify, and write the basic symbols of notation of pitch, duration, meter, and volume. (Draft)

MUSIC 099 - Introductory Music - Define, classify, write, and clap simple rhythmic patterns. (Draft)

MUSIC 099 - Introductory Music - Define, classify, write, and clap simple rhythmic patterns. (Historical)

MUSIC 099 - Introductory Music - Define, classify, write, and clap simple rhythmic patterns. (Historical)

MUSIC 099 - Introductory Music - Define, classify, write, and clap simple rhythmic patterns. (Active)

MUSIC 099 - Introductory Music - Define, classify, write, and clap simple rhythmic patterns. (Active)

MUSIC 099 - Introductory Music - Define, classify, write, and clap simple rhythmic patterns. (Historical)

MUSIC 099 - Introductory Music - Define, classify, write, and clap simple rhythmic patterns. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write major and minor scales, key signatures, intervals and basic triads. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write major and minor scales, key signatures, intervals and basic triads. (Historical)

MUSIC 099 - Introductory Music - Define, classify, and write major and minor scales, key signatures, intervals and basic triads. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write major and minor scales, key signatures, intervals and basic triads. (Active)

MUSIC 099 - Introductory Music - Define, classify, and write major and minor scales, key signatures, intervals and basic triads. (Historical)

MUSIC 099 - Introductory Music - Define, classify, and write major and minor scales, key signatures, intervals and basic triads. (Historical)

MUSIC 099 - Introductory Music - Define, classify, and write major and minor scales, key signatures, intervals and basic triads. (Draft)

MUSIC 180 - Ensemble - Perform a movement or a complete work in a reasonable tempo, illustrating: correct rhythm, dynamics, articulation, and pitch appropriate to the period/style of the composition. (Active)

MUSIC 180 - Ensemble - Illustrate the elements of group performance, and include cueing, and bringing out the melody. (Active)

MUSIC 190 - Applied Music: Strings, Winds, Brass, Percussion, Piano, Voice - Play/sing with the correct pitch, rhythm, dynamics, phrasing, expression, and technique of play. (Active)

MUSIC 190 - Applied Music: Strings, Winds, Brass, Percussion, Piano, Voice - Perform at least two solo pieces in contrasting styles from the standard repertoire. (Active)

MUSIC 190 - Applied Music: Strings, Winds, Brass, Percussion, Piano, Voice - Demonstrate appropriate blend and balance when performing with another instrumentalist/vocalist. (Active)

Program Learning Outcomes

AA-T Music - Associate in Arts for Transfer: Associate in Arts for Transfer - Analyze and compose harmonic and melodic examples in various styles including 20th century. (Active)

AA-T Music - Associate in Arts for Transfer: Associate in Arts for Transfer - Evaluate and critique musicality, technique, and style in musicians in rehearsal and performance. (Active)

AA-T Music - Associate in Arts for Transfer: Associate in Arts for Transfer - Perform on a designated instrument/voice integrating musical and technical abilities, creative interpretation and performance practice.

(Active)

AA-T Music - Associate in Arts for Transfer: Associate in Arts for Transfer - Examine and analyze music in its socio-cultural context. (Active)

- **1. On the program level, defined as a course of study leading to degree or certificate, list the Program Learning Outcomes (PLOs), and how they relate to the GE/ILOs. Please also indicate how the course SLOs have been mapped to the PLOs. If you are completing this program review as a department or discipline and do not offer any degrees or certificates, please write N/A in this space.**

All 4 PLOs, listed below, for the Music AA-T were assessed and completed. The assessments include ILO reflection as well.

- Analyze and compose harmonic and melodic examples in various styles including 20th century.
- Evaluate and critique musicality, technique, and style in musicians in rehearsal and performance.
- Perform on a designated instrument/voice integrating musical and technical abilities, creative interpretation and performance practice.
- Examine and analyze music in its socio-cultural context

This program aligns to the following Institutional Outcomes:

- Communication: The student will demonstrate effective communication, appropriate to the audience and purpose.
- Inquiry and Reasoning: The student will critically evaluate information to interpret ideas and solve problems.
- Information Competency: The student will utilize information from a variety of sources and make an informed decision and take action.
- Social Responsibility: The student will demonstrate effective interpersonal skills with people of diverse backgrounds and effectively function in group decision making.
- Personal Development: The student will demonstrate growth and self-management to promote life-long learning and personal well-being.

All the SLOs, for every section and every semester, were assessed through quizzes, written projects, live/virtual performances, class discussions, midterms, and finals. The SLOs have been mapped to the related PLOs that were introduced, mastered and measured.

- **2. Since your last program review, summarize SLO assessment activities and results at the course and program level. Please include dialogue regarding SLO Assessment results with division/department/college colleagues and/or GE areas. Provide evidence of the dialogue (i.e. department meeting minutes or division meeting minutes, etc.) List any SLOs or PLOs that have not been assessed in the last two years and provide an explanation of why they have not been assessed. This will be reviewed by the IEC to determine if your Program Review is approved or not.**

In the last program review in 2015-16, the SLOs for courses listed below were assessed through embedded tests in the matrix system where over 79% could successfully complete the related SLOs:

- Music 23

- Music 50A/B
- Music 53A/B
- Music 91
- Music 93
- Music 99

And the PLOs were non-existent.

As previously mentioned, in the 2023 program review, all Student Learning Outcomes (SLOs) across every section and semester underwent comprehensive assessments, revealing significant improvements and unwavering dedication from the faculty. These assessments encompassed various evaluation methods, including quizzes, written projects, lab exercises, live/virtual performances, class discussions, midterms, and finals. Notably, the SLOs were meticulously mapped to the corresponding Program Learning Outcomes (PLOs), showcasing not only their introduction and mastery but also their precise measurement.

- **3. What plans for improvement have been implemented to your courses or program as a result of SLO assessment? Please share one or two success stories about the impacts of SLO assessment on student learning.**

Here are two success stories as a result of SLO assessment:

- In our introductory music course, learning the fundamentals felt akin to acquiring a new language, posing challenges for students in completing their homework assignments. Consequently, this hindered the achievement of some Student Learning Outcomes (SLOs). In 2018, Dr. Farshadfar collaborated with William Nguyen from the tutor center to introduce music tutoring on campus for the first time. With the invaluable support of the tutoring center, we successfully facilitated notable improvements in the SLOs associated with this course.

Subsequently, we extended our music tutoring services to an online platform via Canvas, catering to a broader audience. Additionally, on-campus tutoring sessions were expanded to cover lab courses in voice and piano. The response from students has been overwhelmingly positive, and this semester, we are fortunate to have dedicated volunteers from our student body contributing to the success of our music tutoring program.

- Another success story revolves around our voice, piano, applied music, and ensemble lab courses, where certain students faced challenges due to a lack of access to musical instruments at home. This significantly affected their learning outcomes for the course. Dr. Farshadfar, in collaboration with the area dean, successfully initiated a solution by expanding practice room hours and by making musical instruments available for their rehearsals. This strategic move not only accommodated working students, seniors, and dual-enrolled individuals but also catered to those who lacked a suitable practice space.

These two initiatives played a pivotal role in positively impacting our students, providing them with access to online and face-to-face tutoring, musical instruments, and dedicated practice spaces. As a result, these efforts have had a significant influence on their overall learning outcomes.

It's important to note that the music department currently faces a significant shortage in the variety of musical instruments available, and technology equipment. By submitting the following budget request, we aim to address this shortfall, expand our inventory, and better cater to a larger number of students. This enhancement will not only benefit individual students but also contribute to the overall improvement of our ensemble and lab courses.

Faculty and Staff

Part D: Faculty and Staff

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

A. Full-Time Faculty

There is one full-time faculty member in the music program. Dr. Maryam Farshadfar assumed the role as the full time faculty in 2016. This is her first program review for the music department.

Maryam Farshadfar

Area of Expertise: Applied Music (Piano/Voice Performance), Conducting, and Ethnomusicology with a degree of Doctor of Philosophy in Music.

Courses Taught at EVC: Class Piano (Music 50A, 50B, 20, 20B) Class Voice (53A, 53B, 23), Applied Music (190), Ensemble (180), Music Appreciation (91), Intro. to Film Music (93), Exploring the World of Music (83), Introductory Music (99).

How Does My Position Contribute to Program Success?

- Created AA-T Degree in Music (2019)
- Designing and developing music curriculum
- Assessing of the above student outcomes
- Publicizing the program
- Providing guidance and encouragement to students
- Conducting outreach activities
- Developing lab equipment and experiments
- Exploring performance opportunities for EVC music students
- Creating and developing Students Noon Concert Series in the department
- Fostering an inclusive environment where all students are encouraged to play on their native musical instruments or sing in their native language
- Instilling a performance culture within the department
- Founded the EVC Chorus (2016)
- Established EVC Ensemble (2023)
- Secured the first paid chorus performance, which was announced and published in EVC Newsletter on 12/19/2019
- Transformed a group of 8 students in 2016 into a thriving 60+ member chorus before the pandemic outbreak
- Organized over 40 students' concert on campus and in the community
- Represented the SSHAPE division in the Academic Senate (2018-2022), Budget Committee (2018-2019), Diversity Advisory Committee (2019-2021), and Faculty Prioritization Committee (2020-2021), EVC President Hiring Committee (2020), SSHAPE's Dean Hiring Committee (2018) etc.
- Performed along with my students for PDDays, Board Meeting, Clubs' Fair Events, etc.
- Helped in evaluating the adjunct faculty members and provide support as needed (2018, 2022)
- Designed and launched popular online GE music courses for the first time in the department (2018): Music Appreciation, Music 91, and Exploring the World of Music, Music 83.

- Acquired donated instruments
- Hosted a workshop on Latin American classical piano music, aiming to promote and celebrate the richness of Latin music in our musical community (2017)
- Designed all students concerts' posters, fliers and programs
- Organized the Persian New Year Concert as part of our commitment to promoting diversity and inclusion. This event included my personal performance and featured guest artists showcasing Persian traditional music in our theater. The concert successfully drew an audience of approximately 300 students, faculty members, staff, and administrators including Chancellor Rodriguez, President Gilkerson, etc. The event received rave reviews for its exceptional quality and cultural significance.

Professional Development in the Past Seven Years:

- Participated in the statewide music faculty-initiated Course Identification Numbering System meeting (2023)
- Recorded and produced a solo piano album specifically for EVC Class Piano, with a digital copy now accessible at the EVC library for students to download at no cost (2022)
- Embarked on an extensive 3-month tour, delivering a series of captivating lecture-recitals at San Francisco State University, University of California, Irvine, University of California, Riverside, Berkeley Music Club, University of California Davis, etc. (2022), where I publicized the music program at EVC by actively engaging in various UCs and CSUs
- Recorded and produced an album of piano-violin duo, Persian Gems of Antiquity, that was submitted for Grammy Awards (2022)
- Presented a lecture-recital for the Persian New Year Celebration at EVC (2022)
- Collaborated in a minimal contemporary music project (2021)
- Attended a statewide Diversity in Action webinar (2020)
- Invited as the chairperson, arts division, at the largest European Conference of Iranian Studies and presented a paper in Berlin, Germany (2019)
- Presented a paper at the European Conference of Tracking the Creative Process in Music in Lisbon, Portugal (2019)
- Served as a film music consultant and performed for the soundtrack, If We Meet Again, that was premiered at Milan International Film Festival (2018)
- Served as the jury member for the Open Piano Competition in Oakland (2017)
- Performed at the prestigious Piano Texas at the Teachers Division (2017)
- First Prize Winner, piano performance at MTAC, Contra Costa College (2016)
- Appeared as the soloist with the Mission Symphony at West Valley College (2016)
- Published a paper, "The introduction of piano practice in Iran," *Middle East in London*, (2016)

B. Adjunct Faculty

Currently, the music department has three associate faculty members. Dr. Hsuan-Ya Chen, Dr. Josh Di Chiacchio, and Professor Xo Nguyen.

Hsuan-Ya Chen

Dr. Chen has been teaching at EVC since 2001, bringing her expertise in her role as an instructor for Introductory Music (Music 99). Beyond her dedication to teaching, Dr. Chen performs throughout the Bay Area and has garnered acclaim for her recorded works. She holds a Doctorate of Musical Arts degree in piano performance, from the University of Maryland.

Josh Dichiacchio

Dr. DiChiacchio pioneered the development of the Intro to Film Music course (Music 093) at Evergreen Valley College. This course has evolved into a cherished asset for the Music Department, and the students it serves. Beyond his dedication to creating and instructing multiple sections of this course, Josh also imparts his expertise in guitar, teaching Beginning Guitar I/II/III/IV (Music 52A/B/C/D). He holds a Doctorate from Eastman.

Xo Nguyen

Professor Nguyen, an expert in Electronic Music, joined EVC in 2012, bringing a wealth of knowledge to the institution. His instructional courses encompass a diverse range, including Introduction to Electronic Music, Introductory Music, Music Theory, Musicianship, and Exploring the World of Music. He earned his MFA from Mills College.

- **2. In addition to major professional development activities completed by faculty and staff in the past, in particular with regards to students' success, equity, distance education, SLO assessment, guided pathways and/or innovative teaching/learning strategies, are there any additional professional development needs of your department in the future? What are they? Please provide details about a timeline.**

To ensure the ongoing maintenance of our pianos and streamline the process, it is crucial to establish a clear and concise procedure for technicians to visit our campus on a semester basis. The current process, with its extensive communication requirements, has proven to be lengthy and somewhat cumbersome, hindering the efficient maintenance of our labs, practice rooms, and instruments.

By implementing a more straightforward approach, we can expedite the maintenance process and enhance the overall care of our musical assets. This might involve creating a centralized scheduling system, utilizing technology for quicker communication, and providing technicians with a checklist to address specific maintenance needs. Simplifying these procedures will not only save time but also contribute to the longevity and optimal performance of our musical resources.

Similarly, we can streamline the process for organizing semester-based student concerts and interdisciplinary events in the VPA Theater. By implementing a more efficient process, involving clear coordination among faculty, division administrators, CTSS supervisors, and facilities managers, we can simplify and expedite event planning and the theater booking. This streamlined approach aims to eliminate unnecessary bureaucracy and frustration, making the process easier, faster, and more effective for all involved parties. Implementing standardized procedures, centralized communication channels, and collaborative planning tools can contribute to the success and smooth execution of these events.

Budget Planning

Part E: Budget Planning

- **1. With your Dean, review the department Fund 10 budget (operational budget) and discuss the adequacy of the budget in meeting the program's needs.**

Below is the data from the last year and this year:

- Fund 10 (2022-2023) \$0
- Fund 10 (2023-2024) \$103.50- Repairs

As evident from the figures in Fund 10 and Fund 17 (below), the music department is currently grappling with a significant budgetary shortfall. This financial constraint hampers our ability to:

- Maintain and service existing instruments
- Provide essential music notes and repertoire for lab courses
- Keep our instructional equipment up-to-date
- Provide necessary supplies
- Paying the accompanists
- Acquiring new technology
- Expanding our musical instruments inventory

For a more detailed breakdown of our budget requirements and fund requests, please refer to the attached form located at the end of this review.

- **2. List all external funds, i.e. fund 17, the department/program receives, and describe their primary use.**

Below is the data from the last year and this year:

- Fund 17 (2022-2023) \$100
- Fund 17 (2023-2024) \$0

Technology and Equipment

Part F: Technology and Equipment

- **Review the current department technology and equipment needed and assess program adequacy. List and changes to technology or equipment since the last program review. If changes were made please indicate how the change impacted student success.**

Technology has become an integral and inseparable component of music education, having a profound influence on student learning outcomes. The department urgently requires additional funding to address the growing demand for technology devices and supplies. As previously mentioned, our music curriculum is entirely laboratory-based, and to ensure seamless articulation with transfer schools, our instructional methods must align closely with those of the transfer institutions. Securing funding is crucial to enhance and supplement our labs, enabling us to provide our students with cutting-edge technology and training, thereby ensuring they are well-prepared for the evolving demands of the field.

I have compiled a list of essential technology items that the music department requires.

1. 12.9-inch iPad Pro Wi-Fi 512 GB2.
2. Apple Pencil (second generation)
3. iPad Pro 12.9-inch protective case
4. Wireless headphones
5. AirTurn page turner
6. Portable amplifier (2)
7. Wireless mic (1)
8. Mic and stand (1)
9. forScore app

And forScore app costs \$19.99, a one-time purchase.

The total cost of \$2,120 includes the above items for each student: an iPad, a pen, a headset, a case, a page turner, and a one-time app purchase.

Our piano lab has the maximum capacity of 22 students, while the voice lab can accommodate up to 30 students.

Additional Information

Part G: Additional Information

- **Please provide any other pertinent information about the program that these questions did not give you an opportunity to answer.**

The music department currently houses three grand pianos, with two residing in room PA 117 and one in the VPA Theater. Additionally, the piano lab classroom, PA 113, hosts two upright pianos, while the practice rooms in PA 100B boast five upright pianos.

It's crucial to recognize that without regular tuning, typically recommended every six months to a year, pianos may require additional services such as pitch raising, regulation, sanding, and voicing. Presently, our practice room pianos urgently require a comprehensive cleaning inside the action and cabinet. This is not only vital for the instruments' well-being but also for the health of our faculty and students who use them. The deep cleaning is especially critical for individuals with respiratory conditions, such as asthma, lung problems, or compromised immune systems. Addressing these maintenance needs will contribute to a healthier and more harmonious environment for all users.

However, the current procedure for scheduling a technician to come on campus involves a significant amount of correspondence. Additionally, the payment process is time-consuming, which may be discouraging for technicians considering our campus. I recommend streamlining a concise and transparent process. This would not only save time for all parties involved but would also result in regular piano tuning without incurring additional costs. By simplifying the administrative aspects, we can foster a more efficient and cost-effective system that benefits everyone.

Furthermore, allocating a dedicated yearly budget, \$4000, for piano maintenance would prove immensely beneficial. This proactive approach would ensure a consistent and predictable fund allocation for tuning, cleaning, and necessary repairs. Having a designated budget would not only streamline the financial aspect of piano maintenance but also contribute to a more organized and sustainable strategy for preserving the quality and health of our piano inventory.

Future Needs and Resource Allocation Request

Total Cost

Attach Files

Attached File

PR Budget Allocation Additional Form - signed.pdf (/Form/Module/_DownloadFile/3681/43692?fileId=400)

IEC Reviewers

IEC Mentor

Robert Brown

IEC Second Reader

Fahmida Fakhruddin