



## **Commercial Music Instructional Program Review 2011-2012**

**Spring 2012**

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### **Prepared by**

<b>Name</b>	<b>Title</b>
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Waddington, Alan	Adjunct Faculty - Music

### **Commerical Music Program Review Committee Members**

<b>Name</b>	<b>Title</b>
Austin, Douglas	Faculty – Vocal Music
Munoz, Gino	Faculty - Music
Vaughan, John	Faculty - Dance
Waddington, Alan	Adjunct Faculty - Music
Leal, Autumn	Administrative Secretary



## PROGRAM REVIEW – Commercial Music

The final summary of the program review process for Commercial Music is attached to this page.

I affirm that this program has been reviewed according to the accepted District procedures for program review and that the final summary accurately reflects the consensus of the members of the review committee.

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Robert Slack, Dean of Fine & Performing Arts

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date

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Michelle Plug, Articulation Officer

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date

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David Kary, Chair of Curriculum Committee

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date

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Irene Malmgren, Vice President of Academic Affairs

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date

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Nicki Shaw, Academic Senate President

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date

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Geraldine M. Perri, Superintendent/President

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date

It will be the department's responsibility to communicate review recommendations with additional offices and services.

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## 1. Executive Summary

### A. Program History/Description

The Commercial Music program focuses on developing student's understanding of the commercial music industry. Despite budget restrictions, the program has continued with strong enrollment, graduation/transfer, and job placement.

Relationships with leading commercial entertainment icons, such as Kevin Lyman (owner of The Van's Warped Tour), Ray Woodbury (Creative director Gwen Stefani, Snoop Dog, Kelly Clarkson, etc.), Paul Tollet (Golden Voice Entertainment/creator of The Coachella Music Festival), provide opportunities for past and present students.

The study of commercial music provides training in instrumental and vocal performance, techniques and application. The Commercial Music program, both a transfer and career technical education program, offers performance opportunities for music majors and non-majors. Courses in music satisfy general education requirements for the associate degree and lower division transfer requirements.

On-going concerns within the state regarding course repeatability are primarily being addressed with two potential solutions. First, throughout our recruiting area Fine and Performing Arts programs are suffering monumental cut backs in K - 12 programs. These reductions in feeder programs and the requisite training will increasingly necessitate additional fundamental pre-100 coursework to improve skill sets. Music faculty are researching the feasibility of creating basic skills type remediation courses.

Second, within the recommended repeatability language, there exists a clause that extends repetitions for performing groups that routinely enter academic competitions. Both options are being closely monitored and reviewed pending final descisions at the state level.

Laboratory and lecture courses are offered in the day, evening and online.

### B. Strengths/Effective Practices

The Commercial/Instrumental Music programs provide students with music-based and life-based skills which have proven beneficial for students who decide to pursue music and for those who pursue other career paths. Through music, students learn the value of a strong work ethic and a commitment to excellence.

The study of music at Citrus College enhances teamwork skills and discipline. Students must commit to learning music, attending rehearsals, practicing outside of the classroom, and participating in extensive performance opportunities. Students learn to be detail-oriented to pursue excellence.

Paramount to the Commercial Music program's success is the Applied Music program, where music students are provided with individual/private lessons on a weekly basis from leading industry professionals.

Our Musical Theatre program continues to expand and has offered our community exemplary productions, such as "Ragtime" and "Sweeney Todd." Additionally, the Summer Musical Theatre Academy program remains robust and a viable training ground for community/high school students, as well as our continuing students, and has been very beneficial in recruitment for the college.

The performing groups, collectively called Nightshift (Music 145), have developed into premier entertainment entities, in demand for performances that include corporate functions, weddings, private parties and high-end resort activities. This experience provides an extremely relevant musical experience that prepares students to function in the commercial music business.

The Songwriting class (Music 162) is led by John Boylan, who is credited for 50 million record sales as a music producer. As a record executive at Columbia (at the time the largest record company in the world), John signed and produced the band "Boston" and "Til Tuesday" as well as overseeing Michael Jackson's "Thriller" album. John produced hits such as "More Than A Feeling", "Voices Carry", "Devil Went Down to Georgia" and is also credited in forming the "Eagles". Former students of this class are currently experiencing success by having songs placed on the radio, on television, and in film, as well as working with major industry producers.

The Jazz Ensemble Tour (Music 228), The Citrus Singer Tour Ensemble (Music 211) and The Citrus Singer Summer Ensemble (Music 212) provide students with the opportunity to function in a "real world" tour setting. This experience is invaluable to students and has proven to be one of the key components in the success of graduating commercial music students.

Students have achieved success in leading four-year collegiate institutions, such as Azusa Pacific University, Indiana University, Berklee School of Music, Boston Conservatory, and New York University. When transferring, Citrus College commercial music graduates are recognized as superior students. Beyond graduation, these students have achieved success playing with artists such as Chris Cornell, Willie Nelson, Gwen Stefani, No Doubt, Fun (featured in Super Bowl 2012), Vertical Horizon, Lucas Nelson, Gloria Gaynor, Sheena Easton, Donnie and Marie, Colbie Caillet, Vanessa Carlton, Augustana, and Michael Bublé. Students also have achieved success working on Broadway, in Las Vegas, on cruise ships, in Hollywood/New York recording industry, for Disney, and on international tours.

### **C. Weaknesses/Lessons Learned**

Due to budget restrictions, many classes have been cancelled and several part-time faculty released. As budget conditions improve, every effort should be taken to maintain the hiring of full and part-time faculty as a priority.

### **D. Recommendations/Next Steps**

1. Hire additional faculty and support staff to allow restoration of previous level of classes.

2. When budget allows, establish a stable funding source and an inventory development plan for instruments and equipment, instrument and equipment storage, library storage, and technology.
3. Establish a stronger liaison with Counseling for Fine and Performing Arts students.
4. Remodel and acoustically treat rehearsal spaces PA154, PA133, and PA151 to meet OCIA standards.
5. Continue to develop additional relationships with four-year institutions and conservatories to better articulate pedagogical literature requirements for matriculation.
6. Identify space for small-ensemble rehearsals and individual practice space.
7. Encourage a broad range of styles and diverse themes in classes and concerts.
8. Develop and modify existing curriculum, to reflect future needs of the commercial music industry.
9. Develop funding to create a music technology lab for commercial music students.

## 2. Faculty

### Full-Time Faculty

Galvan, Alexander  
 Green, Martin  
 Munoz, Gino  
 Shrope, Douglas  
 Vaughan, John

### Adjunct Faculty

Boylan, John  
 Krinke, Gary  
 Spinella, Fabio  
 Slack, Robert  
 Waddington, Alan

## 3. Program description

The Citrus College Music Department provides a diverse music curriculum to meet the educational needs, musical interests, and cultural development of the students and communities of San Gabriel Valley. The department is comprised of four primary programs: vocal, instrumental, history/theory, and commercial music.

The Commercial Music program offers multi-level individual and ensemble performance together with pedagogy instruction in coordination with other music department program curricula. Areas of specialization include instrumental performance in acting, bass, brass, dance, guitar, keyboard, percussion, voice, and woodwinds.

#### 4. Program Goals and Objectives

The goals and objectives of the Commercial Music Program are:

- a) Provide a sequential instrumental music curriculum as a component of an Associate in Arts degree.
- b) Prepare students for a successful transfer from the Sophomore level into various Bachelor of Music degree programs at four-year institutions.
- c) Offer a diverse music curriculum to meet the educational and vocational needs, musical interests and cultural development of students and communities of San Gabriel Valley.
- d) Develop musical skills and technology necessary for employment within the professional music and entertainment industry.
- e) Create a Commercial Music Certificate program.

#### 5. List and Review of Degrees, Certificates, and Awards

Citrus College has established itself as a leader of community colleges (and universities) in preparing students for a career in the music industry. The program has succeeded in fulfilling the first part of the Citrus College Mission Statement: “Citrus College delivers high quality instruction that empowers students to compete globally and to contribute to the economic growth of today's society.” Citrus College has also offered courses to fulfill the second section: “We are dedicated to fostering a diverse educational community and cultural learning environment that supports student success in pursuit of academic excellence, economic opportunity, and personal achievement.”

Citrus College currently offers an AA degree in Music. A student can earn this degree by meeting campus general education requirements as well as completing 18 units in any Fine and Performing Arts courses. The structure of this degree was designed to parallel BA and BFA lower division requirements, and provide students with a solid musical foundation to enable success at the university level.

The AA in Music contains five key elements: Theory, Music History, Piano, Techniques/Application, and Performance. Students completing this degree will acquire basic knowledge/skills in each of these areas, which are essential to transfer success, both in admission to programs and achievement.

The AA degree in Music is designed to provide students with foundational musical background, including music theory, history, rudimentary piano competency, performance and techniques/application. Students receiving this degree will be better prepared to transfer into a BA or BFA music programs.

Degree or Certificate Title	Date last reviewed by Curriculum	Average number of awards each year	Date degree SLOs written	Date degree SLOs Assessed	Date last reviewed by Advisory Council
Associate in Arts Degree: Music	fall 2010	74	2009-10	spring 2012	n/a



## 6. List of Industry-Based Standard Certificates and Licenses

Although the Commercial Music program does not currently have a certificate in place, faculty recognize the need to develop a viable CTE certificate within this discipline. The program provides commercial music students with the highest level of education available. Industry professionals Kevin Lyman (creator of Warped Tour), Ray Woodbury (Producer for Gwen Stefani, Glee Summer Tours, No Doubt, Shakira, Lady Gaga, Backstreet Boys, New Kids on the Block etc...), John Boylan (Producer of Eagles, Little River Band, Boston, Charlie Daniels) are available to commercial music students to enhance education in the commercial music industry.

## 7. Advisory Committee or Council

Although this is not a CTE program, we confer regularly with:

<u>Name</u>	<u>Position / Company</u>
Ray Woodbury	Owner/RK Diversified Entertainment
Kevin Lyman	Creator/Warped Tour
John Boylan	Record Producer and Executive/Columbia Records
John Avila	Producer/Musician the band "Oingo Boingo"
Steve Bartek	Producer/Musician/Orchestrator for Danny Elfman

## 8. Program Student Learning Outcomes

The Commercial Music program has adopted the Institutional General Education Competencies of Citrus College (as approved by Steering December 8, 2008). General education competencies serve as a common set of core curricular components identified and defined by faculty. Student learning outcomes are behaviors based on these competencies.

Any student transferring, completing a degree or certificate from Citrus College must demonstrate effectively assessed awareness, understanding, knowledge, skills, and abilities in the selected competencies.

Students completing courses in the Commercial Music program will have acquired the following competencies:

### 1) Communication (personal expression and information acquisition)

Convey artistic intentions of music through successful completion of practicum applications of various stylistic techniques.

### 2) Computation

The analysis of musical scores and underlying musical structure requires computational skills.

### 3) Creative, Critical, and Analytical Thinking, and Information Competency

Display creative awareness of music through individual performance and ensemble techniques.

**4) Community/Global Consciousness and Responsibility**

Exhibit perspective on historical and stylistic components of music through successful completion of Commercial Music SLOs.

**5) Technology**

Demonstrate the ability to utilize technological instrumental music instructional tools [i.e. digital tuners and metronomes, computer based accompaniment systems] and instrument specific performance technology [i.e. amplification and microphone technique].

**6) Discipline / (Subject Area Specific Content Material)**

Demonstrate a functional knowledge of performance and practice techniques through the beginning and intermediate level by successful completion of Commercial Music SLOs.

**9. Curriculum Review and Student Learning Outcomes Assessment**

<b>CC 1: Convey Artistic Intentions</b> <b>CC2: Computation</b>  <b>CC 3: Display creative awareness of music</b>		<b>CC 4 Exhibit perspective on historical and stylistic components</b>  <b>CC 5: Utilize Technology</b> <b>CC 6: Performance and practice techniques</b>					
Course Applicability Key: T=Transfer, D= Degree, C= Certificate, S= Skill Award SLO Key: I= Introduced, D=Developed, M=Mastered							
	<b>CC1</b>	<b>CC2 - NA</b>	<b>CC3</b>	<b>CC4</b>	<b>CC5</b>	<b>CC6</b>	<b>Date of Assessment= FA10, SP12 or CA=(Ongoing, Continuing Assessment)</b>

<b>Music 129—POP/ROCK ENSEMBLE I (2 Units),</b> Applicability-T Last Offered-SPRING 09, Last Curriculum Date: 2/10, Curriculum Revision Date: 7/16							
SLO 1A	I		I		I	I	N/O
SLO 1B	I		I, D	I, D	I	I, D	N/O
SLO 1C	I		I, D	I, D	I	I	N/O
SLO 2A	I		I	I	I	I	N/O
SLO 2B	I, D		I, D	I	I, D	I, D	N/O
SLO 2C	I, D		I, D	I, D	I, D	I, D	N/O
SLO 3A				I			N/O
SLO 3B	I, D		I, D	I	I, D	I, D	N/O
SLO 3C	I, D		I, D	I		I, D	N/O
SLO 3D	I		I			I	N/O
SLO 4A	I, D		I, D	I	I	I, D	N/O
SLO 4B	I, D		I, D	I		I, D	N/O

**MUSIC 131**–CAREER OPPORTUNITIES IN THE MUSIC ENTERTAINMENT INDUSTRY (3 Units),  
 Applicability-D Last Offered-SPRING 09, Last Curriculum Date: FA11, Curriculum Revision Date: 7/17

SLO 1	D		D			D		N/O
SLO 2	D		D			D		N/O

**MUSIC 132**–MUSIC PERFORMANCE FOR EVENTS (1 Units),  
 Applicability-\_\_ Last Offered- N/O, Last Curriculum Date: SP08, Curriculum Revision Date: 2/14

SLO 1								N/O
SLO 2								
SLO 3								
SLO 4								
SLO 5								

**MUSIC 139**–POP/ROCK ENSEMBLE II (2 Units),  
 Applicability-T Last Offered- SPRING 09, Last Curriculum Date: SP08, Curriculum Revision Date: 2/14

SLO 1A	D		D	D	D	D		N/O
SLO 1B	D		D	D	D	D		N/O
SLO 2A	D		D	D	D	D		N/O
SLO 3A				D				N/O
SLO 3B	D		D	D	D	D		N/O
SLO 4A	D		D	D	D	D		N/O

**MUSIC 140**–MUSIC PRODUCTION I (2 Units),  
 Applicability-\_T\_ Last Offered- FALL 11, Last Curriculum Date: FA10, Curriculum Revision Date: 7/16

SLO 1	I, D							N/O
SLO 2		I						N/O
SLO 3			I, D					N/O
SLO 4				I, D				N/O
SLO 5								

**MUSIC 141–MUSIC PRODUCTION II (2 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: FA10, Curriculum Revision Date: 7/16

SLO 1	D							N/O
SLO 2		D						N/O
SLO 3			D					N/O
SLO 4				D				N/O
SLO 5					D			N/O

**MUSIC 145–POP, ROCK, AND JAZZ PERFORMANCE STYLES (4 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: SP10, Curriculum Revision Date: 2/16

SLO 1A	I, D		I	I	I	I, D		SP 2012
SLO 1B	I, D		I	I	I	I, D		SP 2012
SLO 2A	I		I	I	I	I		SP 2012
SLO 2B	I		I	I	I	I		SP 2012
SLO 3A				I				SP 2012
SLO 3B	I		I	I	I	I		SP 2012
SLO 3C	I, D		I, D	I, D	I, D	I, D		SP 2012
SLO 4	I		I	I	I	I		SP 2012

**MUSIC 146–POP/CUMBIA ENSEMBLE I (2 Units),**  
 Applicability-T Last Offered- N/O, Last Curriculum Date: , Curriculum Revision Date: date

SLO 1								N/O
SLO 2								N/O
SLO 3								N/O
SLO 4								N/O
SLO 5								N/O

**MUSIC 147–POP/SALSA ENSEMBLE I (2 Units),**  
 Applicability-T Last Offered- SPRING 11, Last Curriculum Date: FA08 Curriculum Revision Date: 7/14

SLO 1								N/O
SLO 2								N/O
SLO 3								N/O
SLO 4								N/O
SLO 5								N/O

**MUSIC 150—PROFESSIONAL PERFORMANCE TECHNIQUES (3 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: SUM11, Curriculum Revision Date: 6/17

SLO 1A								SP 2012
SLO 1B								SP 2012
SLO 1C								SP 2012
SLO 2A								SP 2012
SLO 2B								SP 2012
SLO 3A								SP 2012
SLO 3B								SP 2012
SLO 4								SP 2012

**MUSIC 160— POPULAR PIANO STYLES(2 Units),**  
 Applicability- Last Offered- N/O, Last Curriculum Date:SUM07 Curriculum Revision Date: date

SLO 1A								N/O
SLO 1B								N/O
SLO 1C	, D							N/O
SLO 2A		, D						N/O
SLO 2B		, D						N/O
SLO 3A			, D					N/O
SLO 3B			, D					N/O
SLO 4					, D			N/O

**MUSIC 162—SONGWRITING (2 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: WIN09, Curriculum Revision Date: 1/17

SLO 1								SP 2012
SLO 2A								SP 2012
SLO 2B								SP 2012
SLO 2C								SP 2012
SLO 3A								SP 2012
SLO 3B								SP 2012
SLO 4	, D		, D			, D		SP 2012

**MUSIC 172–STYLES, TECHNIQUE, AND THE SOULD OF POPULAR SINGING (2 Units),**  
 Applicability-\_\_ Last Offered- FALL 11, Last Curriculum Date: FA08, Curriculum Revision Date: 7/14

SLO 1	This class	is	currently	being	reviewed	& will be	submitted	
SLO 2								
SLO 3								
SLO 4								
SLO 5								

**MUSIC 209–MUSICAL THEATRE ACADEMY PRODUCTION (4 Units),**  
 Applicability-T Last Offered- SUM 11, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D		D		D	D		SP 2012
SLO 2A	D		D		D	D		SP 2012
SLO 2B	D		D		D	D		SP 2012
SLO 3A	D		D		D	D		SP 2012
SLO 3B	D		D		D	D		SP 2012
SLO 3C	D		D		D	D		SP 2012
SLO 4A	D		D		D	D		SP 2012
SLO 4B	D		D		D	D		SP 2012

**MUSIC 210–INTERMEDIATE VOICE (2 Units),**  
 Applicability-T Last Offered- FALL 11, Last Curriculum Date: SP08, Curriculum Revision Date: 2/14

SLO 1A	D		D	D		D		SP 2012
SLO 1B	D		D	D		D		SP 2012
SLO 1C	D		D	D		D		SP 2012
SLO 2A	D		D	D		D		SP 2012
SLO 2B	D		D	D		D		SP 2012
SLO 3A	D		D	D		D		SP 2012
SLO 3B	D		D	D		D		SP 2012
SLO 3C	D		D	D		D		SP 2012
SLO 4A	D		D	D		D		SP 2012

**MUSIC 211-CITRUS SINGERS TOUR ENSEMBLE (4 Units),**  
 Applicability-T Last Offered- SPRING 09Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 2	D		D	D		D		SP 2012
SLO 3A	D		D	D		D		SP 2012
SLO 3B	D		D	D		D		SP 2012
SLO 3C	D		D	D		D		SP 2012
SLO 3D				D				SP 2012
SLO 4A	D		D			D		SP 2012

**MUSIC 212-CITRUS SINGERS SUMMER ENSEMBLE (4 Units),**  
 Applicability-T Last Offered- SPRING 11, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D		D			D		SP 2012
SLO 2	D		D	D				SP 2012
SLO 3A	D		D	D		D		SP 2012
SLO 3B	D		D	D		D		SP 2012
SLO 3C	D		D	D				SP 2012
SLO 3D	D		D	D		D		SP 2012
SLO 3E				D		D		SP 2012
SLO 4A	D		D			D		SP 2012
SLO 4B	D		D			D		SP 2012

**MUSIC 213-PROFESSIONAL PERFORMANCE TECHIQUES (3 Units),**  
 Applicability-\_\_ Last Offered- WIN 11, Last Curriculum Date: FA07, Curriculum Revision Date: 8/13

SLO 1A	D		D			D		SP 2012
SLO 1B	D		D		D	D		SP 2012
SLO 1C	D		D		D	D		SP 2012
SLO 2A				D				SP 2012
SLO 2B				D		D		SP 2012
SLO 2C				D		D		SP 2012
SLO 2D	D					D		SP 2012
SLO 3A	D		D			D		SP 2012
SLO 3B	D		D			D		SP 2012

**MUSIC 214–MUSIC THEATER TECHNIQUES (3 Units),**  
 Applicability-T Last Offered- FALL 214, Last Curriculum Date: SP07 , Curriculum Revision Date: 2/13

SLO 1A	I,D		I,D			I,D		SP 2012
SLO 1B	I,D		I,D			I,D		SP 2012
SLO 1C	I,D		I,D			I,D		SP 2012
SLO 2A			I,D			I,D		SP 2012
SLO 3A				I,D		I,D		SP 2012
SLO 4A			I,D			I,D		SP 2012
SLO 4B	I,D		I,D			I,D		SP 2012
SLO 4C			I,D			I,D		SP 2012
SLO 4D	I,D		I,D			I,D		SP 2012
SLO 4E			I,D			I,D		SP 2012

**MUSIC 215–MUSICAL THEATRE ACADEMY PRODUCTION (4 Units),**  
 Applicability-T Last Offered- SPRING 11, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D,M					D,M		SP 2012
SLO 2A			D,M			D,M		SP 2012
SLO 2B			D,M			D,M		SP 2012
SLO 3A				D,M		D,M		SP 2012
SLO 3B				D,M		D,M		SP 2012
SLO 3C	D,M			D,M		D,M		SP 2012
SLO 4A	D,M					D,M		SP 2012
SLO 4B	D,M					D,M		SP 2012
SLO 4C	D,M			D,M		D,M		SP 2012

**MUSIC 220–MUSICAL THEATRE ACADEMY TECHNIQUES (2 Units),**  
 Applicability-T Last Offered- SUM 10, Last Curriculum Date: SP07, Curriculum Revision Date: 2/13

SLO 1	D,M					D,M		SP 2012
SLO 2A			D,M			D,M		SP 2012
SLO 2B			D,M			D,M		SP 2012
SLO 3A			D,M			D,M		SP 2012
SLO 3B			D,M			D,M		SP 2012
SLO 4A			D,M			D,M		SP 2012
SLO 4B			D,M			D,M		SP 2012
SLO 4C			D,M			D,M		SP 2012



**MUSIC 224–MUSICAL THEATRE WORKSHOP PRODUCTION (4 Units),**  
 Applicability-T Last Offered- N/O, Last Curriculum Date: SUM08, Curriculum Revision Date: 8/14

SLO 1A	D,M		D,M			D,M		SP 2012
SLO 2A			D,M			D,M		
SLO 2B			D,M			D,M		
SLO 3A				D,M		D,M		
SLO 3B				D,M		D,M		
SLO 4A						D,M		
SLO 4B			D,M			D,M		
SLO 4C			D,M			D,M		

**MUSIC 228–JAZZ ENSEMBLE TOUR (7 Units),**  
 Applicability-T Last Offered- SUM 11, Last Curriculum Date: FA08, Curriculum Revision Date: 8/14

SLO 1A	D,M					D,M		SP 2012
SLO 2A			D,M	D,M		D,M		SP 2012
SLO 3A				D,M		D,M		SP 2012
SLO 3B				D,M		D,M		SP 2012
SLO 3C				D,M		D,M		SP 2012
SLO 3D				D,M	D,M			SP 2012
SLO 4A			D,M			D,M		SP 2012

**MUSIC 237–JAZZ ENSEMBLE TOUR II (4 Units),**  
 Applicability-T Last Offered- N/O, Last Curriculum Date: semester, Curriculum Revision Date: date

SLO 1	D,M					D,M		SP 2012
SLO 2				D,M		D,M		SP 2012
SLO 3A			D,M			D,M		SP 2012
SLO 3B	D,M		D,M			D,M		SP 2012
SLO 4A				D,M		D,M		SP 2012
SLO 4B				D,M				SP 2012

<b>MUSIC 240—ELECTRONIC MUSIC III (2 Units),</b> Applicability-T Last Offered- N/O, Last Curriculum Date: <u>N/O</u> Curriculum Revision Date: <u>date</u>								
SLO 1	NONE							SP 2012
SLO 2A								
SLO 2B								
SLO 3A								
SLO 3B								
SLO 3C								
SLO 4A								
SLO 4B								

<b>MUSIC 245—POP, ROCK, AND JAZZ PERF STYLES II (4 Units),</b> Applicability-T Last Offered- <u>N/O</u> , Last Curriculum Date: <u>SP09</u> , Curriculum Revision Date: <u>3/15</u>								
SLO 1A	D,M		D,M			D,M		SP 2012
SLO 1B	D,M				D,M	D,M		SP 2012
SLO 2A			D,M			D,M		SP 2012
SLO 2B			D,M			D,M		SP 2012
SLO 3A				D,M		D,M		SP 2012
SLO 3B				D,M		D,M		SP 2012
SLO 3C				D,M		D,M		SP 2012
SLO 4A	D,M		D,M			D,M		SP 2012

<b>MUSIC 290—APPLIED MUSIC (2 Units),</b> Applicability-T Last Offered- <u>FALL 11</u> , Last Curriculum Date: <u>SP07</u> , Curriculum Revision Date: <u>2/13</u>								
SLO 1A			I,D			I,D		SP 2012
SLO 1B			I,D			I,D		SP 2012
SLO 1C			I,D	I,D		I,D		SP 2012
SLO 2A				I,D				SP 2012
SLO 3A	I,D		I,D			I,D		SP 2012
SLO 3B	I,D		I,D			I,D		SP 2012
SLO 3C	I,D		I,D			I,D		SP 2012
SLO 3D	I,D		I,D			I,D		SP 2012

<b>MUSIC 291</b> –APPLIED MUSIC /INDIVIDUAL INSTRUCTION (CLASSICAL) (2 Units), Applicability-T Last Offered- <u>FALL11</u> , Last Curriculum Date: <u>SP07</u> , Curriculum Revision Date: <u>2/13</u>							
SLO 1A			D,M			D,M	SP 2012
SLO 1B			D,M			D,M	SP 2012
SLO 1C			D,M			D,M	SP 2012
SLO 1D			D,M			D,M	SP 2012
SLO 2A				D,M		D,M	SP 2012
SLO 3A	D,M		D,M			D,M	SP 2012
SLO 3B	D,M		D,M			D,M	SP 2012
SLO 3C	D,M		D,M			D,M	SP 2012
SLO 3D	D,M		D,M			D,M	SP 2012
<b>MUSIC 292</b> –APPLIED MUSIC/INDIVIDUAL INSTRUCTION (POP) (2 Units), Applicability-T Last Offered- <u>FALL 11</u> , Last Curriculum Date: <u>FA09</u> , Curriculum Revision Date: <u>8/15</u>							
SLO 1A			D,M			D,M	SP 2012
SLO 1B			D,M			D,M	SP 2012
SLO 1C			D,M			D,M	SP 2012
SLO 1D			D,M			D,M	SP 2012
SLO 2				D,M		D,M	SP 2012
SLO 3A	D,M		D,M			D,M	SP 2012
SLO 3B	D,M		D,M			D,M	SP 2012
SLO 3C	D,M		D,M			D,M	SP 2012
SLO 3D	D,M		D,M			D,M	SP 2012

## 10. Review of previous recommendations

### Mission

a) With the addition of the Recording Arts/Video Technology facility, we must continue to prepare ourselves for an influx of students in the Commercial Music program and update teaching techniques accordingly.

--Response: commercial music staff regularly interacts with Recording Arts faculty to facilitate recording sessions for commercial music students. The recording facility continues to be a valuable asset in providing commercial music students a lab to give them the opportunity to work in a "real world" environment in the commercial music industry. The Recording Arts Department staff has been extremely valuable to commercial

music students. The Recording Arts Department facilitates a high percentage of events that commercial music students take part in.

b) The Commercial Music program should continue to monitor and improve relations with successful four-year institutions with quality music programs to assure continued student preparation within the discipline.

--Response: Commercial music staff has developed a strong relationship with Azusa Pacific University Music Department. This relationship allows for effective transfer. Commercial music staff is currently in contact with Cal Poly Pomona to strengthen ties between the two schools. Relationships with Cal State Long Beach, Cal State Northridge, Cal State Fullerton exist as well.

c) The faculty should investigate the feasibility of a Commercial Music Performance Certificate program.

--Response: Initial discussions have begun to develop a certificate. There has been no progress as yet. The Commercial Music program continues to establish liaisons with top industry professionals to help with this development.

d) The program should continue to expand performance opportunities for students such as the inclusion of an annual fall musical.

--Response: Fall productions were instituted but are now cut due to budget constraints.

e) The Commercial Music program should strive to increase collaboration with other campus Fine and Performing Arts Programs to create multifaceted performances.

--Response: Commercial music regularly interacts with Theatre, Vocal, ETT, and Recording Arts programs to produce both on and off-campus performances. These collaborations have allowed us to institute a production company process, giving our students valuable training in industry practices.

f) The program should seek to increase its outreach and recruitment efforts involving surrounding secondary education music programs.

--Response: Recruitment to high schools and junior high schools has been consistent. Commercial music staff regularly meet with perspective high school students and parents. Schools include Workman High, Garey High, Gladstone High, Duarte High, Glendora High, Arcadia High, Temple City High, South Hills High, Claremont High, Monrovia High, and others. (see Attachment C: Citrus College Fine & Performing Arts Open House History).

g) A vocal jazz program should be established, including classes with both group and solo emphasis.

--Response: Due to budget restrictions a jazz vocal program has not been established. However, jazz vocals have been implemented into existing commercial music classes to help commercial music students progress in this field of study and to aid in their success in the commercial music industry.

h) A microphone technique class should be implemented.

--Response: A class has not been written, however mic technique has been implemented into performance classes.

Need:

a) Citrus College Commercial Music program should develop a system of enrollment counseling to guide commercial music students in an efficient accumulation of credits and skills for success in achieving their goals.

--Response: There have been attempts to identify a counselor to be specifically assigned to Fine and Performing Arts students. We continue to work with Counseling to refine Educational Plans.

b) Because of the unique transfer requirements for both Universities and the professional world, a career/transfer counselor position should be established to enable students to obtain and maintain clear strategies for program involvement.

--Response: A liason has been established, however Commercial Music and Counseling should continue to build a stronger relationship.

c) Citrus College Commercial Music program should continue to improve articulation agreements and professional partnerships.

--Response: The commercial music staff has relationships with APU and Cal Poly Pomona. Faculty have discussed improving articulation agreements with a broader range of institutions. Professional partnerships range from internships to job placement in the commercial music industry. Such placement is developed with The Coachella Music Festival, Stagecoach Country Music Festival, RKDE (Concert Producers), and for FINA Inc. (Warped Tour, Taste of Chaos, Side One Dummy Records).

Quality:

a) Because of the nature of production courses, grades will always be subjective.

However, a more uniform grading structure for these classes would improve academic credibility.

--Response: SLO assessments have aided in the improvement of a more uniform grading process.

b) The Commercial Music program should continue to improve diversity by promoting and expanding the Salsa and Cumbia ensembles.

--Response: Both Salsa and Cumbia classes have been suspended due to budget restrictions. Additional classes that have been affected include guitar, piano, brass choir, and percussion.

c) Non-Western/Non-Latin music should be integrated into the program.

--Response: Percussion Ensemble was added to aid in Non-Western/Non-Latin curriculum, however all percussion classes were suspended due to budget restrictions. The study of this music has been included in existing commercial music classes.

Feasibility:

In order to maintain and improve the current program, the following items are vitally needed:

a) Additional performance space that also functions as a large classroom. Currently, performance opportunities are limited by the space available.

--Response: Due to budget restrictions, a classroom space has not been identified. Staff has been resourceful in working with the space provided.

b) A performance environment for small productions.

--Response: Efforts have been made; budget restrictions have made it difficult. Staff have been resourceful in working with the space provided.

c) Additional practice rooms to meet the demand of such an extensive program.

--Response: Due to budget restrictions, space has not been identified. Faculty have been resourceful in working with the space provided. Dressing rooms, hallways, and the Haugh Stage have been used to help students in their pursuit of practice areas.

d) Equipment to facilitate all performance groups during off-campus performances.

--Response: Sound systems need to be upgraded in order to meet the growing program demands.

e) Mid-sized practice rooms that can accommodate ten to fifteen students. Currently there is no place for sectionals or small group rehearsals.

--Response: With the current budget situation, mid-size practice rooms have not been designated. Staff has been resourceful with scheduling.

f) Adequate equipment storage space and cabinetry.

--Response: Installation of additional storage and cabinetry have been put on hold.

g) Adequate sound equipment for all ensemble tours and secondary education outreach programs.

--Response: With the amount of performances that the Commercial Music program provides, it will be important that equipment is replaced as needed. Faculty has been resourceful with the existing equipment.

h) A fully-equipped small ensemble room.

--Response: A fully-equipped small ensemble room has not been installed due to budget considerations. Commercial/Instrumental Music faculty have been resourceful with existing space.

i) Room-specific sound equipment is needed to accommodate classes/rehearsals simultaneously with ensemble performances and rehearsals.

--Response: All room-specific sound systems have been replaced, however, with increased demands of the programs, some sound systems need to be upgraded to meet growing demands.

Compliance:

a) Greater transferability is needed for many commercial music classes, including Electronic Music and production courses.

--Response: Faculty is currently in discussion.

b) A clearer track should be developed for transfer students.

--Response: A liason has been created between Counseling and Commercial Music, however, both programs should continue to make the relationship stronger.

c) Evaluate courses and certificates periodically to reflect the requirements set forth by the State of California and trends in educational research.

--Response: In compliance

d) Revise course outlines to include student learning outcome statements within three years.

--Response:SLO's are regularly reviewed by Commercial Music faculty.

## **11. Evaluation Criteria – Mission**

### **Current status**

The Commercial Music program continues to strive to meet its mission and core competencies with expanding percentages of ethnic, age, and gender breakdowns with a very high retention (approx. 98%) and course success rate (88%).

Due to budget restrictions, class offerings and degree/transfer percentages have declined from 38.1% in 2004-2005 to 30.7% in 2009-2010 due to fewer classes being offered. However, enrollement in existing Commercial Music classes has risen sharply in pop/rock classes, such as Mus 145, Mus 162, Mus 172, and Mus 150.

### **Commendations**

- a. The Citrus College Commercial Music program complies with the mission of Citrus College by providing a diverse music curriculum to meet educational and vocational needs, musical education/vocational training and cultural development of students and communities of San Gabriel Valley.
- b. The Commercial Music program presents commercial music students opportunities to prepare for the academic and professional rigor of earning Bachelor Degree in Music, or a California Teaching Credential, by offering introductory and intermediate level music curricula in applied brass, guitar, percussion, piano,voice and woodwind performance. In addition, the program offers instruction in a wide variety of both large and small ensembles.

- c. The Commercial Music program offers students opportunities to study and observe an assortment of cultural and historical music ensemble styles, jazz, pop rock, and pop/Latin music.
- d. The Commercial Music program offers a wide variety of instructional and performance experiences that promote the building of self-esteem and improvement of inter-personal communications. Commercial Music program classes and activities provide an environment in which students can enhance general life skills.
- e. The various instrumental performing ensembles present a multitude of performances and host touring events and festivals to expose the community, middle school, high school and adult instrumental musicians to the scope and quality of the Commercial Music program at Citrus College.
- f. Former students' success in the commercial industry is reflective of mastery of the institutional core competencies and learning outcomes.

### **Recommendations**

- a. Reinstate classes such as Pop Cumbia (Mus 146) and Pop Salsa (Mus 147) to improve ethnic diversity in the classroom.
- b. Raise the maximum enrollment in Applied Music 290, 291, and 292. Past enrollment was nearly 300 students. Due to budget restrictions, the current enrollment is 150 students, and will again be reduced for fall 2012 to 100 students.
- c. Reinstate Pop/Rock I & II classes (Mus 129 & 139), as well as summer/winter classes that have been cut due to budget restrictions. This will allow students to have a more consistent environment to maintain and develop their musical skills.

## **12. Evaluation Criteria – Need**

### **Current status**

Citrus College Commercial Music Program has developed into a leading program in the state.

### **Commendations**

- a. The Commercial Music program has experienced a slight decline in FTES: from 276.98 in 2004-2005 to 268.49 in 2009-2010. Course offering reductions caused by budget restrictions in 2008 reduced Commercial Music program FTES to 151.53 mainly due to cancellation of the guitar and piano programs.
- b. Current labor market data reflects a growth in employment for musicians and related workers during the 2006-2016 decade. The internet and other new forms of media provide independent musicians alternative employment opportunities to distribute music. The U.S. Department of Labor Bureau of Statistics reports the median hourly earnings of wage and salary musicians was \$19.73 in May of 2006. Median annual earnings of salaried music directors and composers was \$39,750 in May of 2006. The ten year forecast for projected job growth in the various industry occupations averages 12%. For instrumental/commercial musicians on any career path, Citrus College provides superior instruction taught by world class faculty.



- c. A balanced approach to private practice and preparation, small group sectionals, group rehearsal and performances provides students with an understanding of how the industry, as well as other industries functions.
- d. Citrus College is located within a reasonable proximity to Los Angeles, the leading city of the commercial music industry. The combination of location, program excellence and industry resources provide Commercial Music program students opportunities and advantages in the commercial music environment.

### **Recommendations**

- a. Because of the unique transfer requirements for both Universities and the professional world, a career/transfer counselor position should be established to enable students to obtain and maintain clear strategies for program involvement.
- b. Citrus College Commercial Music program should continue to improve articulation agreements and professional partnerships.
- c. The Commercial Music program should develop a system of liaison counseling to guide commercial music students in an efficient accumulation of credits and skills for success in achieving their goals.
- d. The Commercial Music program should investigate alternative schedule configurations of selected commercial music classes and ensembles to increase enrollment and maximize accessibility.
- e. Although the Commercial Music program maintains a comprehensive curriculum, the current course offerings are limited to multiple level pop rock classes. It is a high priority to restore the multiple levels of piano, guitar, percussion ensemble technique, Salsa (Mus 147) and Cumbia (Mus 146) classes.

## **13. Evaluation Criteria – Quality**

### **Current status**

Student course retention and course success rate is at a high percentage. The Commercial Music program offers higher learning opportunities by providing venues to perform off-campus. Students interact in professional settings and have the opportunity to interact with industry professionals.

### **Commendations**

- a. The mission of the Commercial Music program has been fully embraced by all Commercial Music faculty. The range and quality of individual and ensemble instruction and performance has produced outstanding results: Gwen Stefani, recordings, concert and television appearance; worldwide performances. The pop ensemble Nightshift has been called upon to perform with current artists such as Joseph Williams (Toto), John Easdale (Dramarama), John Avila (Oingo Boingo) and for national music associations such as ASCAP (American Society of Composers and Publishers)
- b. Students participate in many off campus performances throughout the year at venues such as the Ritz Carlton, the Montage, Jonathon Club, Palm Springs Resorts, and the St. Regis. Performances range from weddings and fundraisers to corporate parties. Nightshift (Mus 145) has proven to be competitive with top professional entertainment agencies in Southern California.

- c. Nightshift and Citrus Singer Summer Tours have travelled throughout Europe, Asia and Hawaii, allowing students to experience a genuine touring opportunity.
- d. The faculty is developing sequential curricula to support successful student transfer from junior level to four year institutions.
- e. Faculty have been assessing and restructuring prerequisites/lecture lab units.
- f. Nightshift (Mus 145) has been developed to serve the school, community, and perform for meetings and conferences, such as CCLC (Community College League of California).
- g. Annual Program Revues allow for successful assessment of Student Learning Outcomes.
- h. The Commercial Music program supports State and district emphasis on critical thinking and problem solving by practice techniques, ensemble rehearsals, and performances, as well as testing.
- i. Faculty minimum qualifications allow for flexibility in hiring appropriate staff.

#### **Recommendations**

- a. Conduct administrative review for teacher-to-student ratio as it pertains to all levels of instrumental music classes. Continue emphasis on curriculum development relevant to a growing diversity of cultural and ethnic musical interests.
- b. Develop relationships with four year institutions and conservatories to better articulate requirements for matriculation.
- c. Continue emphasis on written assignments to help students with critical thinking, problem solving, and expression.
- d. Develop a process in which newly hired faculty understand and implement the Commercial Music program mission.
- e. Currently, Jazz Ensemble II is designated under Commercial Music discipline while Jazz Ensemble I is listed under Instrumental Music. Recommend placing them under the same program.

## **14. Evaluation Criteria – Feasibility**

### **Current status**

Despite budget restrictions affecting staff, equipment, and class offerings; the Commercial Music program continues to grow and graduate/transfer students at a robust level.

### **Commendations**

- a. In spite of the budget restrictions, which caused reduction of course and section offerings, the Commercial Music faculty have worked to continue to serve the interests of commercial music students by managing over-cap class enrollment.
- b. The Commercial Music faculty is admirably cooperative, communicative and flexible in efforts to coordinate facility use.
- c. Both full and part-time Commercial Music faculty continue to maintain a high profile in the professional arena, guaranteeing a balance of academic and practical educational experience for commercial music students.
- d. Faculty have increased communication with Counseling and the Commercial Music program continues to strengthen ties between Counseling and students.

## **Recommendations**

- a. The Commercial Music program has continued to grow; therefore more individual practice rooms are needed to meet the demand.
- b. Purchase and install adequate instrument storage lockers.
- c. Acquire school-owned instrument and equipment storage space and cabinetry. Due to continued growth of the program, most of the space originally intended for instrument and equipment storage is currently being used for instruction. The instrument and equipment storage potential in the perimeter of PA 154 (the band room) is restricted due to its current instrumental music library storage use. The unfinished video control room (VT 116) is being used as a storage facility. The purchase of new storage and instruments is strongly recommended.
- d. Create an instrumental/commercial music library room.
- e. Purchase sound equipment for ensemble tours and secondary education outreach programs.
- f. Create a fully-equipped small ensemble room.
- g. Establish a stronger liaison between Counseling and Fine and Performing Arts students.
- h. Due to cancelled classes campus wide, it has become difficult for students to complete the courses necessary for transfer in the major in two years.
- i. Hire additional staff to support the Commercial Music program.
- j. Faculty have worked diligently to schedule classes within the campus block schedule, however, evening classes have been cancelled due to budget restrictions.
- k. Consider the possibilities of developing distance education through video/internet technology.

## **15. Evaluation Criteria – Compliance**

### **Current status**

The Commercial Music program strives to be in compliance with Federal, State, and District requirements.

### **Commendations**

- a. All courses are in compliance with Federal, State, District and agency regulations. Courses that are designed for transfer have never been challenged by universities with regard to acceptance. Our curriculum is consistent with accepted methods of instruction while implementing the highest innovative professional standards.

### **Recommendations**

- a. none

## 16. Recommendations

Rank	Description of recommendation (actions or behaviors to be completed)	Responsible person(s)	Target Date	Personnel	Facilities	Equip. / Software	Supplies
<b>EXCECUTIVE SUMMARY RECOMMENDATIONS</b>							
1	Establish a stable funding source and an inventory development plan for instruments and equipment, instrument and equipment storage, library storage, and technology.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
2	Establish a stronger liaison with Counseling for Fine and Performing Arts students.	Gino Munoz	Fall 2013	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	Remodel and acoustically treat rehearsal spaces PA154, PA133, and PA151 to meet OCIA standards and requirements.	Robert Slack	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4	Develop stronger relationships with four-year institutions and conservatories to better articulate pedagogical literature requirements for matriculation.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5	Identify space for small-ensemble rehearsals and individual practice space.	Doug Shrope	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
6	Encourage a broad range of styles and diverse themes in classes and concerts	Alan Waddington	Fall 2012	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7	Work with librarians to provide students with additional music research materials and music videos.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
8	Develop and modify existing curriculum to reflect current and future commercial music industry standards.	William Hoehne		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
9	Develop funding to create a music technology lab.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MISSION RECOMMENDATIONS</b>							
10	Reinstate classes such as Pop Cumbia (Mus 146) and Pop Salsa (Mus 147) to improve ethnic diversity.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11	Raise max enrollment in Applied Music 290, 291, & 292.	Doug Shrope	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12	Reinstate Pop/Rock I & II classes (Mus 129 & Mus 139)	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

NEED RECOMMENDATIONS							
14	A career/transfer counselor position.	Robert Slack	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
15	Continue to improve articulation agreements and professional partnerships.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
16	Develop a system of liaison counseling to guide students.	William Hoehne	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
17	Investigate alternative schedule configurations to increase enrollment.	Gino Munoz	Fall 2013	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18	Restore the multiple levels of piano and guitar classes, percussion ensemble technique classes.	William Hoehne		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
QUALITY RECOMMENDATIONS							
19	Administrative review and support of improved teacher-to-student ratio.	Doug Shrope	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20	The development of relationships with four year institutions and conservatories to better articulate requirements for matriculation.	Gino Munoz		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21	Continue emphasis on written assignments to help students with critical thinking, problem solving, and expression.	William Hoehne	Fall 2013	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22	Develop a process in which newly hired faculty understand and implement the program mission	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23	Place Jazz Ensemble I & II under the same program.	William Hoehne	Fall 2013	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
FEASIBILITY RECOMMENDATIONS							
24	More individual practice rooms are needed.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
25	Purchase and install adequate individually-assigned instrument storage lockers.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
26	Acquire school-owned instrument and equipment storage space and cabinetry.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
27	Instrumental/commercial music library room.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
28	Sound equipment for ensemble tours and secondary education outreach programs.	William Hoehne	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
30	A fully-equipped small ensemble room.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

31	Establish a stronger liaison between Counseling to Fine and Performing Arts students.	Doug Shrope	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
32	Hire additional staff to support the Commercial Music Program.	Robert Slack	Fall 2018	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
33	Schedule more evening classes.	Gino Munoz	Fall 2018	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
34	Consider developing distance education.	Gino Munoz	Fall 2018	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Comments

## 17. Budget Recommendations

Resources are needed in the following areas:

### Certificated Personnel (FNIC)

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡
Full Time Commercial Music	Necessary for depth of program. Necessary due to single full time faculty member.	N, F, M	B, C

### Classified Personnel

Position	Discuss impact on goals / SLOs	Impact ◇	Priority ‡
Resource Manager	To facilitate equipment, inventory, to interface with the other fine arts departments.	N, F	B,C
Additional student support	Necessary for relief on departmental paperwork and organization of commercial music inventory.	N, F	B, C
Additional consultant and/or stipend money for arranging, and composition	Necessary for the depth of program performance goals and access for students to working professionals within the commercial music industry	N, F	B, C

### Facilities

Facilities / repairs or modifications needed	Discuss impact on goals / SLOs	Bldg / Room	Impact ◇	Priority ‡
Storage	Necessary for continually growing program.	PA 154 VT 117	N, F	B, C
Practice Rooms	Necessary for continually growing program.	PA		

### Computers / Software (Tecs)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Music Lab	To aid students in a continually changing technological commercial music industry		N, F, M	B, C

### Equipment

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Sound, Video and Instruments	To aid in education reflecting current /future industry standards		N, F, M	B, C

### Supplies (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact ◇	Priority ‡
Costume Rental and Purchase	Necessary for depth of program performance goals.			

◇ **Impact:**

**M = Mission:** Does program meet the District's mission and established core competencies? Does program reflect the District's diversity?

**N = Need:** How is program addressing needs based on labor market data, enrollment, articulation, advisory committee, regional agreements, etc.?

**Q = Quality:** Are lecture/lab unit values appropriate? Have the course outlines been reviewed / updated regularly? Are disciplines appropriate? Is faculty development adequate? Does program support State and District emphasis on critical thinking, problem solving and written expression? Does program meet stated objectives in the form of SLOs? Are course pre-requisites and co-requisites validated?

**F = Feasibility:** Are facilities, equipment, and library resources adequate? Are evening programs and services adequate? Are course offerings frequent enough for students to make adequate progress in both day and evening programs? Does the program have adequate communication with & support from Counseling?

**C = Compliance:** Do course requisites meet Federal, State & District requirements? Do the course outlines meet state, district & federal regulations for content? Do vocational programs have regular advisory meetings?

‡ **Priority: (Note: When discussing priority, consider the following and address in Column 2)**

**A. Is this goal** mandated by law, rule, or district policy?

**B. Is this goal** essential to program success?

**C. Is this goal** necessary to maintain / improve program student learning outcomes?



## Attachment A: Key Performance Indicator data pages

	Key Performance Indicators	Fall04	Fall05	Fall06	Fall07	Fall08	Fall09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered	12.0	15.0	13.0	10.0	10.0	10.0
4	Sections Offered	16.0	20.0	18.0	11.0	13.0	12.0
5	Morning Sections	5.0	7.0	5.0	3.0	2.0	3.0
6	Afternoon Sections	6.0	7.0	7.0	5.0	5.0	6.0
7	Evening Sections	5.0	6.0	6.0	3.0	6.0	3.0
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections						
13	Enrollment	229	437	388	504	444	234
14	Weekly Student Contact hours (WSCH)	3007.1	3022.5	2730.0	818.6	2782.2	2642.8
15	Full-Time Equivalent Students (FTES)	103.1	103.6	93.6	25.3	85.9	81.6
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)	4.7	5.4	5.1	1.7	4.7	4.4
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF	646.7	559.7	537.4	478.7	598.3	607.5
19	FTES/FTEF	22.2	19.2	18.4	14.8	18.5	18.7
20	Fill Rate at Census	100.2	89.7	87.5	83.5	86.0	102.7
	<b>Program Success</b>						
21	Course Retention	94.3	94.3	93.8	95.8	96.2	95.7
22	Course Success	87.3	84.0	85.8	85.1	82.4	85.9

	Key Performance Indicators				Winter08	Winter09	Winter10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<b>Program Access</b>						
1	Majors (total)						
2	New Majors						
3	Courses Offered				4.0	4.0	3.0
4	Sections Offered				6.0	7.0	5.0
5	Morning Sections				4.0	4.0	3.0
6	Afternoon Sections				1.0	1.0	
7	Evening Sections					1.0	
8	Arranged Sections						
9	Weekend Sections				1.0	1.0	2.0
10	Short Term Sections				6.0	7.0	5.0
11	DistanceEd Full-Term Sections						
12	DistanceEd Short-Term Sections				0.0	0.0	0.0
13	Enrollment				163	182	160
14	Weekly Student Contact hours (WSCH)				918.1	1063.9	1022.1
15	Full-Time Equivalent Students (FTES)				28.3	32.8	31.5
	<b>Program Resources</b>						
16	Full-Time Equivalent Faculty (FTEF)				1.1	1.3	1.7
17	Credit Reimbursement Rate				<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
	<b>Program Operation</b>						
18	WSCH/FTEF				827.1	806.0	604.8
19	FTES/FTEF				25.5	24.9	18.7
20	Fill Rate at Census				86.7	63.2	92.0
	<b>Program Success</b>						
21	Course Retention				98.8	98.9	98.8
22	Course Success				98.2	98.4	98.1

	<b>Key Performance Indicators</b>	Spring05	Spring06	Spring07	Spring08	Spring09	Spring10
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered	14.0	12.0	13.0	14.0	12.0	11.0
4	Sections Offered	18.0	17.0	19.0	15.0	13.0	13.0
5	Morning Sections	8.0	7.0	7.0	3.0	3.0	3.0
6	Afternoon Sections	4.0	4.0	5.0	6.0	7.0	6.0
7	Evening Sections	6.0	6.0	6.0	3.0	2.0	3.0
8	Arranged Sections						
9	Weekend Sections			1.0	3.0	1.0	1.0
10	Short Term Sections	0.0	0.0	0.0	0.0	1.0	0.0
11	DistanceEd Full-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
12	DistanceEd Short-Term Sections					0.0	
13	Enrollment	609	491	588	509	504	475
14	Weekly Student Contact hours (WSCH)	3428.0	2764.1	3118.8	1239.3	3235.6	3293.9
15	Full-Time Equivalent Students (FTES)	117.5	94.8	106.9	38.2	99.8	101.6
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)	5.1	4.8	5.3	2.2	3.9	4.4
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF	674.8	574.7	589.6	555.7	821.2	755.5
19	FTES/FTEF	23.1	19.7	20.2	17.1	25.3	23.3
20	Fill Rate at Census	68.0	59.1	78.6	91.1	110.5	134.2
<b>Program Success</b>							
21	Course Retention	97.9	97.1	96.6	98.0	97.2	97.9
22	Course Success	83.6	89.2	83.2	88.0	91.1	93.1

	<b>Key Performance Indicators</b>	Summer04	Summer05	Summer06	Summer07	Summer08	Summer09
		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Program Access</b>							
1	Majors (total)						
2	New Majors						
3	Courses Offered	6.0	6.0	6.0	6.0	3.0	4.0
4	Sections Offered	10.0	10.0	10.0	10.0	7.0	8.0
5	Morning Sections	7.0	7.0	7.0	7.0	4.0	4.0
6	Afternoon Sections	3.0	3.0	3.0	3.0	3.0	4.0
7	Evening Sections						
8	Arranged Sections						
9	Weekend Sections						
10	Short Term Sections	10.0	10.0	10.0	6.0	7.0	8.0
11	DistanceEd Full-Term Sections				0.0		
12	DistanceEd Short-Term Sections	0.0	0.0	0.0	0.0	0.0	0.0
13	Enrollment	227	249	217	259	146	194
14	Weekly Student Contact hours (WSCH)	1631.6	1691.4	1613.5	1921.2	1006.3	1756.5
15	Full-Time Equivalent Students (FTES)	55.9	58.0	55.3	65.9	31.1	54.2
<b>Program Resources</b>							
16	Full-Time Equivalent Faculty (FTEF)	3.1	3.1	3.1	2.1	1.5	2.0
17	Credit Reimbursement Rate	<b>\$2,922.30</b>	<b>\$3,259.71</b>	<b>\$3,476.34</b>	<b>\$3,668.28</b>	<b>\$3,834.46</b>	<b>\$3,834.46</b>
<b>Program Operation</b>							
18	WSCH/FTEF	524.6	543.9	518.8	910.5	675.3	878.2
19	FTES/FTEF	18.0	18.6	17.8	31.2	20.8	27.1
20	Fill Rate at Census	60.4	96.7	58.1	68.3	60.7	72.2
<b>Program Success</b>							
21	Course Retention	99.1	99.2	100.0	99.2	100.0	99.5
22	Course Success	98.7	97.2	99.5	98.5	100.0	97.4

			04-05		05-06		06-07		07-08		08-09		09-10	
			Year1		Year2		Year3		Year4		Year5		Year6	
<b>Gender</b>														
	MUS-C	Female	213	33.3%	196	33.1%	235	34.9%	250	45.5%	229	41.2%	257	45.1%
	MUS-C	Male	427	66.7%	397	66.9%	438	65.1%	295	53.6%	315	56.7%	302	53.0%
	MUS-C	Missing							5	0.9%	12	2.2%	11	1.9%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%
<b>Age</b>														
	MUS-C	19 or younger	251	39.2%	212	35.8%	254	37.7%	224	40.7%	250	45.0%	242	42.5%
	MUS-C	20-24	273	42.7%	275	46.4%	304	45.2%	234	42.5%	228	41.0%	249	43.7%
	MUS-C	25-29	63	9.8%	52	8.8%	50	7.4%	45	8.2%	44	7.9%	50	8.8%
	MUS-C	30-34	19	3.0%	18	3.0%	22	3.3%	16	2.9%	10	1.8%	12	2.1%
	MUS-C	35-39	6	0.9%	6	1.0%	8	1.2%	2	0.4%	8	1.4%	7	1.2%
	MUS-C	40-49	13	2.0%	13	2.2%	11	1.6%	9	1.6%	9	1.6%	5	0.9%
	MUS-C	50 and above	12	1.9%	13	2.2%	19	2.8%	15	2.7%	3	0.5%	2	0.4%
	MUS-C	Missing	3	0.5%	4	0.7%	5	0.7%	5	0.9%	4	0.7%	3	0.5%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%
<b>Ethnicity</b>														
	MUS-C	Asian	128	20.0%	91	15.3%	102	15.2%	75	13.6%	50	9.0%	26	4.6%
	MUS-C	Black or African American	35	5.5%	38	6.4%	56	8.3%	48	8.7%	41	7.4%	35	6.1%
	MUS-C	Hispanic/Latino	182	28.4%	183	30.9%	218	32.4%	187	34.0%	193	34.7%	164	28.8%
	MUS-C	American Indian or Alaska Native	2	0.3%	3	0.5%	5	0.7%	6	1.1%	6	1.1%	2	0.4%
	MUS-C	Native Hawaiian or Other Pacific Islander							5	0.9%	7	1.3%	3	0.5%
	MUS-C	White	249	38.9%	238	40.1%	237	35.2%	178	32.4%	166	29.9%	104	18.2%
	MUS-C	Two or More Races											7	1.2%
	MUS-C	Unknown/Non-Respondent	44	6.9%	40	6.7%	55	8.2%	51	9.3%	93	16.7%	229	40.2%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%
<b>Educational Goal</b>														
	MUS-C	Degree & Transfer	244	38.1%	223	37.6%	267	39.7%	49	8.9%	102	18.3%	175	30.7%
	MUS-C	Transfer	141	22.0%	127	21.4%	141	21.0%	21	3.8%	33	5.9%	38	6.7%
	MUS-C	AA/AS	18	2.8%	22	3.7%	25	3.7%	33	6.0%	74	13.3%	60	10.5%
	MUS-C	License	21	3.3%	26	4.4%	32	4.8%	3	0.5%	1	0.2%	6	1.1%
	MUS-C	Certificate	55	8.6%	51	8.6%	47	7.0%	6	1.1%	10	1.8%	8	1.4%
	MUS-C	Job Skills	19	3.0%	17	2.9%	22	3.3%	62	11.3%	54	9.7%	37	6.5%
	MUS-C	Basic Skills							24	4.4%	33	5.9%	27	4.7%
	MUS-C	Personal								13	2.3%	43	7.5%	
	MUS-C	Undecided							31	5.6%	57	10.3%	84	14.7%
	MUS-C	Not Reported	142	22.2%	127	21.4%	139	20.7%	321	58.4%	179	32.2%	92	16.1%
	MUS-C	Total	640	100.0%	593	100.0%	673	100.0%	550	100.0%	556	100.0%	570	100.0%

	<i>Key Performance Indicators</i>	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10
		Year1	Year2	Year3	Year4	Year5	Year6
<b>Program Resources</b>							
23	Revenue: FTES*Reimbursement Rate	\$808,864.69	\$842,439.45	\$890,534.02	\$555,854.47	\$955,394.05	\$1,029,514.17
24	Total District Adopted Program Budget	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
25	Support Personnel (wage without benefit, 2200 and 2400 in budget)	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
26	Supplies (4300 in budget)	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
27	Cost	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA	NO DATA
28	Total FTES for the year	276.98	258.44	256.17	151.53	249.16	268.49
29	Cost per FTES						
<b>Degrees and Certificates</b>							
30	Degree	65	72	68	76	77	87
31	Certificates: Commercial Music						
32	Skill Awards						
33	Licenses (reported by department)						
<b>Career Technical Education Programs</b>							
34	VTEA Grant						
35	Industry Contributions to Program Resources						
36	Available Jobs						
37	Attach one copy of the three most recent College Core Indicator Information forms for each of the appropriate TOP codes						
38	Please include "Student Satisfaction" and "Employer Satisfaction" in the program review write-up.						
39	Labor market data						

**Attachment B:**



**PERKINS IV Core Indicators of Performance by Vocational TOP Code**

Indicators for **2010-2011** Fiscal Year Planning

Summary by College for: CITRUS  
- CITRUS

		Core 1 Skill Attainment	Core 2 Completion	Core 3 Persistence	Core 4 Employment	Core 5a NT Participation	Core 5b NT Completion
<b>10</b>	FINE AND APPLIED ARTS	96.69	88.75	84.12	74.53	37.94	33.33
<b>1005</b>	COMMERCIAL MUSIC	98.35	91.92	83.44	76.47	37.62	33.50



**PERKINS IV Core Indicators of Performance by Vocational TOP Code**

Indicators for **2011-2012** Fiscal Year Planning

Summary by College for: CITRUS  
- CITRUS

		Core 1 Skill Attainment	Core 2 Completion	Core 3 Persistence	Core 4 Employment	Core 5a NT Participation	Core 5b NT Completion
<b>10</b>	FINE AND APPLIED ARTS	96.04	89.69	89.25	82.42	40.78	40.00
<b>1005</b>	COMMERCIAL MUSIC	99.01	91.67	88.78	82.86	40.79	39.89

Performance Rate Less Than Goal is Shaded

Total Count is 10 or Greater

Total Count is Less Than 10

## Attachment C:

### Outreach and Recruitment Efforts Citrus College Fine & Performing Arts Annual Open House Event

2006	
school name	
Arroyo High School	23
Azusa High School	31
Blair High School	22
Bonita High School	10
Claremont High School	8
Duarte High School	25
Garey High School	12
Glendora High School	53
Monrovia High School	65
Northview High School	36
Oak Knoll Alternative School	28
Rubidoux High School	10
San Dimas High School	185
Serrano High School	42
Shandon High School	10
South Hills High School	100
Upland High School	40
West Covina High School	219
Workman High School	27
Faculty & staff from schools	55
<b>total in attendance:</b>	<b>1001</b>

2007	
school name	
Alta Loma HS	0
Arroyo High	25
Azusa High	80
Bassett High	50
Blair High	19
Bonita High	0
Charter Oak	48
Claremont High	14
Covina High	3
Curtis Maxwell-Mandes	1
David Higgins	1
Duarte High	40
Eric Taylor	1
Gladstone	52
Glendora	24
Kim Nix	1
Krystal Pearson	1
Kylie Hamilton	1
Monrovia High	30
Northview High School	40
Rubidoux	49
San Dimas High	217
South Hills High	100
Sunflower Alternative School	35
West Covina High	260
Workman High	79
Faculty & staff from schools	64
<b>total in attendance:</b>	<b>1235</b>

2008	
school name	
Arroyo High School	40
Azusa HS	60
Bassett HS	50
Celebration Entertainment Academy	13
Chaffey HS	46
Claremont HS	8
Covina HS	73
Covina Valley USD	22
Duarte HS	52
East SGV ROP	8
Garey HS	40
Gladstone HS	35
Monrovia HS	12
Mountain View HS	45
Northview HS	41
Ontario HS	7
Patriot High School	39
San Antonio HS	4
San Dimas HS	92
South El Monte	75
Sunflower Alt Schools	21
Temple City HS	20
Upland High School	29
Workman HS	49
Workman HS	30
Faculty & staff from schools	56
<b>total in attendance:</b>	<b>967</b>



**Outreach and Recruitment Efforts**  
**Citrus College Fine & Performing Arts Annual Open House Event**

2009		2010		2011	
school name		school name		school name	
Arroyo HS	57	Alyssa & Savannah Corona	3	Bassett HS	50
Bassett HS	50	Arroyo HS	38	Bonita USD	46
Carrie Perez	2	Bassett HS	50	Bryan Sanchez - student	3
Chaffey HS	0	Charter Oak HS	56	Claremont HS	55
Charter Oak HS	32	Claremont HS	29	Covina HS	20
Claremont HS	6	Covina HS	12	Duarte HS	29
Covina HS	18	Duarte HS	87	Garey HS - Christina L. Hacienda/La Puente Workability	155
Covina HS	10	Garey HS	135	Hacienda/La Puente Workability	11
Debra Velasco	2	Hacienda La Puente USD	3	Jesse Iniguez - student	2
Duarte HS	77	Jordan Magro	3	LA County School	5
Gary HS	67	Kathy Casino	4	Mountain View HS	30
Holden Nedeau	2	Kyler Gilliam (and parents)	3	Nogales HS	62
Monrovia HS	63	La Mirada HS	48	Northview HS	30
Mountain View HS	155	Mountain View HS	50	Nueva Vista Cont. Ed	44
Northview HS	17	Northview HS	40	Rowland USD Workability	42
Oak Knoll & Arrow	8	Oak Knoll Alt HS	12	San Antonio HS	39
Paramount HS	8	Omari Cass	2	San Dimas HS - Dan S.	114
Rowland HS	43	Ontario HS	7	School of Arts & Enterprise	58
San Antonio HS	6	Roberta Brazelton	1	Serrano HS - Beverly Q.	60
San Dimas HS	166	San Dimas HS	120	Sierra Vista HS	325
Serrano HS	54	School of Arts & Enterprise	15	Temple City HS	60
Sierra Vista HS	135	Serrano HS	58	Union HS District	4
South El Monte HS	101	Sierra Vista HS	246	Workman HS	54
South Hills HS	11	Sierra Vista MS	20	Faculty & staff from schools	92
Temple City HS	23	Sue Alanis (Ontario HS)	1	<b>total in attendance:</b>	<b>1390</b>
Upland HS	0	Temple City HS	50		
Workman Academy	53	Valerie Ponce De Leon	1		
Workman HS	0	William Workman HS	50		
Faculty & staff from schools	64	Faculty & staff from schools	71		
<b>total in attendance:</b>	<b>1230</b>	<b>total in attendance:</b>	<b>1215</b>		

**Outreach and Recruitment Efforts  
Citrus College Fine & Performing Arts  
Annual Open House Event**

2012	
school name	
Alta Loma HS	39
Charter Oak HS	30
Claremont HS	60
Covina HS	20
CVUSD- MaryAnn B.	50
Duarte HS - Terri Lujan	33
Duarte HS - Claire Hsu	28
Duarte HS - Rich Torres	30
San Dimas HS	99
Hacienda/La Puente Workability	5
La Mirada HS	50
La Puente HS	40
Jeremy Jow	1
Mountain View HS	50
North Torrance HS	40
Northview HS	40
Sam Watkins	1
San Antonio HS	50
School of Arts & Enterprise	113
Serrano HS - Beverly Q.	45
Sierra Vista HS - Charolette N.	290
South El Monte HS	49
Temple City HS	50
Workman	50
Faculty & staff from schools	48
<b>total in attendance:</b>	<b>1311</b>

## Attachment D: Performance History

### MUS 220 SUMMER PERFORMANCE ACADEMY

2011 **Les Misérables**  
2010 **Anything Goes**  
2009 **Footloose**  
2008 **Les Misérables**  
2007 **High School Musical**  
2006 **Grease**  
2005 **Anything Goes**  
2004 **The Pirates Of Penzance**  
2003 **Les Miserables**  
2002 **Footloose**  
2001 **The Wiz**  
2000 **Fame**

### *\*MUS 211 Citrus Singers Tour Ensemble (Pop)*

### *\*\*MUS 212 Citrus Singers Tour Ensemble (Classical)*

2012 **Hawaii/Oahu \***  
(Performance venue: Sheraton Waikiki)  
2011 **Italy \*\***  
(Performance venues included: Marostica Spring Choral Festival and Chiesa Santa Maria della Scala, Trastevere – Rome)  
2010 **New York \*\***  
(Performance venues included: Saint Patrick’s Cathedral and Saint Paul’s Ground Zero)  
2009 **Hawaii/Maui \***  
(Performance venues included: Hard Rock Café. Maui and the Westin Resort, Maui)  
2008 **Scandinavia \*\*** (Denmark & Sweden)  
(Performance venues included: Concert in the Christians Kirke – Denmark and Concert in the Santa Clara Kyrka – Sweden)  
2007 **New York\*\***  
(Performance venues included: Saint Patrick’s Cathedral and Saint Paul’s Ground Zero)  
2006 **Hawaii/Oahu \***  
(Performance venues: Sheraton Waikiki & Hilton Hawaiian Village)

### *MUS 215 Musical Theatre Productions*

2012 (Spring) **Sweeney Todd the Demon Barber of Fleet Street**  
2011 (Spring) **Ragtime**  
2010 (Fall) **All Shook Up**  
2010 (Spring) **Hello Dolly**  
2009 (Fall) **Chicago**  
2009 (Spring) **Wizard Of Oz**  
2008 (Fall) **Cabaret**  
2008 (Spring) **Phantom**  
2007 (Fall) **Rocky Horror Picture Show**  
2007 (Spring) **Beauty and the Beast**

**Attachment E: List of Performances 2010-2011**

<b>Name of Client</b>	<b>Date of Event</b>
Citrus College Fall Convocation	8/27/2010
L.A. Fairplex Entertainment	9/15/2010
Driesen Aircraft	9/15/2010
Wedding - Zapata Smith	9/18/2010
Citrus College Football Game	9/25/2010
South Hills Country Club	10/1/2010
Azusa Chamber of Commerce	10/5/2010
Eye-Das (Presentation)	10/11/2010
South Hills Country Club	10/15/2010
Candlelight Pavilion Dinner Theatre	10/22/2010
Boys & Girls Club of Whittier	10/23/2010
Candlelight Pavilion Dinner Theatre	11/12/2010
Citrus College - Thanksgiving Lunch	11/17/2010
Community College League of Ca	11/18/2010
Regency Park Astoria	11/19/2010
St. John Bosco Tech	11/20/2010
Community College League of Ca	11/20/2010
Young Presidents Organization	12/4/2010
Wedding - Yvette Hale	12/11/2010
Citrus College - Adaptive PE/Athletics	12/13/2010
Optivus Proton Therapy	12/18/2010
Terry & Dawn Home	12/18/2010
South Hills Country Club	12/19/2010
Candlelight Pavilion Dinner Theatre	12/31/2010
Glendora Rotary Scholarship	2/8/2011
St. Catherine of Alexandria School	2/11/2011
Red Hill Country Club	2/12/2011
Indian Wells Country Club	2/14/2011
West Coast Jazz Party	2/18/2011
Citrus College Flex Day	2/22/2011
Wedding - Dellenback	2/25/2011
Glendora Country Club	2/25/2011
Wedding - Nadelborg Showler	3/5/2011
Age Well Senior Services	3/5/2011
Citrus College Workforce	3/9/2011
Kids vs. Global Warming Deve.	3/9/2011
Candlelight Pavilion Dinner Theatre	3/11/2011
South Hills Country Club	3/12/2011

<b>Name of Client</b>	<b>Date of Event</b>
Sycamore Elementary School	3/18/2011
Citrus College Cosmetology	3/31/2011
Wedding - Belli Johnson	4/1/2011
Providence High School	4/9/2011
Al-Anon	4/9/2011
Glendora Chamber of Commerce	4/21/2011
Citrus College Latina Leadership	5/5/2011
Citrus College Student Activities	5/5/2011
Arrowhead Country Club Golf Tournament	5/13/2011
Citrus College - Home of Jim McClain	5/20/2011
Maddie James Foundation	5/20/2011
Wedding - Fulgham	5/28/2011
Dr. Glenn Weissman	5/29/2011
Citrus College Student Affairs	6/2/2011
Candlelight Pavilion Dinner Theatre	6/3/2011
Citrus College Commencement	6/18/2011
Citrus College - CSEA Holiday lunch	12/9/2011