



**Music History and Theory**  
**PROGRAM REVIEW REPORT**  
**2014 - 2015**

**Faculty and Staff (List all)**

<b>Full Time</b>	<b>Adjunct</b>	<b>Support Staff</b>
Gunnar Eisel	David Beatty	Autumn Leal
Alex Galvan	Joseph Calderon	Denise Mitchell
William Hoehne	Richard Carey	
Bruce Langford	Steve Cotter	
	Leah Kang	
	Sam Sun	
	John Steinmitz	



## Music History and Theory

### I. Executive Summary

#### **Program Description:**

The Music History and Theory program serves both transferring music majors and a source of general education offerings. For music majors, we offer 4 semesters of harmony and musicianship, and two semesters of general music history. In addition, we offer courses suitable for general education requirements such as music fundamentals, music appreciation, history of rock music, the history of jazz, and Introduction to American Music.

#### **Strengths/Effective Practices:**

Data cube on retention and success:

Retention mean average of approx. 95.6%

Success rate mean average is approx. 70%

Years tabulated are for F '09 to W '13.

Pedagogy in these courses has clearly demonstrated a sensitivity to the correlation of current and historical practices in musical art. Students indicate a sense of connection to examples that share historical and current practices in music.

#### **Weaknesses/Lessons Learned:**

Students would benefit from course offerings that traverse multi-cultural elements such as World Music, Music of Latin America, History of Musical Theater and similar course offerings. Adjacent colleges and universities have implemented within their curriculum courses of study that reflect a global perspective in the musical arts.

#### **Recommendations/Next Steps:**

Explore the feasibility of funding and scheduling for the aforementioned courses whether on a rotational basis or every semester.



## Music History and Theory

### II. Curriculum

Course Number and Title <small>(Courses must be reviewed every six years to remain active)</small>	Date of last Curriculum Committee Review	2013-2014 Course offerings By Term and # of Sections				SLOs Assessed (Semester / year)
		Summer	Fall	Winter	Spring	
MUSE 101 Musicianship I	Sp 2013	0	3	0	2	SP 2014
MUSE 103 Musicianship II	F 2014	0	1	0	2	SP 2014
MUSE 202 Musicianship III	F 2013	0	1	0	1	SP 2014
MUSE 203 Musicianship IV	F 2013	0	1	0	1	SP 2014
MUSE 102 Harmony I	F 2013	0	2	0	1	SP 2014
MUSE 104 Harmony II	F 2014	0	1	0	1	SP 2014
MUSE 202 Harmony III	F 2013	0	1	0	1	SP 2014
MUSE 204 Harmony IV	F 2013	0	1	0	1	SP 2014
MUSE 110 History of Music I	Sp 2014	0	2	0	0	FA 2013
MUSE 111 History of Music II	F 2013	1	0	0	0	SU 2014
MUSE 100 Music Fundamentals	F 2013	0	3	0	3	SP 2014
MUSE 113 History of Rock and Roll	F 2013	2	4	2	4	SP 2014
MUSE 109 Music Appreciation	Sp 2014	0	4	1	4	SP 2014
MUSE 212 History of Jazz	F 2013	0	1	0	0	SP 2014
MUSE 114 Introduction to American Music	F 2013	0	0	0	0	Not offered

### III. Degrees and Certificates

Title	Type	Date Approved by Chancellor's Office	Number Awarded 2011	Number Awarded 2012	Number Awarded 2013	Number Awarded 2014
Fine Arts	AA	1970	88	99	103	100
Liberal Arts: Arts and Humanities	AA	2009	7	18	20	20
Music	AA	2010	2	9	10	10

**TYPE:** AA = Associate in Arts AS = Associate in Science Degree C = Certificate S = Skill Award  
AA-T = Associate in Arts for Transfer AS-T = Associate in Arts for Transfer

#### IV. Sections Offered

Review the data sheet for section counts, which includes the following information by course category:

1. Section counts
2. Enrollment by student demographic
3. Success and retention

Provide a brief narrative analysis and describe any trends or concerns you noticed.

*Observations and comments about course, program and college level data can be made below.*

The majority of students enrolled within the History/Theory courses have enrolled in courses in which their evenings are available for work or participation within our performance groups. The times offered for these classes has reflected optimal enrollment for each in view of avoidance of time conflict with performance group rehearsals and concerts, and other courses which will be of benefit to the student's musical career.

Course offerings by semester:

Music Theory:

Fall, Spring only

Music History:

Fall, Winter, Summer, Spring

Course offerings by time:

Morning or early afternoon, two evening evening.

Sections offered:

Contingent upon the sequence and prerequisite offerings, usually 1 to 2 in each level of theory , and 3 or to four in history/appreciation depending on level per semester.

#### V. Student Demographics

Review the data sheet for program enrollment, retention, and success which includes data on these metrics by student demographic

Provide a brief narrative analysis and describe any trends or concerns you noticed.

*For data on course sections, success and retention, and student demographics please refer to data packet in your program review folder. Observations and reflections related to*

*these data can be addressed in the appropriate "plus one" addendum.*

*Observations and comments about course, program and college level data can be made below.*

Course offerings by semester:

Music Theory:

Fall, Spring only

Music History:

Fall, Winter, Summer, Spring

Course offerings by time:

morning or early afternoon, one evening.

Sections offered:

Contingent upon the sequence and prerequisite offerings, usually 1 to 2 in each level of theory , and 3 or to four in history/appreciation depending on level per semester.

Retention mean average of approx. 93%

Success rate mean average is approx. 70%

Demographics:

Gender: data indicates an approximate 10% greater number of males who enroll in these courses.

Ethnicity: The data indicates that these courses serve from greatest number to the lesser number the following declared ethnicities:

Hispanic/Latino

White

Asian

Black

Age: In order of greater to lesser

25 - 49

20 - 24

under 20

50+ were comparatively few

## VI. Student Accomplishments

Provide current, interesting information about accomplishments of students who have participated in this program.

Provide examples of individual student success or instructional strategies that were effective.

**Musicianship 100:** Students are able to discern diatonic pitch relationships demonstrated through vocalization while reading in major and minor. Students utilize online ear training programs.

**Music Fundamentals:** Students are recognizing intervals and scales in written examples.

**Harmony:** Students utilize music notation software in the completion of written assignments.

**Harmony and History:** Online streaming examples of music are examined in class and as outside assignments.

## VII. Student Learning Outcomes Assessment Reflection

Academic Senate Approved 4/11/12

All SLOs for every course will need to be assessed at least once within the 5-year comprehensive program review cycle. Upon reflection with program colleagues (or self-reflection for programs with only one instructor), please provide a brief narrative to the following (at least one row for one SLO needs to be completed for each course at this time):

Complete SLO assessment and analysis in the table at:

<http://intranet/SLO/Pages/default.aspx>

DOCUMENT REFLECTION DISCUSSION BELOW (FOR BOTH SUMMER/FALL 2013 AND WINTER/SPRING 2014)

Program level outcomes include:

Proper vocabulary [within the subject matter]

Research, Identify, Evaluate historical periods in music

Recognition of how society world views influence musical traditions

Implement notational, ear training, and or specialty software

The course SLO's have reflected these program outcomes with allowances for variations on perspectives, emphasis, and pedagogy. For example, ear training courses would utilize a computer program that is specific to pitch generation and ear training, whereas, a music appreciation course may require the ability to playback recordings or videos, or even use streaming sources on the internet. A Music History course would require research into musical practice by period and it's reflection of societal trends whereas a Music Fundamentals course is introductory; students would be learning music specific vocabulary within a Western European context of music composition the emphasis being on the production of music which is most familiar.

Evaluation of the course outcomes through a variety of testing method (course outcome dependent) has revealed the viability of the program level outcomes. Whether in performance or writing, students are demonstrating at the course level and cumulatively (program completion) the outcomes that have been designed into the music history/theory course of study.

In view of university requirements for transfer involving simply knowledge, the courses and program SLO's [Citrus] are consistent with transfer requirements for students who wish to matriculate into a four year university.





## Music History and Theory

### VIII. Progress toward previous goals

During 2013-2014, we accomplished:

	<b>Previous Goals</b>	<b>Progress/ Persons Responsible</b>	<b>Status</b>	<b>Institutional Goal</b>
<b>Goal 1</b> May 2009	Establish entrance and exit exams for music theory classes	Eisel/Hoehne	I	1.2
<b>Goal 2</b> May 2009	Develop consensus of instructional methodology and testing procedures	Eisel/Hoehne/ Galvan	C	1.2
<b>Goal 3</b> May 2009	Incorporate basic guitar fret-board concepts into theory classes	Eisel	I	1.1
<b>Goal 4</b> <b>2011</b>	Greater integration of online study materials in music theory classes  8/26/11	Eisel	C	1.2 EFMP1
<b>Goal 4</b> <b>2011</b>	Greater integration of	Langford	C	1.1.2

	online study materials in music history classes.  8/26/11			
<b>Goal 6 2011</b>	Re-evaluate the correlation between music fundamentals and music theory sequence skills.  8/26/11	Galvan/Eisel/ Hoehne	C	1.1
<b>Goal 7 2012 and continued in 2014</b>	Research the feasibility of Music Fundamentals as an online course.	Galvan	C	1.2 EFMP1
<b>Goal 8 2012 and continued in 2014</b>	Research online placement examinations	Eisel/Hoehne	C	1.2
<b>Goal 9 2012 and continued in 2014</b>	VT 319 Internet access and acquisition of multimedia equipment	Eisel/Hoehne	C	1.2 EFMP1

**In addition to previous goals, during 2014-2015, we plan to:**

	<b>Description</b>	<b>Actions / Target Date</b>	<b>*Data Index*</b>	<b>Institutional Goal**</b>
<b>Goal 1</b>	Utilize music tuning apps for iphone and smartphones in reinforcement of ear training	Fall 2014	Increase the success rate with technology	1.1.2
<b>Goal 2</b>	Utilize music metronome apps for iphone and smartphones in performance of ear training examples	Fall 2014	Increase the success rate with technology	1.1.2

*\*For instutional goals visit link below.*

<http://www.citruscollege.edu/admin/planning/Documents/StrategicPlan2011-2016.pdf>

*\*\*For Educational and Facilities Master Plan, use table below.*

EFMP 1 – Evaluate and expand curriculum as warranted to fuse disciplines in ways that create collaborative, interdisciplinary production teams
EFMP 2 – Develop a core course that incorporates the business aspects of all areas of the entertainment industry



## Music History and Theory

### IX. Budget Recommendations for 2014-2015

(Add rows or attach additional pages as needed for complete description / discussion)

#### Certificated Personnel (FNIC)

Position	Discuss impact on goals / SLOs	Impact	Priority
Full Time Faculty – Music Theory/Piano	Continuity of program and course offerings	MNQF	1

#### Classified Personnel

Position	Discuss impact on goals / SLOs	Impact	Priority

#### Staff Development (Division)

Item	Discuss impact on goals / SLOs	Cost	Impact	Priority

#### Facilities (Facilities)

Describe repairs or modifications needed	Discuss impact on goals / SLOs	Building / Room	Impact	Priority
Sound proofing in third floor practice rooms	Students should be able to audiate more effectively without	Vt 3 <sup>rd</sup> floor	Q	1

	distraction			
Air conditioning in downstairs practice rooms	Healthy environment for practice enabling the SLO to be reinforced	Music Bldg 1 <sup>st</sup> floor	Q	2

**Computers / Software (Tecs)**

<b>Item</b>	<b>Discuss impact on goals / SLOs</b>	<b>Cost</b>	<b>Impact</b>	<b>Priority</b>
Piano lab equipped with computers with era training and music writing software	Technology implementation within the course for continued and advancement of student success	25K	Q	3

**Equipment**

<b>Item</b>	<b>Discuss impact on goals / SLOs</b>	<b>Cost</b>	<b>Impact</b>	<b>Priority</b>

**Supplies (Division)**

<b>Item</b>	<b>Discuss impact on goals / SLOs</b>	<b>Cost</b>	<b>Impact</b>	<b>Priority</b>

# General Budget Guidelines

## Budget Preparation Tips:

Include items on the budget form that are needed for program success even if there is no financial need associated with the request (i.e., training that could be accomplished with on-campus resources, sharing of resources with another discipline or department etc.)

Whenever possible, obtain actual cost for the items / equipment you wish to purchase. This avoids situations where items are considered for purchase but it is determined that the actual cost greatly exceeds the original estimate.

Identify unit cost (cost per item) and the number of units desired in requests.

Indicate if there is a lower level of financial support that would be workable in your educational plan – if you request \$30,000 for a classroom set of equipment (one item for each student), if \$15,000 were available, would it be possible for two students to share an item? Is the request “All or nothing”?

## Determining Budget Impact:

***Indicate one or more of the following areas that your request will affect:***

**M = Mission:** Does the request assist the program in meeting the District’s mission and established core competencies and / or diversity?

**N = Need:** Does the request assist the program in addressing needs based on labor market data, enrollment, articulation, advisory committee, regional agreements, etc.?

**Q = Quality:** Does the request assist the program in continuing or establishing appropriate lecture/lab unit values? Will the request assist in the regular reviewed / updated of course outlines? Is faculty development adequate? Does program need support in addressing the State and District emphasis on critical thinking, problem solving and written expression? Does program need support to meet stated objectives in the form of SLOs? Do course pre-requisites and co-requisites need to be validated?

**F = Feasibility:** Does the request assist the program maintain adequate facilities, equipment, and library resources? Is there a need for repair or modification of facilities? Is there a need for new equipment or supplies? 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:** Does the request assist the program in meeting Federal, State & District requirements? (Do the course outlines meet state, district & federal regulations for content? Do vocational programs have

regular advisory meetings?)

## **Budget Priorities:**

***When establishing priority, consider the following:***

Priority 1: This item is mandated by law, rule, or district policy.

Priority 2: This item is essential to program success.

Priority 3: This item is necessary to maintain / improve program student learning outcomes.