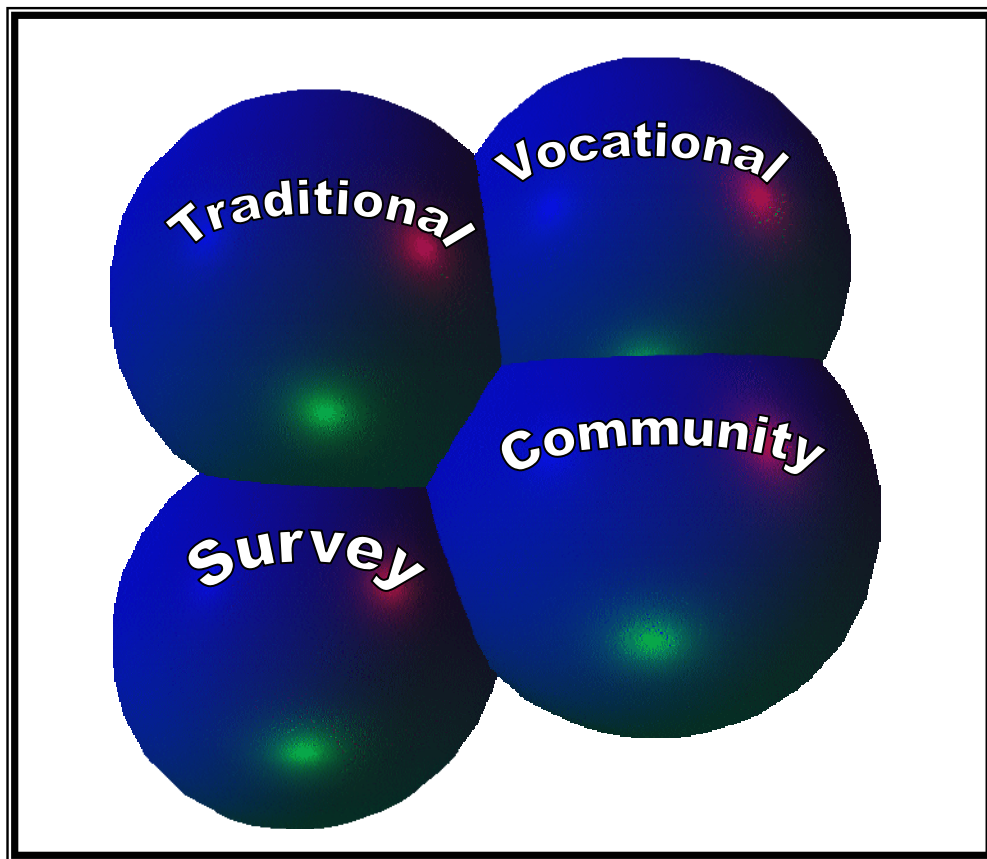


Music Department

Program Review, 2006



Interaction and Integration

1. Program Description and Scope

Student Target Groups

- **1. Traditional Music Students** with sights on transfer to future academia
- **2. Non-Music Major Students** fulfilling FA requirements in survey classes
- **3. General Community Members** approaching music as a lifestyle avocation
- **4. Vocational Students** interested in acquiring the skills of the music trade

OHLONE MUSIC PROGRAM COURSES

TARGET STUDENT GROUPS

Course	Traditional	Survey	Community	Vocational
MUS 100 – Survey of the Arts		X		
MUS 101 – Intro to Western Classical Music		X		
MUS 102 – Intro to World Music		X		
MUS 103 - Fundamentals	X			X
MUS 104 – Music of World Cultures		X		
MUS 105 – Tech Tools	X			X
MUS 108 - Songwriting	X			X
MUS 110 – Music Theory	X			
MUS 111 - Musicianship	X			
MUS 112 – Pro Tools				X
MUS 113 – Studio Recording				X
MUS 114 – Create a CD			X	X
MUS 116 – Sound Reinforcement				X
MUS 120 – History of West. Music	X			
MUS 121 – History of Jazz		X		
MUS 125 – History of Rock Music 1970-2000		X		
MUS 160 - Piano	X		X	
MUS 161 - Guitar			X	
MUS 162 - Voice	X		X	
MUS 163 - Woodwinds			X	
MUS 164 - Brass			X	
MUS 165 - Percussion			X	
MUS 166 – Applied (Lessons)	X			
MUS 169 – Jazz/Rock Guitar			X	X
MUS 350 - Band			X	
MUS 351 – Perf. Ensemble			X	
MUS 352 – Jazz/Rock Combo			X	X
MUS 354 – Chamber Orch.			X	
MUS 355 – College Chorus (CE)			X	
MUS 356 – Chamber Singers			X	
MUS 358 – Community Chorale			X	
MUS 369 – Jazz/Rock Piano				X
MUS 370 – Symphonic Band			X	
MUS 371 – Wind Ens.			X	
MUS 374 - Orchestra			X	
MUS 380 – Musical Theater			X	
MUS 394 - Charisma			X	

2. Relationship to Ohlone College Mission and Goals

In response to the College's primary core value of providing life-long learning opportunities for its students, the Music Department balances the needs and demands of a wide variety of student groups. These include (1) traditional music majors preparing for continued study in a 4-year university, (2) survey students pursuing general education or fine arts requirements for degrees and certificates outside the field of music, (3) community members for whom music ensembles are an ongoing and vital aspect of their lifestyle, and (4) vocational students who have chosen a musical career path outside that of traditional academia.

Many of our students come from the artistic fringes of academia. That is to say, they sometimes respond more to the artistic side of their personality than to the left brain pursuits of Math, English and Science. It's our responsibility to make a place for these students where they can grow to their greatest potential and find ways to discipline their studies both inside and outside music classes. In keeping with the cultural diversity of the greater Fremont community, we also expose our students to a variety of non-Western musical experiences. Spring '06 activities included presentations by English composer David Fanshawe on his cross-cultural "African Sanctus" (performed by the Ohlone Chamber Singers) and a demonstration by Indian tabla master, Utam Chakraborty.

We have continued to set our standards high by forming a strong and diverse core of full-time faculty members teaching university-level curricula. The full-time staff is augmented by a group of adjunct ensemble leaders who operate their groups in a completely professional manner, inspiring dedication, loyalty and longevity, not to mention higher and higher levels of musical achievement. The public performance put on by each of these ensembles allows Ohlone the exposure to reach out to the greater Fremont community, making us a part of the overall cultural mix of the area.

The core faculty is in constant communication regarding student progress, program and course curriculum. Each of these instructors has his own specialized area of expertise, but we all overlap at the extremes and work together when possible with no sense of competition.

We are always open to innovation in the Learning College model by auditing each other's classes and continuing to learn new skills and techniques via off-campus training. We all continue to work in the industry outside of Ohlone College, and so stay in touch with developing trends and the general reality of life as a musician.

3. Program Student Learning Outcomes

- 1. The student will demonstrate fluency in the language of music, be it spoken, written, played, or heard.**
- 2. The student will develop a cultural, historical, and analytical perspective on the study of music.**
- 3. The student will experience artistic growth and personal enrichment through the performance of music.**
- 4. The student will assemble the vocational skills necessary for a career in music.**
- 5. The student will complete the courses leading to A.A. degree, Music Certificates, or transfer to University.**

Objectives of these outcomes

1. Students will practice and demonstrate skill in sight-reading, ear training, and instrumental techniques.

Assessment Methods: Tests, juries, recitals.

Success Assessment: Weakness in Musicianship (111) curriculum, need more juries or private lessons for majors, encourage concurrent enrollment at Mission HS, Theory curriculum working well.

2. Students will compare musical traditions of world cultures, categorize the evolution of Western Music, and formalize the elements of musical analysis and composition.

Assessment Methods: Compositions, research papers, analysis exercises, presentations.

Success Assessment: Unfortunate loss of Music History (120), success with Music Appreciation (101) online, confusing overlap in survey classes, need for 50s Rock History class.

3. Students will attend rehearsals and perform concerts in order to achieve personal expression and develop a sense of community and group achievement

Assessment Methods: Improvement in the quality of public and private performances, evaluation surveys, promotional involvement.

Success Assessment: Lots of active ensembles and public concerts, positive reaction to Fanshawe and “African Sanctus,” positive reaction to tablas demo w/Chakraborty, Combo Class concerts at Mission Pizza and NUMMI Theater successful PR, Good interaction with survey classes.

4. Students will develop functional skills through hands-on experience in digital audio recording/editing and sound reinforcement as well as commercial music performance.

Assessment Methods: tests, projects, portfolios and resumes of their accomplishments.

Performances and recordings from Combo and Songwriting classes.

Success Assessment: Good energy in area, good development of certification pathway, Pro Tools certification an excellent marketing tool, good interaction with Combo, Theory, Songwriting.

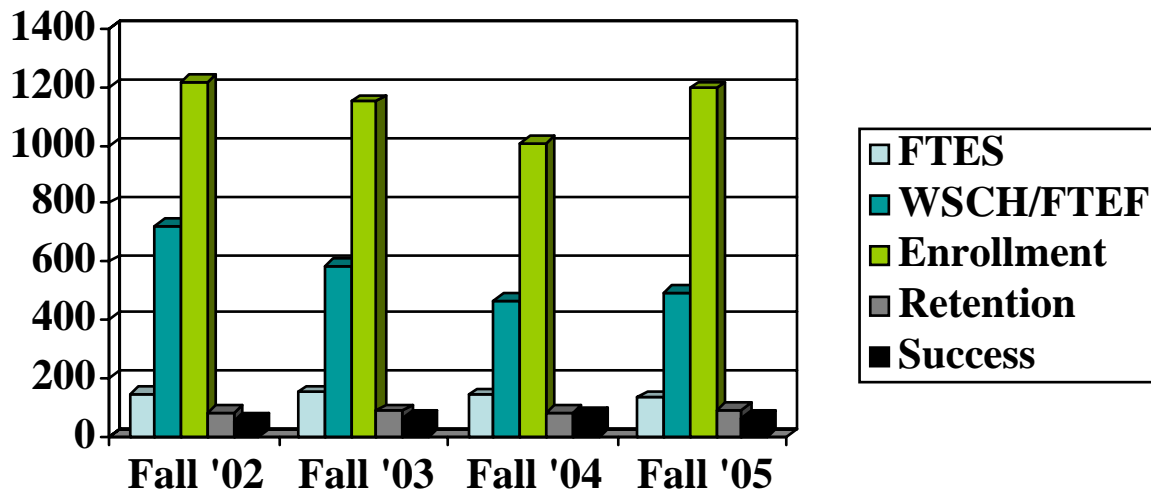
5. Students will complete all required classes according to department guidelines

Assessment Methods: Rates of graduation, matriculation, numbers of certificates.

Success Assessment: Need to clarify certification path, need more majors pursuing AA degree.

4. Assess and Analyze DataMart trends for success (retention)

Music Department



Also see Table 1, DataMart.xls

Analysis of DataMart information:

1. Fall-off in numbers Fall '04 may be due to State-wide tuition increase
2. Good recovery in Fall '05 due to increased Commercial Music and online offerings
3. Over 3-year period, % Success Rate trending upward compared with other colleges
4. Over 3-year period, Music department FTES decreasing by smaller percentage than Enrollments
5. Los Medanos and Las Positas both report Commercial Music under TOP code 1005, separate from general music (1004). We should follow suit.
6. The size of our Music department is about 40% smaller than Diablo Valley, similar to that of Los Medanos, twice that of Chabot, and roughly 3 times that of SJ City,
7. Enrollments in all schools but DVC and Chabot trended down during this period. Cannot explain Chabot's 35% increase in Fall '04 (Reporting method? New facilities?)

5. Assessment of Program Through Review of the Teaching/Learning Process

Music is one of the most necessary, yet critically underappreciated, aspects of a college curriculum. Our offerings are often a student's first and only college music course.

Relevance, appropriateness and currency of student learning outcomes

The "relevance appropriateness and currency of student learning outcomes" were a key factor in a recent Music Dept. retreat in New York City in January 2006. One of our points of discussion was a review of our Fundamentals course offering in particular (a requirement for most of our Certificates of Completion as well as a key remedial course for prospective Music Majors). We discussed in detail the relevance of specific topics in our current course, debating appropriateness and offering alternatives. We are continuing this discussion and actively exploring alternative curricula for this class. We expect to offer new and improved curriculum in the Fall of 2006 and will assess this alternative beginning in Spring 2007.

Assessment of teaching strategies

Music Fundamentals (MUS 103) is a central course is offered both in the traditional classroom setting as well as a strictly online course. We have closely monitored students in both environments and share a broad consensus that, while it is valuable to be able to offer an online section, online learning of music fundamentals is clearly not for everyone. Given the option, we would strongly recommend that students take this course in the traditional classroom setting. The main advantage of the classroom is that an on-site expert, the instructor, can offer real-time feedback, helping the student avoid frustrating pitfalls and missing links, which are all too commonly reported by onliners. On the other hand, it should be noted that a subset of bright, self-starting and disciplined students often excel in the online environment.

The traditional offering of face-to-face Music Fundamentals has been the subject of an experiment shared by several of our other music courses. We have developed hybrid classes that rely heavily on internet delivery and in-class computer access so that the student has greater responsibility for his or her own learning. This kind of hybrid is proving to be a successful model, especially in "stacked" classes with students of different achievement levels. It frees the instructor to work closely with those students in greatest need, while allowing other students to freely move ahead in the course. This hybrid approach is used not only by the Fundamentals class, but also by the Theory classes and most of the classes in the Commercial Music area.

Assessment of curriculum revisions

Digidesign, the makers of the *Pro Tools* digital audio system, has developed a training program (complete with certification) for those students interested in a career in audio engineering. At considerable expense (\$2400; \$500 paid for by Ohlone, the rest from the instructor), Dr. Jim McManus took the *Digidesign* courses and tests that led to his certification as a *Pro Tools* instructor. As a result, Ohlone has become an official *Digidesign* Sponsored School (DSS). Benefits are several:

1. Ohlone is now listed on the *Digidesign* website as an official training center.
2. Ohlone is now able to offer official *Digidesign* curricula, namely *Pro Tools 101*, as the core information in MUS 112-A.

3. As an official training center, Ohlone is eligible for substantial discounts on *Digidesign* hardware and software.

The official Digidesign curriculum takes a somewhat different approach than what we had been doing here at Ohlone; it methodically covers the fundamental technical aspects of Pro Tools, providing an especially solid foundation for the student in terms of technical information.. Previously our approach was to familiarize students with a subset of features, then ask the students to complete various types of creative projects using these features. This old approach was perhaps too fragmented, leaving students lacking the confidence that they truly understood the depth and nuances of the program. The packaged Digidesign approach, on the other hand, may lack a certain level of creativity. But we are hopeful that the new approach, combined with judicious addenda in the form of projects and inspiration, will result in students who can create with confidence and command.

Assessment of how assignments, criteria, and standards for sequenced courses relate

The Music Theory sequence continues to be a model of a successful sequence. The four courses (Music 110A-B-C-D) use two texts, both written by the same author and intended as the texts for the core music major. (These texts (Benward: *Music in Theory and Practice*, vols. I and II) are standard texts widely used at music schools throughout the country.) The tight integration afforded by a close reading of these texts is very effective; concepts introduced in earlier chapters/semesters are reinforced through encounters with the same concepts introduced later. The reintroduction invariably is in connection with some new tonic; the student must understand the original idea in order to build upon it.

MUS 110 is now offered as a 100% online section. Since no online version of the Benward text is available for Web-CT or Etudes, we have created electronic versions of all necessary homework and test materials and made them available via Web-CT. This method has worked out quite well. However, we feel the success rate for 100% online students will improve if we can make the online curriculum even more personal and friendly. Toward this end, we'll be adding short video clips into each assigned lesson, in which the instructor lectures directly to the online student and makes him "part of the class."

We are working for a similar strong sequence in the commercial music area. A basic tool is *Pro Tools* (industry-standard digital audio software; used widely for the production of film and TV soundtracks as well as for the recording of popular music of all styles). We have developed a sequence whereby students get a thorough grounding in Pro Tools in the *Digi 101* class (Music 112A) and then broaden and deepen their skills with work in successive courses: Music 112B, Music 113 and Music 116.

A drawback continues to be that enrollment pressures oblige us to continue to make exceptions to this rule; while it is critical that we continue to offer the advanced courses in the Commercial Music area, so that students can earn the certificate in a timely manner, it is not always possible to fill these courses with students who have completed Music 112A. Consequently we have continued to waive this advisory, with the result is that we must take considerable time in our advanced courses (Music 112B, 113 and 116) for *Pro Tools* remediation. This time should be spent in a broadening and deepening of the students' skills.

Adequacy of resource utilization; include requests if there are new resources needed

We have thought for some time now that the Ohlone Music Department is the best-kept secret in the Bay Area. We have nice facilities, good curriculum, solid course offerings and an excellent faculty, and so it puzzles us as to why the department doesn't have a higher student enrollment. Compared to other Community Colleges, our numbers are typical (i.e. our enrollments are typical for a College with a total student population of around 10,000). (*See section 4 for more information re: DataMart statistics.*) But we don't see ourselves as typical. With the strengths cited above, we feel that if more students knew about what the Ohlone Department of Music has to offer, they would choose Ohlone. What we would like to see is a concerted professional-level marketing effort. We are willing to participate to the extent that we are able (we continue to visit local high schools and pitch our program to any audience), but a powerful marketing program, using research, direct mail, and various kinds of advertising, could make a substantial difference.

A more prosaic need is for new computers in Rm. 2205. The use of computers continues to grow in our department, used both for the commercial music program as well as for the several hybrid courses. We have come to rely heavily on these computers. Unfortunately, technology has a notorious half-life; our current classroom computers are six years old, virtual antiques in the computer world. Moreover, with the advent of the dual-processor architecture, our technological deficit is growing dramatically, our approach to computer irrelevance approaches more quickly. Most of the hard drives in this lab were upgraded during Spring, 2006 semester. However, we need to get this "oar into the stream" and develop a plan to upgrade this hardware according to a regular schedule.

Appendix A

Ohlone College Instructional Basic Program/Discipline Review Data 2005-06

Music													
	Data Source	2002-03				2003-04				2004-05			
		Summer	Fall	Spring	Annual	Summer	Fall	Spring	Annual	Summer	Fall	Spring	Annual
Enrollment Data:													
Courses Offered	Datatel	26	81	69	92	17	72	70	87	24	68	72	89
Sections Offered	Datatel	38	121	112	271	25	114	114	253	38	108	119	265
Enrollments (duplic., credit only)	XWFR	471	1218	1160	2849	371	1151	1067	2589	302	1010	1144	2456
FTEF (credit only)	Data Mart	60	143	152	355	52	148	141	341	34	138	149	321
Full Time Faculty ¹	Instr. Office				3				3				4
FTEF - Full Time ²	Datatel	0.4	3.3	3.3		0.7	3.4	3.5		0.9	4.8	4.9	
FTEF - Adjunct	Datatel	1.8	4.5	3.7		0.8	4.2	3.9		1.1	3.8	3.6	
WSCH/FTEF (credit only)	XWFR	779	721	603		956	583	564		509	466	488	
Student Success Data:													
Percent Retention ³	Data Mart	92	81	86		85	86	83		86	82	83	
Percent Success ⁴	Data Mart	87	51	78		79	61	72		82	75	76	
Degrees Awarded	Data Mart				NA				NA				0
Certificates of Achievement ⁵	Data Mart				NA				NA				NA
Certificates of Completion ⁶	Data Mart				0				3				5

Notes:

1. Full Time Faculty = the number of filled positions whose primary assignment is in this department (includes temporary full time faculty)
2. "FTEF - Full Time" includes overload assignments and fulltime faculty from other departments teaching in this discipline
3. Retention = Percent of students from census who remain through end of term
4. Success = Percent of students from census who remain through end of term and receive grade of A, B, C, or Credit
5. Certificates of Achievement: 18 units or more listed on Chancellor's Office Program Inventory
6. Certificates of Completion: 17 units or less, locally approved

6. Assessment of Program Improvement since Previous Program Review

The cycle of progress between program review goals listed in 2001 and our current program status in 2006 shows perhaps the highest curve of success in the history of our department. The list reads as follows:

1. Adjust accompanist pay scale.
 - a. Ohlone had the lowest pay scale of any of the greater Bay Area community colleges in 2001. At the same time, the intensity of our choral program demands nearly the highest in the area. Ohlone boasts a Community Chorale, select Chamber Singers ensemble, Charisma (the daytime ensemble of about 20 singers) and a voice class instruction program where we train students to sing. The program requires an accompanist at every level. We couldn't compete with our rival schools and it was difficult to keep accompanists.
 - b. We moved the accompanist pay scale from \$14/hour to \$25/per hour. That places us roughly in the middle of the Bay Area community college pay scales. It has made a very positive difference in the quality and maintenance of the program.
2. Hire a new full-time instructor
 - a. We are so pleased with the hire of our new full-time instructor of Commercial Music, Tim Roberts.
 - i. Tim Roberts is the missing link we needed to complete the balance necessary for existing and future program development.
 - ii. Tim teaches two commercial music combo-ensemble classes that serve the needs of a large pool of students eager to try their hand at performing rock-pop-commercial styles of music. I don't know of another program like it in the Bay Area.
 - iii. Tim also teaches song writing, commercial recording techniques, MIDI, history of rock, and shares the teaching responsibilities of the music-major theory and musicianship program.
3. Replace Choral Risers
 - a. Our choral risers were replaced with an excellent set of silent and attractive portable risers that we use for all choral concerts and festivals.
 - b. Smith Center operations made the upgrade in 2002.
4. Finalize the A.A. in music.
 - a. The Associate Degree in Music offered by Ohlone College is designed to prepare students for studying Music at most universities.
 - b. We proudly offer an AA Degree in Music, which was approved in 2003.
5. New daytime instrumental performing ensemble
 - a. Our daytime instrumental ensembles were limited to beginning chamber music ensembles in 2001. Our daytime choral offerings were also strictly vocal techniques courses. We added two daytime instrumental ensembles and one daytime choral ensemble by 2003.
 - i. As presented under the new full-time hire, we now offer two commercial music combo-ensemble classes that serve the needs of a large pool of students eager to try their hand at performing rock-pop-commercial styles of music.

- ii. We also hired Tony Clements to create and conduct a unique Tuba ensemble at Ohlone College. Every Saturday morning, 30 tuba players drive to Ohlone College to rehearse and perform tuba ensemble repertoire with Tony. The ensemble has grown in numbers and quality and performs several times a year.
 - iii. Shortly after the 2001 program review, Dennis Keller created and continues to conduct a daytime women's choral ensemble called Charisma. Charisma performs a wide variety of popular choral ensemble music and boasts 20 members.
- 6. Upgrade new student recruitment efforts
 - a. Our recruitment efforts changed into a more visible structure. We need to improve more in this area. Several new ideas are being brainstormed.
 - i. Dennis Keller and Philip Zahorsky have conducted the Fremont Unified Honor Band and Choirs several times since 2001.
 - 1. The venue has changed to become Smith Center for the Performing Arts on a permanent basis. This venue change created much goodwill with the local schools.
 - 2. The venue change also expanded our visibility.
 - ii. Tim Roberts and Dennis Keller have brought our daytime performing ensembles to the local high schools as recruitment performances.
 - iii. The music department has set-up department tours during Ohlone Recruitment days. Many students visited our labs and performing facilities.
 - iv. Jim McManus has been out to the schools several times to promote the commercial music and theory programs.
- 7. Expand the hours of Instructional Assistant to 30 hours per week.
 - a. We haven't made any progress in this area. Our intent was to create an instructional lab assistant position to help with the myriad of theory and commercial music homework and project assignments during select hours of the week.
- 8. Technological upgrades in the Electronic Labs
 - a. Our technology lab, room 2205, has been a boon for the department. It's now used for theory, electronic music, ProTools, midi, Peak mastering, fundamentals, and song writing classes. It's a great room but needs to be bigger.
 - b. We created a professional recording studio that shares space with television classes in Studio B of the Smith Center complex. The studio is called Renegade Recording Studios.
 - i. Although we haven't had as many professional recording sessions as originally hoped, the studio recording equipment is used regularly for instruction.
 - ii. We host about 8-10 professional sessions per semester.
 - c. We now offer Digidesign certification. Jim McManus became a certified instructor as part of his recent sabbatical in 2005. (*See section 5 above.*)
 - i. This required a substantial investment in order to qualify for instructor certification from Digidesign. We can now offer *Pro Tools 101*, the official Digidesign curriculum. We've just started this Spring 2006 so we have no assessment data available.

- ii. The second important benefit accruing from this is achieving status as a Digidesign Sponsored School. This includes an official Ohlone listing on the Digidesign website as an authorized “Sponsored School” as well as 30% discounts on Digidesign hardware and software. (*See “d” below.*) This should ease the pain of upgrades, for example (We should be planning on upgrading to Pro Tools 7 soon, at \$75/station).
 - d. We have replaced the computers in our overflow computer lab, 2205, with new I-Mac mini’s running Pro Tools with new M-Box II interfaces (purchased at considerable discount thanks to our Digidesign “Sponsor School” designation).
- 9. Replace 35-year-old practice room pianos.
 - a. We have now purchased 5 new practice room pianos in conjunction with our Yamaha sponsored piano program. Yamaha brings several pianos to campus each year for a sale in the spring. Ohlone uses all the new pianos, including grand pianos, during the school year for allowing Yamaha to sell the pianos. We agreed to buy one piano per year as part of the program.
- 10. Increase the Instructional Supplies budget.
 - a. We have fallen behind on our instructional supplies budget. We have several new ensembles and the instructional supplies budget has decreases by 10%.