

Music 6-year Academic Program Review S2025

Music:

Date: 04-29-2025

- Program Review (6-year), AY 2024-2025 -Music

Sorted by: Program

SI Section Templates: SECTION 1: PROGRAM OVERVIEW (2024 template), SECTION 1: PROGRAM OVERVIEW - GOALS (2024 template), SECTION 2: COURSES (2024 Template), SECTION 2: COURSES - GOALS (2024 template), SECTION 2: Courses in Department (Table, 2024 template), SECTION 3: ASSESSMENT (2024 template), SECTION 3: Assessment of PLOs (Table), SECTION 3: Assessment of SLOs (Table), SECTION 4: STUDENT SUCCESS (2024 template), SECTION 4: STUDENT SUCCESS - GOALS (2024 template), SECTION 4: Student Success by Ethnicity/Race (Table), SECTION 4: Student Success by Gender (Table), SECTION 5: PROGRAM DEVELOPMENT AND ENGAGEMENT (2024 Template), SECTION 5: PROGRAM DEVELOPMENT AND ENGAGEMENT - GOALS (2024 Template), SECTION 6: RESOURCES (2024 Template), SECTION 6: RESOURCES - FACILITIES and EQUIPMENT GOALS (2024 Template), SECTION 6: RESOURCES - HIRING GOALS (2024 Template), SECTION 6: RESOURCES - OTHER RESOURCE GOALS (2024 Template), SECTION 6: RESOURCES - STUDENT SUPPORT GOALS (2024 Template), SECTION 6: RESOURCES - TECHNOLOGY GOALS (2024 Template), SECTION 7: CONCLUSION (2024 Template)

Music

SECTION 1: PROGRAM OVERVIEW (2024 template)

Program Review (6-year), AY 2024-2025 -Music

1.1 Introduction

List the names of full-time and adjunct faculty in the program, along with any staff members and their titles/roles. Note major changes in personnel since the last program review.

As of 2025 we have one (1) FT instructor: Dr Teri Yumae (since 2001 as FT), and four (4) PT instructors: Matt McLean (since 2012), Walt Mikolajcik (Adj. Prof Emeritus retired 2010), Michael Reilly (since 2014), and Andrew Wesley (since 2014).

We lost one (1) FT instructor to retirement since our last Program Review: Kristy Juliano (2019)

Briefly summarize any large, substantive changes made to the degrees/certificates since the last program review, and what prompted those changes.

Note also any organizational changes (for example, if the program is now in a different School/Division than before).

If changes have already led to noticeable improvement, please describe.

In 2023, under the guidance of Matt Mclean, we revamped existing Sound Production courses, and wrote several new others in order to create a new CTE certificate program in Sound Production (see Music CTE Program Review). This new certificate was prompted by the growing popularity of music production and sound recording in general as an enjoyable, sustainable, and lucrative field of employment. To date only Music 52 has been offered. It is hoped that the additional courses will be offered as we complete improvements to the recording facilities and equipment.

CTE Programs: Describe the membership of the program's advisory board. Describe how the program requirements are influenced by the advisory board, accrediting institutions, and other external organizations. Note how the membership might be expanded to get more helpful, diverse voices in the field.

The current advisory board consists of Teri Yumae, Matt McLean, Walt Mikalocjik, and Nick Vasallo. The latter was chosen as he was contracted to help revamp the sound production program. There have not been any discussions on expanding the membership but including the rest of the Music Faculty may be a good place to begin.

The program was redesigned by Nick Vasallo and Matt McLean so the requirements were directly influenced by the current membership.

CTE Programs: Provide advisory board minutes from the past two years [upload to the blue folder in the upper right corner of Section 1]. If minutes are unavailable, please describe what meetings have taken place, noting dates, if possible, along with attendees' names and professional positions.

There was a meeting held in Spring 25. Minutes are Copy and pasted below:

Sound Production Advisory Committee Meeting

March 24, 2025, 12:30-1:30pm on Zoom

Members: Matt McLean, Nick Vasallo, Teri Yumae, Walt Mikolajcik

Present: Matt McLean, Nick Vasallo, Teri Yumae

Absent: Walt Mikolajcik

- Meeting was called to order by Teri at 12:30pm.
- Matt gave an update of the state of recording studio. Academic year 2024-25 was the first year that Perkins funds were received. Several updates were needed to make the studio workable for students for Fall 2024. The equipment had not

been updated since the building was remodeled in 2014, and the studio was unused 2019-2024 due to the pandemic.

- The studio had an AVID C24 board that made clicking sounds that other recording studios had started experiencing in 2015. Avid tech support no longer supported the equipment. Matt wanted to find replacement equipment that students could use without having to purchase individual licenses, and that would be supported by the company. He consulted instructors at DVC and experts at Sweetwater Sound and chose to purchase the RME Fireface. It's a flexible component with many different connections that can be used with many interfaces. It's also compatible with Dante. At Solano College we use Dante in the theatre and in the listen back stations for cue mixes.

- Rei Leal helped install the equipment and problem-solved installation issues with Matt.

- For Fall 2024, Matt used Reaper and Pro Tools for Sound Recording Class. Reaper has a demo mode that students may use for free. In addition, he made a multi-channel mix of the December Music Department Concert.

- Nick summarized that Matt is rebuilding that studio, modernizing it, and growing the recording class. He suggested that we check with students about what they want to learn. For example, he noted that at DVC, students wanted to learn Logic, so they created a Logic class.

- Matt had 16 versions of Reaper installed in the SCC Library Learning Center so students can edit projects there. SCC provides only Chromebooks to students, and they can't use Reaper on Chromebooks. Teri recommended checking with HelpDesk to see if Reaper needs to be reinstalled every year.

- Matt asked if Nick has had electromagnetic interference problems in any of the labs at DVC. The MIDI classroom (1249) at SCC is next to the HVAC room in 1200 so there are loud buzzing sounds and water sounds in the classroom. Additionally, the speaker system has buzzing and playback problems. Nick advised hiring Meyer Sound to isolate and solve the problems. Matt also said that we need acoustic treatments for MIDI classroom 1249.

- Matt stated that the recording studio is so small that only 10 students can observe lectures there. The 1249 MIDI classroom can accommodate more students, so he plans to add a small mixing board to the 1249 MIDI classroom so more students can observe lectures.

- Matt stated that students need a good drum kit and bass to do their class projects, and a 3-microphone array Decca tree for recording Music Department concerts.

- Matt stated that we may need to hire an additional instructor to teach additional Commercial Music classes, as he is already at load.

- Matt shared the equipment needs list for next year:

1. Subwoofer for MIDI/Piano Lab
 2. SSL Big SIX for MIDI/Piano Lab
 3. Yamaha BB734a Bass for Recording Studio
 4. Nord Stage 4 88key keyboard/synth for Recording Studio
 5. Service for recording studio EMI/RFI (electromagnetic/radio frequency noise) problem in the recording studio
 6. Service for both grand pianos (Steinway in band room, and piano in choir room)
 7. Existing Wunder Audio 47mic upgrade/service
 8. Shoeps omni pair with two cardioid expansion capsules for concert recording
 9. Decca Tree stand for to mount concert recording mics
 10. RE20 Vocal Mic
 11. One more mic/equipment locker
 12. SSL UF1 and UC1 DAW controllers for Recording Studio
- Acoustic room treatment for Piano/MIDI Lab, vocal/choir room, band rehearsal room, and additional treatment on metal doors in the two recording studio rooms.
13. 10 new headphones; Slate for studio and/or lab
 14. 4 mic stands: K&M four, standard for studio
 15. 3 Kick/short mic stands for studio
 16. Cable tree, a second one for recording studio
 17. Strymon Flynt reverb unit for existing Fender tube amp
 18. Semi-circle vocal isolator
 19. Mic boom and Shotgun mic for spot recording
 20. 10 portable Zoom recorders (and SD cards) for field recording
 21. Pro Tools Perpetual License for Studio (this may just need the software update to our existing license)
 22. Pro Tools licenses for the 20 stations in the lab may need updating
 23. Additional hours of pay for Matt for dealing with the SW/Perkins list, procurement, and implementation.

- Matt proposed that we approve the proposal for equipment needed for the 1272 recording studio, the 1249 MIDI lab, and recording equipment that can be used in the theatre. Motion passed.

- Meeting adjourned at 1:30pm.

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1.2 Future Outlook

Describe conditions (inside the college, or beyond) that may affect the future of the program in the coming years. For example, note what factors may put a strain on the program or give it a boost in the next five years.

Like many other programs, especially those in the performing arts, music took a major hit during the Covid pandemic period. We are thankfully on a rebound, and our majors numbers are slowly rising. Interest in our two current ensembles - Choir and Chamber Orchestra - has been building, and those enrollment numbers are also rising. We have steadily seen a rise in concert attendance numbers, which always effects participation numbers the following semester.

Covid forced our "bread-and-butter" GE course, 8, 13 and 45, to move predominantly online. We routinely offered at least one evening section at Vallejo, Travis, or the Vacaville centers (on a rotating schedule) prior but we have not been back since. The only face-to-face non-major courses remain in the Rising Scholars Program; 7, 8, and 13 are rotated throughout the institutions as well as 5. Music 45 will eventually be offered as well as the History of World Music. Despite the overall lack of face-to-face courses, our enrollment numbers have remained rather high.

A possible strain coming in the future is a change to the TMC (transfer model curriculum). On September 1, it is expected that new guidelines will be released for Music Industry Studies. Though we do not have such a degree pathway, it may impact our Certificate in Sound Production.

The largest factor that will put a strain on our ability to grow and succeed will be the continued lack of hiring FT instructors. At the departments height, there were six (6) FT instructors. We are now down to one (1) as stated in the first section. A traditional music department can be said to have four main (4) pillars with many departments having more. These include; Instrumental, Vocal, Musicology (History), and Theory, each being led by a dedicated FT instructor. These core instructors would be supported by a plethora of other instructors that work as Applied (music lessons), PT/Adjunct faculty, and support staff (such as music librarians, techs etc.). Given the size of our department, such a large faculty is aspirational at best. We had maintained a two-pillar core with our current FT instructor contracted as the Instrumental instructor and our most recent retirement as the Vocal instructor. Currently, Michael Reilly is doing a herculean task at maintaining the Vocal pillar of the department along with teaching the bulk of major theory courses, but given PT constraints, he cannot do as much as he would like or is needed.

Additionally, as the numbers will show, enrollment in our various Music History courses has grown substantially and when the Certificate in Music (non-Performance) is approved, a FT Musicologist (Music Historian) will be needed as we will have to increase course offerings to facilitate more timely certificate conferences. Lastly, to have a successful Sound Production program, it would also be advantageous to hire a FT instructor qualified in Music Production.

Andrew Wesley is currently in the process of creating a Certificate in Music (non-Performance). It will be a twenty (20) unit certificate consisting of six (6) courses and a capstone course: five (5) pre-existing courses including Music 5 - Music Fundamentals, Music 1 - Music Theory, Music 7 - History of Jazz, Music 8 - Introduction to Music, Music 13 - Multicultural Music in America, one (1) new course to be titled "Introduction to World Music", and one (1) capstone course that will involve a research project. NOTE: Due to music being a part of phase two (2) of CCN (Common Course Numbering) this summer, all these numbers will likely change. This certificate was prompted by the need in the Rising Scholars (incarcerated education) Program for more certificate offerings. Offering an AA-T in Music within Rising Scholars is an impossibility due to a myriad of factors. However, CDCR views any completion of a program (be it degree or certificate) as a success and music is an extremely popular course of study. Already, there would be approximately twenty (20) students at CMF (California Medical Facility) alone that would only need two (2) more courses and the capstone in order to obtain the certificate. This would honestly dwarf our AA-T/AA degree recipients over the last several years combined. The Certificate in Music (non-Performance) will be sent for local and chancellors' office approval in Fall 2025, and will then need to be approved by CDCR for implementation at the facilities. The hope is that by Fall 2026 (if not earlier) we can officially announce the Certificate in Music (non-Performance).

NOTE: SCC's articulation officer has been consulted about this and has already found many programs this certificate will be able to articulate to.

When the new Certificate in Music (non-Performance) is approved, it will be a huge boon for the Music Department and the College as a whole. Music courses at the two main facilities (CSPS - which in itself is technically two - and CMF) are always in demand and it is difficult to create equitable scheduling for both as there is only one (1) instructor who teaches within the Rising Scholars Program. Andrew Wesley must divide his contracted time between those facilities as well as the traditional campuses and online.

Additionally, there have been preliminary discussions with the Theater Dept. to offer a Musical Theater Degree. There are many CSU and UCs that this degree can articulate to. It would not only reunite the Music and Theater Departments as a collaborative force (it was the Music Dept. who actually created the musical theater department in the 1970s), but this would be a highly popular degree. Due to the lack of a second FTER in the Theater Dept. since one individual rapidly retired at the onset of Covid, this prospective degree has been mostly aspirational. Now that a second individual will be hired as FT in that department, it is hoped that this degree can move forward rather quickly. Already, Andrew Wesley created an outline as to what the AA-T could look like:

DRAFT A.A. IN MUSICAL THEATRE

PROGRAM DESCRIPTION

The A.A. in Musical Theatre degree focuses on the individual solely interested in performing in musical theatre productions. Musical Theater requires a multi-talented individual to have a truly successful career. SCC's A.A. in Musical Theatre is a collaborative degree between Music and Theatre. Subsequently, the courses within this degree address the myriad facets of musical theatre performance: acting, singing, and dancing, i.e. the "Triple Threat". Students who earn this degree will be prepared to move on to a four-year institution if they choose to further their education. Additionally, they will have the foundational tools necessary to begin auditioning for musical theatre productions. Students are encouraged to meet with Music and Theatre faculty as well as a counselor for educational pathway guidance.

The Associate in Arts can be obtained by completing the 38-unit major, General Education, and electives as needed to complete a minimum of 60 units. All courses for this major must be completed with a minimum grade of C or a P if the course is taken on a Pass/No Pass basis.

PROGRAM OUTCOMES

Students who complete the Musical Theatre Associates Degree will be able to:

1. Demonstrate knowledge in the history and repertoire of Musical Theatre.
2. Demonstrate proficiency in acting repertoire, skills, and technique.
3. Demonstrate proficiency in singing repertoire, skills, and technique.
4. Demonstrate the ability to perform in musical theatre productions.

REQUIRED

CORE

	UNITS	
THEA 001 - Acting	1	
	3	
THEA 002 - Acting	2	
	3	
THEA 008 - Stage Make-Up	3	
THEA 24D - Rehearsal and Performance in Production: Musical	4	
THEA 035 - Fundamentals of Acting: Musical Theatre		3
THEA 035 - Advanced Fundamentals of Acting: Musical Theatre	3	
? Dance for Musical Theatre I (could not find this in either Thea or Dance)		
? Dance for Musical Theatre II		
MUSC 005 - Music Fundamentals		
MUSC 046 - History of Musical Theatre (need to create)		
MUSC 035A - Beginning Voice I		1
MUSC 035B - Beginning Voice II		
MUSC 036A - Intermediate Voice I		
MUSC 036B - Intermediate Voice II		
MUSC 020 - Choir (1 unit per semester)		
MUSC 040A - Applied Music: Private Vocal Lessons		.5
MUSC 040B - Applied Music: Private Vocal Lessons		.5
MUSC 040C - Applied Music: Private Vocal Lessons		.5
MUSC 040D - Applied Music: Private Vocal Lessons		.5

BUS 020 - Personal
Finance

3

REQUIRE

D MAJOR TOTAL UNITS

38

NOTE 1: In order for students to enroll in Applied Music, they must have taken Music 005 prior, AND be enrolled in an ensemble for at least two (2) semesters: in this case choir.

NOTE 2: All of these courses are active in the current catalog except for the History of Musical Theater which would have to be created.

CTE programs: Review the provided labor market data, including employment and wage projections for employees in fields related to the program [upload any additional data to the blue folder in the upper right-hand corner of Section 1]. Comment on any areas that appear especially relevant to the program and its graduates.

See Music CTE Program Review

1.3 Population

Address how the population of students majoring in the program and/or taking classes in the program differ from the college as a whole; note what demographics (age, race, gender, etc.), are more or less represented, if any. Reflect on and describe what your department might do to help draw a more diverse group of students.

Recent growth in both the 17–20 and over-40 student cohorts can be directly attributed to the **Rising Scholars program**, led by Andrew Wesley, which engages formerly incarcerated and system-impacted students. This growth reflects our commitment to educational equity and the success of targeted support initiatives. In terms of gender, female students continue to outnumber male students in music programs, though participation by male and nonbinary students has remained steady or increased slightly in recent years.”

Key Observations:

- **17–20 Age Group:**
 - Saw a **notable increase** in recent semesters.
 - This increase is likely due to the **Rising Scholars program**, taught by Andrew Wesley, which serves system-impacted youth, many of whom are under 21.
 - In Music (subject-level), this group grew from **33% in Fall 2018** to **45% in Fall 2022**, stabilizing around **44% in Fall 2023**.
- **Over 40 Age Group:**
 - Also saw a **significant uptick**, particularly in **recent summer terms** (e.g., from 7% in Fall 2018 to **13% in Summer 2023** at the subject level).
 - This group’s growth is also likely connected to **Rising Scholars**, which supports formerly incarcerated individuals, many of whom are older students returning to education.

GENDER TRENDS (Subject and Major Level)

Key Observations:

- **Female Students:**
 - Represent the **majority** in music classes and majors over time (typically around **55–60%** at the institution-wide level, and even higher—up to **73–77%**—within the music program).
- **Male Students:**
 - While underrepresented compared to females in most semesters, male student success rates have generally **improved**, with some fluctuation.
- **Unknown/Unreported Gender:**
 - This category has increased slightly in recent years (up to **6%** in Summer 2023 at the subject level), possibly reflecting growing gender diversity or reluctance to disclose gender.

ETHNICITY ANALYSIS

The Music program reflects a **racially and ethnically diverse student body**, with the largest groups being Hispanic, White, and Asian students. Black student enrollment and success have held steady or grown modestly.

Representation (Subject & Major Level):

Ethnicity	% of Enrollment (Recent Terms)	Trend
Hispanic	~33–37%	Increasing over time
White, Non-Hispanic	~20–22%	Slight decline
Asian or Pacific Islander	~24–27%	Stable
Black, Non-Hispanic	~15–17%	Slight growth
Unknown	~1–4%	Variable
American Indian/Alaska Native	~1%	Stable (very small numbers)

In the student survey, students were asked to identify why they were taking Program courses. Please summarize and briefly discuss the results.

Of the 153 students who took the survey: most stated they took it as either a GE, an elective, or personal interest (66%, 31%, and 28% respectively). These numbers make a lot of sense since the bulk of our students are taking our non-majors courses such Music 8, 13, and 45 (all of which are electives and count towards Option B). As an arts elective students have a choice between music, cinema, or arts courses and we tend to see a favorable amount of student enrollments especially in Music 13.

Twenty-seven (27) students said they were taking the course as a requirement for the major. This is the most baffling number because unfortunately we do not have twenty-seven (27) music majors. The most probable reason for stating this is the fact they needed the course to fulfill Option B.

Fifteen students said they needed the course as a prerequisite.

Twenty-five students stated they needed the units and it was available. Not the most preferable of reasons but they took the class anyway.

SECTION 1: PROGRAM OVERVIEW - GOALS (2024 template)

Program Review (6-year), AY 2024-2025 -Music

----- Program Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
Certificate In Music (non-Performance)	Complete writing the certificate, move through the approval process.	Andrew Wesley	Important	Short term (Fall 25)	
Request for FT hires	Request three (3) new hires: Vocal/Theory, Music History, Sound Production	Music Dept, Dean Glines	Urgent	Short and Long term - We will continue to submit requests until they are approved.	Senate membership continuing to devalue the arts as whole and not ranking them high enough in the hiring prioritization process
Outreach	Increase outreach to local high schools in order to boost major enrollments.	Music Dept, Outreach Dept	Important	Short and Long Term	
AA-T in Musical Theater	Work with the Theater Dept to create an AA-T in Musical Theater. It will be housed under music. Most courses are in the catalog. We will have to create a new History of Musical Theater course.	Music and Theater Dept	Important	Long Term	
PT Staff Accompanist	Hire a staff accompanist for choir and applied music	Music Dept., Neil Glines	Urgent	Short Term	

SECTION 2: COURSES (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

2.1 Course Offerings

Specify which courses in the department and/or degree/certificate have been deleted or added since the last program review, and what prompted those changes. If

these changes have already led to improvement, please describe.

CTE programs: Note how advisory board input has contributed to course changes.

In order to better streamline the department's course offerings, we have removed the following courses due to lack of scheduling, redundancy, and/or no longer being relevant to the program.
Note: If future interest should arise, or we decide to introduce a degree/certificate in Music Education, these courses could be reinstated.

MUSC018 - Beginning Steel Drum Band
MUSC019 - Instrumental Ensemble
MUSC031 - Class Lessons in Woodwinds
MUSC032 - Class Lessons in Brass
MUSC033 - Class Lessons in Strings
MUSC034 - Class Lessons in Percussion
MUSC042A - Jazz and Pop Piano
MUSC042B - Jazz and Pop Piano

The following courses were drastically modified for the Certificate in Sound Production

MUSC052 - Sound Recording
MUSC053 - Advanced Sound Recording
MUSC060 - Sound Recording Lab
MUSC066F - Advanced Sound Recording - Sound Design and Foley
MUSC066G - Advanced Sound Recording - Sound to Picture Project
MUSC067A - Introduction to Pro Tools
MUSC067B - Pro Tools Production

NOTE: We have only offered Music 52 (4 sections) thus far in the certificate program. The relevant faculty are considering rolling out more courses in the near future.

The following course was created in 2021 by Andrew Wesley to better serve the interests of our diverse student population. It is also hoped that it will be approved as an Ethnic Studies course (although it has been denied twice to date for various reasons). While only being offered once a year in the Fall term, demand has been very high and it has reached the cap every time which in turn has increased the Music Departments FTEs.

MUSC045 - History of Rap and Hip-Hop

Describe what new course(s) are planned and provide reasons for these new offerings. How do the new courses align with the college mission and/or goals related to equity and student success?

CTE programs: Note how advisory board input has contributed to planned course changes.

Please add any new course plans to the Course Goals table

at the end of Section 2.

In order to better align with CID, Andrew Wesley will be creating a new course as a part of the yet to be completed Certificate in Music (non-Performance). The course will be titled, Introduction to World Music. There is no course number as of yet because it is better to wait for the CCN to be completed this summer and this course will definitely be one of the core music courses to be realigned. World Music has always been the most diverse music course offerings. It introduces students to music from around the world as well as cultures many have never bothered to study. The course has always helped dispel harmful stereotypes about non-Western cultures and created a new interest amongst students. By adding World Music back into the course curriculum and making it a requirement for the Certificate in Music (non-Performance), it is hoped that it will bolster the odds of being approved at both the Chancellor's Office as well as CDCR.

There are no plans at the present to add new courses to the Certificate in Sound Production.

2.2 Scheduling, Sequencing, and Fill

Describe the student survey feedback related to course scheduling. What barriers to enrollment do students report? In terms of timing, location, and instructional format of course offerings, what changes are suggested by the survey responses? (Be sure to add any goals which address these survey responses to the Course Goals table at the end of Section 2.)

Since their inception in 2014, Rising Scholars classes at Solano College have not been included in student survey efforts, creating a significant gap in our understanding of this population. These courses, which serve incarcerated and system-impacted students—many of whom are students of color—represent a critical portion of our enrollment, yet are absent from institutional data sets related to student experience, course satisfaction, and scheduling needs. This lack of feedback not only limits our ability to serve these students effectively, but also distorts the overall picture of student success within the college.

Notably, Rising Scholars students consistently demonstrate high academic achievement, with a greater percentage qualifying for Phi Beta Kappa than the general student body. Their exclusion from data collection is a missed opportunity and must be addressed to ensure equity, improve scheduling and planning, and more accurately reflect enrollment and success patterns across the college.

1. Barriers to Enrollment

- **Majority experience no barriers:**
 - 90% of general music students and 80% of commercial music students indicated they **did not experience barriers** enrolling in courses.
- **Key barriers identified:**
 - Courses **not offered at convenient times or locations** (reported by ~7–8%).
 - Courses **not offered in the current semester** (2–4%).
 - **Full or cancelled courses** occasionally created registration challenges.
 - A few students mentioned **technical barriers**, such as:
 - Difficulty registering or navigating platforms like Canvas or C4ink.
 - Software compatibility issues (e.g., Safari vs. Chrome for media playback).
 - **Personal constraints** like homeschooling children or needing asynchronous options due to work schedules.

2. Preferred Course Timing

- **Most popular class times:**
 - Weekdays between **10:00 AM and 2:00 PM** were favored across both programs.
 - Evening times (4:00 PM–7:00 PM) were also well-represented, particularly for working students.
 - **Weekend availability** was low in preference, with **Saturday and Sunday** receiving minimal interest.
- **Suggested improvements:**
 - Possibly increase availability of **midday and late afternoon classes**.
 - Consistency in scheduling to help students plan around work/family obligations.

3. Preferred Instructional Format (Modality)

- **Music Program:**
 - A strong preference for **asynchronous online courses** (67%), with a smaller segment favoring hybrid or in-person formats.
 - Students appreciate the flexibility of asynchronous courses, particularly those with external responsibilities (e.g., athletics, work, caregiving).
- **Commercial Music Program:**
 - **In-person instruction** was more favored (80%), likely due to the hands-on nature of audio production and studio work.
 - Some students requested a **blend of in-person and online options** to accommodate commuting or work.
- **Student comments highlight:**
 - Desire for **clearer communication**, especially in online classes.
 - Importance of **tech support** and instructor responsiveness.
 - Mixed feelings about fully online experiences—some appreciated the flexibility, others found them isolating or difficult to track.

4. Location Preferences

- **Fairfield campus** is the primary preferred location across both programs (~70–100%).
- **Vallejo and Vacaville** campuses had minor interest.
- A notable percentage (25% in Music) preferred **fully online** options.
- One student noted they would **prefer in-person classes but could not attend due to time conflicts**, reinforcing the need for flexible scheduling.

Recommendations based on feedback/Goals based on the survey

1. **Expand midday and late afternoon course offerings**, particularly in high-demand areas like general music and audio production.
2. **Maintain and improve asynchronous online options**, with clear expectations and enhanced instructor engagement.
3. **Offer hybrid modalities** where feasible—especially for Commercial Music students who benefit from hands-on studio time.
4. **Continue to prioritize Fairfield as the central campus**, but explore targeted offerings at Vallejo/Vacaville for increased accessibility.
5. **Address technology and platform issues**, particularly for online learners, and provide guidance early in the semester.
6. **Increase class availability** in required or high-interest subjects to reduce the number of students unable to enroll due to full or missing sections.

For courses with low enrollment numbers, note possible causes (such as the type of class, scheduling, etc.). If applicable, how might your department address the possible causes of low enrollment in specific courses?

Music classes are often taken by students who are non-majors, as (enrichment, community learning opportunity, electives, etc) and as such our enrollment includes a larger more diverse cohort rather than a student group consisting of solely majors.) This leads to some enrollment challenges in major-related courses.

For are "elective" courses (Music 7, 8, 13, and 45), enrollment numbers remain comparable to other SCC courses. Our enrollment in music major courses is often low due to a lack of physical majors (meaning those students who are actually enrolled in the program as opposed to those that declared music as a major but have never been in a class which is unfortunately a very high number of students). In order to have sections run, we crosslist the majority of our majors classes. We need to do a much better job at recruiting students to our program.

The Solano Music Program has an opportunity to strengthen its community presence by building deeper collaborations with high school band directors and music programs throughout Solano County. Establishing these relationships can help create a pipeline of young musicians and increase visibility for the program.

The department already benefits from strong internal participation—last year's ensemble included faculty and staff such as Vice President Williams (trumpet), Professors Andrew Wesley and Rachel Purdie, and Professor Rachel Smith (choir)—demonstrating the power of cross-campus engagement.

To continue growing, the program should expand its use of guest speakers, increase mentorship opportunities for younger musicians, and engage in more active outreach with professional artists. These efforts will help elevate the profile of the music program, support student success, and cultivate a vibrant musical community.

Note if there is a preferred sequence of classes that students should take in the department/degree/certificate, or if there is no preferred sequence, and how students are informed of your preferred sequence (if any). Describe any work done to support PACE/Guided Pathways and inform counselors. (Include a link to program homepage on SCC website.)

Semester 1 – Fall
Total Units: 15.5

Course	Units	Categories
MUSC 005 - Music Fundamentals	3	Major Requirement, Area C
MUSC 040A - Applied Music I	0.5	Major Requirement
Ensemble Course (1 of 4)	1	Major Requirement

ENGL 001 - College Composition	4	Area A
LR 010 - Info Skills for College	1	
Area D - Social Science	3	Area D, CSU Am. Institutions
COMM 001 - Public Speaking	3	Area A

Semester 2 – Spring
Total Units: 13.5–14.5

Course	Units	Categories
MUSC 001 - Beginning Theory I	4	Major Requirement
MUSC 027 - Elementary Piano Part I	1	
MUSC 040B - Applied Music II	0.5	Major Requirement
Ensemble Course (2 of 4)	1	Major Requirement
Area A3 - Critical Thinking	4	Area A
Area B4 - Mathematics	3–4	Area B

Semester 3 (Any Term: Fall, Spring, Summer)
Total Units: 6

Course	Units	Categories
Area F - Ethnic Studies	3	Area F
Area D - Social Science	3	Area D

Semester 4 – Fall
Total Units: 12.5–13

Course	Units	Categories
MUSC 002 - Beginning Theory II	4	Major Requirement
MUSC 040C - Applied Music III	0.5	Major Requirement
Ensemble Course (3 of 4)	1	Major Requirement
Area 5A/5C - Physical Science + Lab	4–4.5	Area B
Area C2 - Humanities / Am. Institutions	3	Area C, CSU Am. Institutions

Semester 5 – Spring

Total Units: 14.5

Course	Units	Categories
MUSC 003 - Advanced Theory I	4	Major Requirement
MUSC 040D - Applied Music IV	0.5	Major Requirement
MUSC 008 - Music Appreciation	3	Major Requirement, Area C
Ensemble Course (4 of 4)	1	Major Requirement
Area E - Lifelong Learning	3	Area E
Area 5B - Biological Science	3	Area B

2.3 Prerequisites, Course Advisories, and Placement.

Review and summarize student survey feedback regarding prerequisites. Note how advisories and pre- and co-requisites might be changed to get students better prepared for classes in the program.

(Be sure to add any goals which address these survey responses to the Course Goals table at the end of Section 2.)

There was no student feedback regarding prerequisites. However, we did have a student comment on future offerings. They stated that, "My career trajectory is that of music composition. While choir and piano are invaluable tools to assist in this. It would be of more help to have more classes with this in mind. Not just theory. Maybe courses on why chord progressions work. Or even courses on conducting."

SECTION 2: COURSES - GOALS (2024 template)

Program Review (6-year), AY 2024-2025 -Music

----- Course Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
History of World Music for the new Certificate in Music (Non - performance)	Complete the course and certificate, which will be aligned with major programs at CSUs and UCs	Andrew Wesley	Important	Short Term	
CCN - renumber courses as necessary	Task force will be convening during the summer with ASCCC to discuss	Andrew Wesley is a part of the ASCCC Taskforce	Important	Long term	
Cross collaborative course with ART/ DMA	Collaborate with Art and DMA to write cross collaborative	Andrew Wesley, Michael Reilly, Rachel Smith, Ferdinanda	Important	Long term	Collaboration/ scheduling

----- Course Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
Cross collaborative course with ART/ DMA	course	Florence	Important	Long term	Collaboration/ scheduling
New courses for music theater degree	History of Musical Theater course has been discussed in conjunction with new theater program and hire	Andrew Wesley, Michael Reilly, Christine Mani	Important	Long term	Time, schedules of adjunct faculty members who are working in multiple areas, requires collaboration with theater
Recruitment	Recruit more students to the program in order to boost major course sections	Music Dept., Outreach Dept.	Important	Short and Long term	

SECTION 2: Courses in Department (Table, 2024 template)

Program Review (6-year), AY 2024-2025 -Music

Courses in Department	Count
MUSC001 - Beginning Theory I	1
MUSC001 - Beginning Theory I	2
MUSC001 - Beginning Theory I	1
MUSC001 - Music Theory I	1
MUSC002 - Beginning Theory II	3
MUSC002 - Music Theory II	1
MUSC003 - Advanced Theory I	3
MUSC003 - Advanced Theory I	1
MUSC003 - Music Theory III	1
MUSC004 - Advanced Theory II	3
MUSC005 - Music Fundamentals	16
MUSC005 - Music Fundamentals	4
MUSC007 - History of Jazz Music	1
MUSC008 - Introduction to Music	2
MUSC008 - Music Appreciation	15
MUSC010 - Concert Band	1
MUSC011 - Symphonic Band	2
MUSC011 - Symphonic Band	6
MUSC013 - Multicultural Music in America	12

Courses in Department	Count
MUSC013 - Multicultural Music in America	44
MUSC016 - Symphony Orchestra	7
MUSC016 - Symphony Orchestra	2
MUSC017 - Chamber Orchestra	7
MUSC017 - Chamber Orchestra	2
MUSC020 - Choir	7
MUSC020 - Choir	2
MUSC021 - Chorus	2
MUSC021 - Chorus	7
MUSC024 - Master Works Chorale	7
MUSC024 - Masterworks Chorale	2
MUSC025 - Chamber Choir	2
MUSC025 - Chamber Choir	7
MUSC026 - Vocal Jazz Ensemble	3
MUSC026 - Vocal Jazz Ensemble	2
MUSC027 - Elementary Piano Part I	9
MUSC027 - Elementary Piano Part I	1
MUSC027 - Elementary Piano Part I	1
MUSC028 - Elementary Piano Part II	7
MUSC028 - Elementary Piano Part II	2
MUSC029 - Intermediate Piano Part I	7
MUSC029 - Intermediate Piano Part I	2
MUSC030 - Intermediate Piano Part II	2
MUSC030 - Intermediate Piano Part II	7
MUSC035A - Beginning Voice I	2
MUSC035A - Beginning Voice I	7
MUSC035B - Beginning Voice II	2
MUSC035B - Beginning Voice II	7
MUSC036A - Intermediate Voice I	2
MUSC036A - Intermediate Voice I	7
MUSC036B - Intermediate Voice II	2
MUSC036B - Intermediate Voice II	7
MUSC040A - Applied Music I	2
MUSC040A - Applied Music I	7
MUSC040B - Applied Music II	2
MUSC040B - Applied Music II	6
MUSC040C - Applied Music III	2
MUSC040C - Applied Music III	6
MUSC040D - Applied Music IV	5
MUSC040D - Applied Music IV	2
MUSC041A - Music Majors Piano	1

Courses in Department	Count
MUSC041A - Music Majors Piano	6
MUSC041A - Music Majors Piano I	1
MUSC041A - Music Majors Piano Part I	1
MUSC041B - Music Majors Piano	1
MUSC041B - Music Majors Piano	7
MUSC041B - Music Majors Piano II	1
MUSC045 - History of Rap and Hip-Hop	2
MUSC052 - Sound Recording	1
MUSC052 - Sound Recording	1
MUSC053 - Advanced Sound Recording	1

SECTION 3: ASSESSMENT (2024 template)

Program Review (6-year), AY 2024-2025 -Music

3.1 Program Learning Outcomes (PLOs)

Summarize the student survey feedback related to PLOs. To what extent do majors understand the PLOs, find the classes effective in preparing them to succeed in the PLOs, and feel they are able to achieve the PLOs?

Out of those students who identified as Music Majors, 14 stated they either agreed or strongly agreed that the course material prepares them for the PLOs. 3 students stated that it was too early in the program to tell.

The one written comment we received stated that, "Music 40 does precisely this in class. Combined with the tools of both Music 5 and 8, I am capable of doing so."

3.2 Student Learning Outcomes (SLOs)

Review the current status of SLOs in your program. Note if all course SLOs are written and up-to-date (at least two per course). Identify which courses have not had the SLOs assessed in over two years, and note which of these courses have not been offered in over two years. Indicate when unassessed courses will be assessed and when courses not offered in the past two years will be offered. (The status of courses not offered in the last 5 years should be reviewed in curriculum, please put in goals in section 2.)

The following courses have not been assessed. NOTE: courses will be grouped in the crosslisted format they have been offered.

Theory

Music 2 and 4 - will be assessed for Fall 24 and Spring 25

Voice

Music 26A/B - will be assessed for Fall 24 and Spring 25

Choir

Music 21, 25, and 26 - will be assessed for Fall 24 and Spring 25

Piano

Music 27, 28, 29, 30, 41A/B - will be assessed for Fall 24 and Spring 25

Ensembles

Music 10, 11, 16, and 17 - will be assessed for Fall 24 and Spring 25

History

Music 7 (was not able to be assessed in Spring 24 as there was an IT error with data - will be assessed this Summer 2025)

Music 8 (will be assessed Spring 2025)

Sound Production

Music 52 - will be assessed for Fall 24 and Spring 25

Describe collaborative efforts among faculty to assess SLOs. For example, note if SLO assessments in online and face-to-face courses have been compared by instructors and between instructors, and what these comparisons indicate. Note if rubrics have been used in different sections of the same course, or across courses, to aid SLO assessment. If applicable, include a description of how faculty share/discuss their SLO assessments as a department and use them to guide changes in how courses are taught and in curriculum updates.

Most of our courses are taught by individual instructors so they are the sole individuals responsible. The two course where more collaboration needs to occur is with Music 8 and 13 as multiple sections of each are offered by different instructors. It would be nice that our assessments align.

SECTION 3: Assessment of PLOs (Table)

Program Review (6-year), AY 2024-2025 -Music

PLOs in Department	Expected Performance	Performance
Music		
Music (AA-T)		
Analyze and perform the elements of music (rhythm, melody, harmony and form) with technical facility and artistry as a soloist and as a member of an ensemble. (Active from Spring 2020)	70%	100%
Analyze musical scores and compositions. (Active from Spring 2020)	70%	100%
Critique personal music performances and those of other musicians. (Active from Spring 2020)	70%	100%

SECTION 3: Assessment of SLOs (Table)

Program Review (6-year), AY 2024-2025 -Music

SLOs by Course in Department	Expected Performance	Performance

SECTION 4: STUDENT SUCCESS (2024 template)

Program Review (6-year), AY 2024-2025 -Music

4.1 Student Success and Support

Describe the student survey feedback related to success. What barriers did students identify, and what did they find helpful? How did students address the question of equity and emotional safety?

The majority of students (90%) indicated there were no barriers to success. Some comments included:

"No barriers to my success in this class, there are sufficient materials and good paced curriculum to accommodate for all levels, the only thing I can recommend adding is more access to the piano rooms, maybe more access to the digital pianos in the classroom, and some sort of access (maybe scheduled) to the baby grand in the vocal choir classroom would be amazing"

"I hadn't experienced any barriers to my success since this course (MUSC 008) was pretty straightforward."

"I have not experienced any barriers to my success, this class is incredibly well organized."

"I don't think I've experienced barriers. I've had challenges and I've sometimes struggled in my musical learning journey but no barriers."

"Not at all. I typically struggle a lot with the structure of online classes but this class has been very cleanly organized. I've never had to worry about surprise due dates or obtuse discussion requirements. This is one of the best online classes I've ever taken."

One student indicated a barrier would be if classes returned to fully face-to-face.
"I prefer online classes and it seems that more classes are going back to in person"

Another had an issue with registering for classes.

"One class was full, but I personally find registering on canvas to be difficult"

A couple indicated the cost of materials was too high.

"Price too textbook"

"If there were any barriers, I'd say it would just be buying the textbook."

One student came to the realization that online classes were not for them.

"There are a lot of barriers that I experience not only in this class but a lot of classes due to it being online. I forgot that I have online courses which could be my fault. There are also some problems with communication with some programs that could make the class very difficult."

And another realized they were their own barrier to success

"My own work ethic, though nothing the fault of the school or teachers."

4.2 Success by Population

Review the student success rates in the program/department. Note if certain groups are significantly more or less successful than their peers, and if there have been any clear trends upward or downward since the last program review. Explain how your student success rates compare to the College's Institutional set standards. (Data reports provided by the Office of Research and Planning can be found in the blue folder.) Provide possible reasons for higher or lower success rates. What are possible interventions to address disparities?

Note. Individual instructors can request student success data by population for their courses from the Program Review Coordinator who will request the data be sent directly to the instructor.

The following is the list of student enrollments by ethnicity since Summer 2018:

HISPANIC

2,123 - 31.73%

API

1,643 - 24.56%

WHITE NON-HISPANIC

1,551 - 23.18%

BLACK NON-HISPANIC

1,130 - 16.89%

OTHER (a prohibitively insulting category by the way)

135 - 2.02%

AM. INDIAN OR ALASKAN NATIVE

77 - 1.15%

UNDECLARED

31 - .046%

GENDER

Male - 42%

Female - 58%

Not Reported - 2%

These numbers are consistent with the overall SCC data.

Because Music courses have been an integral component to the Rising Scholars program, we also wanted to look at that specific data. NOTE: This data only reflects course held at CMF since 2018.

BLACK NON-HISPANIC

100 - 45.05%

WHITE NON-HISPANIC

51 - 22.97%

HISPANIC

47 - 21.17%

UNDECLARED

10 - 4.50%

API

8 - 3.60%

AM. INDIAN OR ALASKAN NATIVE

6 - 2.70%

GENDER

Male - 87%

Not reported - 13% (CMF houses the majority of incarcerated transgender females in California, so there have been several women enrolled in courses)

The percentage of Black and White students are much higher in music courses than the institutional average. Hispanic students are roughly 5% lower than the the institutional average. This may have a lot to do with prison politics, where Hispanics are often encouraged to enroll in "practical" courses. Additionally, the majority of Black and White students that have been enrolled are categorized as LWOP (life without parole), so many of them enroll in courses that may simply enrich their lives while incarcerated.

Regarding success, since Fall 2018 students in every ethnicity category has met or exceeded in the institutional set standard of 70%. In fact, we average 80% or higher success rates. It does appear that depending on the semester, our Black and Hispanic students have had a lower level of success compared to the rest of SCC reaching a low of 73%. Consistently, though, it would appear that our Am. Indian identifying students are underperforming. This could be the case where the sample size is extremely low. Additionally, it seems we are also under-enrolling both Am. Indian and Unknown students. How we can increase those numbers I do not know.

4.2a Success by Population in General Education Courses

If applicable, review student success data in your general education class(es) by population. Explain how your student success rates compare to the College's Institutional set standards. What are possible interventions to address disparities?

Data reports provided by the Office of Research and Planning can be found in the blue folder.)

How do your SLOs for your GE courses inform specific GELOs? (Access to SLO/GELO mapping will be provided, see blue folder.)

It appears that overall success in Music GE courses is slightly higher (a couple percentage points) but the linear curve is comparable to the rest of the institution. We have never been below the rest of the institution. In three terms, our success rates were dramatically higher than the institution: Fall 2019 (83% vs 73%), Fall 2021 (77% vs 71%), and Fall 24 (82% vs 76%). The reason for this is unknown but one reason for Fall 21 and 24 could be the offering of Music 45 which has seen a very high rate of success.

Like all SLOs in the SCC catalog, the connection with GELOs is not as definitive as we would like. The direct mapping is SLO to PLO to ILO and somehow we squeeze in GELOs where applicable. The GELOs themselves are very general and more align with ILOs than anything else. In other words, our SLOs align as well as other courses to GELOs but we could do a lot better making the connection more concrete.

4.3 Degrees/Certificates Awarded (if applicable)

Review the number of degrees and certificates awarded over the past five years, if available, and address any clear upward or downward trends.

If students are leaving the program before earning the degree/certificate, note whether certain courses are a stumbling block, or if students don't need all the courses in the program to achieve their goals.

Note if certain populations of students are having greater difficulty completing the program. If so, what might be contributing to this and how might your department address it?

2020-21 - 3 AAs and 1 AA-T
2021-22 - 1 AA
2022-23 - 3 AAs and 2 AA-Ts
2023-24 - 1 AA-T

NOTE: The Music AA is the preferred degree across the state as the AA-T includes far fewer requirements. It is felt (at both the CSU and CCC level) that transfer students entering as third-year music students are often at a disadvantage with only having earned the AA-T vs the full AA.

There is not a large enough sample size to determine if any particular population is struggling. We have conferred degrees to students who identify in almost every ethnicity category and gender.

4.4 Preparation for the Future

Describe how students are informed about future options, such as the kinds of schools they might transfer to, the kinds of employment available in their field, and what further degrees might be useful to get into a particular profession.

CTE programs: Note also if any agreement or MOU exists with employers to place graduates.

The music faculty has tried very hard to encourage students to move on to four-year institutions. It is not an easy task as music requires a level of sacrifice that is often a non-starter for current students. However, for those students that want to move on, we do our due diligence to not only suggest schools that might be the right "fit" for the student, but help prepare them once they get there. Within the last few years we have had a few students enroll at area CSUs: 1 student in Music ed and Saxophone performance will be graduating from Sac State in Spring 2025; 1 student is in her 3rd year as a Percussion and Ed Major at San Jose State; 1 student is finishing her first full year as a Composition major at San Francisco State; and 1 student has been accepted and will begin her Flute performance and Ed major degrees at Sac State in Fall 2025. We also have another student who will be graduating from SCC next year and plans to enroll in a Musical Theater degree program. For all our students we recognize that it is not only in the best interest of our students to be able to succeed once they move on, but it also reflects positively on our program that our students are successful once there.

Currently, there are no established MOUs with outside companies. However, Matt McLean sends students to local recording studios to intern. Mosts begin as unpaid interns so they try to get involved anywhere they can.

CTE programs: Note if there are any statewide, local or national tests that students should take, after leaving your program, in order to get employed or be more competitive in the job market. Note also if students need additional study or coursework (not provided by the college) before they are ready to take those tests. Explain how students are informed about these requirements.

N/A

SECTION 4: STUDENT SUCCESS - GOALS (2024 template)

Program Review (6-year), AY 2024-2025 -Music

----- Program Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
Boost student enrollment	Recruit more students of every demographic to the music program	Music Dept., Outreach Dept.	Important	Short and Long Term	

SECTION 4: Student Success by Ethnicity/Race (Table)

Program Review (6-year), AY 2024-2025 -Music

Student Success by Race

SECTION 4: Student Success by Gender (Table)

Program Review (6-year), AY 2024-2025 -Music

Student Success by Gender

SECTION 5: PROGRAM DEVELOPMENT AND ENGAGEMENT (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

5.1 Development and Engagement - Program

Describe outreach efforts since the last program review to attract and retain under-represented populations (such as diversified curriculum or guest lecturers).

As stated in section 2.1, in 2021 by Andrew Wesley created Music 45 - History of Rap and Hip-Hop in order to better serve the interests of our diverse student population. Additionally, the creation of the Certificate in Sound Production led by Matt McLean has opened the door to very diverse population of students who grew up wanting to be a part of the music industry but do not necessarily wish to be "classically" trained.

Michael Reilly and Teri Yumae have led joint choir and band concerts twice a semester since the return from Covid. Our attendance has steadily risen. Additionally, both professors do a wonderful job at programming concerts that fit certain themes, whether it be focusing on female composers for Women's History month, or Black composers for Black History month. They try to pick themes that are enjoyable and accessible to a wide range of people.

5.2 Development and Engagement - Campus

Describe how the program has connected with the campus community. Include any cross-discipline collaborations, student clubs, or other activities that connect students in the program to the college as a whole.

Note whether there is currently need for more coordination with Counseling.

We are currently in discussions with both the DMA and Theater faculty to create cross-discipline courses.

Michael Reilly has programmed concerts that were all-encompassing arts events that included presentations, lectures, and performances across multiple disciplines.

Counseling does their best to direct students to our courses, but I do believe there should be more discussion about the proper pathways for actual music majors. We have had students that have honestly been counseled far differently than how music faculty would suggest.

Several years ago we had a music club but it has not been active since before Covid. Luckily, two of our students are spearheading efforts to restart the club. We (students and faculty) have already held a couple meetings with how to move forward. The goals of the club include; promoting the SCC Music Dept/program, collaborating with the larger community, attending and staging events, and generally sharing the love of music with everyone. The plan is that beginning Fall 2025, the Music Club will be active for new member sign ups.

5.3 Outreach to the Community

Describe how the program has connected with the larger community. Provide examples of activities, field trips, and community/classroom partnerships since the last program review. Note who has been brought into the classroom, and where students have been brought, beyond the classroom.

Outreach is something we have not been great at doing. While we will direct individual students to outside programs, instructors, and or events, overall we need to a much better job.

SECTION 5: PROGRAM DEVELOPMENT AND ENGAGEMENT - GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

--- Outreach Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Recruit students	We must recruit more students to the program	Music dept., Outreach Dept.	Important	Short and Long Term			
Expand campus and community outreach	We need to better collaborate with our community	Music Dept., Outreach Dept.	Impoertant	Short and Long Term			

SECTION 6: RESOURCES (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

6.1 Human Resources

Describe the current staffing levels in the program, and whether they are currently adequate to meet students' needs. If the program has been functioning for a while without needed faculty/staff, note how long has this position been needed, and how this gap has affected the program.

Note what gaps will need filling within the next year, and within the next five years, and why new or replacement faculty/staff will be needed.

As stated in section 1.1 we currently have only one FT faculty - Teri Yumae, and four PT faculty - Matt McLean, Walt Mikalocjik, Michael Reilly, and Andrew Wesley.

This is not adequate for are current needs and definitely for future growth.

Teri Yumae teaches all the piano courses, music fundamentals, introduction to music, and conducts the instrumental ensemble.

Michael Reilly was intended to replace Kristy Juliano who retired in 2019 as the FT vocal instructor but that position has yet to be prioritized. In addition to teaching all the vocal classes, he also teaches the majors theory courses. In addition, he has been serving as the musical director SCC's musical productions and is also the current applied vocal instructor. The PT contract just does not allow him the time to focus on building a larger choral department.

Andrew Wesley has served as the Assessment Coordinator since 2019, and while he has tried to cut back on the reassigned time, he still can only teach 2 lecture courses per semester (Fall and Spring) plus applied music. He is not able to equitably offer courses to all the various institutions he serves. Once the Certificate in Music (non-Performance) is approved, course offerings will have

to increase so that students can finish in a timely manner.

Matt McLean currently teaches music fundamentals, multicultural music, and is overseeing the Certificate in Sound Production program. The latter is going to suffer from lack of student enrollments and awards if we only continue to offer one of the required courses. Unfortunately, time and workload do not allow for this to occur. He is the only music faculty on staff who is currently qualified to teach the majority of those classes.

Walt Mikalocjik currently teaches three online sections of multicultural music per semester. This is filling the vital need for our FTEs and elective course offerings.

The need for FT Vocal, History, and Sound Production faculty are vital. It would be wonderful to hire all three within the next year but definitely within the next five.

We will continue to submit proposals for all three positions. In the past we have tried to combine roles into single hires but given the aspirational future outlook and growth, these are three primary specialties we must prioritize.

In the meantime, we would like to hire two PT faculty; Sound Production and Staff

Accompanist. A PT hire in Sound Production is vital so we can begin offering more courses in the certificate program. A PT staff accompanist for choir and applied music would cover a multitude of needs. The primary reason is to accompany the choir in both rehearsals and performances. Music 40 is also in need of a regular accompanist. It would be a great benefit to have a pianist to accompany students on Mondays. Playing with an accompanist is a skill that must be learned and it can only be done through actual performance. Playing with an accompanist only once a semester (for their Jury), is not sufficient to garner experience and proficiency with an accompanist. Hiring a staff accompanist would effect all applicable SLOs in choir and Music 40 as M Reilly could focus more on conducting and leading the choir, and our applied students would gain valuable experience.

6.2 Technology

If the program has been functioning for a while without needed technology (IT, software, hardware), note how long the technology/equipment has been needed, and how this gap has affected the program.

Note what new or special technology will be needed in the next year, and the next five years, and why it will be needed.

1. The equipment in both the band and choir room are become outdated. There will be a need to replace all audio and visual equipment within the next 5 years as the equipment is already 10 years old (antiques in technological terms). The speakers in both rooms are sub par (with the ones in the choir room appearing to be blown). Unfortunately, our IT department is not the most qualified with regard to pro-audio/visual equipment and it does appear they have done more harm than good over the years.
2. It would be nice to have composition workstations in our offices. We already have decent midi keyboards, but we are lacking good, updated computers (the ones in our offices are terrible) and software.
3. The Sound Production lab and piano/midi need massive upgrades. Matt McLean compiled a list

of currently requested and aspirational needs for the future. Everything listed is need to not only bring our sound production equipment up to modern standards, but also to ensure that are facilities have to best possible technology to attract students (we are competing with several programs around the Bay Area, and like the DMA program, we can set ourselves apart by not only having highly knowledgable faculty, but superior equipment to our competitors) Below is a list of equipment being requested.

- Subwoofer for MIDI/Piano Lab
- SSL Big SIX for MIDI/Piano Lab
- Yamaha BB734a Bass for Recording Studio
- Nord Stage 4 88key keyboard/synth for Recording Studio
- Existing Wunder Audio 47mic upgrade/service
- Shoeps omni pair with two cardioid expansion capsules for concert recording
- RE20 Vocal Mic
- SSL UF1 and UC1 DAW controllers for Recording Studio
- 10 new headphones; Slate for studio and/or lab
- Strymon Flynt reverb unit for existing Fender tube amp
- Semi-circle vocal isolator
- Shotgun mic for spot recording
- 10 portable Zoom recorders (and SD cards) for field recording
- Pro Tools Perpetual License for Studio (this may just need the software update to our existing license
- Pro Tools licenses for the 20 stations in the lab may need updating

Describe survey feedback describing students' experiences with technology in the classroom.

There was not a question pertaining to technology.

6.3 Facilities & Equipment

Note what classrooms, buildings, and other facilities the program currently uses/occupies.

Describe how the existing facilities/equipment serve the program's needs, and in what ways the existing facilities are inadequate to meet students' needs.

If the program has been functioning for a while with inadequate facilities/equipment, note how this has affected the program's health.

Note what new facilities/equipment will be needed in the coming years.

The Music Department currently encompasses half of the 1200 building on the Fairfield campus. It includes two rehearsal spaces (1239 and 1245), one outside classroom (12--), the piano/midi lab, the sound production lab, five practice rooms, three offices, and the music library.

The facilities are adequate to serve our current student needs in terms of space.

While the theater is "shared" between the Music and Theater departments, the latter seems to have more control and use of the space. It would be nice for us to have our own small recital space (much like the box theater). The solution, like many music departments, is to be able to convert the choir room into a performance space. The seating already exists, all we need is to make the space more presentable. This can be achieved by installing a large theater curtain along the front wall of the room to cover all the white boards and equipment. An example is CSULB's Cole Conservatory of Music's choir room. In addition to many lectures and rehearsals, the space is often used for music performances including most junior recitals and many small chamber performances. Having our own performance space would allow us to schedule small recitals and start to think about inviting guests to perform. The room has more than enough space for a nice-sized audience..

Overall, the facilities are lacking one very important component for a music department: **sound proofing and proper insulation**. You can hear just about everything from anywhere on our side of the building. The wiring installation in and around the sound production lab causes a feedback hiss that makes recording very difficult. Not to mention the "sound proof" recording booth is far from sound proof. The worst case is between the offices and the outside classroom. You can literally hear people whisper on the other side of walls making it very difficult to hold any type of meeting in your office when a class is occurring. This was an issue immediately noticed when the building was remodeled but nothing has been done to remedy the situation. The band room has an issue with sound coming in from the outside due to the double doors. Typically, most music buildings have a double-doored wall system meaning there is one set of doors, then space, then another set of doors leading to the outside. This is done to prevent outside noise and to help acoustics. Our band room has two very un-soundproof double doors. You know you have a sound problem because the doors do not even block out the light from the outside. To help remedy this, we can install an acoustical theater curtain along the back wall which will cover the doors, and help with the acoustics of the room (it is a very "live" room). Music is something that must be learned and performed under proper conditions and while the spaces may be adequate, the acoustics (or lack there of) make for music learning to be a hinderance and very frustrating.

We would like to add acoustic curtain panels to the piano/midi room and the recording studio to cover the doors as they too are in a similar situation to the band room.

We also need corner bass traps (acoustical dampers) for each of the spaces.

As our enrollments begin to rise, we may also find that using the band room as our main storage for stands, chairs and other equipment, will no longer suffice. We might want to purchase a container box storage that could be housed either in the truck driveway leading to the scene shop (currently the only things using that space are generally a dumpster and theater staff vehicles.) If that space proves unusable, it may be possible to place such a container on the outside of the building in the space between the building and the sidewalk adjacent to the parking lot

On an aspirational level, we have thought about adding a second story within the music library. Currently the library is a two-story open space. We have shelving that reaches quite high but this is quite dangerous to shelve scores and boxes. By adding a second floor we would not only make stacking safer, but we would also be able to add more square footage of shelving. There are plans drawn up but we know this plan needs facilities approval.

In the coming years we will need the following:

1. Sound proofing and insulation EVERYWHERE
2. New wiring in and around the Sound Production lab to address the EMI/RFI (electromagnetic/radio frequency noise) problem in the recording studio

3. Acoustical tiles to be strategically placed in both the choir and band rooms for better acoustics
4. Theater curtains to line the front of the choir as well as the back of the band room.
5. It has been suggested we will need a locker for the more expensive sound equipment and locks and keys for all the current lockers.
6. Some of our pianos may need replacing no matter how much maintenance they receive.
7. Service for both grand pianos (Steinway in band room, and piano in choir room)

Describe survey feedback describing students' experiences with the Program's facilities/equipment.

There was no question pertaining to this on the survey.

6.4 Library and Student Support Resources

Note how the program uses tutors and other specific support for student learning. Include any plan to change or expand student support in the goals list below.

We currently do not have official tutoring as in Math and English. Our students often help each other out on various subjects but mostly theory.

Review the college's discipline-specific library resources with a librarian. Summarize the current status of the library resources and plans to supplement the collection.

Upload the librarian's collection evaluation form to the blue folder in the upper right-hand corner of Section 6.

Every year Erin Duane has asked what books and resources we would like her to purchase for the library. Our music collection is increasing exponentially with vital reference texts and study scores.

6.5 Other Resources

Note the program's routine or special costs not addressed above, such as regularly contracted services.

Note whether any of the funds for these goods/services come from a special source; if so, note if the funding will run out or will continue for the foreseeable future, and potential impact on the program.

1. We budget for piano tuning/repair. Our collection of upright and grand pianos are aging and they are in constant need of maintenance.
2. We maintain a budget for applied lessons. The amount paid fluctuates depending on the amount of students enrolled in Music 40. As stated previously, we would like to increase the hourly pay from \$50 to \$60 for the instructors.

6.6 Resources Leading to Improvement

Using specific examples, describe how changes to staffing, faculty, technology, equipment, facilities, library collection, student support, and/or funding have led to an improved experience for students and greater student equity.

CTE programs: Address specifically any improvements funded by Perkins money or other sources.

All the new technology for the Sound Production program has been purchased through Perkins and Strong Workforce funding.

The following is a list of equipment that currently being requested through those grants.

- Subwoofer for MIDI/Piano Lab
- SSL Big SIX for MIDI/Piano Lab
- Yamaha BB734a Bass for Recording Studio
- Nord Stage 4 88key keyboard/synth for Recording Studio
- Existing Wunder Audio 47mic upgrade/service
- Shoeps omni pair with two cardioid expansion capsules for concert recording
- Decca Tree stand for to mount concert recording mics
- RE20 Vocal Mic
- One more mic/equipment locker
- SSL UF1 and UC1 DAW controllers for Recording Studio
- Acoustic room treatment for Piano/MIDI Lab, vocal/choir room, band rehearsal room, and additional treatment on metal doors in the two recording studio rooms.
- 10 new headphones; Slate for studio and/or lab
- 4 mic stands: K&M four, standard for studio
- 3 Kick/short mic stands for studio
- Cable tree, a second one for recording studio
- Strymon Flynt reverb unit for existing Fender tube amp
- Semi-circle vocal isolator
- Mic boom and Shotgun mic for spot recording
- 10 portable Zoom recorders (and SD cards) for field recording
- Pro Tools Perpetual License for Studio (this may just need the software update to our existing license
- Pro Tools licenses for the 20 stations in the lab may need updating
- Additional hours of pay for Matt McLean for dealing with the SW/Perkins list, procurement, and implementation..

Example:

The needs of the students in the Rising Scholars Program differ dramatically to their so-called "traditional" counterparts. They do not have access to stable WIFI, decent computers, and even their version of Canvas is limited. To address the many shortcomings and lack of resources, Andrew Wesley has been able to provide CD and DVD players for all his students, makes mp3 CDs for every course (since we are not allowed to put any files on the students' issued laptops), and provides printed materials, textbooks and course packets. This has allowed the Rising Scholars students to be able to take the various music courses he has offered over the years which they otherwise would not be able to take for lack of appropriate resources. These courses include Music 5, 7, 8, and 13. It is interesting to note that Music 7, History of Jazz, has only been offered in the Rising Scholars program since 2017 due to a lack of interest in the subject by the younger population that dominates the "traditional" campuses. The average age of a Rising Scholars

student is around 40 and they appear to have a greater interest. We have already offered music 7 three times at both institutions since 2017 (might not sound like a lot but keep in mind courses are only taught once a semester and rotate) and will be teaching it this summer at CSPA.

SECTION 6: RESOURCES - FACILITIES and EQUIPMENT GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
FACILITIES MAINTENANCE/UPGRADES							
Wiring Service	Service to determine if there is a remedy for the EMI/RFI problem in the recording studio, or if we need new wiring.	Music Dept, Neil Glines	Urgent	Short term	One time		Approval
Acoustical curtains	Install acoustical curtains in the piano/midi lab, recording studio, and back wall of the band room.	Music Dept, Neil Glines	Important	Short term	One time		Approval
Theater curtain	Install theater curtain along from wall of the choir room to create performance space	Music Dept, Neil Glines	Important	Long Term	One time		Approval
Corner Bass Traps	Purchase corner bass traps for all recording spaces.	Music Dept, Neil Glines	Important	Short term	One time		Approval
Sound proofing and insulation EVERYWHERE	Get estimates on having insulation/sound proofing installed in the building and then get it installed.	Music Dept, Neil Glines	Urgent	Short term	One time		Approval

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Storage container	Purchase a large storage container (shipping container) for storage needs. Either a 20ft or 40ft depending on available space.	Music Dept, Neil Glines	Important	Long Term	One time	CONEXDEPO T New 20ft single doors - 3400; New 40ft dbl doors - 6600	Approval
EQUIPMENT							
Roland Piano bench	Purchase a new adjustable piano bench to replace broken one. Roland RPB-500-BK	Music Dept, Neil Glines	Urgent	Short Term	One time	242 at Sweetwater	Approval
Wenger Cellist Chair	Purchase 2 19.5in Wenger Cello chairs. These chairs are specially designed for cellists, plus they provide better support by forcing the performer into a better seating position	Music Dept, Neil Glines	Urgent	Short Term	One Time	SHOP.WENGERCORP 2 AT 393 EACH	
SOUND EQUIPMENT							
One more mic/equipment locker	Purchase a locker for the expensive mics and equipment	Music Dept, Neil Glines	Important	Long Term	One time		Approval
K&M Stands	Purchase 4 K&M mic stands	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One time		Approval
Decca Tree Stand	Purchase Decca Tree Stand to mount concert recording mics	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One time		Approval
Klick Stands	Purchase 3 Klick mic stands	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One time		Approval
Cable Tree	Purchase a second cable tree form the	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One time		Approval

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Cable Tree	recording studio	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One time		Approval
Voice isolator	Purchase semi-circular voice isolator for recording studio	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One time		Approval
Mic Boom	Purchase mic boom for Shotgun mic	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One time		Approval
ONGOING INSTRUMENT NEEDS							
Grand piano overhaul - Steinway	Overhaul of Steinway grand piano in band room. This is the worst of the two and needs immediate attention.	Music Dept, Neil Glines	Urgent	Short Term	One time		Approval
Grand piano overhaul - Baldwin	Overhaul of Steinway grand piano in band room and regular maintenance of grand piano in the choir room	Music Dept, Neil Glines	Important	Short Term	One time		Approval
General piano maintenance	Regular maintenance of all acoustic pianos in music dept. Multiple uprights and two grand pianos.	Music Dept, Neil Glines	Important	Short and Long Term	Ongoing	Varies by type of piano	Approval
General instrument maintenance	We need to have our current inventory of instruments serviced and or overhauled. Many of our instruments are in disrepair.	Music Dept, Neil Glines	Important	Short and Long Term	Ongoing	Best Music - varies by instrument and how much servicing is needed.	Approval
INSTRUMENT REPLACEMENTS/ADDITIONS NOTE: Below is a list of							Approval

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
most music departments own as they are typically not owned by students.							Approval
Upright piano replacements	Begin the slow process of replacing upright pianos with either Steinway K52 or Yamaha	Music Dept, Neil Glines	Important	Long Term	One time	Steinway K52 - 51000 Yamaha - 6 - 10k	Approval
Bb TUBA	Yamaha YBB-201WC	Music Dept, Neil Glines	Important	Long Term	One time	WWBW - 7363	Approval
PICCOLO TRUMPET	Yamaha YTR-6810S	Music Dept, Neil Glines	Important	Long Term	One time	WWBW - 2779	Approval
FLUGEL	Yamaha YFH-631G	Music Dept, Neil Glines	Important	Long Term	One time	WWBW - 2297	Approval
FRENCH HORN	Yamaha YHR-314II	Music Dept, Neil Glines	Important	Long Term	One time	WWBW - 2657	Approval
BASS TROMBONE	Yamaha YBL-421G	Music Dept, Neil Glines	Important	Long Term	One time	WWBW - 3482	Approval
SOPRANO SAXOPHONE	Yamaha YSS-475II	Music Dept, Neil Glines	Important	Long Term	One time	SAXQUEST - 3030	Approval
BARITONE SAXOPHONE	Yamaha YBS-62IIS	Music Dept, Neil Glines	Important	Long Term	One time	SAXQUEST - 10876	Approval
OBOE	Kessler Custom - Composite Model	Music Dept, Neil Glines	Important	Long Term	One time	KESSLERAND SONS - 1639	Approval
ENGLISH HORN	Fox Renard Model 555	Music Dept, Neil Glines	Important	Long Term	One time	WWBW - 7190	Approval
A CLARINET	Buffet Crampon E11	Music Dept, Neil Glines	Important	Long Term	One time	WWBW - 2500	Approval
Eb CLARINET	Buffet Crampon E11	Music Dept, Neil Glines	Important	Long Term	One time	SAXQUESTI - 3664	Approval
ALTO FLUTE	Pearl PFA-201U	Music Dept, Neil Glines	Important	Long Term	One time	FLUTEWORLD - 2181	Approval
BASS FLUTE	Pearl PFB-305BE	Music Dept, Neil Glines	Important	Long Term	One time	FLUTEWORLD - 4842	Approval
VIOLIN	4/4 Fiddlerman Soloist Violin Outfit	Music Dept, Neil Glines	Important	Long Term	One time	FIDDLERSHO P - 1600	Approval
VIOLA	16 Eastman 305 "Giocoso Antique"	Music Dept, Neil Glines	Important	Long Term	One time	QUINNVIOLIN S - 1680	Approval
CELLO	4/4 Dunov 401 "Honors"	Music Dept, Neil Glines	Important	Long Term	One time	QUINNVIOLIN S - 4300	Approval
BASS VIOL (DBL BASS)	3/4 Eastman Model 105	Music Dept, Neil Glines	Important	Long Term	One time	QUINNVIOLIN S - 5850 WITH BAG AND BOW	Approval

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers

SECTION 6: RESOURCES - HIRING GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Vocal FT	Hire a FT Vocal faculty	Music Dept., Dean Glines	Urgent	Short term	Ongoing	SCC payscale	Senate and SP priorities
Music History FT	Hire a FT Music Historian	Music Dept., Dean Glines	Urgent	Short term	Ongoing	SCC payscale	Senate and SP priorities
Sound Production FT	Hire a FT specialist in Sound Production	Music Dept., Dean Glines	Important	Long Term	Ongoing	SCC payscale	Senate and SP priorities
Staff Accompanist	Hire a staff accompanist for choir and applied music as either an PT or Staff	Music Dept, Dean Glines	Urgent/Important (ASAP)	Short term	Ongoing	SCC payscale or contracted rate	Dean Glines' approval
PT Sound Production	Hire a PTER with expertise in Sound Production so we can add more courses in the Cert in Sound Production	Music Dept, Dean Glines	Urgent	Short term	Ongoing	SCC payscale	Dean Glines' approval

SECTION 6: RESOURCES - OTHER RESOURCE GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers

--- Resource Goals ----- --	--- Actions to be taken --- ----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Extra work hour for Matt McLean	Approve Perkins funds for more hours to cover the time working with the recording studio and its needs	Neil Glines, Jose Cortes	Urgent	Short and Long Term	Ongoing Perkins		Approval
Applied Lesson Pay Raise	INcrease hourly wage of applied instructors from \$50 to \$60	Neil Glines	Urgent	Short Term	Ongoing gen fund		Approval

SECTION 6: RESOURCES - STUDENT SUPPORT GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

--- Resource Goals ----- --	--- Actions to be taken --- ----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Outreach	We need to connect with our students more	MUSIC Dept., Outreach Dept.	Important	Short and Long Term			

SECTION 6: RESOURCES - TECHNOLOGY GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

--- Resource Goals ----- --	--- Actions to be taken --- ----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
3 office workstations	purchase 3 new Mac computers and install the relevant software. Will	Music Dept., Neil Glines	Important	Long Term	One Time		Approval

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
3 office workstations	also need the proper midi cables to connect our existing keyboards to the computers.	Music Dept., Neil Glines	Important	Long Term	One Time		Approval
Choir room audio/visual equipment	Replace existing equipment including computer (with Mac), speakers, amps, preamp, mixer, and projector	Music Dept, Neil Glines	Urgent as this system is terrible.	Short Term	One Time		Approval
Band room audio/visual equipment	Replace existing equipment including computer (with Mac), speakers, amps, preamp, mixer, and projector	Music Dept, Neil Glines	Important	Long Term	One Time		Approval
Karaoke Machine	Purchase a karaoke machine for voice classes	Music Dept, Neil Glines	Urgent	Short Term	One Time		Approval
Focal Sub One 8-inch Powered Studio Subwoofer	Purchase a subwoofer	Music Dept, Neil Glines, Jose Cortes	Urgent	Short Term	One Time		Approval
Nord Stage 4 piano synth	Purchase a Nord Stage 4 for recording studio	Music Dept, Neil Glines, Jose Cortes	Urgent	Short Term	One Time		Approval
Pro Tools licenses	Purchase license for the 20 workstations in the piano/midi lab	Music Dept, Neil Glines, Jose Cortes	Urgent	Short Term	Ongoing		Approval
Pro Tools Perpetual License	Purchase PT Perpetual license for the recording studio. This may just be an upgrade.	Music Dept, Neil Glines, Jose Cortes	Urgent	Short Term	Ongoing		Approval
Solid State Logic BiG SiX	Purchase SSLBS mixing	Music Dept, Neil Glines,	Urgent	Short Term	One Time		Approval

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Solid State Logic BiG SiX	board for recording studio	Jose Cortes	Urgent	Short Term	One Time		Approval
Bass guitar	Purchase Yamaha BB734a Bass for recording studio	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
Shoeps Omni Pair mics	Purchase Shopes Omni Pair mics with two cardioid expansion capsules for concert recording	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
RE20 Vocal Mic	Purchase RE20 Vocal Mic for recording studio	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
SSL UF1 controller	Purchase SSL UF1 controller for recording studio	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
UC1 DAW controller	Purchase UC1 DAW controller for recording studio	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
10 Slate Headphones	Purchase 10 new Slate Headphones for studio and/or midi lab	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
Strymon Flynt Reverb Unit	Purchase Strymon Flynt Reverb Unit for existing Fender tube amplifier	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
Shotgun Mic	Purchase Shotgun microphone for spot recording	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
Portable Zoom Recorders with SD Cards	Purchase 10 portable Zoom Recorder and 10 1tb SD cards for field recording	Music Dept, Neil Glines, Jose Cortes	Important	Long Term	One Time		Approval
Wunder Audio 47 mic upgrade	Purchase Wunder Audio 47 mic upgrade service for	Music Dept, Neil Glines, Jose Cortes	Important	Short Term	One Time		Approval

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Wunder Audio 47 mic upgrade	our existing mic	Music Dept, Neil Glines, Jose Cortes	Important	Short Term	One Time		Approval
Photosrobe Tuner	Peterson Oscilloscope. Much more accurate tuner than phone apps.	Music Dept, Neil Glines	Imprtant	Long Term	One Time	WWBW - 1100	Approval

SECTION 7: CONCLUSION (2024 Template)

Program Review (6-year), AY 2024-2025 -Music

7.1 Need for Improvement and Support

Summarize the program's top two or three areas most in need of improvement and support.

1. Faculty growth: In order for the Music Program to grow as desired, we need full-time faculty to take on the load. Current staffing is woefully inadequate.
2. Student outreach and retention: We need exponentially more music majors.
3. Program/curricular development/expansion: There are degree/certificate programs that should be developed that will attract more attention and students to the program.

Solano College has a critical need for a full-time music faculty hire whose focus includes teaching within the Rising Scholars program and serving system-impacted and incarcerated students. These courses, which have been consistently offered since 2014, serve a disproportionately high number of Black, Hispanic, low-income, and foster youth students—many of whom are not captured in standard student surveys or departmental planning data. Despite facing systemic barriers, these students regularly outperform institutional averages in both success and retention metrics. For example, recent data shows an average **course success rate of 71%** across these sections, exceeding Solano's institutional standard of 67%. In courses with the highest enrollment, such as **MUSC 013** (155 students) and **MUSC 045** (101 students), success rates remain strong at **75% and 66%** respectively. Retention is even more striking: **end-of-term retention averages 90%**, with several courses—including MUSC 007 and 008—achieving 100% retention.

What makes this even more significant is the student population being served. These courses enroll high numbers of foster youth, economically disadvantaged students, and first-time or returning students, many of whom are incarcerated. In these groups, retention often matches or exceeds 90%, and success rates remain competitive—even among those who would typically be considered at risk. For example, **foster youth students achieved 100% success in some courses**, and students who are economically disadvantaged regularly reach **77–91% success rates**. Moreover, many students from these courses go on to receive prestigious academic

recognition, such as Phi Beta Kappa invitations—demonstrating both the talent and potential within this population.

Currently, this vital instructional area lacks full-time faculty leadership, despite its consistent enrollment, academic success, and alignment with the college's equity and access goals. A full-time hire dedicated to teaching in the Rising Scholars program and supporting system-impacted learners would not only sustain this success but ensure its integration into broader program planning, curriculum development, and institutional accountability. It would also bring these students' voices and outcomes more fully into the department's data and decision-making processes. Without such a hire, this highly impactful area of the music program remains underrepresented and at risk of institutional invisibility, despite being one of its most effective models for equity and transformation.

7.2 Improvement, Success, and Strength

Summarize the program's top two or three areas of improvement, success, and strength.

1. Our ensembles (choir and instrumental) have bounced back and improved in quality after the devastation from Covid. We may have a long way to go, but concerts are receiving more attendance and much better reception.
2. We were able to complete and implement a Certificate in Sound Production which is a very popular program amongst aspiring singer/songwriters and producers.
3. Our biggest strength is our faculty. We have all been around for a decade or more meaning there is a cohesive "harmony" and we are on the same page when it comes to most things regarding the program. And, we actually get along pretty well with each other which does not always happen.

7.3 Signature Page

The following faculty in the program (or in a related program) have read this self-study report and have had the opportunity to provide feedback:

Andrew M Wesley