

**EXPANDING ACADEMIC AND
ECONOMIC OPPORTUNITIES FOR
MT. SAN ANTONIO COLLEGE
MUSIC MAJORS**

Sabbatical Report
January 2020

Tiffany M. Kuo, Ph.D.
Music Department

STATEMENT OF PURPOSE

The main objective of this sabbatical project is to create new pathways for music majors in a community college setting that provide clarity of programs, foster growth and retention in the programs, and guide students toward specific music careers upon completion of the programs. To this end, I created a set of two-level certificates. The first level welcomes all potential music majors. The second level focuses on specific skills and knowledge for music careers, including music education, music performance, and music therapy. By breaking down the general music associate degrees (ADT and AA in Liberal Arts) into more approachable, easier to digest, and shorter interval certificates, music students can onboard, continue, complete, and transfer with more ease and support. The music department believes these new programs will improve success rates of completion and transfer in music.

students are seeking one of three specific music degrees: music education, performance, or therapy. The limited number of units in the AA-T, as designated by the State, does not allow the department to modify the degree to meet Mt SAC students' needs. Since being aware of this discrepancy two years ago, music department faculty members have expressed interest in modifying the AA in Liberal Arts degree to assist our students in successful transfer. However, without detailed and well-researched information, discussions have been tenuous. This semester, with the aid of exceptional service to college release time, I researched the missing link between our degrees and those students are in pursuit. I compiled a database that revealed the need of at least seven new courses in order for our students to transfer with all of the required lower division courses (Appendix A). These seven courses can be taught by our current faculty members. I also researched the career opportunities of an AA in Liberal Arts degree, which resulted in mostly part-time music education jobs (in contrast to full-time teaching jobs with a bachelor degree). Additionally, I researched career opportunities in music therapy, which proves to be a bright outlook on O*NET. Given the particular career focus of our students, we - the department of music - believe that having three separate tracks that lead to specific bachelor programs at transfer institutions is preferable to, and more palpable than, a general liberal arts degree in today's economic climate. By creating three new tracks that are career-focused, new courses that articulate with CSU lower division courses, and a smooth guided pathway to specific bachelor degrees in music, Mt. SAC students will certainly have a leg up upon successful transfer.

RESEARCH & METHODOLOGY

To ensure that the new degrees and courses will be accepted at the three most popular transfer institutions, I will initiate contact, have regular communications with, and visit five transfer institutions: CSU Fullerton, Long Beach, and Northridge, as well as Arizona State University and Montclair State University. I will

, Please see Appendix A for a listing of required lower division courses in the three proposed degrees. All new or modified courses are in bold.

- music appreciation for music majors;
- three different diction classes for vocalists;
- orchestral literature;
- two levels of jazz theory;
- two levels of composition workshop; and
- music production and performance.

Music Therapy (Appendix A: Table 3):

Presently, there are two bachelor-degree granting universities in the state of California that are members of the Music Therapy Association: University of Pacific (Stockton) and CSUN. The music department has successfully trained a handful of music students who transferred to CSUN in the past five years, though these students lack required lower division courses upon transfer. Given that only one CSU offers a bachelor in music therapy, I included two notable out-of-state bachelor degree granting institutions in my database: Arizona State University and Montclair State University in New Jersey (both are public institutions).

For this track, the Mt. SAC music department lacks two to nine courses, depending on the institution's transfer institution. These include:

- an additional level of keyboard skills;
- introduction to music therapy;
- various music therapy labs, methods, and practicum courses;
- music composition;
- instrumental techniques, and
- performance practicum.

Proposal Appendixes are not present in this report as all Appendixes in this report are new and revised.

of students (from program entry to completion of program requirements) and the transition from program completion to further education.

James Irvine Foundation

One of three major grantmaking initiatives of James Irvine Foundation is postsecondary success (the other two are: “career readiness and living-wage work,” and “worker voice and influence.”) In the area of “postsecondary success,” the foundation has provided grants for a variety of projects aimed to “support regional partnership among high schools, community colleges, and California State Universities to structure seamless transitions between institutions.” I seek to engage foundation team members and grantees who were and are involved in these programs in order to adopt new and adapt current methods to implement the three new programs. Specifically, I am interested in initiating a two-plus-two program for transitioning between Mt. SAC and four-year institutions.

SCHEDULE

August-October 2018:

- contact administrators and faculty members at CSU, ASU, and MSU to begin communication, and to obtain syllabi and degree information;
- contact NASM to seek guidance for possible accreditation;
- contact James Irvine Foundation to seek support to partner with the three CSUs to establish a 2+2 program in the three degree tracks;
- work with researchers at CCRC to set-up criteria and methodologies to track new guided pathways;

November 2018-March 2019:

- visit classes, talk to instructors, counselors, and administrators;
- write new curriculum and degree requirements;
- present new courses and degrees to Mt. SAC music department; modify as needed for approval;



SALARY AND LEAVES COMMITTEE

2018-19

COMMITTEE MEMBERS CHECKLIST FOR REVIEWING SABBATICAL LEAVE REPORTS

Sabbatical Recipient:	<u>Tiffany Kuo</u>	Date Received:	<u> </u>
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Completed Sabbatical Report must include the following:

		Meets	Does not meet	
<input checked="" type="checkbox"/> Abstract of Sabbatical Project for Board Report	A.	<input type="checkbox"/>	<input type="checkbox"/>	Comprehensiveness
<input checked="" type="checkbox"/> Statement of purpose	B.	<input type="checkbox"/>	<input type="checkbox"/>	Examples of pertinent materials
<input checked="" type="checkbox"/> Table of contents (headings, listing, data, illustrations, etc.)	C.	<input type="checkbox"/>	<input type="checkbox"/>	Clear description of research design and methods of investigation (if applicable)
<input type="checkbox"/> Presentation of Sabbatical project <i>- p 12</i>	D.	<input type="checkbox"/>	<input type="checkbox"/>	Verification of course work units completed
<input checked="" type="checkbox"/> Pages numbered consecutively	E.	<input type="checkbox"/>	<input type="checkbox"/>	Substantiates conclusions, cites research or other sources of data
<input checked="" type="checkbox"/> Copy of sabbatical application proposal	F.	<input type="checkbox"/>	<input type="checkbox"/>	Distinguishes between personal opinion, empirical results, research, theory
<input type="checkbox"/> Pertinent appendices	G.	<input type="checkbox"/>	<input type="checkbox"/>	Uses scholarly approach with attention to detail
<input type="checkbox"/> Footnotes (if applicable)	H.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Detailed account of the sabbatical activity(ies)
<input type="checkbox"/> Professional appearance and polished grammar	I.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Statement concerning the benefit and value of the sabbatical activity(ies) to the College
<input type="checkbox"/> Submission by deadline	J.	<input type="checkbox"/>	<input type="checkbox"/>	Statement concerning the benefit and value of the sabbatical activity(ies) to the unit member's professional growth
<input type="checkbox"/> One (1) printed document and one (1) electronic via email.				

Notes: _____

Comments by Committee Member: _____

Recommendations by Committee Member: _____

- Accept as submitted
 Accept with modifications noted
 Not acceptable (Needs full Committee review)

Signature of Committee Member _____

Date _____

2 Abstracts

1 re: proposal

+ creative's degree

1 pgs 50 - creative's of 2 cents

went from 3 degree to 2 cents - completed in program - qps? establishing relationship w/ 3 univ. - connected w/ 1.

education—the three decades following World War Two—music programs increased and expanded in American colleges and universities as a result of decisive efforts by philanthropic foundations to increase the supply of professional musicians, regardless of demand. The consequences since implicate inequalities in access to music education and “high-quality works of art,” as well as a starkly racially and economically segregated non-profit field of professional musicians. The summary of the 2008 RAND Corporation report “Cultivating Demand for the Arts: Arts Learning, Arts Engagement, and State Arts Policy” opens with this statement: “Despite decades of effort to make high-quality works of art accessible to all Americans, demand for the arts has not kept pace with supply. Those who participate in the arts remain overwhelmingly white, educated, and affluent.” How, then, can the music department at Mt. SAC reconceive its objectives to address the economic and racial challenges faced by professional musicians today?

Community colleges are model higher educational institutions that link workforce opportunities with historically underperforming student populations. By creating three separate career-focused tracks that articulate with bachelor-degree granting institutions, Mt. SAC music department will become a leader among community college music programs, state- and nation-wide.

REFERENCES

Two letters of recommendation will accompany the application. One from the Carroll and Milton Petrie Professor of Music at New York University, Dr. Michael Beckerman, and another from Professor of Music also at New York University, Dr. Suzanne Cusick.

musicianship, as well as prepares the student for a wide range of music careers in teaching, performance, therapy and related fields in music. The descriptive titles of level two certificates specify the career(s) the students are in preparation for, and the different music baccalaureate degrees available in the three most transfer-to California State Universities: Fullerton, Long Beach, and Northridge. Multiple level two certificates may be obtained simultaneously.

After many departmental discussions during the 2018-19 academic year, the music faculty agreed on the creation and implementation of the two-level certificate program instead of degrees. The rationale is as pragmatic for students as for the department. As stated, students should be able to recognize instantly the educational expectations of a two-tiered certificate sequence. For the department, faculty members will be able to modify each career program as needed in the future, without re-writing a high-unit degree.

Currently, Level 1 Music Studies and all necessary courses to be modified are at stage 5 or above. Level 2 certificates and all necessary courses to be created and modified will be reviewed for final approval by the department, and submitted to the Educational Design Committee in the 2019-2020 academic year.

For details of each level and type of certificate, please see Appendixes H-L. (Music composition is not included as the main composition faculty member would like to create this certificate.)

II. MUSIC IN HIGHER EDUCATION

Music students in community colleges face a peculiar challenge today. Music curricula in the music baccalaureate degrees, in particular in the lower division courses, have remained similar, if not almost entirely the same, since the late 1920s; yet, the types of music careers have proliferated since. Whether pursuing a certificate or an associate degree in music, music students

In this portion of the report, I provide three insights into understanding the knowledge gap. First from my reading of the National Association of Schools of Music [NASM] reports, attendance of the NASM national conference, and communication with NASM members, I offer a brief history of how music curricula remained mostly untouched. Second, from my research on how current performing arts institutions function in relation to a changing economy that relies ever more heavily on private patronage, I question how music curricula can better address the patronage system current and future musicians are and will partake in. Last, I compare and contrast the racial and ethnic diversity of the music student body and faculty members surveyed by NASM in the past 29 years; and, I compare and contrast higher education demographics with those in American symphony orchestras, surveyed by the League of American Orchestras. The data revealed that the fastest change in race and ethnic diversity are in the student body and musicians of the orchestra, and the slowest is in the board rooms of the orchestras; though the change is largely driven by students and musicians from Asian and Pacific Islander backgrounds.

Given these three perspectives, I conclude not with suggestions and recommendations for the music department, but with more questions than I began with a year ago.

NASM and the Standardization of Music in Higher Education

Much of the professionalism of music in higher education is linked to the function and work of the organization National Association of Schools of Music [NASM]. NASM is an accreditation organization for music schools of postsecondary education, with some exceptions. Its influence, power, and impact have been immense in the U.S., in particular with respect to postsecondary music curricula. As a peer review accrediting organization, its role is to align the individual goals of each school to common standards. For example, the uniformity of music curricula was one of the main goals of NASM in the 1920s; they included “uniform entrance

in jazz studies, and guidelines for programs that combined studies in music and business. A few new hot topics of the 1980s were the study of chamber music activities, degrees in pedagogy and music therapy, and community education. In the early 90s, there were concerted efforts to address “diversity and multicultural issues,” specifically “the issue of minority access” in July 1994, when “President Miller encouraged patience and continued effort, asserting that ‘we can make a difference.’” As noted in the opening of this part of the report, most changes in music curriculum have been the creation of additional programs rather than a change in the core baccalaureate music degree (that is the 80% comprised of theory, history, literature and performance courses).

Since Mt. SAC cannot change the core music curriculum as we must adhere to the standards and requirements of transfer institutions, Mt. SAC students are unaware often of the many career paths ahead as these courses are higher-division electives or not a part of the general music baccalaureate degree.

Nonprofit Performing Arts Sector and the Marketplace

In this section, I provide a glimpse of the nonprofit music world through the lens of economics. Hypothetically, the two terms—nonprofit and marketplace—are antithetical. While nonprofit implies the absence of financial gain, the current American economic marketplace presumes profit to be the leading if not underlying objective in the exchange of goods and services. Yet, the financial health of nonprofit performing arts institutions correspond ever more closely to the business cycles of the market as these organizations rely increasingly more on philanthropic patronage, specifically the wealth of private donors and investment incomes within these organizations. Today, almost all Western-based music making organizations function with the nonprofit status of 501(c)(3), and the third sector (aka not-for-profit sector) continues to thrive in contemporary socio-economic conditions.

The main consequence of a greater reliance on philanthropic patronage and management of funds is a gradual shift in earned income balance from majority performance to nonperformance.

Key findings in relation to orchestral finances from the League of American Orchestras reiterate Flanagan's conclusions, that of the shift in balance in earned income during the past 50 years: from majority performance earned income, to non-performance contributed income and investment income. Additionally, within the category of contributed income, individual donors (trustees and non-trustees included) gave almost half of the field's contributed funds in 2014. Examined closely, the "bottom line" revealed how total net assets followed the changes in investment income, once again, affirming Flanagan's observation that the cost disease, aka income gap, can be overcome and fluctuates in direct response to the business cycle of the market.

If these historical analyses signal how nonprofit performing arts organizations are to behave in the next decade, then how do we prepare Mt. SAC students for a philanthropic patronage-based music making culture? What skills are missing in the core curriculum, and how do we incorporate them without creating additional classes while adhering to state guidelines?

Diversity in Higher Education and Nonprofit Music Organizations

In this final section, I demonstrate through various think tank reports, reports from the League of American Orchestras, and the data gathered by NASM that the demographics in both the supply and demand in the nonprofit music world has and continues to be predominantly, if not overwhelmingly, white. What, then, is the role of a Hispanic-serving institution like Mt. SAC in this exclusive music landscape?

At the turn of the millennium, the RAND Corporation, an American-based policy think tank, was charged with the task of investigating the state of performing arts since the 1966 economic report by William Baumol and William Bowen: *Performing Arts—The Economic*

In the 89-90 report, faculty demographics:

69.6% male WNH, and 22.6% female

WNH (92.2% total)

3.5%, male black NH; 1.5% female NH.

after which all categories were less than 1%.

(7.8% NW total)

7,749 faculty members surveyed

2017-18

57.1% male WNH; 27.2% female WNH

(84.3 % total)

3.5% male black NH; 1.2% female NH

2% male Asian; 3% female Asian

2.9% male Hispanic; 1% female Hispanic

(15.7% total)

10,606 faculty members surveyed

1989-90, students' ethnic characteristics:

40.0% male WNH, 46.1% female WNH

(86.1% total);

3.3% black NH; 2.8% female black NH;

2% male Hispanic; 1.4% female Hispanic;

1.4% male Asian/Pacific Island; 2.8%female

Asian/Pacific Island;

(13.9% NW total);

Total of 50,837 students surveyed.

Compared to the latest report 2017-18:

32.3% male WNH; 30.4% female WNH

(62.7% total);

4.7% male black; 3.3% female black

6.4% male Hispanic; 4.4% female Hispanic

2.5% male Asian; 3.4% female Asian

(37.3% NW total);

102,940 students surveyed.

• WNH = White, non-Hispanic

Concluding Remarks

In part one, I stated the outcomes of the project: six certificates in implementation.

In part two, I presented the historical context, and analyzed current consequences as result of an outdated music curricula. My research and analysis are motivated by the need to understand how Mt. SAC—a Hispanic serving institutions—fits in the larger network of music careers in contemporary society, and how current and future Mt. SAC music students will navigate their careers. Admittedly, I do not have answers for questions posed in part two of the project summary. Rather, I present new challenges, as my research and findings during the sabbatical period has informed a more comprehensive picture of the “economic opportunities” for our music students. Accordingly, music faculty will need to discuss and debate goals and outcomes for the upcoming years as we meet new challenges and opportunities.



**Mt. San Antonio College
Guided Pathways to Success**



Application for 2019-2020 Funding

Application Deadline: Monday, March 11, 2019

Funding Request For: Spring 2019
 Spring 2019 & Fall 2019
 Fall 2019
 Fall 2019 & Spring 2020
 Spring 2020

What is GPS?

The Guided Pathways Model creates a highly structured approach to student success:

- A. Provides all students with a set of clear course-taking patterns that promotes better enrollment decisions and prepares students for future success.
- B. Integrates student and academic support services in ways that make it easier for students to get the help they need during every step of their community college experience.

For additional information, please review the Guidelines for Guided Pathways: <http://cccgp.cccco.edu/>

Project Summary

Project Name: Onboarding New Music Students
 Project Start Date: February 25, 2019
 Project End Date: September 6, 2019

Estimated Cost: \$9.504
 Are you currently being funded by another source Yes No

Project Lead Member: Tiffany Kuo
 Identify if you are: Faculty Manager Classified Staff

Team Members: Robert Bowen. Karen Marston. Martin Leuna
 Project Lead Ext: 646.379.5555 Email: tkuo14@mtsac.edu

Division: Arts
 Immediate Supervisor Signature: _____ Date: _____

Guided Pathways Framework

Check all that apply:

1. Clarify the Path: Create Clear Curricular Pathways to Employment and Further Education

Cross Functional Inquiry

College constituents (including staff, faculty across disciplines and counselors, administrators, and students) examine research and local data on student success and discuss overarching strategies to improve student success. College engages in broad, deep and inclusive discussion and inquiry about the Guided Pathways approach, framework and evidence.

Integrated Planning

College-wide discussions are happening with all stakeholders and support/commitment has been expressed by key stakeholders to utilize the Guided Pathways framework as an

▣ **Assessing and Documenting Learning**

The college tracks attainment of learning outcomes and that information is easily accessible to students and faculty. Consistent and ongoing assessment of learning is taking place to assess whether students are mastering learning outcomes and building skills across each program and using results of learning outcomes assessment to improve the effectiveness of instruction in their programs.

▣ **Applied Learning Opportunities**

Students have ample opportunity for applied/contextualized learning and practice. Opportunities have been coordinated strategically within and/or amongst programs.

Proposed Project:

Describe expected activities, outcomes, and data to illustrate the need. (800 characters maximum)

Our main activity is to audition all incoming music students in order to place them into the appropriate academic music courses, including music theory, musicianship, and keyboard skills. These auditions will occur during the three dates of instrumental scholarship and vocal auditions on campus in Spring 2019. Based on precedence, we expect approximately 50 students during the three days of audition.

The main outcome is to onboard all new music students (potential and self-declared) into the appropriate music classes, thereby onboarding them into a music pathway towards a certificate and/or degree before the start of Fall 2019. We will also encourage students to register and complete the STEP program in Summer 2019.

Project Scale:

Describe the potential to impact numbers of Guided Pathways students as defined in the call for proposal. Be specific about the number of students that will be impacted.

The department typically receives approximately 60 new music students starting in the Fall semester. With the implementation of the new music Transfer Model Curriculum (TMC) and C-ID descriptors attached to the music courses in the TMC this Fall, incoming music students will have the option of beginning the music theory and musicianship sequence in one of two levels. The department believes that students are unequipped to make this decision effectively on their own. Furthermore, Counseling is also unequipped to make this determination as placement exams have been prohibited. To prevent confusion this Fall, the department has agreed unanimously to host auditions and diagnostic tests to assist students to register for the appropriate courses. Timeline attached.

Guided Pathways to Success Project Timeline: Onboarding New Music Majors

Project Dates: February 25, 2019 to September 6, 2019

\$9,504

Tiffany Kuo, lead member

Robert Bowen, Martin Leung, Karen Marston, team members

Arts Division

TIMELINE [team member names in brackets]

March 2019

1. Coordinate with music directors (Bruce Rogers, Gregory Whitmore, and Jeffrey Ellwood) audition dates and times [Kuo].
2. Coordinate with keyboard instructor Martin Leung, and brass instructor Karen Marston audition schedule, and audition requirements [Kuo].
3. Schedule appropriate times for theory, musicianship, and keyboard auditions in coordination with ensemble audition schedules [Kuo and Bowen].
4. Write audition repertoire and diagnostic exams [Kuo and Bowen].
5. Compose fliers and documents to communicate the importance of academic music courses for ensemble directors [Kuo].
6. Encourage students to enter STEP program [all].

April 2019

1. Email schedule to April scholarship students [Kuo].
2. Host auditions (April 18th, 5-9pm) [all].
3. Grade diagnostic exams [Bowen].

May 2019

1. Email schedule to May scholarship students [Kuo].
2. Email schedule to Chamber Singers auditionees [Kuo].
3. Host auditions (May 23rd, 5-9pm; and May 25th, 8am-4pm) [all].
4. Grade diagnostic exams [Bowen].

June 2019

1. Email students audition results, and encourage all to enroll in STEP program [Kuo].
2. Communicate with Counseling students' placement outcomes [Kuo].

August 2019

1. Assess effectiveness of spring placement [all].
2. Reapply for GPS funding for Fall 2019-Summer 2020 [Kuo].
3. Research opportunities for continuous funding via POD, FA, and other sources [Kuo].

Program Mid-Point Status Report:

Fill in the following components:

1. Project Status:

a. Have you encountered any obstacles that have made it difficult to achieve your goals?	
<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
If yes, please explain.	
<p>While our objectives were met, I would like to acknowledge that there's a lot of coordination among music faculty members and with counseling that are required for this project (and any future projects of this nature) to succeed, continue, and grow each year. For example, any on-campus choral and instrumental recruitment should be accompanied by onboarding programming. Additionally, music faculty members should be involved in on-campus counseling events (e.g. STEP program). The obstacles are coordinating dates among faculty members, and knowing which counselors to work with for potential music majors.</p>	
b. Based on what you have learned thus far, will you need to make any adjustments to complete the project proposal?	
<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No
If yes, please explain. Substantive changes to a GPS proposal implementation will require approval by the GPS Budget Workshop.	
c. Will you or have you completed the project as proposed?	
<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
Please provide an explanation.	
<p>In May, we successfully hosted a full day of auditions and placement exams for incoming and potential music majors. Several faculty members were involved and we completed the exams and grading. Additionally, two faculty members led information sessions during this summer's STEP program. All students who took the placement exams were placed into the appropriate music major courses this Fall.</p> <p>Looking forward, the music department will need to plan how to approach Spring 2020 recruitment to Fall 2020 enrollment. Much of this planning will require at least one designated faculty member to coordination among the ensemble recruitment activities and counselors. This position should include release time as it's an on-going responsibility.</p>	

JOURNAL OF COMPLETED ACTIVITIES

August-September 2018

The primary objective of the first 5 weeks was:

- To research, read, and explore new ways of creating new music degrees and/or certificates that assist music students towards transfer.

One primary source is the Community College Research Center at Columbia University [CCRC].

During the 5 weeks, I completed the following tasks:

- Read the CCRC website in detail. Downloaded several articles, and found the following journal articles published on CCRC to be most relevant to the sabbatical project:
- "Strengthening Transfer Paths to a Bachelor's Degree: Identifying Effective Two-Year to Four-Year College Partnership" by Di Xu, Florence Xiaotao Ran, John Fink, David Jenkins, and Afet Dundar. May 2017, CCRC Working Paper No.93
- "Stackable Credentials: Do They Have Labor Market Value?" by Thomas Bailey and Clive R. Belfield. November 2017. CCRC Working Paper No.97
- "Takes Two to Tango: Essential Practices of Highly Effective Transfer Partnerships," by John Fink and David Jenkins. *Community College Review*, 2017, Vol.45(4) 294-310.
- After reading these articles, I made an appointment to converse with CCRC staff member David Jenkins. Since he was traveling, we talked on the phone. My objective was to find out if Jenkins had suggestions for developing music curriculum, degrees, certificates, and for new ways to create more effective transfer partnerships. Jenkins's main suggestion was to continue pursuing the Guided Pathway models. He highly encouraged me to stay engaged with the Guided Pathway program. I asked if he would be interested in partnering in researching a music degree topic together, to which he declined.

Additionally in October, I also researched one out-of-state college, Grand Rapids in Michigan, as its chair of the department serves as the president of the community college division at NASM. I noticed that Grand Rapids has one of the clearest music websites, is well organized, and well-funded. Given that I was attending the NASM conference in November, I reached out to the chair Kevin Dobreff. In our conversation we discussed our challenges, and I sought his opinion regarding the benefits of joining NASM. His immediate reaction was that California community colleges do not have to belong to NASM given the system of transfer within the state.

November 2018

I attended three conferences in November: American Musicological Society [AMS]; National Association of Schools of Music [NASM], and Music Association of California Community College [MACCC]. I will address each separately.

- **AMS:** Beginning in November 2018 I serve on the Committee on Career-Related Issues [CCRI]. I attended three CCRI panels to understand the state of career opportunities for musicologists, and also to understand the larger landscape of music careers. My assessment from attending the AMS was, and still is, that higher educational institutions are not providing enough information regarding potential careers for music majors. I address this issue in the analysis portion of the project summary.
- **NASM:** I attended specific sessions that pertain to community college challenges. From these sessions, I gathered that most community colleges encounter similar concerns, whether with students completing the program, transfer credits not being accepted, the excess demands of assessment exams at transfer institutions that render the associate degrees moot, or repeatability. I also address these concerns in the report. Once again, given the high-unit demand of the associate degree in music, students are allowed very few

- I. One of the main goal of spring was to establish contact and begin a relationship with the three most popular CSUs: Northridge, Long Beach, and Fullerton. While I established contact with Northridge, I was unsuccessful with Long Beach and Fullerton.
 - CSU Northridge has the only music therapy degree in Southern California. The main faculty member for the program is Ronald Borczon. I had a long phone conversation with him in which I sought his advice on the creation of a music therapy certificate. He was pleased, and assured me that if Mt. SAC completed the necessary lower division courses of the TMC along with courses that would benefit the students for the music therapy program, the potential student, given s/he is accepted, would not need to repeat lower division courses. With this information, I was able to complete the level 2 certificate, music therapy.
 - CSU Long Beach and Fullerton. I made multiple attempts to connect with staff and faculty members at Long Beach and Fullerton. Specifically with Fullerton, I emailed Katherine Powers multiple times for a meeting on campus, to which each attempt was left unanswered. Similarly with Long Beach, faculty members were unreachable.
- II. The other goal was to incorporate suggestions from music department faculty members in the creation of new degrees and certificates. At the March meeting, I presented a set of modified certificate and courses. I broke down the degree into leveled and career-oriented certificates. See Appendix G.
 - In April, I had obtained the GPS grant project funding. In the April meeting, the department officially approved Certificate of Music Studies, Level 1, with 13 units. See Appendix H.

CONCLUSIONS

The main goal of the project—the creation of new music-career-paths for music majors—was accomplished. While I began with the concept of creating new degrees, I modified the project, as well as adopted new research and discussions among colleagues to improve the original plan.

Alternatively, I have created a two-tiered certificate program with multiple career-oriented options.

The rationales for this change include:

- clarity for students and faculty members;
- ease of onboarding all potential music majors;
- reward for continuation in the music program with a certificate after completion of year one;
- more focus on specialized transfer requirements in year two;
- better guides for completion of the music program which equates to transfer success.

These new changes were discussed among music faculty members throughout the sabbatical year, and agreed unanimously in department meetings. The project brought renewed focus and interest in shepherding music majors through our programs.

SIGNIFICANCE & VALUE TO MT. SAC

The music department at Mt. SAC currently offers two degrees: AA-T in music and AA in Liberal Arts with an emphasis in Music. While the AA-T is in compliance with State requirements, our students have found the degree not eligible for their specific pursuits at the three transfer institutions of choice (CSU Fullerton, Long Beach and Northridge). The main reason for the disconnect between the AA-T and the bachelor degrees students are in pursuit of is that the AA-T is a general music degree while almost all Mt. SAC students are seeking one of three specific music degrees: music education, performance, or therapy. The limited number of units in the AA-T, as

MT.SAC	PROPOSED	Chaffey	Citrus	Fresno City	Fullerton	LACC	Moorpark	PCC	RCC	San Bernardino
0.5	1	0.5	2	1-2	1	0.5	0.5	1	0.5-3	0.5
32 lab hours	54 lab hours	24-29 lab hours	18 lect hrs, 80 lab hours arranged	1 lect hr, 1-3 lab hrs	18 lec hrs, 18 lab hrs	1 lab hr	1.5 lab hrs	18 lecture hours, 99 practice lab hours	27-162 lab hrs	27 lab hrs
85 mins/wk	27 total (85 mins/wk)	50 mins/wk	65 mins/wk	2x50 mins/wk [110 mins/wk]	65 mins/wk	60 mins/wk	65 mins class			
8 arr hours	27 arr hours	9 arr hrs	80 total arr hrs.	0-2 arr hrs.	???		1.75 arr hrs.	7 hrs/wk arr hrs		1.5 arr hrs
MUS 16 Applied Music	MUS 161/261 (Applied Music for Major)	MUSIC 58 Applied Music	MUS 292 Applied Music III Intermediate/Advanced	MUS 26 Int/Adv Voice	MUSA 200F Applied Music - Individual Private Study	MUSIC 181 Applied Music I	MUS M30A Applied Music - Woodwind	MUSC 9A Individual Instruction I	MUS 38 - Beginning Applied Music I	MUS 141X2 Applied Music I
0.5 units		0.5 units	2 units	MUS 42A Int/Adv Brass (Brass Choir)	1 unit	MUSIC 182 Applied Music II	MUS M30B Applied Music - Brass	MUSC 9B Individual Instruction II (Classical)	2 units	MUS 241X2 Applied Music II
85 mins/wk + 8 arranged hrs	85 mins of studio class	50 mins/wk + 9 arranged hrs	18 lecture hrs, 80 lab hours arranged	MUS 42C Int/Adv Strings (String Orchestra)	18 lecture hours (65 mins/wk)	MUSIC 183 Applied Music III	MUS M30C Applied Music - Strings	MUSC 9C Individual Instruction III (Classical)	6.75 hours/wk	0.5 units
	12 hours of lessons	lab 24-29 hours		MUS 42D Int/Adv Percussion (Perc Ensemble)		MUSIC 184 Applied Music IV	MUS M30D Applied Music - Piano	MUSC 9D Individual Instruction II (Jazz/Commercial)	108 lab hours	27 lab hours
	16 hours of accompaniment		MUSP 293 Applied Music IV Advanced	MUS 73A Int/Adv Chamber	MUS 285 F Chamber Singers	0.5 units	MUS M30E Applied Music -	MUSC 9E Individual Instruction III	individualized practice, lessons, and	schedule : 1.5

				MUS 74D Int/Adv Percussion Performance Practices	1 unit; 18 lecture hours and 18 lab hours						
			*MUSP 290 Applied Music I Beginning	MUS 22 Int/Adv Piano						MUS 52 - Recital Performanc e	
			2 units	MUS 29 Int/Adv Guitar	*MUSA 201F Advanced Applied Music - Individual Private Study					0.5 units	
			18 lecture hours	MUS 42B Int/Adv Woodwinds (Woodwind Choir)	18 lecture hrs, 18 arranged hours (2x repeatability) [stacked with 200F]					27 lab hours	
			80 lab hours arranged	1-2 units							
				1 lecture hour, 1-3 lab hours						MUS 78 - Beginning Applied Music II	
				on schedule: 2x50 mins/wk +0-2 arranged hours; or 110 mins/wk + 0-2 arranged hrs.						2 units	
										108 lab hours	

APPENDIX B: C-ID MUS 180 – ENSEMBLE COMPARISON CHART

C-ID Approved	Mt.SAC	Chaffey	Citrus	Fresno City College	Fullerton	LACC	Moorpark	PCC	RCC	San Bernardino
MUS 180 Major Ensemble	MUS 34 Women's	MUSIC 75 Concert Ensemble Singers	MUSC 221 Studio Laboratory Band IV	31 ensembles	MUS 180F Collegiate Chorale	MUSIC 501 College Choir	MUS M10 Concert Choir	MUSC 56 Vocal Jazz Ensemble	MUS 27 Amadeus Chamber Ensemble	MUS 150x4 Mixed Chorus
	MUS 47 Jazz Ensemble	MUSIC 76 Concert Choir	MUSC 223 Jazz Ensemble IV		MUS 181 F Women's Chorale	MUSIC 351 Piano Ensemble	MUS M18 Jazz Ensemble	MUSC 57A Jazz Combo	MUS 28 Riverside Community Symphony	MUS 152x4 Chamber Singers
	MUS 50 Jazz Improvisation and Performance	MUSIC 77 Community Concert Band	MUSC 246 Wind Symphony IV		MUS 261 F String Ensemble	MUSIC 531 Philharmonic Choir	MUS M21 Wind Ensemble	MUSC 57B Lancer Jazz Big Band	MUS 29 Concert Choir	MUS 153x4 Chamber Chorale
	MUS 27 Chamber Music	MUSIC 78 Jazz Band			MUS 262 F Woodwind Ensemble	MUSIC 561 Chamber Chorale	MUS M23 Moorpark Symphony Orchestra	MUSC 57C Studio Jazz Ensemble	MUS 41 Chamber Singers	MUS 154x4 College Singers
	MUS 45 Chamber Singers				MUS 263 F Brass Ensemble	MUSIC 711 Rehearsal Orchestra		MUSC 57D Swing Band	MUS 42 Wind Ensemble	MUS 156x4 Concert Choir
	MUS 48 Men's Vocal Ensemble				MUS 269 F Alternative Jazz Lab Ensemble	MUSIC 725 Community Orchestra		MUSC 57E Jazz Guitar Ensemble	MUS 44 Jazz Ensemble	MUS 158x4 Gospel Choir
	MUS 49 Wind Ensemble				MUS 271 F Fullerton College Symphony	MUSIC 751 Wind Ensemble		MUSC 57F Latin Jazz Ensemble	MUS 48 Marching Band	MUS 159x4 Theatrical Music Workshop
					MUS 274 F Fullerton College Symphonic Wind	MUSIC 765 Percussion Ensemble		MUSC 57G Dixieland/Swing Combo	MUS 50 Master Chorale	MUS 162x4 Wind Ensemble

APPENDIX B: C-ID MUS 180 – ENSEMBLE COMPARISON CHART

										Instrumental Ensemble	
										MUS 95 Community Symphony Band	
										MUS P28 Symphony Strings	
										MUS P36 Piano Ensemble	
										MUS P84 Jazz Lab Orchestra	

College		Certificate C-ID
Required Courses	LAAC	InstPerf/Brass
	LAAC	InstPerf/Guitar
	LAAC	InstPerf/Percussion
	LAAC	InstPerf/Piano
	LAAC	InstPerf/Strings
	LAAC	InstPerf/Woodwinds
	LAAC	Composition
	LAAC	Vocal Performer
	RCC	Jazz Performance
	RCC	Music Performance
	RCC	Piano Performance
	Citrus	Audio Recording
	LAAC	Music Technology
	Moorpark	Music Technology
	PCC RCC	Commerical Music Music Technology
Fullerton	Music Recording/Production	
PCC	Music Entrepreneurship	
Fullerton	Piano Teaching	
Theory I	X	X
Harmony I	X	X
Harmony II	X	X
Harmony III	X	X
Musicianship I	X	X
Musicianship II	X	X (or PJT or MB)
Musicianship III	X	X
Int Musicianship		X
Critical Listening Skills for Engineers		X
Jazz Improv & Theory I-III	3x	
Pop-Jazz Theory		X (or Mu II or MB)

Fundamentals or Intro Theory										3	
Beginning Musicianship										1	
Harmony I										3	
Recording Techniques Workshop for Performers										3	
Intro to Business											3
Small Business Management											3
Intro to Early Childhood Ed Curriculum											3
Music Ed in Early Childhood										elect	2
Beginning Piano Sight-Reading											1
Jazz Keyboard Skills									elect	elect	
Electric Bass Techniques									elect		
Electric Bass Repertoire									elect		
Contemporary Gutiar Techniques									elect		
Drum Set Techniques									elect	elect	
Rhythm Section Techniques									elect	elect	
Latin Percussion Techniques									elect		
Introduction to Improvisation									elect		
Techniques of Popular Singing									elect		
Vocal Jazz Performance Techniques									elect		
Web Design and Development										elect	
Entrepreneurship										elect	
Teaching as a Profession										elect	
Social Media Marketing for Business										elect	

Course Name	# of units	C-ID	Cert-Level 1	ADT	AA-Music-Instru Performance	AA-Music-Vocal Performance	AA-Music-Composition	AA-Music Education	AA-Music Therapy	Cert-Level 2	AA-Music	Cert-Instr Performance	Cert-Vocal Performance	Cert-Composition	Cert-Music Education	Cert-Music Therapy	Certificate - music performance	Certificate - music education
Fundamentals	3	MUS 110	3															
MT 1	3	MUS 120	3															
MT 2	3	MUS 130		3														
MT 3	3	MUS 140		3														
Musicianship 1	1	MUS 125	1															
Musicianship 2	1	MUS 135		1														
Musicianship 3	1	MUS 145		1														
Applied Music	4x(0.5)	MUS 160	0.5															
Major Ensemble	4x(1)	MUS 180	3	1														
MT 4	3	MUS 150					3							3				
Musicianship 4	1	MUS 155					1							1				

APPENDIX H: Certificate of Achievement, Level 1, Music Studies

Catalog Description

Music Studies Level I prepares students with introductory skills that will lead to a career in music, including teaching, performance, therapy and related fields. Coursework focuses on developing skills in musical performance commensurate to appropriate level of experience, and an understanding of fundamental music theory, musicianship, and keyboard skills. Students will demonstrate competency in performance, fluency in reading and writing musical notation, and basic knowledge of keyboard skills.

Required Courses

Requirements	Dept. Name/#	Name	Units	Sequence
Required Core (10 units)	MUS 110	Fundamentals	3	Yr 1-Fall
	MUS 115	Musicianship	1	Yr 1-Fall
	MUS 120	Music Theory 1	3	Yr 1-Spring
	MUS 125	Musicianship 1	1	Yr1 -Spring
	MUS 170	Piano I	1	Yr 1 - Spring
	*MUS 160	Applied Music	0.5 x 2 = 1	Yr 1 - Fall and Spring
Two Electives (3 units minimum; course may be repeated)	MUS 27	Chamber Music	1.5	Yr 1 - Fall and Spring
	MUS 31	Concert Choir	1.5	
	MUS 39	Laboratory Band	2	
	MUS 44	Vocal Jazz Ensemble	2	
	MUS 45	Chamber Singers	2	
	MUS 47	Jazz Ensemble	2	
	MUS 48	Men's Vocal Ensemble	2	
	MUS 49	Wind Ensemble	2	
	MUS 50	Jazz Improvisation and Performance Choir	2	

Require Core Total: 10 units, minimum

TOTAL UNITS: 13 units

Proposed Sequence:

Year 1, Fall = 6 units, minimum

Year 1, Spring = 7 units, minimum

* indicates course must be repeated twice

APPENDIX J: Level 2 Certificate in Music Therapy

Requirements	Dept. Name/#	Name	Units	Sequence Year 1 (Fall/Spring)		Sequence Year 2 (Fall/Spring)	
Required Core (42 units minimum)	MUS 110	Fundamentals	3	Yr 1-Fall			
	MUS 115	Musicianship	1	Yr 1-Fall			
	MUS 120	Music Theory 1	3		Yr 1-Spring		
	MUS 125	Musicianship 1	1		Yr1 -Spring		
	MUS 130	Music Theory 2	3			Yr 2 - Fall	
	MUS 135	Musicianship 2	1			Yr 2 - Fall	
	MUS 140	Music Theory 3	3				Yr 2 - Spring
	MUS 145	Musicianship 3	1				Yr 2 - Spring
	MUS 170	Piano I	1		Yr 1 - Spring		
	MUS 171	Piano II	1			Yr 2 - Fall	
	MUS 172	Piano III	1				Yr 2 - Spring
	*MUS180	Any Major Ensemble	>4 units	Yr 1 - Fall	Yr 1 - Spring	Yr 2 - Fall	Yr 2 - Spring
	MUS 160	Applied Music	0.5 x 4 = 2	Yr 1 - Fall	Yr 1 - Spring	Yr 2 - Fall	Yr 2 - Spring
	CMUS 100	Music Technology	3			Yr 2 - Fall	
	MUS 105	Music Literature 1	3			Yr 2 - Fall	
	MUS 106	Music Literature 2	3				Yr 2 - Spring
	MUS 20A	Beginning Voice	1			Yr 2 - Fall	
	MUS 23A	Beginning Guitar	1				Yr 2 - Spring
	MUS X	Introduction to Music Careers	1			Yr 2 - Summer	
	MUS Y	Introduction to Music Therapy	1			Yr 2 - Fall	
SIGN 101	American Sign Language	4				Yr 2 - Spring	
Required Electives (3 units)	PSYC 1A	Introduction to Psychology	3	Yr 1 - Fall			
	SOC 1	Introduction to Sociology	3	Yr 1 - Fall			

Required (minimum) Core Total: 42-12 = 30

Required Electives: 3

TOTAL Units: 45 (33)

Proposed Sequence:

Year 1 Fall = 8.5 (minimum)

Year 1 Spring = 6.5 (minimum)

Year 2 Fall = 14.5 (minimum)

Year 2 Spring = 15.5 (minimum)

TOTAL UNITS: 45 (33)

APPENDIX L: Level 2 Certificate in Instrumental Performance

Requirements	Dept. Name/#	Name	Units	Sequence Year 1 (Fall/Spring)		Sequence Year 2 (Fall/Spring)	
Required Core (39.5 units minimum)	MUS 110	Fundamentals	3	Yr 1-Fall			
	MUS 115	Musicianship	1	Yr 1-Fall			
	MUS 120	Music Theory 1	3		Yr 1-Spring		
	MUS 125	Musicianship 1	1		Yr1 -Spring		
	MUS 130	Music Theory 2	3			Yr 2 - Fall	
	MUS 135	Musicianship 2	1			Yr 2 - Fall	
	MUS 140	Music Theory 3	3				Yr 2 - Spring
	MUS 145	Musicianship 3	1				Yr 2 - Spring
	MUS 170	Piano I	1		Yr 1 - Spring		
	MUS 171	Piano II	1			Yr 2 - Fall	
	MUS 172	Piano III	1				Yr 2 - Spring
	*MUS180	Any Major Ensemble	>1 x 4 = >4 units	Yr 1 - Fall	Yr 1 - Spring	Yr 2 - Fall	Yr 2 - Spring
	MUS 160	Applied Music	0.5 x 4 = 2	Yr 1 - Fall	Yr 1 - Spring	Yr 2 - Fall	Yr 2 - Spring
	CMUS 100	Music Technology	3			Yr 2 - Fall	
	MUS 105	Music Literature 1	3			Yr 2 - Fall	
	MUS 106	Music Literature 2	3				Yr 2 - Spring
	MUS 25A	Jazz Improvisation	1			Yr 2 - Fall	
	MUS 25B	Jazz Improvisation	1				Yr 2 - Spring
	MUS X	Introduction to Music Careers	1			Yr 2 - Summer	
	MUS Y	Audition Preparation	0.5			Yr 2 - Fall	
MUS Z	Recital Performance	0.5				Yr 2 - Spring	
MUS 22	Conducting	1.5			Yr 2 - Winter		
Required Electives (4 units)	GERM 1	Elementary German	4	Yr 1 - Fall			
	ITAL 1	Elementary Italian	4	Yr 1 - Fall			
Required Electives (4 units)	SPCH 1A	Public Speaking	4	Yr 1 - Spring			
	SPCH 2	Fundamentals of Communication	4	Yr 1 - Spring			
	SPCH 3	Voice and Diction	4	Yr 1 - Spring			

Required (minimum) Core Total: 39.5
 Required Electives: 8

TOTAL Units: 47.5
 Proposed Sequence:
 Year 1 Fall = 9.5 (minimum)
 Year 1 Spring = 10.5 (minimum)
 Year 2 Fall = 14.5 (minimum)
 Year 2 Winter = 1.5
 Year 2 Spring = 11.5 (minimum)
 TOTAL UNITS: 47.5

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GRATITUDE

In conclusion, I would like to thank the Mt. SAC Salary and Leaves Committee and the Board of Trustees for granting me this opportunity to discover, learn, and integrate research with practice. The music department is eager to have new programs that will shepherd our students towards successful music careers.