

Self Study Report for Music

Section 1: Statement of Purpose

The purposes of the Music Department are:

- To provide music majors with the requisite skills necessary for transfer and success in a baccalaureate degree granting institution.
- To encourage an understanding and appreciation for culture and art through music in an atmosphere of inclusion, excellence, and collaboration.
- To provide performance opportunities for students and faculty.
- To maintain a visible presence in the community through student ensembles, student and faculty recitals, seminars and performance clinics and workshops.

Sections 2: Vision Summary

Question 1: What new initiative/projects do you wish to initiate to change/improve teaching and learning in your discipline during the next 5 years?

In 5 years, the music department is to be an essential component of the music and music education fabric of the community and to serve as a catalyst for cross-cultural musical arts understanding, communication and appreciation. The music department will provide expanded opportunities for student, faculty, and community based performances as well as an artist/lecture series as part of our community outreach.

Question 2: What are the major resources that will be needed to accomplish your initiatives/projects?

- A minimum of two performance spaces will be needed:
One student recital hall for chamber performances and a larger concert hall for student/faculty ensemble and community based performances.
- A music library/listening lab and additional faculty offices/teaching studios.
- Two new full-time faculty positions and support staff.
- Additional ensemble and individual rehearsal spaces will be needed as well as musical equipment and instruments.

Section 3: SWOT Analysis

Participants:

David Jones Self-Study Chair

Scott Cain Adjunct Faculty

Russell Scanlon Full Time Faculty (CMM)

Richard Watkins Adjunct Faculty

Tom Husak Full Time Faculty

Shih-Yu Hwang Student

Strengths:

- Faculty

Our faculty are dedicated and experienced with an outstanding range of knowledge and skills.

- Community Service

We are centered in the “Live music capitol of the world”. Our ensembles, workshops and clinics fill a community need and function as an ACC public relations tool.

- Artistic Development

- Student Satisfaction

- Realism

Helping the student understand the reality of making a living as a musician

- Non-traditional instruction

- Individual (one on one) instruction

- Curriculum

- Range of curriculum offerings

- Reputation for strong theory graduates
- National and international recognition and honors/High music performance ratings - contests, expert opinion

Jazz Band performances at prestigious festivals and events including Corpus Christi Jazz festival, Satallo, Mexico. Individual honors at NATS (National Association of Teachers of Singing) competition, etc.

- Small classes
- Partnership/Linkage with CMM

Weaknesses:

- Facilities
There has long been a need in the music department for adequate facilities including teaching studios, additional individual practice rooms, ensemble rehearsal space, a performing arts facility, music library/listening lab, etc.
- Insufficient operating budget
Additional operating funds are needed to adequately maintain instruments and equipment, to support workshops/clinics and guest performers.
- Support Staff/Tutors
- Low pay for adjunct applied instructors (not comparable to the private sector)
- Faculty
There are currently two full time faculty members in the music department. NASM (National Association of Schools of Music) recommends a minimum of three to adequately support the program. We have had two approved new music full time positions withdrawn in the past few years including last year.
- Faculty diversity
Gender – ethnicity- instruments
- Need to offer courses at more campuses
- Better coordination of departmental goals

- Need standardized syllabi for Music Theory and Sightsinging and Ear Training
- No music history course
- No Web site
- Music department marketing and promotion
- Lack of pre-registration counseling
Admissions and Counseling office needs counseling concerning music offerings
- Quality of equipment
- Equipment maintenance

Opportunities:

- Expansion of programs offered
- High profile off-campus concerts
- More effort into engaging students culturally and intellectually and emphasizing quality and excellence
- Use ACC TV channel to air performances
- Add live performance recording class (community link)
- Interdepartmental projects
Promotional recording CDs/video with CMM/RTF
Combined performance with RTF, dance, drama
- Guest artist series
National/Local talent
- Offer music appreciation as an internet course
- Accreditation by NASM/Association with NAJE and NARAS
- Closer relationships with area four-year schools
- Promote ACC MUS/CMM as “realistic” career move
- Recruitment
Establish community out-reach program EVC

Charity fundraising public relations

- Scholarships/Endowments

Threats:

- Public perception of the college
- Backlash to tax initiative
- Negative publicity
- Hiring a president that is not an educator
- Cutting classes after the president receives two raises in the same year
- Lack of adequate facilities
- Budget
Budget cuts
Having a budget that is not linked to statistics
 - Contact hours
 - Enrollment
 - Successful transfer
- Lack of respect for arts programs in general
- De-emphasis of music programs in public schools K-12
- Teacher burn out
- Lack of administrative support
- Communication within college - administrative

Section 4: Summary Analysis of the Indicators of Effectiveness

1. Need:

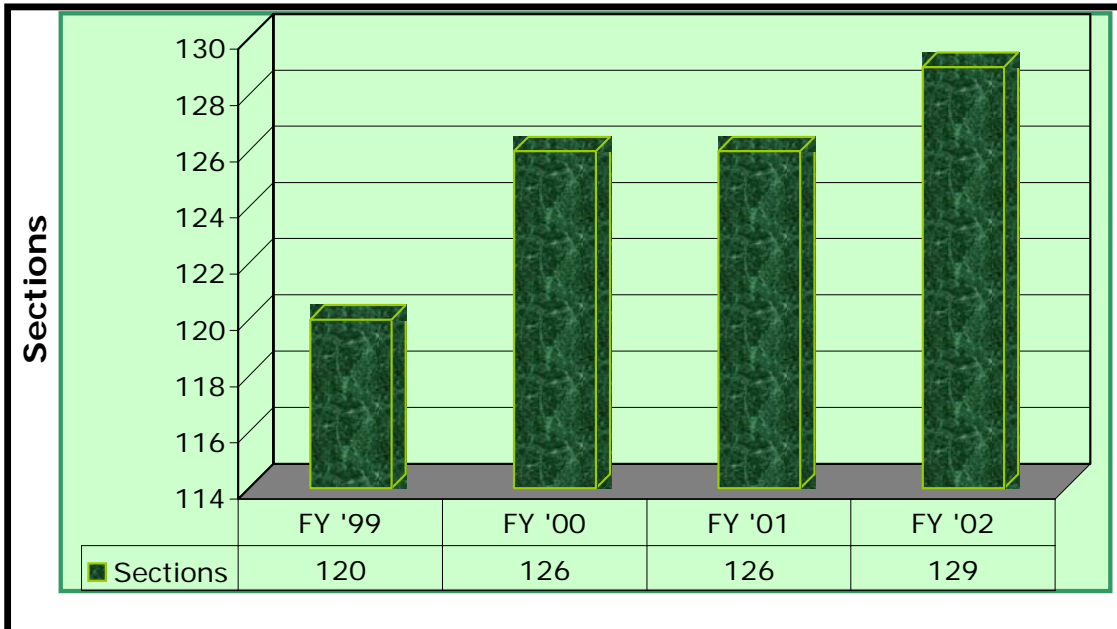
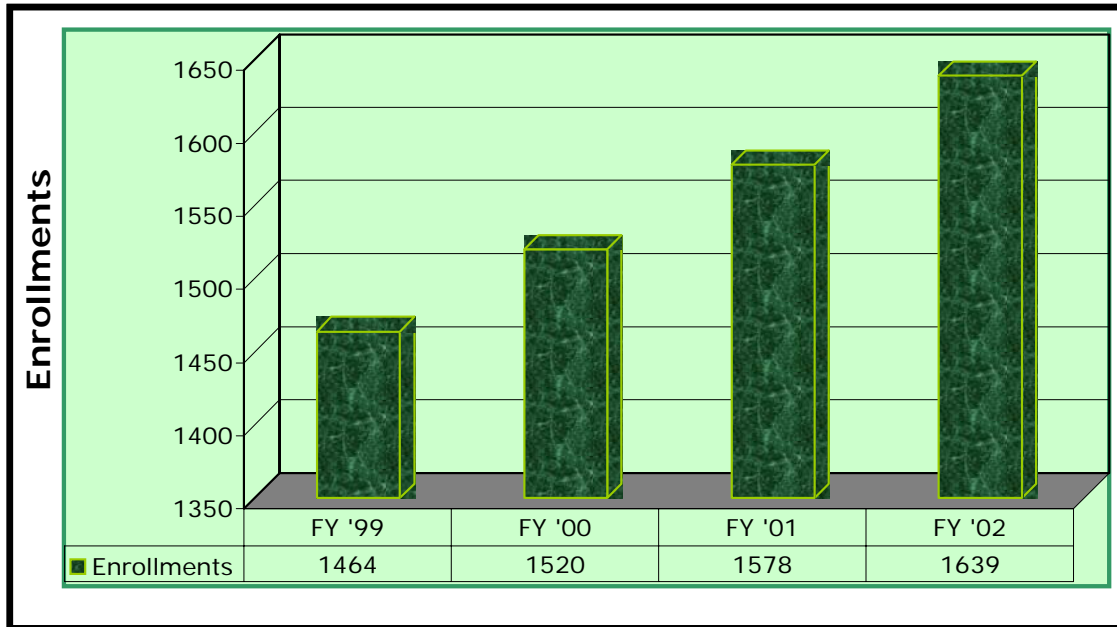
a. Community need:

Austin is rich and diverse in all areas of the arts, especially music and is considered the “Live Music Capitol of the World”. There are numerous opportunities for music education in the area and the ACC Music department serves a unique and essential function. First and foremost, music at ACC is a transfer program and provides opportunities for students to obtain the first two years of a baccalaureate degree at the community college level. We offer opportunities, through our association with CMM, in popular styles of music not found in traditional four-year programs.

The department provides performance opportunities and workshops/clinics for students and the community. This also serves as an important public relations tool for ACC. Many performances, especially by the ACC Jazz Ensemble, have brought city, state, and national recognition for ACC.

b. Enrollment Trends:

Enrollment in music has increased by 12% from 1999-2002. The increase in sections has been 7% over the same time period. Any further increase in enrollment or the number of sections offered would necessitate additional space.



c. Outcomes:

	1998-99	1999-00	2000-01	Total
Number of Degrees Conferred	1	2	1	4
Percentage of graduates transferring	No Respondents	No Respondents	100%	25%

The number of graduates from the music program is disproportionate to the number of non-graduates who transfer to a four-year program. An analysis of the number and percent of graduates transferring is not reflective of student outcomes. Additionally, a large number of students take music courses to satisfy core or elective requirements.

2. Cost:

The costs per contact hour for music is well within the range of Fine/Performing Arts programs at ACC. The comparative costs for music, drama, dance, and art are listed below.

Program	Costs per contact hour
Music	\$ 1.63
Drama	\$ 5.04
Dance	\$ 3.02
Art	\$ 0.44 (surplus)

Budget analysis:

The budget for music has remained relatively unchanged for the past several years. The need for departmental services has increased considerably during that time. Music programs are equipment intensive and operating expenses such as instrument repairs, tuning, non-capitalized equipment purchases, musical scores, etc. have outstripped the current operating budget. Additionally, there is a long standing need for theory/sightsinging and ear training tutors and no budgeted funds.

EXPENDITURES	FY 2001	FY 2002	FY 2003
F-T Faculty Salaries	122,043	127,998	131,070
Adjunct faculty Salaries	98,900	118,900	182,789
Hourly Salaries	9,708	9,708	9,223
Supplies Pool	3,000	3,000	2,603
Operating Costs Pool	1,916	3,916	4,955
Non-Capitalized <500 Pool	1,300	1,300	0

Program Effectiveness: Student Achievement

a. Course completion rates:

Successful Grades

Term	A		B		C		Totals	
	#	%	#	%	#	%	#	%
Fall 99	354	59.9	59	10	22	3.7	435	73.6
Spring 00	365	54.9	88	13.2	31	4.7	484	72.8
Fall 00	325	51.5	82	13	41	6.5	448	71
Spring 01	382	56.8	87	12.9	34	5.1	503	74.9
Fall 01	326	52.2	77	12.3	46	7.4	449	72
Spring 02	360	51.4	98	14	48	6.9	506	72.3

Non-Transfer Grades

Term	D		F		W		Totals	
	#	%	#	%	#	%	#	%
Fall 99	13	2.2	35	5.9	108	18.3	156	26.4
Spring 00	12	1.8	13	2.0	156	23.5	181	27.2
Fall 00	19	3.0	38	6.0	125	19.8	182	28.8
Spring 01	7	1.0	31	4.6	131	19.5	169	25.1
Fall 01	7	1.1	37	5.9	119	19.1	164	26.3
Spring 02	11	1.6	24	3.4	153	21.9	188	26.9

All Other Grades

Term	I		AU		Totals	
	#	%	#	%	#	%
Fall 99					0	0
Spring 00					0	0
Fall 00			1	0.2	1	0.2
Spring 01					0	0
Fall 01	11	1.8			11	1.8
Spring 02	5	0.7	1	0.1	6	0.9

b. Program (degree/certificate) Completion

See “Outcomes”

Program Effectiveness: Student Retention

a. Retention rates:

The mastery rate for music courses at ACC is relatively high at over 70% between 1999 and 2002. The non-mastery rate for MUSI 1311 (Music Theory I) and its co-requisite MUSI 1116 (Sightsinging and Ear Training I) are higher than the average at 37% on average.

	Fall 1997			Fall 2001		
	% Non-Transfer	% Withdrawals	% Non-Mast	% Non-Transfer	% Withdrawals	% Non-Mast
Music	7.8	16.6	24.4	7.2	26.6	19.4
ACC Average	9.0	20.5	29.5	8.7	22.5	31.2

Program Effectiveness: Student Outcomes

a. Transfer of graduates/course completers

1999-2000 Graduate and Non-Returning Student Transfers in Fall

2000

Music	Graduates		Non-Returning	
	#	%	#	%
Totals	2	100	184	100
Did not Transfer			120	65
UT			35	19
SWTSU			11	6
Texas Tech			3	2
UTSA			2	1
UNT			5	3
Stephen F. Austin			1	1
Texas Woman's			1	1
ACC	2	100		
San Antonio College			2	1
Houston Comm College			1	1
Other Comm/Tech College			3	2

b. GPA of transfer students at transfer institution

There is no tracking data for the GPA of music transfer students at transfer institutions. However, it would seem reasonable to assume that the average GPA for all ACC transfer students would be applicable to music students and is within the average of all transfer students entering a transfer school.

School	GPA of ACC Students Entering Transfer School
Southwest Texas	2.5
University of Texas at Austin	2.9
University of North Texas	2.7
University of Texas at Arlington	2.7
University of Texas at Tyler	2.2

Program Effectiveness: Access

a. Course availability:

Most music courses are offered at the Northridge campus. Many music classes are equipment intensive and require specialized facilities that we share with Commercial Music. In the spring 2002 semester we offered 4 sections at the Rio Grande campus.

Total Music offerings for Fall 1999 - Spring 2002 by Time of Day

Term	Morning	Afternoon	Evening	Total
Fall 1999	21	13	14	48
Spring 2000	21	16	16	53
Summer 2000	19	6	5	30
Fall 2000	22	13	14	49
Spring 2001	21	16	16	53
Summer 2001	19	6	4	29
Fall 2001	22	13	15	50
Spring 2002	19	15	17	51

b. Barrier to students:

There are no physical barriers to students.

c. **Course demand:**

Demand for MUSI 1301, Music Fundamentals, and MUSI 1306, Music Appreciation, have traditionally been very high. Both courses are Fine Arts academic core courses. Several additional courses have become increasingly more in demand as indicated in the table below.

Full Sections:

Term	Course	# of Closed Sections	% of Total
FY 2000	MUEN-1141	1	50
	MUEN-1132	1	50
	MUSI-1116	2	67
	MUSI-1117	1	50
	MUSI-1181	1	08
	MUSI-1301	10	42
	MUSI-1306	4	40
	MUSI-1311	2	67
	MUSI-1312	1	50
FY 2001	MUSI-1116	1	33
	MUSI-1117	1	50
	MUSI-1181	5	45
	MUSI-1301	11	44
	MUSI-1306	5	45
	MUSI-1311	1	33
	MUSI-2116	1	100
	MUSI-2311	1	100
FY 2002 (Fall & Spring only)	MUEN-1134	1	50
	MUSI 1116	1	33
	MUSI-1117	1	100
	MUSI-1181	2	20
	MUSI-1192	2	33
	MUSI-1301	12	60
	MUSI-1306	5	56
	MUSI-2116	1	100
	MUSI-2311	1	100
Fall 2002	MUSI-1181	3	75
	MUSI-1183	2	100
	MUSI-1184	2	100
	MUSI-1192	2	67
	MUSI-1301	8	89
	MUSI-1306	4	100
	MUSI-2116	1	100
	MUSI-2311	1	100

Canceled Sections:

All the MUAP courses in this table are applied music lessons (one on one instruction) not traditional classroom sections.

Term	Course	# of Canceled Sections	% of Total
FY 2000	MUAP-1101	2	100
	MUAP-1117	2	100
	MUAP-1137	3	100
	MUAP-1157	1	33
	MUAP-1173	2	100
	MUEN-1134	1	50
	MUSI-1193	1	100
	MUSI-1301	1	04
FY 2001	MUAP-1117	2	100
	MUAP-1137	1	50
	MUAP-1157	1	50
	MUAP-1273	1	33
	MUSI-1193	1	100
FY 2002 (Fall & Spring only)	MUAP-1101	2	100
	MUAP-1117	2	100
	MUAP-1137	2	100
	MUAP-1173	2	100
	MUAP-1181	1	50
	MUEN-1126	1	100
	MUEN-1132	1	100
Fall 2002	MUAP-1117	1	100
	MUEN-1126	1	100
	MUEN-1132	1	100

High demand courses

The table below identifies the high demand music courses. As the table indicates, a high percentage of students turned away did not find another section. Available times and space are inadequate to offer additional sections of the highest demand courses.

Fall 2002

Course	Turned Away	Did Not Find Another	% Found Another	% Did Not Find Another
MUSI-1301	206	166	19.4%	80.6%
MUSI-1306	93	87	6.5%	93.5%
MUSI-1192	43	36	16.3%	83.7%
MUSI-1181	30	25	16.7%	83.3%
MUEN-1141	4	3	25%	75%
MUSI-1183	5	3	40%	60%

Program Effectiveness: Curriculum

a. Currency of program/course content:

Course texts are up-to-date and are reviewed annually by the faculty.

c. Learning outcomes:

Learning outcomes are for music courses are not standardized and are identified in the syllabi of each individual. The department is currently working to standardize syllabi and course objectives for the music theory and sightsinging and ear training sequence.

d. Catalog Content:

Course and program listing in the ACC catalog are up-to-date and reviewed annually.

e. Instructional resources:

The music department has, since the inception of the program, been in need of a music library/listening lab. This is extremely important to the function of any music program. The lab would serve as a resource for musical scores and recordings and also house individual workstations for ear training drill and practice. There is also inadequate practice space for students. We currently have four practice rooms that also function as teaching studios.

The LRS has several resource materials available for music students.

f. Course syllabi:

All course syllabi are up-to-date and are on file in the music office.

Program Effectiveness: Technology

- a. Technology assessment:

Technology plays an increasingly significant role in traditional music education. The process of developing aural skills is greatly enhanced by the use of computer programs. We currently share the MIDI lab with Commercial Music. Our students have limited access to the equipment and the need for lab time is increasing. A dedicated Music library/listening lab is needed to adequately meet the students’ needs. We currently do not offer any courses/sections via distance learning.

Program Effectiveness: Faculty

- a. **Faculty credentials:**
All music faculty meet SACS requirements.

- b. **Number of faculty adequate to teach courses:**

From 1997-2001, 23.4% of sections and 33.8% of contact hours were taught by full-time faculty. The music department needs additional full-time faculty to adequately serve our students. The National Association of Schools of Music (NASM) recommends a minimum of three full-time faculty, we currently have two. In the past few years, two full-time positions were approved for music and later withdrawn.

Full Time	FY 1997	FY 1998	FY 1999	FY 2000	FY 2001
Sections	33	30	29	29	30
Credit Hours	903	897	800	872	1,022
Contact Hours	20,128	21,520	19,840	20,912	22,480

Adjunct	FY 1997	FY 1998	FY 1999	FY 2000	FY 2001
Sections	89	90	79	97	96
Credit Hours	2,036	2,030	2,027	2,167	2,206
Contact Hours	38,656	38,240	36,192	40,976	41,952

Other	FY 1997	FY 1998	FY 1999	FY 2000	FY 2001
Sections	12	10	12		
Credit Hours	163	83	146		
Contact Hours	3,792	1,888	3,504		

c. Faculty professional development:

All music faculty participate in faculty development activities as defined by the administrative requirements. There are many opportunities for faculty to participate in conferences, clinics, workshops, etc. The music department offers a yearly opportunity for faculty to participate in discipline specific activities prepared by and presented to music faculty.

d. Teaching effectiveness:

The student evaluations consistently fall within the acceptable range as identified by the Faculty Evaluation Office.

Problem solving and active based learning are essential elements in most every aspect of music instruction. All ensembles and applied music courses involve student performance and participation. Music theory and sightsinging and ear training classes require problem solving and individual performance demonstrating skill level.

Program Effectiveness: Diversity

a. Student Diversity:

Term	Avg. Age	White	Black	Hispanic	Asian	Native American	Non-Resident Alien	Other	Female	Male
Fall 1999	26	422	15	88	48	9	11	0	272	321
Spring 2000	26	456	26	112	47	5	12	4	276	386
Summer 2000	27.4	176	9	39	28	0	1	1	120	134
Fall 2000	24.9	434	19	116	47	5	3	7	286	345
Spring 2001	25.5	457	22	113	58	5	9	10	250	424
Summer 2001	26.4	161	12	56	36	3	1	4	121	152
Fall 2001	26.1	414	29	99	47	9	15	14	256	371
Spring 2002	25.5	450	36	125	55	11	16	12	312	393

Program Effectiveness: Student Satisfaction

a. Course Evaluations:

Student satisfaction with courses and instructors is very high. Generally, the scores are above the college average. A high percentage of students indicate they would take another course from the instructor being evaluated.

Program Effectiveness: Transfer Institutional Satisfaction

a. Transfer articulation agreements:

ACC has agreements with 27 colleges and universities. The music courses most identified as core courses are MUSI 1306, MUSI 1308, and 1309.

b. Course transfer:

Most music courses other than the core courses identified above are required courses in the first two years of a baccalaureate degree in music. These courses generally transfer, however, most music departments in four year institutions require that incoming students take a theory and ear training diagnostic exam to determine level placement.

c. Satisfaction of transfer institutions:

In the last 5-year period the ACC Music department has had between 17-20 students transfer to 4-year programs at area universities. Of course it is difficult to track all student outcomes but we are aware of the progress of those who end up at U.T.-Austin, the University of North Texas, and Southwest Texas State University. Most of our teaching staff at A.C.C. are graduates from those universities and still maintain academic and professional contacts with those schools. From anecdotal but reliable evidence (i.e. conversations with faculty from those previously mentioned institutions) it is accurate to say that there has been a very high degree of satisfaction with the preparation and performance of our former students. Over 80% of this group have gone on to complete a music degree primarily in the areas of Audio Engineering, Music Theory and Composition, Jazz Education, and Performance.

Section 5: Institutional Effectiveness Measures

Effectiveness Measure #1

Intended Outcome	Upon completion of MUSI 1311 and its co-requisite MUSI 1116, students will successfully apply basic principles of musicianship to analysis of written and aural music.
Assessment Procedure	Each final exam in MUSI 1311 and MUSI 1116 will include a common block of 10 questions requiring application of basic principles of melodic and harmonic procedures, major and minor scales, part writing, interval recognition, triad and 7 th chord identification and rhythmic and melodic dictation. Each question will be correctly answered by 70% of the students.
Methodology	Grades will be collected by theory faculty for each class at the end of the semester. Results will be evaluated by theory faculty.

Effectiveness Measure #2

Intended Outcome	Upon completion of MUSI 1183, students will be able to sing with good intonation without strain a pitch range of a third below and a fourth above a perfect octave.
Assessment Procedure	A series of scheduled skill assessments will be used to identify progress toward the intended outcome. These assessments will initially include vocalization demonstrating wider pitch and dynamic range using dramatic speaking with a greater pitch and dynamic range beginning to approximate singing instead of speaking. Students will demonstrate progress toward a more resonant tone quality through vowel sound production and smooth transitions through chest, mid, and head registers. Students will perform songs that require improved pitch range, dynamic range, vowel sound production, breath support, and stage presence skills. These skill assessments will be rated on a point system.
Methodology	Solos will be approved by the instructor. Singers will perform for the class and be videotaped. The videotaped performance assessed using a critique guide (see example below).

Example Critique Guide:

VOICE PERFORMANCE GRADING CRITERIA

Areas of Consideration

Performance of notation:

(Each factor is 10 pts.)

melodic _____

rhythmic _____

Vocal technique:

range (easily reaches high and low pitches) _____

breath support _____

dynamics (full range of soft to loud) _____

tone (resonant, pleasing throughout registers) _____

vowels (dropped, loose jaw; well-formed vowels) _____

Musicality:

phrasing (breath support, sense of building) _____

dynamics (word accents, dynamic changes) _____

Stage presence:

posture (relaxed but ready, confident) _____

face (eye focus, expressiveness, etc.) _____

TOTAL: _____

Section 6: Recommendations

1. Create departmental standardized syllabi for the Music Theory/Sightsinging and Ear Training sequence (I-IV).
2. Create a diagnostic for the purpose of advising students enrolling in Music Theory I and Sightsinging and Ear Training I.
3. Develop internet based course for Music Appreciation.
4. Add new full-time faculty position.
5. Implement departmental policy concerning co-requisite and jury/performance requirements for applied music students.
6. Create a performing arts facility.

Section 7: Actions Plans

Recommendation 1: Create departmental standardized syllabi for the Music Theory/Sightsinging and Ear Training sequence (I-IV).			
Year	Actions	Target Date	Responsible
1	Assign faculty committee to revise/clarify curriculum and write syllabi for first two semesters of course sequence.	Spring	Faculty
2	Implement standardized syllabi for Music Theory I&II and Sightsinging and Ear Training I&II.	Fall	Faculty
	Evaluate/revise syllabi for Music Theory I&II and Sightsinging and Ear Training I&II. Write syllabi for third and fourth semesters of course sequence.	Spring	Faculty
3	Implement standardized syllabi for Music Theory III&IV and Sightsinging and Ear Training III&IV	Fall/ Spring	Faculty
4	Evaluate/revise syllabi for Music Theory II&IV and Sightsinging and Ear Training III&IV.	Spring	Faculty

Recommendation 2: Create a diagnostic test for the purpose of advising students enrolling in Music Theory I and Sightsinging and Ear Training I.			
Year	Actions	Target Date	Responsible
1	Assign faculty committee to create comprehensive diagnostic to determine theory and aural skills level of students enrolling in music theory I and sightsinging and ear training I.	Fall	Faculty
2	Administer diagnostic test to incoming theory students. Assess the effectiveness of the test and make necessary changes.	Fall/ Spring	Faculty
3	Continue as in year 2.		
4	Continue as in year 2.		

Recommendation 3: Develop web based course for Music Appreciation.			
Year	Actions	Target Date	Responsible
1	Assign faculty committee to assess viability of web based music appreciation course and develop curriculum.	Spring	Faculty
2	Obtain release time/stipend for faculty member to develop web based components in preparation for course offering.	Fall/ Spring	Faculty
3	Offer course.	Fall/ Spring	Faculty
4	Assess effectiveness	Fall	Faculty

Recommendation 4: Add new full-time faculty position.			
Year	Actions	Target Date	Responsible
1	Request new full-time faculty position Submit job description Create committee and interview for position	Fall Spring	DH DH/Dean
2	Orientation for new faculty member	Fall	DH
3	Performance review	Fall	DH
Estimated cost	\$38,0000		

Recommendation 5: Develop and implement departmental policy concerning co-requisite and jury/performance requirements for applied music students.			
Year	Actions	Target Date	Responsible
1	Form committee of applied music instructors to develop departmental policy.	Spring	Department Head
2	Implement policy	Fall	Faculty
	Assess impact of co-requisite requirements on applied enrollment	Spring	Faculty
3	Assess effectiveness of jury requirements	Fall	Faculty
4	Continue as in year 3.		

Recommendation 6: Create a performing arts facility.			
Year	Actions	Target Date	Responsible
1	Form task force with drama, dance, commercial music, etc./determine needs	Spring	Department heads
2	Planning and design	Spring	Task force/administration
3	Construction	Spring	Administration
4	Relocation of programs to new facility	Fall	Departments