Department Annual Report

Non-Perkins Programs

2012-2013

MUSIC DEPARTMENT

ASSOCIATES IN MUSIC DEGREE

Document Prepared By: Kevin Dobreff
Department Information

Current year goals

1. Benchmarking Music Merchandising Curriculum with other two and four-year schools.
2. Benchmarking the proposed Certificate in Recording Technology and Multimedia with other two and four-year schools.

Were the department goals for this year successfully met?
The goal of benchmarking the Music Merchandising Curriculum with other two and four-year schools was certainly met but the outcomes of this activity were not what we expected.

- We did understand that the Music Merchandising Curriculum was out of date and did not meet the expectations of our students.
- It was our hope that the addition of newly created courses and close collaboration with the faculty in the business department would give birth to a meaningful curriculum that would meet the needs of students who were interested in the music business.
- Through the process of benchmarking, writing new courses and working with the New Course Committee, it became clear that instead of overhauling the existing degree we should create the AAAS that will allow students to transfer to schools like Ferris State who offer the BS in Music Industry Management.
- One positive outcome was the creation of two very strong courses that will become bookends within a new curriculum and will also serve as attractive electives to students pursuing the AM in Music Education, Music Performance and Recording Technology.

The goal of benchmarking the proposed Certificate in Recording Technology and Multimedia with other two and four-year schools was also met. Our associate dean, Bill Faber played a significant role in this process. Bill explained to us that it would not be possible to create a certificate before a degree in the same area had been created. Once this information had been made clear to us, we agreed to create a certificate in digital audio recording that was modeled after the existing AM in Recording Technology. The Digital Audio Specialist Certificate may be completed in two semesters and totals only twenty-four credits. On Thursday, May 23rd, we presented the Certificate Design to the Dean’s Council. At that time the Deans unanimously agreed to allow us to move forward with the certificate. Although we must wait for a letter from the HLC and confirmation from the VA that the certificate earners will qualify for federal funding, we are moving ahead and enrolling students in the required courses for the first semester requirements.

What were the challenges that you experienced in meeting your goals and suggestions for solutions in the future?

- Certificate Design - The greatest challenge that we experienced was working with data that was specifically skewed toward a certificate in Multimedia, and then late in the game having to alter the way we viewed that data. It was also very challenging to work on a project where we had no previous experience. The certificate creation process was
quite a mystery to us; navigating through the required forms alone was stressful but the presentation to the Dean’s Council appeared to be successful. The final challenge was finding out from the Deans that while they had given us approval to move forward, receiving approval from the HLC and the VA could take as long as a year!

- **Music Merchandising Curriculum – Benchmarking** was not a challenging process but it did prove to be very enlightening. We discovered that curricula for this type of degree is not standardized; many schools who do offer a Bachelor of Music in Music Business require antiquated courses that do not speak to the advances in social media and branding. Our existing AM degree, with a few course changes, will continue to prepare musicians for work in the field of music business. However, it is clear to remain competitive we must design the AAAS in Music Industry Management that will transfer to Ferris State University and other senior institutions that offer the Bachelor of Science in Music Industry Management. Katie Daniels and Patti Trepkowski have indicated that they both support this decision.

Goals for next year

1. **The Western Michigan University School of Music and the Music Department at GRCC** have completed the long sought-after articulation agreement however, during the process, the WMU Music Education Faculty made a significant change in their curriculum that will adversely effect those GRCC Music Majors in the 206 and 207 curriculum codes who intend to transfer to WMU. Two mandatory courses for music education majors are now required in the second semester of the freshman year and first semester of the sophomore year. These courses (MUS 1800 – Experiencing Music Education, and MUS 2480-Teaching and Learning in Music) are prerequisites for all remaining Music Education courses. GRCC music majors who complete the AM and transfer without these two courses completed will not be permitted to begin the three-semester music methods series for another year. This change could adversely effect our enrollment by causing some music education students to transfer after only one year at GRCC. Those students would not fall under the new articulation agreement and could conceivably be turned away based on their performance audition.

   a. **Our first goal would be to discuss this concern with GVSU to determine if they are considering the same change in their curriculum.** If so, then it would be in our best interest to look at two or three options:

      i. **Examine the possibility of GRCC students to dual enroll at WMU or GVSU** for those two courses while completing their AM at GRCC.

      ii. **Write two new courses and offer them as recommended electives for music education majors.**

      iii. **Determine if any music ed. faculty from either WMU or GVSU would consider teaching a section of these courses on our campus.**
2. The NASM application for renewal of membership has been submitted and it is time to begin assembling the Management Documents Portfolio sections the self-study. This will be a yearlong process and will require the involvement of all full-time music faculty and staff.
   
   a. It is the goal of the music department to establish the Self-Study Purpose, the Goals of the Self-Study and complete all sections of the Management Documents Portfolio by May 30th 2014. Successful completion of this goal will allow the program director to focus on writing the narrative portion of the self-study document during the summer months of 2014. The document: Procedures for the Self-Study Document: Format A is being submitted as a supplement to the 2012-2013 Annual Report.

3. Assemble a cross college team to research and design the AAAS in Music Industry Management. This degree would be designed as a transfer degree for those students who are interested in completing the BS in Music Industry Management. This degree would not replace the current AM in Music Merchandising. Students interested in entering the workforce immediately after completing the AM would pursue the AM-211 degree option.

Internal collaborations and partnerships
The music department will pursue a cross-college collaboration to design the AAAS Degree in Music Industry Management. This collaboration will involve the departments of Language and Thought, Business, Math and Psychology.

External collaborations and partnerships
[Describe any existing external collaborations and partnerships, in which the department (or programs within the department) are engaged or pursuing]

1. William C. Abney Academy Collaboration – Choice Schools Associates representative Cheryl Edwards-Cannon contacted the music department program director in April, searching for assistance in fulfilling the dream of Rev. William C. Abney; to make the academy “The Premier School for the performing arts in Kent County”. Toward that end the GRCC Music Program Director has met with Cheryl Edwards-Cannon to demonstrate how the William C. Abney instructors could integrate the arts into their core curriculum. Furthermore the adjunct music instructor who team-teaches ED 220 has also met with members of the Choice Schools administration. Heidi Hertel will present an overview of ED 220 to the Abney teachers and Choice Schools will confirm that their teachers can receive continuing education credit for taking ED 220. The goal would be to have all William C. Abney Academy teachers enroll in ED 220, making it necessary to offer a section of the course that meets in the evening or on Saturdays. Ultimately it would be the goal of Choice Schools to have every classroom instructor trained to integrate the arts into every aspect of the core curriculum. This commitment by Choice Schools will, in time, demonstrate how integrating the arts within the elementary classroom can
positively influence the overall academic achievement of elementary school children.

2. The Boys and Girls Clubs of Grand Rapids – The Music Department Program Director has held discussions with Casey Stratton, Program Director for Music at the Boys and Girls Clubs of Grand Rapids. In an effort to expand their fledgling music program, we would involve a small number of music education majors in a supervised group lessons program that would take place at the 235 Straight Avenue Location. Participating GRCC music majors would provide group lessons in guitar, percussion, piano and possibly wind instruments. Club staff-members would supervise the lessons, offered once each week. GRCC students, recommended by their applied instructors, would undergo a required background check and orientation session with Casey Stratton. Drawbacks to this collaboration are that the students would not be able to practice every day in preparations for their lessons and the limited number of available instruments would influence the number of participants. A recent conversation with Michael Schavey in academic service learning indicated that the completion of a final reflection paper would allow music majors who are involved in this collaboration to receive Academic Service Learning credit.

Departmental needs for support from other departments within the college
[Describe any needs this department has for support from other departments within the college]
The music department asks for support from the counseling department. It has become evident that some of the counselors are unclear on the importance of beginning the Core Music Curriculum in the first semester for college ready music majors. Too many music majors continue to be incorrectly advised to enroll in only general education courses during their first semester at GRCC. Conversations with John Cowels and Lynnae Selberg have brought about a temporary fix however; whenever new adjunct counselors are hired this part of their training is overlooked.

Program accreditation Updates
[Provide updates about the status of any program accreditations from this year]

• The NASM application for renewal of membership has been submitted to the national office of NASM.
• The completed self-study and Management Document Portfolio will be submitted to the national office no later than February 2nd, 2015.
• The site visit team will arrive on March 15th, 2015 and will observe all aspects of the Music Program on Monday and Tuesday, March 16-17.
• During their visit the site visitors will speak with the College President, Provost and Dean of the school of arts and science. A brief conversation and tour with the Librarian who manages all music holdings will also be included in the visit.
• The Visitor’s Report will be submitted to the National Office within six weeks after the site visit. The Music Department program director will receive the Visitor’s Report early in May, 2015.
• The Music Department will be encouraged to submit an optional response in regard to any Standards Issues that were either unclear or in violation.
• The Commission on Community College Accreditation will meet for two days prior to the annual meeting in November 2015. The Commission will submit a recommendation to the national office.
• The Music Department Program Director will receive notice of the Commission’s decision during the month of January 2016.

Description of departmental advising plan and outcomes
[Provide a description of your departmental advising plan and outcomes. Address the following questions: Is the Advising Plan working well? What have the outcomes been for student advising?]

• The Music Department Program Director with the assistance of the Department ESP assigns advisees to all full-time music faculty members.
• The advisees are assigned according to their specific curriculum code.
• Beginning at midterm in both the Fall and Winter Semesters, faculty schedule academic advising appointments with their advisees using their Bb advisee group.
• The current advising plan works to some extent however not all music majors take advantage of the opportunity to advise each semester. This leads to some late enrollment and the possibility of being closed out of required classes.
• During the 2013-2014 academic year the Music Department will return to an “advising day”. In the past this method was very successful and was abandoned when the college removed this day from the calendar each semester.
• Through a cooperative effort, the music faculty have built advising days into the fall semester (October 21st – 8:00-12:30) and winter semester (March 17th, 12:45-5:00)
• At these specified days and times all full-time music faculty will be available in the Recital Hall (Room 200) to advise music majors.

Student Achievements & Awards
[Please list any student achievements or awards from your department this year. Indicate the student name, and name of achievement, honor, or award.]

Emerging Music Student Academic Leadership Award
This award is designed to recognize emerging student leaders in the Music Department. Nominees must have been involved with the Music Department for a minimum of two and no more than three semesters while contributing to the Music Department as leaders. This award recognizes current initiative and contributions, as well as future potential. Nominees must:

• be a current GRCC Music Major
• be active and involved in a major ensemble
• contribute to the success of the ensemble in ways that exceed musical performance
• seek to assist and encourage other students in their musical growth
• have distinguished themselves in academic performance
• have a minimum cumulative GPA of 3.00

The 2013 Emerging Music Student Academic Leadership Award was presented to Rosalie Baxter-freshman voice major with intent to transfer in music therapy and Carl Kukawski-freshman recording technology major with a guitar emphasis.

Distinguished Music Student Academic Leadership Award
This award is designed to recognize students with distinguished service or achievement that demonstrably benefits the Music Department at Grand Rapids Community College. Such distinguished service should be a pattern of exemplary service over the student's years at Grand Rapids Community College and exceed the normal duties of any positions he/she may hold i.e., "above and beyond the call of duty." Nominees should have at least four semesters or more of participation in a major ensemble however; recording technology majors will meet this requirement with no less then two semesters. Nominees must:

• be a current GRCC Music Major
• demonstrate passion for musical performance
• be active and enrolled in any GRCC ensemble
• have distinguished themselves showing leadership as a music librarian, music tutor, lab monitor, or in service learning, and other possibilities not identified here
• demonstrate intellectual curiosity and scholarship in the fields of music theory and musicology
• have distinguished themselves in academic performance
• have a minimum cumulative GPA of 3.00

The 2013 Distinguished Music Student Academic Leadership Award was presented to Sarah Apol-sophomore piano performance major and Eli Snyder, sophomore vocal performance major.

Other department updates
[Add anything else you would like your Dean to know about the department here]

Faculty & Staff

Departmental Professional Development Activities (Contractual Obligations for Departmental Faculty Development/6 hours)
[Provide a description of departmental professional development activities for this year]
During the fall semester all full time music faculty, with the assistance of some adjunct applied music instructors worked toward completion of all Applied Music Rubrics. Most rubrics were completed at the October 30th Music Department meeting.
During the winter semester the music faculty worked on benchmarking the music business curriculum with other 2 and 4-year schools. Additionally we benchmarked the proposed certificate in Recording Technology & Multimedia with other 2 and 4-year schools.

Faculty Professional Development Activities- Year End Summary

[Professional development in which individual faculty and staff participated this year. Identify those that are specifically related to curriculum development or improvement. Please indicate how the professional development activities affected the work within the department.]

See attached excel document showing all professional development activities in which individual music department faculty participated. The Music Department Faculty hold to the belief that all professional development activities ultimately relate to curriculum development or improvement.

- The Intro to MyDegreePath work has allowed faculty to easily determine if any music major under their advisement is accidently enrolled in an incorrect curriculum code. Many music majors are enrolled in the AA with a music curriculum code such as: 206 (music education). Prior to MyDegreePath we checked the curriculum code only. This led to a large number of music majors graduating with the AA and not the AM. The department ESP now examines the DegreePath of all incoming music majors to make certain that they are set on the correct path for the AM.

- A number of faculty attended sessions that focused on addressing the needs of students with disabilities. These sessions led to discussions that centered on how the music faculty could find creative methods to help students with disabilities achieve their goals in performance ensembles. Our experience has been limited to working with visually challenged students but this year we had the opportunity to work with a student who has high functioning autism. We have received assistance from disability support services and worked closely with the student’s parents. While some faculty believe that this student may never have the opportunity to achieve the goal of performing with a symphony orchestra, it is challenging to consider how we can best work with students to help them go beyond the limitation and challenges of their disability. I have no doubt that soon we will need to find methods that can assist students who have auditory challenges participate more actively in an art form that relies so heavily on aural perception.

- **Specific Professional Development Information for individual music faculty members**
- **Brian Morris**
  - **Feb 3-15, 2013** - Brian Morris attended the 2013 Avatar Wizard Course this was his fourth time participating in this specific course.
  - **April 5-7, 2013** - Brian Morris attended the 2013 Mid America Guitar Ensemble Festival with the GRCC Guitar Ensemble at Illinois State University. The GRCC Guitar Ensemble presented a ten-minute performance during one of the concerts. They were also part of the mass guitar ensemble performance of several pieces. In addition Professor Morris and the Guitar Ensemble members participated in a Master Class with Jonathan Dotson one of the members of the Texas
Guitar Quartet. In addition to the specific advice they received during this experience, it was beneficial to the students and Professor Morris in that they had the opportunity to hear other ensembles, learn new repertoire and meet other people from around the Midwestern United States who share a common interest.

- **Kevin Dobreff** – As program director for the music department it is essential for Professor Dobreff to remain current for all areas of our accreditation. Professor Dobreff serves as the institutional representative to the NASM annual meeting each year and is also the music unit’s voting member. Professor Dobreff is also one of three elected members of the commission on community college accreditation. It is the responsibility of the commission members to read all of the self-studies that were submitted by community/junior colleges during the year and vote on commission action for these member institutions and those applying for first-time membership. It is my belief that serving on the commission gives Grand Rapids Community College an edge that we could not achieve through NASM membership alone. Professor Dobreff also serves NASM as either the chair of, or a member of the Visiting Evaluator Team. This year I performed only one site visit and co-wrote the Visitor’s Report for Lone Star College. This institution was making its first attempt at accreditation.

**Faculty Development Plans for Upcoming Year**

*Please identify any department specific faculty professional development to which you would like faculty within the department to have access in the upcoming academic year.]*

An important percentage of the faculty professional development activities for the upcoming academic year should assist the music faculty in developing the focus of our NASM Self-Study. We will require guidance as we look at our program from the point of view of an outsider.

- Continuing the assessment of student learning in applied study. Focusing on tangible data from the applied performance assessment
- Determining our immediate and long-term goals for the music unit.
- Looking past the limitations of the current music facility to find new and creative ways to work with our students.
- Engaging with the community to find more successful methods of recruiting students.

**EOL/Release Time Work**

*Documentation of the work accomplished through EOL/Release time in the department this year. Please indicate and describe how the EOL/Release time is associated with the programs and their outcomes within the department. Please indicate how the EOL/Release time activities affected the work within the department.]*

- **Timothy Heldt** receives Release Time to coordinate all updates and maintenance of the recording technology lab. This work is essential to the success of those students who are enrolled in the recording technology curriculum. The field of digital sound recording is constantly evolving and if Tim did not stay current with these changes it would not be
possible for our students to succeed after graduation.

- Professor Heldt is currently installing and configuring the new digital audio surround sound mixer that will be used with our students beginning in Fall 2013.
- Professor Heldt also coordinates the recording lab use by our students and the training of all recording lab monitors/tutors. Peer to peer tutoring within the recording technology lab is essential to the hands-on learning methods that our students require.
- All music department concerts and recitals must be recorded and archived for student portfolios. A majority of this work is completed by students in the recording program, under the supervision of professor Heldt.
- The Music Department’s mission of providing an excellent music education is driven by the needs and expectations of our students. Transferring students expect to present a portfolio to the senior institutions that contains high quality recordings of their performances while attending GRCC. More of our students now transfer to institutions that are out of state. Having the ability to present audio and video recordings of their juries and recitals makes it possible for these students to complete the preliminary audition process without traveling.

- **Brian Morris** receives Equated Overload/Release to maintain/oversee the Music Technology Lab (MIDI Lab).
  - This work is essential to the department since so many of our courses depend on the lab for completion of student projects, compositions, and computer assisted instruction in aural skills.
  - Professor Morris must stay on top of the advances and updates in all of the software that we use in the Music Lab so that he may make recommendations to the faculty who depend on this lab.
  - Although our IT department is responsible for the major updates and maintenance of the Lab they rely on Brian Morris to keep them aware of ongoing changes made by the software providers. Professor Morris is their “go to guy” when IT needs someone to test the environments that they create in our Lab.
  - Brian also trains all music lab monitors and coordinates the Music Lab Open Hours schedule. He compiles the data on music lab use so that we may be more responsive to the student’s needs during peak hours of operation.

- **Brian Morris** receives Equated Overload/Release to manage the International Guitar Concert Series.
  - Professor Morris researches the vast number of high quality artists who may be available each year for performance. He works with the Guitar Foundation of America to schedule their award winning performers into our series. Brian must negotiate contracts and arrange for housing/meals and transportation for the performers when they arrive in Grand Rapids.
  - Professor Morris negotiates master classes into the contracts of the visiting artists so that our guitar students may benefit from the pedagogical expertise of
the artists in a setting that is less competitive and collegial.

- **Kevin Dobreff** receives Release Time for Applied Music Coordinator and for the work that he does as Program Director for music.
  - As one of two programs at GRCC that is accredited by the Arts Accrediting Agencies (NASM and NASAD), Professor Dobreff focuses on the standards that are set by NASM. He works continuously to create and strengthen articulations with NASM accredited Senior Institutions, making it possible for our graduates to transfer seamlessly and complete the Bachelor’s Degree in Music.
  - **Professor Dobreff**:
    - Evaluates each incoming music major and meets with the student and their parents to help them understand and prepare for the rigorous curriculum that is required for music majors.
    - Coordinates all music major auditions for applied level placement.
    - Maintains the Music Department Webpages.
    - Creates and updates the Music Major Handbook, the Applied Music Instructor Handbook and the Applied Music Rubrics.
    - Personally responds to all inquiries from interested students and parents.
    - Coordinates all collaborative activity with the community
    - Coordinates all applied music assignments, jury scheduling and jury data analysis

- **Kevin Dobreff** receives one hour of EO to maintain the Arts Outreach budget, coordinate payroll and assist the Arts Outreach Coordinator with community connection, fund raising and collaboration with Park Church.

- **Yelena Wells** – Arts Outreach Coordinator
  - Dr. Wells’ work with Arts Outreach creates the pathway for young children to be introduced to music in a nurturing and family centered environment. As a separate component of our NASM accreditation Yelena monitors the standards recommended by NASM as well as those that have been established by the National Guild for Community Arts Education.
  - Yelena has increased the visibility of Arts Outreach through the development and maintenance of the Arts Outreach Website, online newsletter, studio recitals and collaborative performances with the Kent Philharmonia Orchestra.
  - Dr. Wells has increased the amount of funds that are available to families with multiple children in the program by focusing on fund raising efforts that support this need.
  - Dr. Wells is working with the St. Cecilia Music Center Education Coordinator to focus on grant proposals that demonstrate a collaborative effort to better serve a population of students and families that are historically underserved in the area of early arts education. The St. Cecilia program is not a Suzuki based program and focuses on traditional methods that begin students in the late elementary and middle school grades. Students who begin with the Suzuki method would
transition into the traditional program and begin music reading. This collaboration is only in the beginning stages and no grant applications have been completed.

Faculty & Staff Accomplishments/Awards
[Documentation of the faculty and staff accomplishments, degrees earned, awards, innovations and presentations, articles and proposals, grants. Include the name, date, and location related to conference presentations.]

Steve Barton:

Conducted the Grand Rapids Symphony twice in performances at Fountain Street Church. In December 2012, he conducted the symphony in a performance of Morten Lauridsen's Lux Aeterna with the GRCC Concert Choir and the Fountain Street Church Adult Choir. In March 2013, Steve conducted the symphony again in a performance of the Beethoven Mass in C with the GRCC Concert Choir and the Fountain Street Church Adult Choir.

In March 2013, Steve was the guest conductor of the Mennonite Youth Choir Festival held at Goshen College in Goshen, Indiana. The festival included choirs from Michigan, Indiana, Illinois, Ohio, Wisconsin, Iowa and Pennsylvania in a 2 day festival culminating in a public concert held at the Sauder Performing Arts Center on the Goshen College campus.

In February 2013, Sr. Barton was a guest clinician for the Forest Hills Schools Choral Festival held at the Forest Hills Performing Arts Center.

The GRCC Concert Choir performed twice with the Grand Rapids Symphony in the two concerts listed above.

In February 2013, the GRCC Concert Choir and Shades of Blue were invited and gave guest choir performances at the Forest Hills Performing Arts Center for the Forest Hills Schools Choral Festival.

Ken Bos:

September: Dr. Bos accompanied the Nicholas Loren Vocal Competition along with the competition's Showcase Concert.

January: Dr. Bos accompanied the Michigan SATB All-State Honor Choir at the Michigan Music Conference under the direction of Steve Hinz.

December/March/May: Dr. Bos accompanied the Grand Rapids Choir of Men and Boys for their Lessons & Carols for Christmas time programs, their Lenten Evensong programs, and their Songs of Comfort and Joy concert. Ken will also accompany their recording sessions at the end of May as they prepare a new CD.
June: Dr. Bos will accompany three of the recitals in the Calvin College CALL Summer series, playing with flutist Amy Netz, trumpeter Jonathan Karnes, and saxophonist Nancy Van Noord.

July/August Dr. Bos will return to the Baroque on Beaver Music Festival on Beaver Island as principal keyboardist, performing a variety of chamber, choral, and orchestral works with musicians from around the Midwest.

Throughout the year Dr. Bos has also continued his work as Music Director, Sanctuary Choir Director, and Organist at Calvin Christian Reformed Church. He has also accompanied the Calvin College Alumni Choir throughout another concert season, and he occasionally accompanies the Grand Rapids Symphony Chorus in their rehearsals.

Brian Morris:

Performances

June 20, 2012
The Grand Rapids Guitar Quartet
Nardin Park United Methodist Church
Farmington Hills, Michigan

July 17, 2012
Interlochen Classical Guitar Workshop
Guitar Duo concert with Brad DeRoche during the Festival.
Interlochen Center for the Arts
Interlochen, Michigan

October 12, 2012
Calvin College
The Grand Rapids Guitar Quartet
Calvin College Covenant Fine Arts Center Recital Hall
Grand Rapids, Michigan

November 10 and 11, 2012
I was the featured guest artist with the Ars Voce vocal ensemble.
Music Center on the campus of Kellogg Community College
Battle Creek, Michigan

March 15, 2013 (Community Service)

The Grand Rapids Guitar Quartet performed the Concierto Andaluz by Joaquin Rodrigo with the Kent Philharmonia.

St Cecilia Music Center
Grand Rapids, Michigan

April 11, 2013

West Michigan Guitar Composer’s Concert
I was one of five featured composer/performers.

Hope College
Holland, Michigan

Conference Presentations

July 16-18, 2012

Interlochen Classical Guitar Workshop
Brian participated as a faculty member and presented two workshops on Creating More Ease in Guitar Performance.

Brian was also a leader during a panel discussion.

Interlochen Center for the Arts
Interlochen, Michigan

College Wide Service

Faculty Council

Brian shares the position of Faculty Representative from the Music Department with Kevin Dobreff. Brian has served on the Faculty Council since 2001.

Common Syllabus Committee
Brian was a member of the Common Syllabus Committee led by Bill Faber. Brian’s contribution of leading a Thoughtstorm session with students generated student specific information regarding syllabi.

**Music Department Service**

Brian attended all but one meeting during the year (while was on leave for the Avatar Wizard Course.) Brian participated in all student auditions, full faculty juries and other departmental projects this past year, several of these events were on Saturdays as well. Brian advised nearly all of the guitar students during both the Fall 2012 and Winter 2013 semesters. Brian gathered information, organized and oversaw the creation of the program booklets and posters for all instrumental music concerts.

**Music Department Service Continued**

Brian is the lead faculty member for sections of MUS 112, Basic Music Theory. This is ongoing work in helping other faculty with materials for the class and evaluating next steps in regard to curriculum development for this class. Brian participated in beta testing a new computerized music theory platform from Oxford music. He decided that this particular platform was probably lacking for use with our MUS 112 classes, but being involved in the process did give Brian more perspective in finding something that possibly could work for us. Brian was the lead faculty member for all sections of Applied Guitar. This ongoing work involves coordinating students with teachers; organizing and overseeing applied juries and evaluation of curriculum development for these sections. The Music Department worked together to create a rubric for the Applied Music sections. Brian used the rubric along with the Carnegie Hall Achievement program guidelines to create more clearly defined minimum requirements for each of the Applied Guitar levels.

* Brian recorded both audio and video for Honors Recitals, Instrumental Music Concerts, a student recital and the Student Composers Concert. In addition he created usable editions of these recordings for use by Music Department faculty and students.

* Brian assisted several music faculty in use of specific programs and solving certain computer related issues.

**Faculty & Staff Community Service**

*Documentation of the faculty and staff community service including service on boards, for professional organizations and groups, advisory committees, college-wide or community impact activities, etc.*

**Brian Morris:**
**September 23, 2012**  Coptic Center Sunday Service Music for service and solo presentation.

**December 23, 2012**  
Unity Church of Peace Church Service  
Brian presented a solo presentation during the service. 

**December 24, 2012**  
Fountain Street Church Christmas Eve Service  
Brian presented a solo presentation during the service.

**March 24, 2013**  
Unity Church of Peace Church Service  
Brian presented a solo presentation during the service.

**April 14, 2013**  
Coptic Center Sunday Service - Brian presented a solo music presentation during the service, and a presentation about the Avatar materials.

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**Curriculum**

**Course Document (CARP) Updates completed this year**

*Please identify which Course Documents went through the Course Review and Revision process this year.*

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New Courses/Course Improvement Projects

Please identify any new courses that were approved or you expecting to be approved this academic year. Please identify any course improvement projects that you worked on this year and provide a brief description of why the project was selected, the progress made to date, and the expected outcomes of this work.

MUS 175 – Introduction to Music Business was approved
MUS 278 – Music Business Capstone was placed on hold and will eventually be included in the design for a new AAAS In Music Industry Management.

Dr. Carol VanRandwyk, in collaboration with the music theory instructors reviewed a number of theory textbook/workbook options for the four-semester music theory sequence. The decision was made to phase in a new textbook and workbook with the fall semester MUS 113 sections. These students would use the new textbook and workbook (Music in Theory and Practice by Bruce Benward and Marilyn Saker) for the four-semester sequence. Students enrolled in MUS 114 and above would continue to use the existing textbook and workbook (Tonal Harmony by Stefan Kostka and Dorothy Payne) Among the factors that were influential in choosing the Benward-Saker: Less expensive for the students and embraced by our transfer institutions.
Dr. Carol VanRandwyk, in collaboration with the aural comprehension instructors worked together to unify the rhythmic syllables and division/sub-division counting method used in the four-semester Aural Comprehension sequence. There had existed disunity in the approaches used by each of the professors and instructors who teach aural comprehension. Students will benefit from a unified approach to counting within the aural comprehension sequence.

A new chamber music section was created and will be offered for the first time during the Fall 2013 semester. World Drumming has been designed to attract non-music majors who like to drum but may not read music.

Assessment of Student Learning

Please answer the questions below for each assessment project that you are working on this year. If you have more than one project, simply cut and paste the headers for each section below, in order to create a report for each.

Program Learning Outcome(s) assessed this year

[Please list the Program Learning Outcome(s) that you assessed this year.]

Applied Music Assessment for the MUS 162 Full Faculty Hearing

This barrier jury serves as the gateway from freshman level to sophomore level applied music study.

Measures of Student Learning

[Please list the measures of student learning that were used this year (student work/measurement instrument)]

Student learning was measured in the following four areas (three areas for voice majors)

Specific rubrics have been implemented for each applied instrument/voice at all levels. An example of these rubrics is included as a separate document to this report.

1. Performance
2. Technique (this area will be incorporated for voice majors during the 2013-2014 academic year)
3. Sight-Reading
4. Repertoire

Initial Data and Findings

[Summarize the data and findings from the measurement of student learning. Add the detailed data to the appendices]

The data shows that students who perform the MUS 162 Full Faculty Hearing present a deficiency in the area of sight-reading that is inconsistent with the other areas of their applied level. Those students who study voice and guitar demonstrate significantly less facility in sight-reading during the performance evaluation than those students in the other applied topic areas.
However, overall the area of sight-reading is the most challenging for students in all applied topics.

Curricular or Pedagogical Changes Implemented

[Briefly describe the curricular or pedagogical changes are planned or were made as a result of what you learned from the measurement of Program Learning Outcomes.]

Dr. Stephen Barton and Professor Brian Morris are the lead faculty in the areas of applied voice and applied guitar.

- Dr. Barton is coordinating an effort with all applied voice instructors to dedicate time during the applied lessons for focused attention on sight-reading. This effort will include the sight-reading examples used in the MUS 116 Aural Comprehension class but will also focus on applying the skills learned in MUS 115/116 to the actual repertoire studied in applied voice.

- Professor Morris has incorporated the Carnegie Hall Achievement Program for Guitar into the applied guitar rubrics. He has coordinated this effort with all applied guitar instructors.

Data and Findings (post improvement/change)

[Summarize the data and findings from the measurement of student learning after the improvements/changes were made. Add the detailed data to the appendices]

These changes will require at least one additional year for the music department to gather and evaluate the data. The data in the excel document shows results for the Fall-2012 and Winter 2013 MUS 162 Full Faculty Hearing.