

## Commercial/Vocal – Tom Dustman

1. – 3. Summarize and interpret the data for each of the first three above (Enrollment Patterns, Achievement Data, Staffing/ Resources) as they relate to your program.

Enrollment Patterns for the Jazz Vocal Program (Music 42, 44, 78 and 87) has consistently increased from Fall 2008 through Spring 2011. Music 42 averaged 21 students per semester between Fall 2008 through Fall 2011. Music 44 went from 20 enrolled in Fall 2008 to 41 by Spring 2011; Music 44 from 20 enrolled in Fall 2008 to 41 by Spring 2011; Music 78 from 22 Fall 2008 to 41 Spring 2011 and Music 87 (which replaced Music 42 as the combined course with Music 44) had 29 enrolled. In all, this reflects significant interest in these particular courses.

Equally positive is the Achievement Data for Success, Completion and Retention. Music 42 has averaged 91.25% from Fall of 2008 through Spring of 2011. Music 44 averaged 84.44%, Music 78 averaged 83.27% and Music 87 for only Spring of 2011, averaged 93.33%.

These courses are made up of 2 large performing Jazz choirs (30 to 60 singers) and four smaller vocal groups (4 to 9 singers) and perform regularly for the community at concerts in the Long Beach City College Auditorium. The concerts are very popular and widely attended (audience numbers vary between 500 to 600 people per performance) with a consistently gradual escalation each semester. This increase in audience attendance and participation in our Opportunity Drawings has also helped in the purchase of musical scores (supply budget reduced by 60% over the last 10 years), special musical arrangements and various equipment and material needs (microphone and microphone cord replacements, batteries for RF microphones, copier ink, etc.).

Music 74 (Solo Vocal Performance) has also increased in Enrollment going from 26 registered students in Fall 2008 to 38 Spring 2011. Success, Completion and Retention percentages are somewhat lower (average 79.38%) than the performing groups (Music 42, 44, 78 and 87) and is possibly due to the lack of camaraderie, traditionally established in those ensembles. Conversely, in Music 74 the Solo Vocal Performance class, the students sing and rehearse by themselves. Some students are very nervous performing in front of an audience and often get so discouraged they drop the class after a few weeks. Although the class is always full at the beginning of the semester, Success, Completion and Retention percentages are impacted because of this fear of performance aspect.

The Vocal Jazz/Pop performing groups (Music 42, 44, 78 and 87) have never been musically better and numerically larger. Although the program has always attracted many talented singers from the area, the last three years have seen an overall increase in the number of those students. Some of this can be attributed to the growing difficulty of acceptance into the university system. Cost is another reason; therefore making community colleges, compared to the UC, CSU and private

institutions, significantly more accessible. In addition, I have changed my recruiting stratagem and that has had a very positive effect on the numbers of students coming to LBCC. Although going to the local high schools and performing for their music students can generate some interest for our Vocal Jazz/Pop program, I have found inviting them to our concerts and seeing us perform in our own auditorium with our professional sound and lighting systems creates a more impressive and eloquent impact. Few schools in our area (high schools, college and university) have both a beautiful venue *and* high quality industry standard equipment. Any prospective student who attends one of our concerts knows immediately if they want to attend Long Beach City College. Seeing the high level of performance from our groups, as well as our soloists in our distinctly professional and aesthetically pleasant setting does more than all the talk and statistics combined. What they see and hear is exactly what they want from a music program. Each semester I send every local choir director special High School Complimentary tickets with the name of the high school on the back of the ticket. When they are collected at the concert I know exactly which high schools attended. Maintaining close rapport with the local music directors is essential to the matriculation of those students to our program (s). Because of the reputation of our Music Department, both Academic and Commercial, and because of the teachers who represent our wide and varied course offerings, we are continuing to see growth in numbers and talent.

With regard to Staffing, there is one FT faculty in charge of all the Vocal Jazz/Pop performing groups, (Music 42, 44, 78 and 87), Solo Vocal Performance (Music 74) and one FT accompanist. That Staffing configuration has been in place for more than 30 years and has proved sufficient.

#### 4. SLOs –

- a) Summarize the collected program data.

While not up this year for SLO assessment, the Vocal Jazz/Pop program is pursuing evaluation of the students. No program data has been collected as of this date.

- b) Based on analysis of course and program SLO assessment: How are program-level and course-level SLOs being implemented, assessed, and used for program improvement?

All graded performances are scored according to the Commercial Vocal Performance Rubric.

#### 5. Goals

- a) Based on the data from questions 1 – 4 and any other relevant internal or external data your department has collected, how have your department and program goals developed and changed over the past three years?

The Commercial Vocal and Instrumental programs are working to become more transfer oriented (by reviewing the implementation of an Applied Vocal and Instrumental program) as well continuing to be vocational and technical job related. The level of performance is continually rising within my performing ensembles (refer to response to questions 1-3, Enrollment Patterns and Achievement Data).

- b) Discuss the steps you have taken to address each goal. What have been the results of these efforts?

Stricter grading and attendance policies in addition to more difficult audition criteria have contributed to a much higher level of achievement by the students.

- c) Based on the new data collected (4), what are your plans for change in the future?

For the Vocal Jazz/Pop program, is committed to continued growth and maintaining the highest of musical and aesthetic standards. However, we are "reacting" to three major factors:

- 1) correcting Carnegie unit compliance across numerous courses that were grandfathered with incorrect unit counts
- 2) budget cuts;
- 3) the Transfer AA (AB1440) degree development.
  - 1) The Music Department is in the process of working with the Curriculum committee to create a workable and effective solution to the Carnegie Unit issue, striking the correct balance between increased student units (cost), increased AA units, and reduction of instructor load. These changes will be finalized by the end of Fall 11.
  - 2) Budget cuts over the past three years have trimmed our offerings to a bare minimum and reduced our ability to more readily recruit and remediate through lower level courses, such as more voice classes and beginning instrumental classes.

#### 6. College Wide –

Discuss how the program SLOs as well as the department goals integrate, articulate, and complement the institutional goals and initiatives. (How does your department fit into the big picture?)

In keeping with the Mission Statement of the college, my courses (Music 42, 44, 74, 78 and 87) provide access to an associate degree and/or a certificate. In addition, they provide workforce preparation and opportunities for personal enrichment as

well as developing musical and technical skills, expanding general knowledge, fostering personal commitment to lifelong learning and enabling students to transfer to four-year institutions, all within an affordable, friendly, yet challenging atmosphere of a uniquely diverse community.

The department increasingly transfers more students to four-year colleges and universities, which supports the institution's primary goal. We also involve a large number of community members through our performing ensembles and courses, which, again, supports the college's mission of community. Music major careers are broad and varied: music education, performance, musicology, ethnomusicology, theory and composition, psychology and perception, and therapy. Most of these studies require graduate level study as well, and we are proud to provide the foundation upon which these advanced studies will be based.