

PROGRAM NAME: Music Field of Study	AUTHORING TEAM CONTACT: Casey L. Carter
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GUIDELINES

Time Frames

1. **Scope:**

The time frame of program review is five years, including the year of the review.
Data being reviewed for any item should go back the previous four years, unless not available.

2. **Deadline Dates:**

January 15th – Program Review Document due to Department Dean for review (Deans may require submissions at their own, earlier due date)
February 1st – Program Review Document due to Program Review Steering Committee

3. **Years:**

Years 1 & 3 – Implement Action Plan of (CIP) and collect data
Years 2 & 4 – Analyze data and findings, Update Action Plan
Year 5 – Write Program Review of past 5 years; Write Continuous Improvement Plan (CIP) and create new Action Plan

LENGTH OF RESPONSES: Information provided to each question may vary but should be generally kept in the range of 1-2 pages or 500-1,000 words.

EVIDENCE GUIDELINES: In the following sections, you will be asked to provide evidence for assertions made.

- a. Sources: This evidence may come from various sources including professional accreditation reviews, THECB, Texas Workforce Commission’s CREWS, Institutional Research Office (IRO), National Student Clearinghouse, IPEDS, JobsEQ, EMSI Career Coach, and may be quantitative and/or qualitative. If you are unfamiliar with any of these information sources, contact the Institutional Research Office at: effectiveness@collin.edu. Use of additional reliable and valid data sources of which you are aware is encouraged.
- b. Examples of Evidence Statements:
 1. Poor example: Core values are integrated into coursework. (Not verifiable)
 2. Good example: Core values are integrated into coursework through written reflections. (Verifiable, but general)
 3. Better example: Core values are integrating into coursework through written reflections asking the student to describe how s/he will demonstrate each of the core values in his or her professional life and demonstrated through service learning opportunities. (Replicable, Verifiable)

FOR MORE INFORMATION: The Program Review Portal can be found at http://inside.collin.edu/institutionaleffect/Program_Review_Process.html. Any further questions regarding Program Review should be addressed to the Institutional Research Office (effectiveness@collin.edu, 972.599.3102).

Introduction/Preface

☒ EXECUTIVE SUMMARY

Briefly summarize the topics that are addressed in this self-study, including areas of strengths and areas of concern. (Information to address this Executive Summary may come from later sections of this document; therefore, this summary may be written after these sections have been completed.) Please do not include information in this section that is not already provided elsewhere in this submission. Using the questions in the template as headings in the Executive Summary can provide structure to the overview document (see below for suggested format).

EXECUTIVE SUMMARY (SUGGESTED SECTIONS/FORMAT-NOT REQUIRED FORMAT)

What does our program do?

Why do we do the things we do: Program relationship to the College Mission & Strategic Plan.

Why we do the things we do? Program relationship to student demand.

Why we do the things we do? Program relationship to market demand.

How effective is our curriculum and how do we know?

How effectively do we communicate, and how do we know?

How well are we leveraging partnership resources and building relationships, and how do we know?

How have past Continuous Improvement Plans contributed to success?

How will we evaluate our success?

Complete the Executive Summary below after you have completed your review.

What does our program do?

The Music Field of Study (FOS) at COLLIN COLLEGE is a comprehensive academic program tailored for students aspiring to major in music or related disciplines. This program, approved by the Texas Higher Education Coordinating Board (THECB), spans four semesters and provides a thorough foundation in fundamental music theories and practices. Students in the Music FOS begin mastery paths to prepare for transfer auditions on their primary instrument in Applied Lessons (MUAP), through performance experience with a myriad of Music Ensembles (MUEN), and through carefully structured Music (MUSI) coursework. Upon completion of the program, graduates of the FOS are well-equipped with a diverse skill set, strategically positioning them to pursue advanced educational opportunities across various degree pathways within the broader field of music.

Why do we do the things we do? Program relationship to the College Mission & Strategic Plan

The Music Field of Study (FOS) at Collin College aligns seamlessly with the college's mission of being a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect. This dedication is evident in the FOS's comprehensive approach, spanning four semesters and focusing on key proficiencies to prepare graduates for success in transfer programs and careers within the music industry.

The program's strategic initiatives reflect its commitment to the college mission. The Music FOS not only challenges students intellectually through rigorous coursework but also develops their skills in various aspects of music. This includes technical proficiency, artistic development, performance experience, comprehensive education, mentorship, professional skills, real-world experience, and preparation for further education. The faculty's mentorship, guidance, and adaptability instill resilience and a growth mindset in students, preparing them for the dynamic music industry.

Furthermore, the Music FOS actively supports Collin College's strategic goals. The program's retention rates exceed standards, showcasing its effectiveness in improving student outcomes. Additionally, the Music FOS contributes to creating comprehensive integrated pathways for student transitions, exemplified by established pathways with four-year institutions. It also aligns with the goal of implementing 2+2 programs with university partners, evidenced by ongoing efforts to finalize articulation agreements with institutions, facilitating smooth transitions for students pursuing various music-related degrees.

In conclusion, the Music FOS at Collin College not only fulfills the college's mission by developing skills, strengthening character, and challenging the intellect but also actively supports strategic goals, contributing to student success and advancement in the music industry.

Why do we do the things we do? Program relationship market demand.

Over the last five years, the Music Field of Study (FOS) program has witnessed 47 completions, averaging 9 per year. The completion trends, detailed in Table 3.1, exhibit variations in individual years. The enrollment patterns in Music courses display diversity, with stability, growth, or decline in specific courses outlined in Table 3.2. Further analysis of MUAP, MUEN, and MUSI courses is accessible through institutional data links. Projections for the next five years anticipate growth in MUSI 1307 and MUSI 1310, influenced by Collin County's population expansion, necessitating consideration for additional course sections and faculty recruitment. Post-COVID-19, challenges in delivering certain Music FOS courses online were revealed, emphasizing the importance of in-person attendance for applied lessons, sight singing, and ear training. Strategic planning is crucial for course format, location, and scheduling. Faculty actively inform students about available resources, including The Writing Center and library services, and in-class library instruction enhances research skills. The Music FOS program showcases growing diversity, especially in Hispanic representation, with planned collaboration to enhance support for diverse student populations. Gender disparity exists, with a higher percentage of male students compared to the national trend in music degree completions. A program analysis indicates that most Music FOS courses align with student demand, with strategic removal of some ensembles post-pandemic to focus on key areas, fostering 2+2 partnerships and academic excellence. In summary, the Music FOS program exhibits a dynamic enrollment landscape, calling for strategic planning to accommodate growth, address online course delivery challenges, and provide enhanced support for diverse student populations.

How effective is our curriculum and how do we know?

The Music Field of Study (FOS) program at Collin College is meticulously designed for students pursuing majors in music or related disciplines. Spanning four semesters with courses approved by the Texas Higher Education Coordinating Board (THECB), the program provides a robust foundational understanding of fundamental music theories and practices. Graduates emerge equipped with seven key proficiencies, strategically positioning them to pursue various degree pathways within the field of music. Despite facing challenges due to the suspension of the FOS in summer 2020, Collin College's curriculum ensures credit transferability, allowing students to seamlessly transition to four-year institutions. The program's success is evident in the achievements of transferring students, although uncertainties persist regarding the future review date by THECB.

The Music Department at Collin College effectively manages its Music Field of Study (FOS) program, meeting state standards and providing a comprehensive curriculum. The program demonstrates efficiency in class options, faculty resources, and student success, with applied music lessons (MUAP) consistently achieving a 100% completion rate. Coursework success, average class size, faculty efficiency, and student satisfaction are notable strengths. Full-time faculty engagement in contact hours has increased, and student evaluations reflect a mean satisfaction score of 3.80 out of 4. While challenges exist, such as limited access to music facilities, the program actively addresses them through interventions and initiatives, ensuring a high-quality music education for students.

How effectively do we communicate, and how do we know?

The Music Field of Study (FOS) program effectively communicates with students through its website, program literature, and a central Canvas HUB for all music majors. The program ensures accessibility of literature through a public webpage on the Collin

College website, offering comprehensive information about the program, classes, faculty, and more. The Canvas HUB offers access to all program information required by our students through each semester for Applied Lesson Studies, Music Ensembles, and Music Coursework. As the program undergoes changes, including the Music FOS Teach Out Plan and new materials related to partnerships and transfer programs, regular communication with students, faculty, and administrators is emphasized. Responsibility for monitoring and maintaining the program's website lies with full-time faculty, who collaborate with Glenn Trueman, Fine Arts Marketing Manager, and Academic Services to ensure accuracy and relevance. Additionally, the Wednesday Afternoon Canvas Hub provides ongoing support and updates, managed by the Music Discipline Lead and key faculty members, enhancing program communication and accessibility for students.

How well are we leveraging partnership resources and building relationships, and how do we know?

The music department maintains a range of partnerships to support the program, including a transfer agreement, relationships with Collin County ISD's, the Team-based Learning Collaborative, Texas Panhandle Heritage Foundation and TEXAS Outdoor Musical, Texas Association of Music Schools, Texas Music Educators Association, Texas Music Teachers Association, and university partners such as the Southern Methodist University, Tarleton State University, Texas Christian University, Texas Woman's University, University of Texas Dallas, and West Texas A&M University. The department holds the most certified TBL instructors in the fine arts at any single institution. Our relationship with TEXAS provides important professional performance experiences for our students as singers, dancers, and actors in the beautiful Palo Duro Canyon annually via a special audition held on our campus for our students each spring. Annually colleagues from our partner universities provide master class and coaching opportunities for our students as they prepare for transfer auditions. Finally, our faculty serve important roles in the two year college committees for the Texas Association of Music Schools and with the Texas Music Educators Association.

How have past Continuous Improvement Plans contributed to our success?

The past Continuous Improvement Plans (CIPs) have played a pivotal role in enhancing the effectiveness of the Music Field of Study (FOS) program at Collin College. Through biannual faculty meetings and consultations with discipline deans, campus deans, and associate deans, the CIPs identified targeted improvement areas. The 2018-2022 CIP outlined seven outcomes, achieving substantial success in areas such as chord realization, live streaming technologies, student completion rates, sight-singing proficiency, part-writing rules application, and concert etiquette knowledge. Noteworthy achievements include 80% of students meeting the target for Outcome 1, successful adaptation to live streaming technologies during the Covid-19 pandemic for Outcome 2, and 100% achievement of the target in Outcome 5. Despite challenges in collecting surveys due to applied lesson heterogeneity, the Music FOS faculty adapted by focusing on relevant style traits in Music Literature coursework. The CIP also facilitated improvements in program learning outcomes and competencies, introducing weekly part-writing activities, department-wide exam presentations, and faculty-created assignments, all contributing to the continual enhancement of the Music Department and the success of Music FOS students.

How will we evaluate our success?

The Music Field of Study (FOS) faculty at Collin College engages in biannual meetings and consultations to assess departmental strengths, areas for improvement, and student service strategies. The past 5-year Continuous Improvement Plan (CIP) demonstrated successful achievement of the majority of its nine outcomes, resulting in enhanced program enrollment, student success rates, and learning outcomes. The strengths of the program include effective faculty collaboration, adaptability to challenges, and successful committee initiatives. However, challenges in survey collection, attributed to the heterogeneity of applied lesson areas, require alternative assessment methods. The new CIP (2019-2029) outlines specific actions to capitalize on strengths and mitigate weaknesses, such as implementing autonomous sight-reading applications, promoting degree completion, and creating new promotional artifacts. These actions align with program goals, accreditation standards, and are designed to ensure continuous improvement, benefiting both the Music Department and Music FOS students.

Section I. *Are We Doing the Right Things?*

□ 1. WHAT DOES OUR ACADEMIC PROGRAM DO?

What is the program and its context?

This section is used to provide an overview description of the program, its relationship to the college and the community it serves. **Keep in mind the reviewer may not be familiar with your area.** Therefore, provide adequate explanation as needed to ensure understanding.

Suggested points to consider:

- *Program's purpose (Include the program's mission statement if one exists.)*
- *Program learning outcomes or marketable skills*
- *Brief explanation of who the program serves*
- *Degree paths it prepares graduates to enter*
- *What regulatory standards must the program meet (THECB, Workforce, external accreditation)*

The Music Field of Study (FOS) at COLLIN COLLEGE is specifically crafted for students pursuing majors in music or related disciplines, offering a robust foundational understanding of fundamental music theories and practices. Comprising four semesters of meticulously structured courses approved by the Texas Higher Education Coordinating Board (THECB), this program equips graduates with a diverse skill set encompassing seven key proficiencies. Graduates of the FOS are strategically positioned to advance their educational journey across various degree pathways within the field of music.

□ 2. WHY DO WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO THE COLLEGE MISSION & STRATEGIC PLAN.

- **Provide program-specific evidence of actions that document how the program supports the College's [mission statement](#):** *"Collin County Community College District is a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect."*
- **Provide program-specific evidence that documents how the program supports the College's strategic plan (2020-2025 Strategic Plan):** https://www.collin.edu/aboutus/strategic_goals.html.

Suggested/possible points to consider:

- *What evidence is there to support assertions made regarding how the program relates to the mission and strategic plan?*
- *Think broadly-increasing completion, pathways to 4-yr and from high schools, etc.*
- *Analyze the evidence you provide. What does it show about the program?*

- *Provide program-specific evidence of actions that document how the program supports the College's mission statement: "Collin County Community College District is a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect."*

Aligned with the College Mission, the Music Field of Study (FOS) at Collin College is dedicated to cultivating valuable skills that prepare our students for success in transfer programs and careers, promoting ethical communication, and nurturing character development through encouraging perspective-taking. It achieves this by challenging students' intellect with rigorous coursework that prepares students to succeed in transfer pathways and the workforce as they complete our programs.

The Collin College Music Department's primary goal is to equip students with the necessary skills, knowledge, and experiences to thrive in the diverse and competitive field of music. As an example, our program students in ensembles perform at the Collin College Graduation ceremonies each fall and spring term, current students will be taking the stage in upcoming Fort Worth Opera productions as contracted choristers, and the students in our OneSound ensemble regularly advance to the semifinals and finals of the national Varsity Vocals International Championship of Collegiate A Capella competition annually as the only ensemble from a community college program earning the ranking. The Music FOS program focuses on preparing them for success in auditioning and transferring to partner 4-year university music programs and 11 of our Spring 2023 graduates earned full ride scholarships involving merit accomplishments, music placement exam accomplishments, and successful program auditions at West Texas A&M University. The Music FOS program supports our students preparing them to work in the music field, to integrate successfully with the native program students at universities throughout the state and nation, and for completion and graduation of our program requirements in several ways:

1. **Technical Proficiency:** Providing rigorous training in instrumental or vocal skills, music theory, music history, composition, and other aspects of music to ensure students have a strong foundation and technical proficiency. *(Challenging the Intellect, Developing Skills)*
2. **Artistic Development:** Cultivating artistic growth by encouraging creativity, expression, and interpretation, enabling students to develop their unique musical voice. The students studying music composition compose and premier new student works in concerts and Wednesday Afternoon Recitals as part of the New Music Ensemble four times a year. *(Challenging the Intellect, Developing Skills, Strengthening Character)*
3. **Performance Experience:** Offering ample opportunities for students to perform in various settings, including solo recitals, ensemble performances, masterclasses, and competitions, to gain valuable stage experience and confidence. The applied lesson students of the department perform solo repertoire for the music department and community with our team of collaborative pianists each semester, our music ensembles present over 30 public and collegiate performances every semester, and our students learn to navigate the process of overcoming stage fright and performance anxiety through the opportunity to sing in weekly vocal area studio classes and performance workshops in the Music Bachs meetings, our music department student club. *(Developing Skills)*
4. **Comprehensive Education:** Offering a well-rounded education that combines practical music skills with a broader understanding of music theory, history, technology, and business aspects of the music industry. Students in our vocal studios have earned more

semifinalist and finalist rankings at the National Association of Teachers of Singing conferences and auditions in the DFW Chapter, Texoma Region, and National Finals Collin College levels of the competitions than any other community college program in the United States and Canada. *(Challenging the Intellect, Developing Skills)*

5. Mentorship and Guidance: Providing mentorship from experienced faculty and industry professionals to guide students in their musical and career development, offering advice, networking opportunities, and constructive feedback. Students have the opportunity to perform in masterclasses with leading professionals in the field and to play alongside professionals in the penultimate concerts of our Jazz Fest. *(Strengthening Character)*
6. Professional Skills: Equipping students with the skills needed to navigate the professional music landscape, including marketing, networking, self-promotion, and business aspects relevant to freelance musicians, educators, or performers. *(Challenging the Intellect, Developing Skills, Strengthening Character)*
7. Real-world Experience: Facilitating experiences in music-related fields to provide hands-on, real-world exposure and practical application of their skills. Music FOS students regularly record and master audition prescreening videos for transfer auditions with the students and faculty in our Commercial Music program. *(Developing Skills)*
8. Preparation for Further Education: Preparing students for continued and advanced study in music or related fields through rigorous academic training and performance opportunities, ensuring they meet the prerequisites for graduate programs or other advanced degrees. Students in Music Literature complete final projects with presentations and poster sessions presenting their research on woman and underrepresented composers of the modern area for students, faculty, and guest proctors each semester. *(Challenging the Intellect, Developing Skills, Strengthening Character)*
9. Adaptability and Flexibility: Instilling adaptability, flexibility, and a growth mindset in students to navigate the ever-evolving music industry, preparing them for the challenges and changes they may face throughout their careers. *(Developing Skills, Strengthening Character)*

Ultimately, the goal is to graduate well-rounded musicians who possess the skills, knowledge, creativity, professionalism, and adaptability necessary to succeed and contribute positively to the music industry and society at large.

- *Provide program-specific evidence that documents how the program supports the Collin College mission statement;*

To accomplish the objectives of the Collin College Mission Statement, the Department of Music focuses on strengthening the character as well as challenging the intellect of its students through academic and program rigor. Students traverse a sequence of courses in music theory, sight singing and ear training, applied lessons, music history and ensembles. The continuity of these courses instills in students the understanding that a single course is not important for merely a semester, but rather, prepares them for the next semester and their studies

and careers beyond Collin College. Once students are enrolled in their first semester, they quickly realize they are establishing a reputation with their character among their peers that will carry on with them to the next course in the sequence. The prescribed sequence of course work challenges the intellect through its inherent progressive difficulty.

Mission statement: “Collin County Community College District is a student and community-centered institution committed to *developing skills, strengthening character, and challenging the intellect.*”

Students who complete the program transfer to four-year institutions and are regularly thrilled to report that they were more than prepared to handle the upper division courses at the university level. A student that transferred to Texas A&M Kingsville thrived in a difficult music theory program surprising the chair of the department that assumed a “student from a community college simply won’t be prepared to matriculate as a junior into our music theory program.” The student passed the placement exam with a perfect score in music theory and sight singing and graduated this past December with honors from the program with a degree in music education and music theory. A former violinist that completed our program in 2021 enjoyed her debut at the famed Carnegie Hall in January 2024 and is flourishing as a graduate student in the Cincinnati Conservatory of Music. February 2024 holds an exciting adventure for our Spring 2023 music department program completers with 14 of the students taking the stage in various ensembles from four university programs during the nation’s largest all state program at the Texas Music Educators Association Clinic and Convention in San Antonio Texas. Communication with our former graduates consistently reveals that they were prepared to succeed in the music departments at the university level and they flourish as performers, music educators, composers, and music therapists in their chosen fields because of the foundational tools they learn while studying music at Collin College.

At its heart, the field of music teaches students the skills needed to effectively deliver messages in a variety of contexts. Areas covered by the Music Field of Study include:

- communication skills including the ability to perform repertoire to show mastery of specific techniques, and to perform repertoire demonstrating how the historical practices of the musical eras (Baroque, Classical, etc.) requires them to play or sing a passage differently;
- critical thinking skills including empirical and quantitative analysis, and the ability to problem solve creatively such as writing new parts for the members of the ensemble and the instruments they love versus leaving out a part because the ensemble doesn’t have a bassoonist enrolled for the semester;
- teamwork skills including short- and long-term planning, collaboration within a diverse population, and developing resilience in adverse situations, as in the Spring 2023 opera productions in which two students performing principal roles suffered from illness, and the students, pianists, instrumentalists, and faculty successfully presented two full operas without the performances suffering due to the loss of two key players;

- personal and social responsibility including conscientious leadership in social and professional settings and performances and navigating administrative and procedural hierarchies as they complete the requirements with digital media uploads to secure collaborative pianist resources through the department, and prepare resumes and repertoire lists to support transfer audition requirements working in tandem with our faculty in Wednesday Afternoon Recital programming.

Specifically, some of the *skills* students develop by completing the Music Field of Study are reflected in the student learning outcomes of the courses within the FOS. The following are select Learning Outcomes from our MUAP, MUEN, and MUSI courses that support developing skills:

TABLE 2.1: LEARNING OUTCOMES THAT SUPPORT DEVELOPING SKILLS

MUAP – Applied Music	MUEN – Music Ensembles	MUSI – Music Studies
<ul style="list-style-type: none"> • Apply phrasing and articulations appropriate to the style period of the repertoire being performed or composed. • Demonstrate appropriate stage presence through proper attire, punctuality, and stage etiquette. • Identify proper execution of rhythms and tempo according to period performance practices. 	<ul style="list-style-type: none"> • Demonstrate sight-reading skills, ability to perform in ensemble settings, rhythmic and tonal accuracy in performance, and a sense of style through interaction with the other members of the ensemble in a unified musical environment. 	<ul style="list-style-type: none"> • Classify elements of music, such as scales, intervals, and chords. • Demonstrate understanding of rhythmic meter and note duration through score analysis and composition. • Read and reproduce rhythms in various simple meters. • Transcribe aural rhythms, diatonic melodies and analyze aural basic harmonic progressions.

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Beyond skill development, Music FOS students gain experience that strengthens their character and makes them more well-rounded individuals and performers. Music students learn music and the historical social and artistic trends that influenced Western Music. Students are involved in teamwork from day one in ensembles, work collaboratively in teams throughout their classes, and learn how to build and

sustain community as they traverse course requirements with one another over four semesters. Reflections assignments help students take ownership in the success of ensembles, collaborative teams, and their individual journey as they pursue individual hopes and ambitions. The environment equips our students with the skills to navigate the challenging environment posed by a rehearsal, a performance, and how to respect and embrace diverse perspectives for the improvement of the program. Our programs have students advance as performers in the Texas Two-Year College All State instrumental, jazz, and vocal ensembles at the annual Texas Music Educators Association Conference held in San Antonio each February earning key placement with solo opportunities.

The following are select Learning Outcomes from our MUAP, MUEN, and MUSI courses that support **strengthening character**:

TABLE 2.2: LEARNING OUTCOMES THAT SUPPORT STRENGTHENING CHARACTER

MUAP – Applied Music	MUEN – Music Ensembles	MUSI – Music Studies
<ul style="list-style-type: none"> Demonstrate appropriate stage presence through proper attire, punctuality, and stage etiquette. 	<ul style="list-style-type: none"> Demonstrate teamwork and rehearsal skills to include ensemble precision, intonation, sound, and style. 	<ul style="list-style-type: none"> Apply the performance practices and major periods of music history, general style characteristics and genres of each period, and major composers of each period and representative works during performance

Mission statement: “Collin County Community College District is a student and community-centered institution committed to *developing skills, strengthening character, and challenging the intellect.*”

Further, the courses offered within the Music Field of Study challenge students’ intellect. Applied Music courses advance through a structure requiring understanding and application of Common Musical Era terminology and practice from the Renaissance to 20th-century. The Music Ensemble coursework relies on student leadership as students’ progress through the program with sophomore students leading their sections by example on and off the stage. Second year students in MusicBachs tutor students in music theory, sight singing and ear training, music literature, and coach students on creating engaging performances in a collaborative meeting environment throughout each semester. And our Music Studies progress with a unified incorporation of the concepts learned in music theory, sight singing and ear training, music literature, and class piano reinforcing the concepts that are building a secure foundation for success at the university and in their future careers. This is reflected in the following student learning outcomes that focus on **challenging the intellect**:

TABLE 2.3: LEARNING OUTCOMES THAT SUPPORT CHALLENGING THE INTELLECT

MUAP – Applied Music	MUEN – Music Ensembles	MUSI – Music Studies
<ul style="list-style-type: none"> Identify the composer, style period, and style traits of each piece of repertoire performed or, in the case of composition, songwriting, or arranging, identify the style traits of the techniques utilized in the creation of the new work. 	<ul style="list-style-type: none"> Demonstrate teamwork and rehearsal skills to include ensemble precision, intonation, sound, and style. Demonstrate effective oral, written, or visual means to communicate the differences in style of the assigned repertoire. 	<ul style="list-style-type: none"> Analyze musical compositions that utilize advanced chromatic harmonies and foreign-key modulation techniques. Articulate the relationship between historical developments and events with musical styles and aesthetics. Compose music utilizing appropriate post-tonal practices. Construct and identify advanced chromatic harmonies. Demonstrate mastery of the harmonization of melodies using varied accompaniment techniques. Transcribe aural rhythms, diatonic melodies and analyze aural basic harmonic progressions.

Outside of the Field of Study curriculum, Music faculty support the College’s mission. Faculty are dedicated to supporting students’ needs and meeting them where they are. Field of Study courses are offered during the regular 16-week semester, but also in Summer, Maymester,

and Wintermester courses. Courses are offered in a traditional lecture format, but also in express, hybrid, iCollin, evening, and 8-week formats.

When the pandemic forced all courses to move online, this presented a challenge in a field where performances and musical collaboration are paramount. Faculty within the department rose to the challenge to continue to support students and ensure they would receive the same high quality and rigorous education. They adopted innovative technologies and processes for recording lectures, coordinating group interactions, providing musical instruction, and presenting programs and performances in the digital format. In the autumn of 2020, our faculty embarked on a journey of innovation, venturing into the realm of live streaming Wednesday Noon Recitals and various concerts. With a foresight that surpassed the prevailing norms, they crafted pioneering audio technology solutions. Back then, while video conference streaming lingered on the fringes of acceptance, it lacked the finesse required for the nuanced world of music concerts. Even established four-year programs that dabbled in streaming were confined to on-campus events.

As COVID-19 lockdowns tightened their grip, solo performers and ensembles found themselves grappling with these technological constraints. At Collin, instrumental and vocal jazz ensembles found refuge in the versatility of SoundTrap software, seamlessly aligning with the course objectives of ensemble performances. Meanwhile, the realm of composition and new music ensemble students found solace in the collaborative embrace of Flat.io, a web-based haven for musical notation. For streaming concerts, the New Music Ensemble pioneered a hybrid approach, melding the realms of Zoom and Discord to craft an immersive experience akin to the dual stages of a live concert. Discord served as the virtual "backstage," where performers could synchronize and discuss concert minutiae, while Zoom stood as the digital "on stage," where their melodies resonated in real-time. This ingenious format also found resonance in the live music accompaniment for the Theatre Department's virtual rendition of "Love's Labour's Lost" in June 2020. Even today, we are adapting to utilize the newest musical technologies that support our students in performances and continue to stream live performances for our students and community allowing family and friends to cheer on their student from across the country.

Department of Music faculty regularly perform, present and attend workshops, trainings, and conferences at an institutional, regional, and national levels that promote the discipline and increase their depth of knowledge. This allows faculty to provide students with the most current developments within the field. Examples of professional development activities include, but are not limited to:

- Composing new music for Collin College ensembles, programs, and national programs.
- Presentations at Collin College Faculty Conferences, Dallas Symphony Orchestra Bach Luncheons, International Tuba Euphonium Conference, International Women's Brass Conference, National Flute Association, Online Learning Consortium Innovative Conference, PAMA International Conference, Teaching Professor Conference, Texoma NATS Conferences,
- Performances with the Allen Philharmonic, ClarinetFest, Dallas Opera Orchestra, Dallas Symphony, Irving Symphony, Lewisville Lake Symphony, McKinney Choral Society, McKinney Philharmonic, Plano Symphony, Richardson Symphony Orchestra, Southern Methodist University, Texas Christian University

- Serve in leadership capacities for organizations such as the Collin College Faculty Council, Collin College Wellness Committee, Destination Imagination team at Boon Elementary, National Association of Teachers of Singing, Texas Association of Music Schools, Texas Music Educators Association

The Music Field of Study faculty also serve on a range of campus and district-wide committees that support Collin College’s mission that include, but are not limited to:

- Collin College Concert on the Quad Committee
- Collin College Council on Excellence
- Collin College Discipline Appeals Committee
- Collin College Faculty Council
- Collin College QEP Academic Planning Coach
- Collin College Search Committees
- Frisco Holocaust Remembrance Ceremony
- Music Department Jazz Camp and JazzFest performances
- Music Department Wednesday Afternoon Recital programming

Please see complete Professional Development in Section 8 later in this document.

• *Provide program-specific evidence that documents how the program supports the College’s strategic plan (2020-2025 Strategic Plan): https://www.collin.edu/aboutus/strategic_goals.html.*

The following examples highlight the ways the Music FOS program supports Collin College’s Strategic Goals.

Strategic Goal 1: Improve student outcomes to meet or exceed local, state, and regional accreditation thresholds and goals.

Average retention rates for all courses within the Music Field of Study, shown on the chart below, exceed 78% (the Carl Perkins’ standard).

TABLE 2.4: MUSIC FOS RETENTION RATES

<i>Course</i>	<i>Retention Rate</i>	<i>Course</i>	<i>Retention Rate</i>	<i>Course</i>	<i>Retention Rate</i>
<i>MUAP-1101</i> <i>(Violin)</i>	<i>100%</i>	<i>MUAP-2215</i> <i>(electric bass)</i>	<i>100%</i>	<i>MUEN-1133</i> <i>(woodwind ensemble)</i>	<i>96%</i>

MUAP-1105 <i>(viola)</i>	100%	MUAP-2217 <i>(flute)</i>	96%	MUEN-1134 <i>(brass ensemble)</i>	95%
MUAP-1109 <i>(cello)</i>	100%	MUAP-2221 <i>(oboe)</i>	100%	MUEN-1135 <i>(expressions combo)</i>	91%
MUAP-1113 <i>(double bass)</i>	100%	MUAP-2225 <i>(bassoon)</i>	83%	MUEN-1137 <i>(guitar ensemble)</i>	95%
MUAP-1115 <i>(electric bass)</i>	100%	MUAP-2229 <i>(clarinet)</i>	98%	MUEN-1139 <i>(string ensemble)</i>	97%
MUAP-1117 <i>(flute)</i>	100%	MUAP-2233 <i>(saxophone)</i>	96%	MUEN-1140 <i>(jazz combo)</i>	96%
MUAP-1129 <i>(clarinet)</i>	100%	MUAP-2237 <i>(trumpet)</i>	100%	MUEN-1142 <i>(expressions vocal jazz)</i>	99%
MUAP-1133 <i>(saxophone)</i>	90%	MUAP-2241 <i>(French horn)</i>	100%	MUEN-1151 (a <i>capella pop group)</i>	99%
MUAP-1137 <i>(trumpet)</i>	100%	MUAP-2245 <i>(trombone)</i>	100%	MUEN-1152 <i>(opera theatre ensemble)</i>	88%
MUAP-1145 <i>(trombone)</i>	100%	MUAP-2249 <i>(euphonium)</i>	100%	MUEN-1153 <i>(chamber choir)</i>	93%
MUAP-1149 <i>(euphonium)</i>	100%	MUAP-2253 <i>(tuba)</i>	100%	MUSI-1116 <i>(sight singing & ear training i)</i>	88%
MUAP-1153 <i>(tuba)</i>	100%	MUAP-2257 <i>(percussion)</i>	100%	MUSI-1117 <i>(sight singing & ear training ii)</i>	85%

MUAP-1158 (drum set)	98%	MUAP-2258 (drum set)	100%	MUSI-1181 (piano class i)	85%
MUAP-1161 (guitar)	95%	MUAP-2261 (guitar)	91%	MUSI-1182 (piano class ii)	83%
MUAP-1162 (jazz guitar)	95%	MUAP-2262 (jazz guitar)	95%	MUSI-1307 (music literature)	89%
MUAP-1169 (piano)	93%	MUAP-2269 (piano)	100%	MUSI-1311 (music theory i)	87%
MUAP-1170 (jazz piano)	98%	MUAP-2270 (jazz piano)	100%	MUSI-1312 (music theory ii)	87%
MUAP-1181 (voice)	91%	MUAP-2281 (voice)	95%	MUSI-2216 (sight singing & ear training iii)	92%
MUAP-1187 (composition)	89%	MUAP-2287 (composition)	93%	MUSI-2217 (sight singing & ear training iv)	98%
MUAP-1190 (arranging)	100%	MUAP-2288 (electroacoustic composition)	100%	MUSI-2181 (piano class iii)	90%
MUAP-1191 (conducting)	100%	MUAP-2290 (arranging)	100%	MUSI-2182 (piano class iv)	93%
MUAP-2201 (violin)	89%	MUEN-1121(jazz lab band)	98%	MUSI-2311 (music theory iii)	93%
MUAP-2205 (viola)	100%	MUEN-1122 (symphonic wind ensemble)	95%	MUSI-2312 (music theory iv)	99%
MUAP-2209 (cello)	100%	MUEN-1131 (new music ensemble)	93%		

<i>MUAP-2213 (double bass)</i>	100%	<i>MUEN-1132 (keyboard ensemble)</i>	92%		
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Source: Institutional Effectiveness – Data – Outcome Data:
<https://inside.collin.edu/institutionaleffect/outcomes.html>

As part of the Program Assessment Plan, three Program Learning Outcomes were evaluated through test questions and scoring rubrics.

TABLE 2.5: MUSIC FOS PROGRAM LEARNING OUTCOMES

Program Learning Outcome	Target- Level of Success Expected	Assessment Results
Students who complete the program will be able to accurately sight sing a notated melody.	80% of students score 70 or better on the learning activity.	The data shows that 100% of the students demonstrated sufficient understanding of the sight singing assessments earning a score of 70% or higher on the sight singing portion of the final exam with 78% of students earning 84% or higher on the dictation portion of the final exam.
Students who complete the program will be able to apply the part-writing rules to a harmonic progression from the Common Practice Era.	80% of students score 70 or better on this section of the final exam.	The data shows that more than 80% of the students demonstrated sufficient understanding of the material during benchmark assessments and on their final exam.
Students who complete the program will be able to identify current concert etiquette for	80% of students score 70 or better on the quiz.	The data shows that more than 80% of the students demonstrated consistent

classical solo performers and audience members.		understanding of the materials during each semester the presentation is assessed in the Wednesday Afternoon Recital meeting.
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The results illustrate that students within the Music Field of Study are successfully mastering relevant learning outcomes which supports Strategic Goal 1.

Strategic Goal 3: Create and implement comprehensive integrated pathways to support student transitions.

There are several pathways established with four-year institutions that include the coursework that comprises the Music Field of Study. The pathways include:

- Tarleton State University – Music Pathway
- Commerce A&M University – Articulation Agreement formalization in progress
- Texas Christian University - Articulation Agreement formalization in progress
- Texas Wesleyan University - Articulation Agreement formalization in progress
- Texas Woman’s University – Articulation Agreement formalization in progress
- West Texas A&M University – Articulation Agreement formalization in progress

Source: Collin College Transfer Programs
<https://www.collin.edu/transferu/>

Strategic Goal 4: Implement the third Baccalaureate degree by Fall 2022 and continue adding 2+2 programs with university partners.

The Music Department supports our students by preparing them to successfully navigate the audition requirements, to excel in music placement exams and program auditions, and to thrive as new members of the native community of music majors in four year music programs throughout the country while acknowledging that we do not have a BA in Music nor BS in Education. In support of 2 + 2 programs with university partners, the Music Field of Study Program will finalize Articulation Agreements with West Texas A&M in early Spring 2024 for Music, Musical Theater, and Theater. The department is working to secure additional Articulation Agreements with 7 other institutions (4 state, 3 private) in Texas and Oklahoma to secure pathways in Music, Music Education, Music Performance, Music Business, and Music Therapy for the students enrolled in our program. Discussions with programs at Oklahoma City University, Sam

Houston State University, Southern Methodist University, and Texas A&M Kingsville have begun to secure articulation agreements and transfer pathways for the department of music students.

□ 3. WHY WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO STUDENT DEMAND

Make a case with evidence to show that students want to enroll in the program. Discuss whether or not there appears to be any disproportionate enrollment **by gender, race, or ethnicity** (compared to Collin College’s **overall student demographic distribution** <http://inside.collin.edu/iro/programreview/prfilehostpage.html>). If any differences exist discuss possible reasons why the gap exists, and plans to address these issues to close gaps in enrollment rates between groups of students (refer to the Program Review portal for Enrollment Reports and Average Section Size data file http://inside.collin.edu/institutionaleffect/Program_Review_Process.html).

Suggested/possible points to consider:

- *The number of students who completed the award in each of the last 5 years.*
- *What is the enrollment pattern? Declining, flat, growing, or not exhibiting a stable pattern; please explain.*
- *What are the implications for the next 5 years if the enrollment pattern for the past 5 years continues?*
- *Describe any actions taken to identify and support students enrolled in program-required courses early in the degree plan. Are there any specific supports for a diverse student population? If no actions are taken at the present, please develop and describe a plan to do so.*
- *Analyze the evidence you provide. What does it show about the program?*

- *The number of students who completed the award in each of the last 5 years.*

The total number of students who completed the Music Field of Study in the last five years is 47, an average of 9 per year. The number of degrees awarded in each year are reflected on the table below.

TABLE 3.1: MUSIC FOS STUDENT COMPLETION

Major	Major Code	2017	2019	2020	2021	2022
Music Field of Study	MSIC	10	7	8	4	5
Music	MUSC				5	8
Grand Total	47	10	7	8	9	13

Source: Certified Awards by CIP Code-Type (AY2017-2022) by Collin College IRO
<http://inside.collin.edu/iro/programreview.html>

- *What is the enrollment pattern? Declining, flat, growing, or not exhibiting a stable pattern; please explain.*

TABLE 3.2: COURSE SPECIFIC ENROLLMENT STATISTICS

Courses	Title	2019	2020	2021	2022	2023	Pattern
MUAP-1101	Applied Music Violin	5	4	5	2	-	Stable

MUAP-1105	Applied Music Viola	3	2	-	3	-	Stable
MUAP-1109	Applied Music Cello	-	-	-	-	4	Growing
MUAP-1113	Applied Music Double Bass	-	-	-	1	-	Stable
MUAP-1115	Applied Music Electric Bass	2	-	2	3	4	Growing
MUAP-1117	Applied Music Flute	4	3	1	-	6	Growing
MUAP-1133	Applied Music Saxophone	2	2	1	4	6	Growing
MUAP-1137	Applied Music Trumpet	-	-	-	-	3	Growing
MUAP-1145	Applied Music Trombone	2	2	1	-	4	Growing
MUAP-1149	Applied Music Baritone	3	-	-	-	-	Stable
MUAP-1153	Applied Music Tuba	4	2	-	-	-	Stable
MUAP-1158	Applied Music Drum Set	8	2	2	2	6	Stable
MUAP-1161	Applied Music Guitar	29	22	19	14	16	Stable
MUAP-1162	Applied Music Jazz Guitar	8	6	2	5	2	Stable
MUAP-1169	Applied Music Piano	29	19	13	20	13	Stable
MUAP-1170	Applied Music Jazz Piano	10	3	6	-	4	Stable
MUAP-1181	Applied Music Voice	28	22	21	25	26	Growing
MUAP-1187	Applied Music Composition	2	8	11	15	12	Stable
MUAP-1190	Applied Music Arranging	-	4	3	-	2	Stable
MUAP-1191	Applied Music Conducting	-	4	2	2	4	Stable
MUAP-2201	Concentration App Music-Violin	9	3	5	1	-	Stable
MUAP-2205	Concentration App Music-Viola	-	1	-	2	3	Growing
MUAP-2209	Concentration App Music-Cello	-	2	-	-	-	Stable
MUAP-2213	Concentrat App Mus-Double Bass	1	-	2	-	-	Stable
MUAP-2215	Concentr App Mus-Electric Bass	2	1	2	-	1	Stable
MUAP-2217	Concentration App Music-Flute	6	2	2	-	1	Stable
MUAP-2221	Concentration App Music-Oboe	2	2	-	1	1	Stable
MUAP-2225	Concentration App Mus-Bassoon	-	4	3	-	-	Stable
MUAP-2229	Concentrat App Music-Clarinet	5	8	2	3	2	Stable
MUAP-2233	Concentration App Mus-Saxophon	4	5	4	2	1	Stable
MUAP-2237	Concentrat App Music-Trumpet	3	3	-	-	3	Stable
MUAP-2241	Concentrat App Mus-French Horn	2	1	1	-	1	Stable
MUAP-2245	Concentrat App Music-Trombone	1	-	4	8	3	Stable
MUAP-2249	Concentrat App Music-Euphonium	8	8	-	-	4	Stable
MUAP-2253	Concentration App Music-Tuba	7	3	3	2	5	Growing
MUAP-2257	Concentrat App Mus-Percussion	6	6	2	2	2	Stable
MUAP-2258	Concentrat App Music-Drum Set	1	2	3	3	7	Growing
MUAP-2261	Concentration App Music-Guitar	14	15	11	8	4	Decline
MUAP-2262	Concentrat App Mus-Jazz Guitar	6	9	4	5	4	Stable
MUAP-2269	Concentration App Music-Piano	2	2	5	10	10	Growing
MUAP-2270	Concentrat App Mus-Jazz Piano	2	1	2	1	3	Stable
MUAP-2281	Concentration App Music-Voice	31	31	21	29	23	Decline

MUAP-2287	Concentrat App Mus-Composition	3	4	5	1	8	Growing
MUAP-2288	Conc App Mus-Electroacoust Com	1	-	-	-	-	Stable
MUAP-2290	Concentrat App Mus-Arranging	-	-	-	-	1	Growing
MUEN-1121	Jazz Lab Band	25	18	33	31	33	Growing
MUEN-1122	Symphonic Wind Ensemble	64	67	-	27	47	Growing
MUEN-1131	New Music Ensemble	14	12	21	30	31	Growing
MUEN-1132	Keyboard Ensemble	12	12	15	15	20	Growing
MUEN-1133	Woodwind Ensemble	6	-	13	-	-	Removed
MUEN-1134	Brass Ensemble	-	-	22	-	-	Removed
MUEN-1135	Expressions Combo	12	10	-	6	-	Removed
MUEN-1137	Guitar Ensemble	50	50	30	23	25	Decline
MUEN-1139	String Ensemble	25	5	19	24	18	Stable
MUEN-1140	Jazz Combo	50	42	45	41	46	Growing
MUEN-1142	Expressions Vocal Jazz Ensbl	25	15	6	6	-	Removed
MUEN-1151	A Capella Pop Group	22	26	22	25	27	Growing
MUEN-1152	Opera Theatre Ens	26	24	13	30	40	Growing
MUEN-1153	Chamber Choir	54	43	23	11	35	Growing
MUSI-1116	Sight Singing & Ear Training I	73	60	67	73	52	Decline
MUSI-1117	Sight Sing & Ear Training II	37	33	20	32	35	Growing
MUSI-1181	Piano Class I	55	49	37	39	42	Growing
MUSI-1182	Piano Class II	27	30	14	34	9	Decline
MUSI-1306	Music Appreciation	1907	2012	1655	1307	1281	Decline
MUSI-1307	Music Literature	32	34	40	59	54	Growing
MUSI-1310	American Music	418	545	555	657	844	Growing
MUSI-1311	Music Theory I	61	57	45	58	46	Decline
MUSI-1312	Music Theory II	39	34	26	36	25	Decline
MUSI-2116	Sight Singing&Ear Training III	18	19	17	9	23	Growing
MUSI-2117	Sight Sing & Ear Training IV	16	16	12	9	16	Growing
MUSI-2181	Piano Class III	16	14	15	8	17	Growing
MUSI-2182	Piano Class IV	10	13	12	8	12	Decline
MUSI-2311	Music Theory III	17	20	18	12	23	Growing
MUSI-2312	Music Theory IV	14	16	14	11	17	Growing

Source: Institutional Effectiveness: Data: Enrollment Data

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Duplicated%20Enrollment.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Music%20FOS%20-%20Duplicated%20Enrollment.pdf>

- *What are the implications for the next 5 years if the enrollment pattern for the past 5 years continues?*

It is reasonable to conclude that the enrollment in MUSI 1307 (Music Literature) and MUSI 1310 (American Music) courses will continue to increase with changes made in the Commercial Music certificate programs, and that the popularity and historical enrollment of students MUSI 1306 (Music Appreciation) will maintain the current levels of enrollment at this present time with increased enrollment in the Honors Sections of both Music Appreciation and Music Literature. The Texas Success Initiative (TSI) Placement requirement does not apply to MUSI 1307 (Music Literature) nor MUSI 1310 (Music Literature). MUEN courses and the post-pandemic growth the program has experienced with 2023 enrollment trends suggests the Music Department will continue to grow steadily providing the 2025 Music FOS supports the program's growth. Collin County's LinkedIn site reports that the Census Bureau ranked Collin County as second in the U.S. in population growth between July 2020 and July 2021. Collin College in general, and the Music Department specifically, are likely to be impacted by population growth. If the trajectory continues, the department may need to add more sections of these courses. More sections could mean we need to hire additional faculty.

Source: Collin County Ranks 2nd in Population Growth

https://www.linkedin.com/pulse/collin-county-ranks-2nd-population-growth-chris-hill?trk=pulse-article_more-articles_related-content-card

It is imperative, though, that the campuses work to schedule courses to complement one another. The bulk of the coursework remains on the Plano Campus and students in the other locations will continue to spend part of their academic journey on the Plano Campus to complete the requisite coursework. The department will need to be strategic regarding the format, location, and times sections are offered to continue to meet the needs of students enrolled in the field of study.

The Covid-19 Pandemic confirmed that some of the programming in the Music FOS should not continue to be taught in an online environment. Students simply cannot access the breadth of the material in that format to succeed in their coursework. Students in applied lessons often had to record videos of practice sessions, etudes, and repertoire because the Zoom technology and student devices would not allow for the instructor to provide adequate and immediate feedback due to technological limitations. Students in sight singing and ear training could hear the instructor lead them through a host of exercises, but technology didn't allow the instructor to hear any of the students because technology couldn't handle instant two-way sound production. This resulted in students having lengthy recording assignments adding 15+ hours of weekly grading and reflection for the professor teaching a 1.0 lab hour course in hopes of preparing the students to navigate the next sequence of coursework. Those courses include the Music Theory courses including Fundamentals of Music, the Sight Singing & Ear Training coursework, Class Guitar, Class Piano, Class Voice, Music Ensembles and Applied Music Lessons. These courses require regular, in-person lecture and lab attendance for students to succeed.

Applied Lesson enrollment is always variable depending on the student body and makeup of the ensembles. The decrease in Applied Guitar, MUAP-1161 and MUAP-2261, is dramatic. Departmental focus requires attention to the recruiting of students for this program, along with a strategic focus on returning that program to reflect similar numbers pre-pandemic.

• Describe any actions taken to identify and support students enrolled in program-required courses early in the degree plan. Are there any specific supports for a diverse student population? If no actions are taken at the present, please develop and describe a plan to do so.

Music faculty consistently make their students aware of the resources available to them through the college. There are specific resources that most benefit a music student.

One such resource is The Writing Center (through the Anthony Peterson Centers for Academic Assistance). The Writing Center conducts stand-alone workshops that can help students organize and complete class projects, as well as help with source attribution. The Writing Center also helps students who are working on reflection essays and other written assignments for program-required courses such as Music Literature and Honors Music Appreciation where students prepare comprehensive encyclopedia-like entries to introduce a composer to their class as a portion of their summative course projects.

Another area that music faculty take advantage of is in-class library instruction. Certain music classes require research for many of their projects and assignments. While most music faculty are excellent researchers (based on earning research degrees), librarians are the real experts. It is also important to give students a friendly face to look for in a library. In addition to in-class instruction, music faculty regularly direct students to the Library website (via Cougarweb) and specifically to the “Ask a Librarian” service.

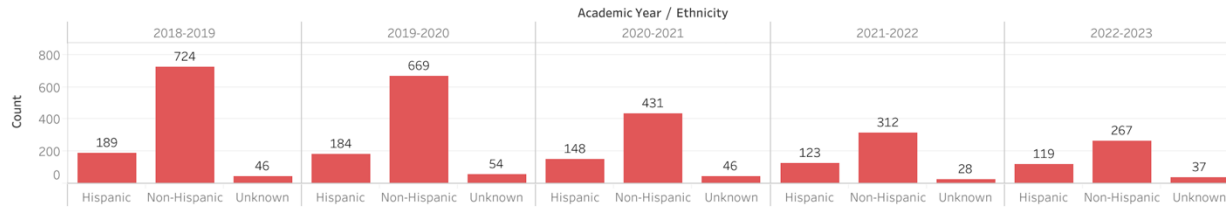
• Discuss whether or not there appears to be any disproportionate enrollment by gender race or ethnicity.

Please note: the MUAP coursework and MUEN courses are reported in the Commercial Music Program data instead of the Music FOS data where the courses belong. Though we were able to comply data material for other tables, it is impossible to offer a complete picture of the program when the data provided is missing 75% of the MUAP, MUEN, and MUSI coursework.

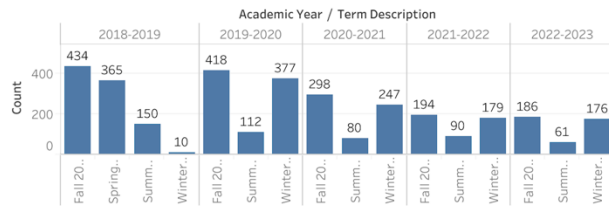
The distribution of Hispanic and non-Hispanic students is similar between college wide averages and the Music FOS averages are similar. The college numbers average 20% Hispanic, between 70-76% non-Hispanic, and between 4 –9% in the unknown category. The Music FOS numbers average 23% Hispanic, 71% non-Hispanic, and 6% of students are carried in the unknown category.

TABLE 3.3: MUSIC FOS SPECIFIC ENROLLMENT STATISTICS

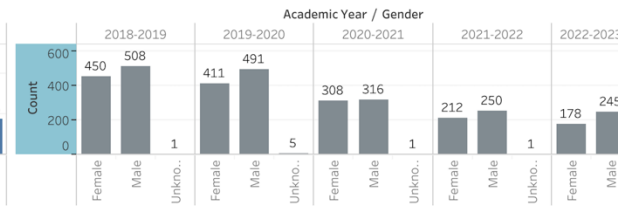
Ethnicity



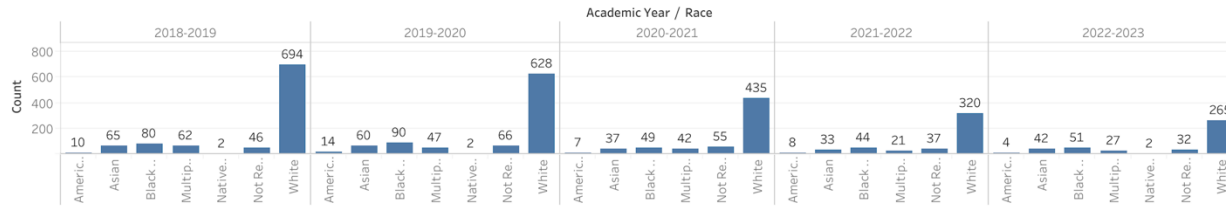
Overall Enrollment



Gender



Race



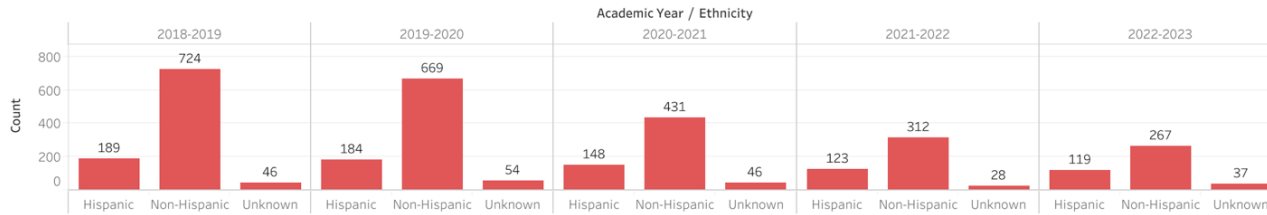
Source: Institutional Effectiveness, Tableau: Institutional Effectiveness/Program Review Dashboards/ Program Review Dashboards/Enrollment

<https://prod-useast-a.online.tableau.com/#/site/collincountycommunitycollegedistrict/views/UnduplicatedEnrollment/Dashboard1/24d32a57-c6d8-46f1-a483-7cc2be71fa00/6cff552a-8455-4cdb-913c-2a2b51d8f232?iid=1>

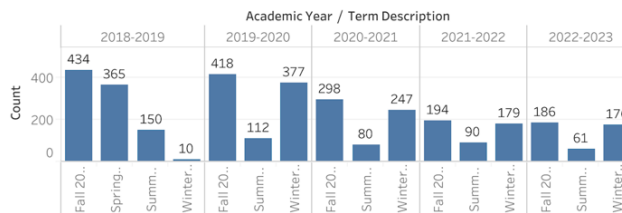
According to the following data set, the Music FOS program enrollment continues to become substantially more diverse with each program year with the limited data available at the time these materials were completed.

TABLE 3.3: MUSIC FOS SPECIFIC ENROLLMENT STATISTICS

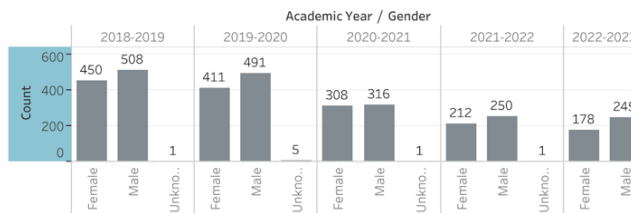
Ethnicity



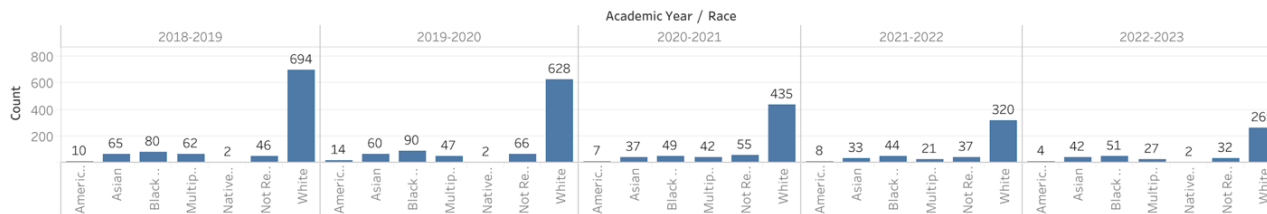
Overall Enrollment



Gender



Race



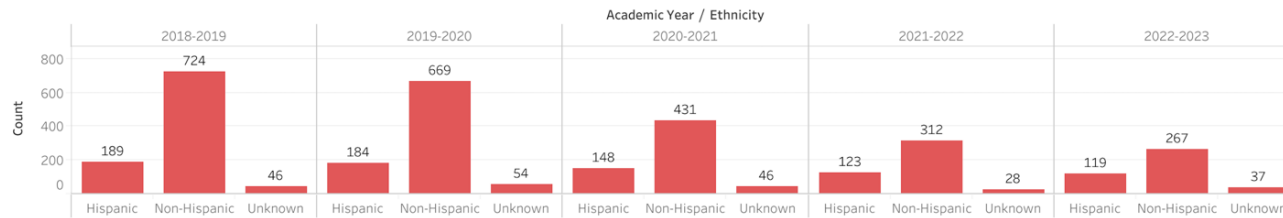
Source: Institutional Effectiveness, Tableau: Institutional Effectiveness/Program Review Dashboards/ Program Review Dashboards/Enrollment

<https://prod-useast-a.online.tableau.com/#!/site/collincountycommunitycollegedistrict/views/UnduplicatedEnrollment/Dashboard1/24d32a57-c6d8-46f1-a483-7cc2be71fa00/6cff552a-8455-4cdb-913c-2a2b51d8f232?.iid=1>

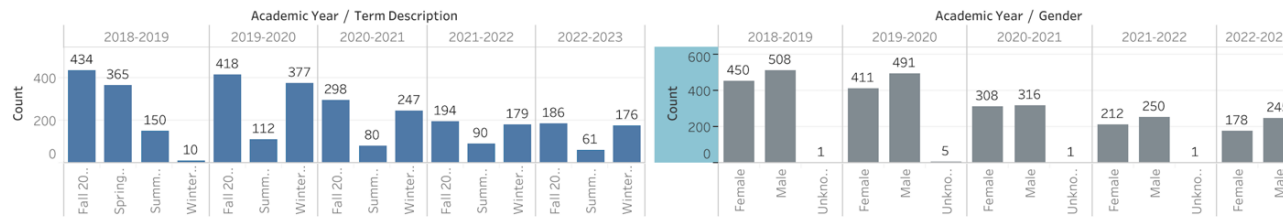
As we consider gender and the pattern of music student enrollment, there is a disparity between college-wide numbers and the Music FOS number. The College numbers are 44% male and 56% female. The Music FOS numbers from 2018-2023 are 53.6% male, 46.17% female, and 0.23% unknown gender. This is not surprising as this major tends to skew male nationally. The most recent data (2021/23) from the National Center for Education Statistics reports 49.22% of those completing bachelor’s degree in music and related programs were female.

TABLE 3.3: MUSIC FOS SPECIFIC ENROLLMENT STATISTICS

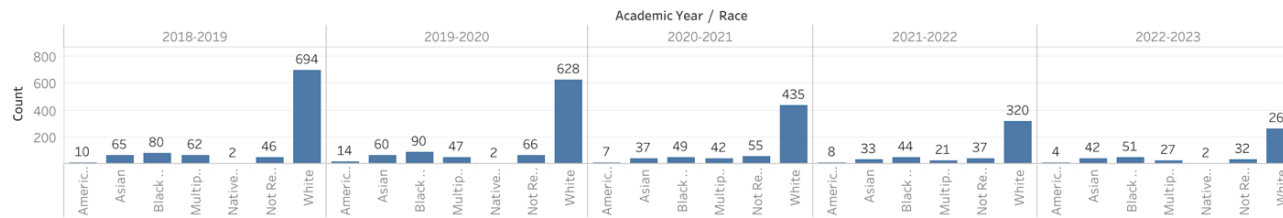
Ethnicity



Overall Enrollment



Race



Source: Institutional Effectiveness, Tableau: Institutional Effectiveness/Program Review Dashboards/ Program Review Dashboards/Enrollment

<https://prod-useast-a.online.tableau.com/#!/site/collincountycommunitycollegedistrict/views/UnduplicatedEnrollment/Dashboard1/24d32a57-c6d8-46f1-a483-7cc2be71fa00/6cff552a-8455-4cdb-913c-2a2b51d8f232?iid=1>

TABLE 3.4: NATIONAL CENTER FOR EDUCATIONAL STATISTICS - MUSIC DEGREES AWARD IN THE USA

Table 318.30. Bachelor's, master's, and doctor's degrees conferred by postsecondary institutions, by sex of student

Field of study	Bachelor's degrees			Master's degrees			Doctor's degrees\1\			Total	Males	Females
	Total	Males	Females	Total	Males	Females	Total	Males	Females			
										50.78%	49.22%	
Music teacher education	3,291	1,372	1,919	1,176	478	698	77	43	34			
Music therapy/therapist	490	64	426	143	26	117	1	0	1			
Religious/sacred music	298	142	156	98	55	43	24	20	4			
Music, general	7,110	3,657	3,453	1,769	895	874	537	310	227			
Music history, literature, and theory	97	40	57	34	17	17	16	5	11			
Music performance, general	3,878	2,052	1,826	2,059	1,093	966	479	241	238			
Music theory and composition	601	409	192	294	196	98	65	48	17			
Musicology and ethnomusicology	38	19	19	58	24	34	41	18	23			
Conducting	2	0	2	110	72	38	33	23	10			
Keyboard instruments	160	67	93	259	86	173	44	14	30			
Voice and opera	317	92	225	245	86	159	17	8	9			
Jazz/jazz studies	360	300	60	183	143	40	7	5	2			
Stringed instruments	171	79	92	249	117	132	19	11	8			
Music pedagogy	117	57	60	138	54	84	23	10	13			
Music technology	630	462	168	66	49	17	0	0	0			
Brass instruments	29	22	7	17	12	5	2	2	0			
Woodwind instruments	39	20	19	59	20	39	4	1	3			
Percussion instruments	21	19	2	19	10	9	0	0	0			
Sound arts	11	10	1	0	0	0	0	0	0			
Music, other	752	418	334	192	90	102	39	22	17			
	18,476	9,862	9,252	7,635	4,258	4,411	1,344	758	638	29,299	14,878	14,421

\1\Includes Ph.D., Ed.D., and comparable degrees at the doctoral level. Includes most degrees that were classified

NOTE: Data in this table represent the 50 states and the District of Columbia. Data are for postsecondary

SOURCE: U.S. Department of Education, National Center for Education Statistics, Integrated Postsecondary Education

Source: National Center for Educational Statistics
https://nces.ed.gov/programs/digest/d22/tables/dt22_318.30.asp

- Analyze the evidence you provide. What does it show about the program?

TABLE 3.4: MUSIC FOS PROGRAM RETENTION AND SATISFACTION RATES

Course	2019	2020	2021	2022	2023	Retention Rate	Success Rate	Course GPA
MUAP-1101 (Violin)	5	4	5	2	0	100%	100%	4.0
MUAP-1105 (viola)	3	2	0	3	0	100%	100%	3.78
MUAP-1109 (cello)	0	0	0	0	4	100%	100%	3.75
MUAP-1113 (double bass)	0	0	0	1	0	100%	100%	4.00
MUAP-1115 (electric bass)	2	0	2	3	4	100%	100%	3.75
MUAP-1117 (flute)	4	3	1	0	6	100%	100%	3.95
MUAP-1129 (clarinet)	5	0	0	1	1	100%	100%	3.60

<i>MUAP-1133 (saxophone)</i>	2	2	1	4	6	90%	90%	3.96
<i>MUAP-1137 (trumpet)</i>	0	0	0	0	3	100%	100%	4.00
<i>MUAP-1145 (trombone)</i>	2	2	1	0	4	100%	100%	3.50
<i>MUAP-1149 (euphonium)</i>	3	0	0	0	0	100%	100%	4.00
<i>MUAP-1153 (tuba)</i>	4	2	0	0	0	100%	100%	3.38
<i>MUAP-1158 (drum set)</i>	8	2	2	2	6	98%	98%	3.81
<i>MUAP-1161 (guitar)</i>	29	22	19	14	16	95%	95%	3.88
<i>MUAP-1162 (jazz guitar)</i>	8	6	2	5	0	95%	91%	3.92
<i>MUAP-1169 (piano)</i>	29	19	13	20	12	93%	92%	3.76
<i>MUAP-1170 (jazz piano)</i>	10	3	6	0	4	98%	88%	3.69
<i>MUAP-1181 (voice)</i>	28	22	21	25	19	91%	91%	3.88
<i>MUAP-1187 (composition)</i>	2	8	11	15	12	89%	84%	3.78
<i>MUAP-1190 (arranging)</i>	0	4	3	0	2	100%	92%	4.00
<i>MUAP-1191 (conducting)</i>	0	4	2	2	4	100%	88%	3.69
<i>MUAP-2201 (violin)</i>	9	3	5	1	0	89%	89%	3.93
<i>MUAP-2205 (viola)</i>	0	1	0	2	3	100%	89%	3.67
<i>MUAP-2209 (cello)</i>	0	2	0	0	0	100%	50%	3.00
<i>MUAP-2213 (double bass)</i>	1	0	2	0	0	100%	75%	4.00
<i>MUAP-2215 (electric bass)</i>	2	1	2	0	1	100%	75%	3.75
<i>MUAP-2217 (flute)</i>	6	2	2	0	1	96%	96%	3.95
<i>MUAP-2221 (oboe)</i>	2	2	0	1	1	100%	100%	4.00
<i>MUAP-2225 (bassoon)</i>	0	4	3	0	0	83%	83%	4.00
<i>MUAP-2229 (clarinet)</i>	5	8	2	3	2	98%	95%	3.69
<i>MUAP-2233 (saxophone)</i>	4	5	4	2	1	96%	96%	3.95
<i>MUAP-2237 (trumpet)</i>	3	3	0	0	3	100%	100%	3.89
<i>MUAP-2241 (French horn)</i>	2	1	1	0	1	100%	75%	2.89
<i>MUAP-2245 (trombone)</i>	1	0	4	8	3	100%	100%	3.52
<i>MUAP-2249 (euphonium)</i>	8	8	0	0	4	100%	92%	3.78
<i>MUAP-2253 (tuba)</i>	7	3	3	2	5	100%	90%	3.96
<i>MUAP-2257 (percussion)</i>	6	6	2	2	2	100%	100%	3.73
<i>MUAP-2258 (drum set)</i>	1	2	3	3	7	100%	100%	3.17
<i>MUAP-2261 (guitar)</i>	14	15	11	8	4	91%	85%	3.90
<i>MUAP-2262 (jazz guitar)</i>	6	9	4	5	4	95%	95%	3.654
<i>MUAP-2269 (piano)</i>	2	2	5	10	10	100%	90%	3.46
<i>MUAP-2270 (jazz piano)</i>	2	1	2	1	3	100%	100%	4.00
<i>MUAP-2281 (voice)</i>	31	31	21	29	23	95%	92%	3.74
<i>MUAP-2287 (composition)</i>	3	4	5	1	8	93%	93%	3.81
<i>MUAP-2288 (electroacoustic composition)</i>	1	0	0	0	0	100%	100%	4.00
<i>MUAP-2290 (arranging)</i>	0	0	0	0	1	100%	100%	4.00
<i>MUEN-1121(jazz lab band)</i>	25	18	33	31	33	98%	97%	3.89
<i>MUEN-1122 (symphonic wind ensemble)</i>	64	68	0	27	47	95%	92%	3.98

<i>MUEN-1131 (new music ensemble)</i>	14	12	21	60	61	93%	93%	3.85
<i>MUEN-1132 (keyboard ensemble)</i>	12	12	15	15	20	92%	89%	3.89
<i>MUEN-1133 (woodwind ensemble)</i>	6	0	13	0	0	96%	96%	3.59
<i>MUEN-1134 (brass ensemble)</i>	0	0	22	0	0	95%	86%	4.00
<i>MUEN-1135 (expressions combo)</i>	12	10	0	6	0	91%	91%	3.70
<i>MUEN-1137 (guitar ensemble)</i>	50	50	30	23	25	95%	92%	3.93
<i>MUEN-1139 (string ensemble)</i>	25	5	19	24	18	97%	94%	3.77
<i>MUEN-1140 (jazz combo)</i>	50	42	45	41	37	96%	95%	3.93
<i>MUEN-1142 (expressions vocal jazz)</i>	25	15	6	6	0	99%	98%	4.00
<i>MUEN-1151 (a capella pop group)</i>	22	26	22	25	27	99%	99%	4.00
<i>MUEN-1152 (opera theatre ensemble)</i>	26	24	13	30	40	88%	83%	3.81
<i>MUEN-1153 (chamber choir)</i>	54	43	23	11	35	93%	92%	3.96
<i>MUSI-1116 (sight singing & ear training I)</i>	73	60	67	73	52	88%	74%	3.20
<i>MUSI-1117 (sight singing & ear training II)</i>	37	33	20	32	27	85%	76%	3.04
<i>MUSI-1181 (piano class I)</i>	55	49	37	39	42	85%	76%	3.17
<i>MUSI-1182 (piano class II)</i>	27	30	14	34	9	83%	72%	3.25
<i>MUSI-1307 (music literature)</i>	32	34	40	59	53	89%	77%	3.042
<i>MUSI-1311 (music theory I)</i>	61	57	45	58	45	87%	75%	3.12
<i>MUSI-1312 (music theory II)</i>	39	34	26	36	18	87%	75%	2.93
<i>MUSI-2216 (sight singing & ear training III)</i>	18	19	17	9	23	92%	85%	2.97
<i>MUSI-2217 (sight singing & ear training IV)</i>	16	16	12	9	16	98%	93%	2.99
<i>MUSI-2181 (piano class III)</i>	16	14	15	8	17	90%	86%	2.99
<i>MUSI-2182 (piano class IV)</i>	10	13	12	8	12	93%	90%	2.91
<i>MUSI-2311 (music theory III)</i>	17	20	18	12	23	93%	84%	3.19
<i>MUSI-2312 (music theory IV)</i>	14	16	14	11	17	99%	97%	3.08

With two exceptions, the Music FOS courses meet student demand. Enrollment is growing in the departments upper-level music theory and sight singing courses, the Music Literature course has record enrollment with the course. Our Applied Lesson enrollment is generally stable with two exceptions discussed earlier in the document. Four Music Ensembles were removed following the Covid-19 Pandemic to facilitate the growth of the Wind Ensemble and the shrinking demographic of students interested in the vocal jazz ensemble.

Our focus continues to build partner relationships to secure additional 2+2 pathways while providing a secure foundation of music coursework for our students, so they continue to thrive and excel as transfer students with our academic partners. Department of music students consistently earn top chair placements annually at Texas Community College Band Directors Association Symphonic Band such as one of our flutists in February 2023, low brass students that transferred to West Texas A&M in the Fall of 2023 earned first chair placement in the tuba section, and second chair in the trombone section of the Symphonic Band out playing graduate students in the university program, and students are active members in area community ensembles such as the New Life Symphony Orchestra, Mesquite Symphony Orchestra, and Wylie Community Band. The department of music has established several pathways with four-year institutions

that include the coursework that comprises the Music Field of Study including Tarleton State University – Music Pathway, and five university partners we are working to finalize articulation agreements with this spring including Commerce A&M University, Texas Christian University, Texas Wesleyan University, Texas Woman’s University, and West Texas A&M University.

Source: Collin College Transfer Programs

<https://www.collin.edu/transferu/>

□ 4. WHY WE DO THE THING WE DO: WHAT MARKETABLE SKILLS SHOULD STUDENTS HAVE AFTER COMPLETING OUR PROGRAM?

Make a case with evidence to show that the program teaches skills that are useful in the workplace.

Suggested/possible points to consider:

- *What foundational skills and knowledge do employers say they want?*
- *Provide evidence from national, state, and/or local employer surveys, studies, editorials and other sources that identify current employer expectations for baccalaureate graduates in program-related fields.*

The Music Field of Study (FOS) program at Collin College equips students pursuing the Associates Degree of Music FOS certificate with a diverse array of marketable skills that hold significance across multiple professional domains. The skills developed cater to several potential career paths, predominantly in teaching, performance, and music therapy, which are prevalent in the job market. The program recognizes the varying employment opportunities and demands within the music industry and seeks to prepare students for these roles. While certain career paths may necessitate further education or specialization, the acquired skills lay a robust foundation for immediate workforce entry or continued academic pursuit.

Some of the key marketable skills acquired through the program include:

1. **Musical Proficiency:** Mastery in various musical aspects like instrument playing, singing, composition, and production.
2. **Music Theory and Analysis:** Comprehensive understanding of music theory, notation, harmony, rhythm, and musical structure.
3. **Performance Skills:** Ability to confidently perform in diverse settings, showcasing stage presence and competence.
4. **Technical Skills:** Proficiency in utilizing music software, recording equipment, and technological tools for production and composition.
5. **Collaboration and Teamwork:** Experience in collaborating with fellow musicians, bands, or ensembles, fostering teamwork and interpersonal dynamics.
6. **Creativity and Innovation:** Capacity to innovate and explore diverse avenues in music creation, arrangement, and performance.
7. **Critical Listening and Analysis:** Developed skills in actively listening, analyzing, and evaluating music across varied genres.
8. **Time Management and Discipline:** Effective management of practice schedules, rehearsals, and performances.
9. **Adaptability:** Flexibility to adapt to different musical styles, genres, and performance environments.
10. **Communication Skills:** Proficient articulation of musical ideas and concepts to diverse audiences.

These competencies are versatile and extend beyond the traditional music industry, offering advantageous prospects in fields such as education, entertainment, media, arts administration, sound engineering, and potentially music therapy with further academic pursuit.

Furthermore, these skills contribute significantly to personal growth, fostering creativity, self-expression, and adaptability, attributes that hold value across diverse career trajectories.

Section II. *Are We Doing Things Right?*

□ 5. HOW EFFECTIVE IS OUR CURRICULUM, AND HOW DO WE KNOW?

A. Make a case with evidence that there are no curricular barriers to completion. Review data related to course retention rates, course success rates, and the frequency with which courses are scheduled to identify barriers to program completion and transfer pathways.

Suggested/possible points to consider:

- *FOS only: Given that FOS courses are defined by the state; what actionable barriers are seen?*
- *For Core only: Do all course options have sufficient enrollment to continue their inclusion in core?*
- *For Core and FOS certificates: What steps can be taken to improve course completion/success rates, course enrollment, and scheduling frequencies for specific courses?*
- *Program course retention and success rates: Attach the relevant information from the Program Review Data Set on the Institutional Research Office's intranet page.*
- *Identify and discuss all courses that have a retention rate below 78% (Carl Perkins' standard).*
- *Using assessment evidence and instructor observations, identify the student learning outcomes that are the greatest challenges for students. Identify any additional barriers to student success.*

• *FOS only: Given that FOS courses are defined by the state; what actionable barriers are seen?*

The Music Field of Study is regulated by the Texas Higher Education Coordinating Board (THECB). Prior to summer 2020, the sequence of courses within the FOS comprising 27 hours would transfer as a block to any Texas public college or university that offered baccalaureate degrees in music or a related field. In summer 2020, the THECB made the decision to suspend the Music Field of Study along with all other FOS programs as they consider what CORE requirements and FOS courses fulfill the 60-hour Field of Study. While we can continue to offer the coursework in the former FOS as an option to students, we cannot guarantee the courses will transfer as a block. The date remains pending for future review and the appointment of the Discipline-Specific Sub-Committee. Eight Field of Study programs have been approved by the Co-Board for the new Texas Direct framework and we expect movement for alignment within the Music FOS securing future pathways for transfer in the upcoming term. Music faculty are ready to pivot as needed once new information is disseminated by the coordinating board.

The Music Field of Study curriculum is designed primarily for the Bachelor of Music degree. It provides a comprehensive guide for community and technical colleges to structure a transfer curriculum in music. The Collin College Music Department's curriculum for music majors is thoughtfully structured to cater to students joining at various points throughout the academic year and with diverse levels of musical proficiency. MUSI 1303 Music Fundamentals serves as a foundational course designed to bridge any gaps in fundamental music knowledge for incoming music majors. Although not mandatory for the Field of Study, many students have found that completing Music Fundamentals equips them with essential tools for success in the MUSI music theory sequence. Multiple sections of MUSI 1303 are available every semester to ensure accessibility on multiple campuses including iCollin.

TABLE 5.1: MUSIC FOS CURRICULUM TRACKS

	Fall 1	Spring 1	Summer	Fall 2	Spring 2
Track A	Music Fundamentals	Music Theory I	Music Theory II	Music Theory III	Music Theory IV
		Sight Singing and Ear Training I	Sight Singing and Ear Training II	Sight Singing and Ear Training III	Sight Singing and Ear Training IV
		Piano Class I	Piano Class II	Piano Class III	Piano Class IV
Track B	Music Theory I	Music Theory II		Music Theory III	Music Theory IV
	Sight Singing and Ear Training I	Sight Singing and Ear Training II		Sight Singing and Ear Training III	Sight Singing and Ear Training IV
	Piano Class I	Piano Class II		Piano Class III	Piano Class IV

The department has established two distinct pathways to support students, considering whether or not they take MUSI 1303. For students starting in the summer, enrolling in MUSI 1303 can significantly enhance their readiness for subsequent MUSI courses in theory, sight-singing, and piano. They continue with level one courses in the fall, progress to level two in the spring, and advance to levels three and four in the following fall and spring semesters, respectively. Conversely, students commencing in the fall and taking MUSI 1303 proceed with level one courses in the spring, level two in the summer, and complete levels three and four in the subsequent fall and spring semesters. Comprising 35 lower-division semester credit hours (31 excluding the keyboard course), the curriculum ensures transferability of the allowed credits in ensemble, applied study, and theory/aural skills on a course-for-course basis. An additional 4 semester credit hours in keyboard (piano) competency may transfer by agreement between institutions, focusing on skills development for passing proficiency examinations rather than piano literature. The curriculum incorporates one semester of MUSI 1307 Intro to Music Literature transferring into the student’s degree program.

Collaboration between Collin College and transfer institutions is encouraged to cater to student needs while maintaining program integrity. The department holds the priority of preparing our students for success in the transfer process as one of our highest ideals. Applied Lesson instructors assist students with preparation of the required repertoire for transfer auditions, provide opportunities within the department to record prescreening auditions, and performance opportunities in studio classes and masterclasses to prepare them to succeed throughout the audition season. During January and February 2024, we have students who passed the prescreening process and are actively auditioning for transfer at the Berklee College of Music, the Curtis Institute of Music, Eastman School of Music, Julliard, Manhattan School of Music, Northwestern University in Evanston, IL, Oklahoma City University, Southern Methodist University, Texas Christian University, and West Texas A&M University. Students are personally connected with applied faculty at these institutions so that the student has the opportunity to enjoy coaching and demonstration lessons with the faculty who could be their teacher on the next step of their journey. Our FOS faculty provide transfer strategy workshops for all of our music majors, and assist our students with the important process of consulting with the music departments that the student is interested in applying to about aligning their coursework with the 4-year institution regarding transferability of the courses throughout the fall term each year.

Transferring students must satisfy competency and proficiency requirements at the receiving institution, without the necessity to retake courses transferred as part of the field of study curriculum. However, diagnostic assessment is permissible if routinely conducted for native students at the same stage in their program. As of 2023, Collin students who transfer demonstrate notable success in music theory, music history courses, and applied instrument proficiency often reflected in their direct communication with instructors. Upon transfer, students are required to complete a barrier exam prior to advancing to junior-level coursework. A vocal and composition major that recently transferred to West Texas A&M University after completing her coursework here at Collin College, passed all barrier exams with exemplary marks, was accepted into the performance track without the requirement to enter as a BA Music major pending first semester jury auditions, and earned both merit and music scholarships that cover the cost of her coursework, dormitory and meal plan fees for six semesters as a transfer student. A student pursuing tuba performance received the same package of scholarship and merit awards at West Texas A&M University and will take the stage as a soloist with the WT School of Music Symphonic Band on February 8, 2024, at the Texas Music Educators Association convention in San Antonio having earned first chair in the top ensemble, out-playing graduate and other undergrad students in the program upon his recent transfer. Challenges may arise particularly in piano skills classes, prompting some transfer students to retake these classes based on feedback from those who have transferred previously.

Notably, our curriculum does not offer the following ACGM coursework listed in the Academic Course Guide Manual that partner institutions will require for our students to transfer having completed all of the requisite first and second level coursework to matriculate as third year music majors (juniors):

- The remaining Diction for Singers courses: the MUSI 1160 Italian Diction, MUSI 2160 German Diction, and MUSI 2161 French required of all voice majors. It should be noted that it is essential to add these courses as they are required elements for all articulation and/or 2+2 agreements.

Adding the above coursework provides access to the voice majors and the instrumental majors to round out the common coursework expected of students entering their third year in the university music coursework rotation. Though the Music FOS restricts the number of hours a student can take to earn the degree or certificate, the ACGM does not prevent receiving institutions from requiring additional lower-division courses specific to certain degree programs (e.g., jazz studies, performance), aside from those included in the field of study curriculum.

Source: Lower-Divisions Academic Course Manual Spring 2021, pp. 172-183

<https://reportcenter.highered.texas.gov/training-materials/lower-division-academic-course-guide-spring-21/>

Finally, students are advised to complete the general education core curriculum at the institution granting the baccalaureate degree. The Music Field of Study curriculum serves as the foundation for structuring the associate degree in music, complemented by selected courses from the approved general education core curriculum to constitute a 60-semester credit hour transfer block. Transferring students must fulfill the receiving institution's general education core requirements to attain the baccalaureate degree.

- *For Core only: Do all course options have sufficient enrollment to continue their inclusion in core?*

All music core course, MUSI-1306 Music Appreciation, MUSI-1307 Intro to Music Literature, and MUSI-1310 American Music, have sufficient enrollment and course offerings to remain in the core curriculum. Demand varies for the types of music courses offered varied as program requirements have changed with our program partners in the Commercial Music FOS, but there has been an overall increase in Core music course enrollment with the addition of the American Music Course (MUSI 1310) which attracts a number of students who would have traditionally taken Music Appreciation. Additionally, MUSI-1307 Intro to Music Literature numbers continue to grow with regular enrollment of Commercial Music students who can now opt to enroll in MUSI 1310 American Music to complete their degree requirements.

TABLE 5.2: MUSIC FOS CORE CURRICULUM ENROLLMENT DATA

COURSE	YEAR	YEAR	YEAR	YEAR	YEAR	STATISTICS
1306	2019	2020	2021	2022	2023	Overall
Enrollment	1907	2012	1655	1307	1281	2019/2023
Change		+105 (5.21%)	-357 (21.57%)	-348 (-26.62%)	-26 (-2.02%)	+12.85%
1307	2019	2020	2021	2022	2023	Overall
Enrollment	32	34	40	59	54	2019/2023
Change		+2 (6.61%)	+6 (15.00%)	+19 (32.20%)	-5 (-9.25%)	+11%
1310	2019	2020	2021	2022	2023	Overall
Enrollment	418	545	555	657	844	2019/2023
Change		+127 (23.30%)	+10 (1.80%)	+102 (15.53%)	+187 (22/16%)	+106.5%

Source: Program-Based Course Performance Tool provided by Collin College Institutional Research Department
<https://inside.collin.edu/institutionaleffect/2023-24%20Core%20Curriculum%20-%20Duplicated%20Enrollment.pdf>

• For Core and FOS certificates: What steps can be taken to improve course completion/success rates, course enrollment, and scheduling frequencies for specific courses?

While completion and success rates were at healthy levels across all courses in the FOS (see the tables below), the department can continue to maintain these and strive for higher rates by emphasizing student support resources such as the Writing Center, eLC, Advising, The Anthony Peterson Centers for Academic Assistance, and Counseling. Further, increasing communication about classroom expectations, study skills, and important semester dates, like the last date to withdraw, can also improve these rates.

Represented in the table below, there were increases in enrollment for the two music courses included in the Core (MUSI 1307 Introduction to Music Literature, and MUSI 1310 American Music). MUSI 1306 Music Appreciation numbers decreased slightly over time as

enrollment skewed toward MUSI 1310 American Music when the course option that became available at the beginning of 2014. The second year courses in MUSI-2311 Music Theory III, MUSI-2312 Music Theory IV, MUSI-2116 Sight Singing & Ear Training III, and MUSI-2117 Sight Singing & Ear Training IV reflect the natural attrition of Music Majors throughout community colleges and universities as students pursue other majors that are better suited to their academic and professional lifetime goals.

The scores reflected in the range of modalities including traditional lecture, hybrid, web, evening, and weekend, with courses available in the fall, spring, and summer terms during 2019 and 2023 reflect challenges for students engaging with the materials in the online environment. Student success measures climbed quickly as students and faculty returned to campus in a post-Covid19 environment. Generally, the schedule frequency for the MUSI courses is sufficient. In November 2024, the music department worked with Wendy Gunderson, Dean of Academic Services, to formulate a FOS Closure Teach Out Plan to guide students through the process of completing the current Field of Study program requirements before the August 2025 date closing the former FOS. As we prepare to facilitate the current Music FOS Teach Out Plan that begins January 2024, it is possible that increased student demand could require additional sections of music theory and sight singing during the 2024/2025 long semesters to allow students to complete the current Field of Study requirements before the August 2025 deadline. Department faculty will coordinate across the district to ensure the coursework offered is meeting the demand and to determine the best format and number of sections to schedule. A potential area of growth is increasing the frequency of 8-week offerings of all courses in the FOS as well as tailoring ensemble options that best serve the growing diversity of students in the music department for MUSI 1306 Music Appreciation and MUSI 1310 American Music courses.

• *Program course retention and success rates:*

TABLE 5.3: MUSIC FOS PROGRAM RETENTION AND SUCCESS RATES

Course	2019	2020	2021	2022	2023	Retention Rate	Success Rate	Course GPA
<i>MUAP-1101 (Violin)</i>	5	4	5	2	0	100%	100%	4.0
<i>MUAP-1105 (viola)</i>	3	2	0	3	0	100%	100%	3.78
<i>MUAP-1109 (cello)</i>	0	0	0	0	4	100%	100%	3.75
<i>MUAP-1113 (double bass)</i>	0	0	0	1	0	100%	100%	4.00
<i>MUAP-1115 (electric bass)</i>	2	0	2	3	4	100%	100%	3.75
<i>MUAP-1117 (flute)</i>	4	3	1	0	6	100%	100%	3.95
<i>MUAP-1129 (clarinet)</i>	5	0	0	1	1	100%	100%	3.60
<i>MUAP-1133 (saxophone)</i>	2	2	1	4	6	90%	90%	3.96
<i>MUAP-1137 (trumpet)</i>	0	0	0	0	3	100%	100%	4.00
<i>MUAP-1145 (trombone)</i>	2	2	1	0	4	100%	100%	3.50
<i>MUAP-1149 (euphonium)</i>	3	0	0	0	0	100%	100%	4.00
<i>MUAP-1153 (tuba)</i>	4	2	0	0	0	100%	100%	3.38
<i>MUAP-1158 (drum set)</i>	8	2	2	2	6	98%	98%	3.81
<i>MUAP-1161 (guitar)</i>	29	22	19	14	16	95%	95%	3.88
<i>MUAP-1162 (jazz guitar)</i>	8	6	2	5	0	95%	91%	3.92

<i>MUAP-1169 (piano)</i>	29	19	13	20	12	93%	92%	3.76
<i>MUAP-1170 (jazz piano)</i>	10	3	6	0	4	98%	88%	3.69
<i>MUAP-1181 (voice)</i>	28	22	21	25	19	91%	91%	3.88
<i>MUAP-1187 (composition)</i>	2	8	11	15	12	89%	84%	3.78
<i>MUAP-1190 (arranging)</i>	0	4	3	0	2	100%	92%	4.00
<i>MUAP-1191 (conducting)</i>	0	4	2	2	4	100%	88%	3.69
<i>MUAP-2201 (violin)</i>	9	3	5	1	0	89%	89%	3.93
<i>MUAP-2205 (viola)</i>	0	1	0	2	3	100%	89%	3.67
<i>MUAP-2209 (cello)</i>	0	2	0	0	0	100%	50%	3.00
<i>MUAP-2213 (double bass)</i>	1	0	2	0	0	100%	75%	4.00
<i>MUAP-2215 (electric bass)</i>	2	1	2	0	1	100%	75%	3.75
<i>MUAP-2217 (flute)</i>	6	2	2	0	1	96%	96%	3.95
<i>MUAP-2221 (oboe)</i>	2	2	0	1	1	100%	100%	4.00
<i>MUAP-2225 (bassoon)</i>	0	4	3	0	0	83%	83%	4.00
<i>MUAP-2229 (clarinet)</i>	5	8	2	3	2	98%	95%	3.69
<i>MUAP-2233 (saxophone)</i>	4	5	4	2	1	96%	96%	3.95
<i>MUAP-2237 (trumpet)</i>	3	3	0	0	3	100%	100%	3.89
<i>MUAP-2241 (French horn)</i>	2	1	1	0	1	100%	75%	2.89
<i>MUAP-2245 (trombone)</i>	1	0	4	8	3	100%	100%	3.52
<i>MUAP-2249 (euphonium)</i>	8	8	0	0	4	100%	92%	3.78
<i>MUAP-2253 (tuba)</i>	7	3	3	2	5	100%	90%	3.96
<i>MUAP-2257 (percussion)</i>	6	6	2	2	2	100%	100%	3.73
<i>MUAP-2258 (drum set)</i>	1	2	3	3	7	100%	100%	3.17
<i>MUAP-2261 (guitar)</i>	14	15	11	8	4	91%	85%	3.90
<i>MUAP-2262 (jazz guitar)</i>	6	9	4	5	4	95%	95%	3.654
<i>MUAP-2269 (piano)</i>	2	2	5	10	10	100%	90%	3.46
<i>MUAP-2270 (jazz piano)</i>	2	1	2	1	3	100%	100%	4.00
<i>MUAP-2281 (voice)</i>	31	31	21	29	23	95%	92%	3.74
<i>MUAP-2287 (composition)</i>	3	4	5	1	8	93%	93%	3.81
<i>MUAP-2288 (electroacoustic composition)</i>	1	0	0	0	0	100%	100%	4.00
<i>MUAP-2290 (arranging)</i>	0	0	0	0	1	100%	100%	4.00
<i>MUEN-1121(jazz lab band)</i>	25	18	33	31	33	98%	97%	3.89
<i>MUEN-1122 (symphonic wind ensemble)</i>	64	68	0	27	47	95%	92%	3.98
<i>MUEN-1131 (new music ensemble)</i>	14	12	21	60	61	93%	93%	3.85
<i>MUEN-1132 (keyboard ensemble)</i>	12	12	15	15	20	92%	89%	3.89
<i>MUEN-1133 (woodwind ensemble)</i>	6	0	13	0	0	96%	96%	3.59
<i>MUEN-1134 (brass ensemble)</i>	0	0	22	0	0	95%	86%	4.00
<i>MUEN-1135 (expressions combo)</i>	12	10	0	6	0	91%	91%	3.70
<i>MUEN-1137 (guitar ensemble)</i>	50	50	30	23	25	95%	92%	3.93
<i>MUEN-1139 (string ensemble)</i>	25	5	19	24	18	97%	94%	3.77
<i>MUEN-1140 (jazz combo)</i>	50	42	45	41	37	96%	95%	3.93

<i>MUEN-1142 (expressions vocal jazz)</i>	25	15	6	6	0	99%	98%	4.00
<i>MUEN-1151 (a capella pop group)</i>	22	26	22	25	27	99%	99%	4.00
<i>MUEN-1152 (opera theatre ensemble)</i>	26	24	13	30	40	88%	83%	3.81
<i>MUEN-1153 (chamber choir)</i>	54	43	23	11	35	93%	92%	3.96
<i>MUSI-1116 (sight singing & ear training I)</i>	73	60	67	73	52	88%	74%	3.20
<i>MUSI-1117 (sight singing & ear training II)</i>	37	33	20	32	27	85%	76%	3.04
<i>MUSI-1181 (piano class I)</i>	55	49	37	39	42	85%	76%	3.17
<i>MUSI-1182 (piano class II)</i>	27	30	14	34	9	83%	72%	3.25
<i>MUSI-1307 (music literature)</i>	32	34	40	59	53	89%	77%	3.042
<i>MUSI-1311 (music theory I)</i>	61	57	45	58	45	87%	75%	3.12
<i>MUSI-1312 (music theory II)</i>	39	34	26	36	18	87%	75%	2.93
<i>MUSI-2216 (sight singing & ear training III)</i>	18	19	17	9	23	92%	85%	2.97
<i>MUSI-2217 (sight singing & ear training IV)</i>	16	16	12	9	16	98%	93%	2.99
<i>MUSI-2181 (piano class III)</i>	16	14	15	8	17	90%	86%	2.99
<i>MUSI-2182 (piano class IV)</i>	10	13	12	8	12	93%	90%	2.91
<i>MUSI-2311 (music theory III)</i>	17	20	18	12	23	93%	84%	3.19
<i>MUSI-2312 (music theory IV)</i>	14	16	14	11	17	99%	97%	3.08

Source: Outcome Data provided by Collin College Institutional Research Department

<https://inside.collin.edu/institutionaleffect/2023-24%20Music%20FOS%20-%20Grade%20Distribution.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Grade%20Distribution.pdf>

- *Identify and discuss all courses that have a retention rate below 78% (Carl Perkins' standard).*

No course in the Music FOS has a retention rate below 83%. The average course retention rate for Music FOS coursework is 97.687%.

- *Using assessment evidence and instructor observations, identify the student learning outcomes that are the greatest challenges for students. Identify any additional barriers to student success.*

Students encounter the greatest difficulty in showcasing competencies related to obtaining the skillset needed to master music theory and sight singing and ear training coursework, along with mastering the requirements of writing, research, and critical thinking as part of their learning outcomes. Challenges arise due to unawareness or hesitance in utilizing available resources which we continue to address in our weekly Wednesday Afternoon Recital programming and coursework such as Music Literature (MUSI 1307), and the competing demands of personal life, including familial responsibilities and job commitments. Additionally, the following factors collectively form the primary barriers hindering student success in the Department of Music:

1. Academic Rigor: The demanding nature of music coursework, including theory, performance, and music history, can present challenges for students in managing their workload effectively.
2. Technical Skill Development: Courses requiring specialized skills like piano proficiency, ear training, and music composition may pose difficulties for students who require additional time and practice to master these technical aspects.

3. **Time Management:** Balancing practice schedules, rehearsals, lessons, and academic studies within a limited timeframe can be challenging for music students, often resulting in time constraints and stress.
4. **Access to Practice Facilities and Instruments:** Limited access to practice rooms or instruments on campus might hinder students' ability to practice adequately, affecting their skill development.
5. **Financial Constraints:** The cost of instruments, private lessons, or supplementary materials can pose financial challenges for some students, affecting their ability to fully engage in their musical education.
6. **Mental Health and Well-being:** Inadequate access to medical services and qualified support on campus results in student challenges related to the pressure to excel in a competitive field, combined with rigorous schedules, can impact students' mental health, leading to stress, anxiety, or burnout.

Understanding and addressing these barriers through tailored support services, mentorship programs, mental health resources, financial aid, and academic guidance can significantly enhance student success within the department.

B. Show evidence that the state standard for award completion has been met.

Completers Standard: Average 25 completers over the last five years or an average of at least five completers per year.

Number of completers: [Click or tap here to enter the number of completers in last five years.](#)

If below the state standard, attach a plan for raising the number of completers by addressing barriers to completion and/or by increasing the number of students enrolled in the program. Definition of completer—a student who has received an award.

TABLE 5B: MUSIC FOS PROGRAM COMPLETERS 2019-2023

Major	Major Code	2019	2020	2021	2022	2023
Music Field of Study	MSIC	8	5	7	5	1
Music	MUSC	9	5	5	8	
Grand Total		17	10	12	13	1

Source: Graduation: Major/Degree, ZogoTech: Retention/Graduation/Transfer
<https://zogotech.collin.edu/adhoc/view/2383>

The current Music FOS Teach Out Plan is dedicated to working with the students in the former Music FOS to assist them with enrolling in the required courses along with regular communication and guidance to help the students complete their individual goals of completing the Music FOS AA by August 2025.

C. For any required program courses where there is a pattern of low enrollment (averaging fewer than 15 students), explain your plan to grow enrollment.

In the Department of Music, some courses mandate a class size of fewer than 15 students, reflecting the demanding nature of the curriculum. For instance, specific ensembles like the jazz combo inherently have smaller groups. Nevertheless, apart from these ensembles with intentionally limited numbers, there isn't a consistent trend of low enrollment that requires immediate attention.

D. Make a case with evidence that the program is well-managed.

Suggested/possible points to consider (Data can be found at http://inside.collin.edu/institutionaleffect/Program_Review_Process.html):

- Average class size
- Grade distributions
- Contact hours taught by full-time and part-time faculty
- Identify all courses that have a success rate below 75%. Using assessment evidence and instructor observations, identify the student learning outcomes that are the greatest challenges for students in courses with low success rates. Explain what instructional and other intervention(s) might improve success rates for each identified course.
- Student satisfaction: What evidence do you have that students are satisfied with the program? What kinds of complaints are made to the associate dean by program students?

The following items demonstrate that the Music Field of Study is well-managed by meeting students' needs in terms of class options while making efficient use of faculty resources, having a record of student satisfaction, and supporting student success.

- Music Applied Lessons (MUAP) are one-on-one private music lessons, and we offer sections of secondary applied (MUAP 11XX) and concentration Applied Lessons (MUAP 22XX) according to the students currently enrolled in the program. For example, if there is not an oboe student enrolled for the term, we will not offer MUAP 1121 nor MUAP 2221 for the semester.

TABLE 5D.1: MUSIC APPLIED LESSON (MUAP) AVERAGE SECTION SIZE

**Collin County Community College District
Program Review 2023-2024**

Average Section Size in Courses by Term
Academic Years 2018-2019 through 2022-2023

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUAP-1101	-	2	3	1	1	2	1	1	2	1	1	-	-	-	-
MUAP-1105	1	2	-	-	1	1	-	-	-	1	1	1	-	-	-
MUAP-1109	-	-	-	-	-	-	-	-	-	-	-	-	2	2	-
MUAP-1113	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-
MUAP-1115	1	1	-	-	-	-	1	1	-	2	1	-	1	2	-
MUAP-1117	1	-	3	2	1	-	-	1	-	-	-	-	4	2	-
MUAP-1129	1	1	3	-	-	-	-	-	-	1	-	-	-	1	-
MUAP-1133	2	-	-	1	1	-	-	-	1	2	1	-	3	3	-
MUAP-1137	-	-	-	-	-	-	-	-	-	-	-	-	1	2	-
MUAP-1145	-	1	1	1	1	-	-	1	-	-	-	-	1	3	-
MUAP-1149	1	-	2	-	-	-	-	-	-	-	-	-	-	-	-
MUAP-1153	2	-	-	1	1	-	-	-	-	-	-	-	-	-	-
MUAP-1158	1	7	-	1	1	-	1	1	-	1	1	-	2	4	-
MUAP-1161	3	4	6	4	4	4	4	2	4	3	3	3	5	4	-
MUAP-1162	2	1	5	3	-	3	-	-	2	2	-	3	-	-	2
MUAP-1169	5	5	6	5	3	3	2	2	3	3	2	6	3	2	2
MUAP-1170	4	3	3	2	-	1	3	2	1	-	-	-	-	4	-
MUAP-1181	4	4	6	4	4	4	2	2	10	2	3	4	5	3	4
MUAP-1187	1	1	-	2	3	1	3	4	-	6	2	-	3	2	-
MUAP-1190	-	-	-	-	-	4	-	-	3	-	-	-	-	2	-

Collin IRO kr; 08/25/2023; page 1; j:\IRO\Robinson\Data\2023-24\Commercial Music\Commercial Music – Average Section Size

TABLE 5D.1B: MUSIC APPLIED LESSON (MUAP) AVERAGE SECTION SIZE

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUAP-1191	-	-	-	1	1	2	1	1	-	2	-	-	2	2	-
MUAP-2201	2	5	-	2	1	-	2	2	-	1	-	-	-	-	-
MUAP-2205	-	-	-	1	-	-	-	-	-	1	1	-	2	1	-
MUAP-2209	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-
MUAP-2213	-	1	-	-	-	-	1	1	-	-	-	-	-	-	-
MUAP-2215	1	1	-	-	1	-	-	2	-	-	-	-	-	1	-
MUAP-2217	1	5	-	1	1	-	1	1	-	-	-	-	-	1	-
MUAP-2221	1	1	-	1	1	-	-	-	-	1	-	-	1	-	-
MUAP-2225	-	-	-	2	2	-	2	1	-	-	-	-	-	-	-
MUAP-2229	2	3	-	6	2	-	1	1	-	1	2	-	1	1	-
MUAP-2233	2	2	-	3	2	-	2	2	-	1	1	-	-	1	-
MUAP-2237	2	1	-	2	1	-	-	-	-	-	-	-	1	2	-
MUAP-2241	1	1	-	-	1	-	1	-	-	-	-	-	-	1	-
MUAP-2245	1	-	-	-	-	-	2	2	-	4	4	-	2	1	-
MUAP-2249	4	4	-	4	4	-	-	-	-	-	-	-	2	2	-
MUAP-2253	2	5	-	2	1	-	1	2	-	1	1	-	2	3	-
MUAP-2257	4	2	-	3	3	-	1	1	-	2	-	-	1	1	-
MUAP-2258	1	-	-	2	-	-	1	2	-	1	2	-	3	4	-
MUAP-2261	3	2	-	2	3	-	2	3	-	3	3	-	1	2	-
MUAP-2262	2	4	-	5	4	-	2	2	-	2	3	-	2	2	-
MUAP-2269	1	1	-	-	2	-	2	2	-	4	3	-	3	2	-
MUAP-2270	1	1	-	-	1	-	1	1	-	1	-	-	2	1	-
MUAP-2281	8	8	-	9	5	-	5	4	-	5	4	-	7	5	-
MUAP-2287	-	2	-	1	3	-	3	2	-	-	1	-	4	4	-
MUAP-2288	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUAP-2290	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-

Collin IRO kr; 08/25/2023; page 2; j:\IRO\Robinson\Data\2023-24\Commercial Music\Commercial Music – Average Section Size

Source: Institutional Effectiveness, Data, Average Section Size

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Average%20Section%20Size.pdf>

- Music Ensembles (MUEN) courses require a varied number from Jazz Combo (MUEN 1140) that requires 4 students to larger ensembles such as Symphonic Wind Ensemble (MUEN 1122) that includes woodwind, brass, and percussion students in a setting that requires a much larger number of players for the ensemble to be successful.

TABLE 5D.2: MUSIC ENSEMBLE (MUEN) AVERAGE SECTION SIZE

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUEN-1121	12	13	-	10	8	-	14	19	-	15	16	-	16	17	-
MUEN-1122	36	28	-	36	31	-	-	-	-	12	15	-	21	26	-
MUEN-1131	8	6	-	5	7	-	9	6	-	8	7	-	7	9	-
MUEN-1132	6	6	-	7	5	-	4	4	-	4	4	-	5	6	-
MUEN-1133	-	-	6	-	-	-	7	6	-	-	-	-	-	-	-
MUEN-1134	-	-	-	-	-	-	13	9	-	-	-	-	-	-	-
MUEN-1135	5	7	-	5	5	-	-	-	-	6	-	-	-	-	-
MUEN-1137	8	12	10	12	11	5	7	6	4	9	7	-	7	6	-
MUEN-1139	13	12	-	-	5	-	7	12	-	11	13	-	9	9	-
MUEN-1140	7	7	9	7	7	-	6	8	10	9	6	6	6	7	9
MUEN-1142	11	14	-	7	8	-	-	6	-	6	-	-	-	-	-
MUEN-1151	11	11	-	13	13	-	11	11	-	12	13	-	14	13	-
MUEN-1152	13	13	-	14	10	-	6	7	-	12	18	-	20	20	-
MUEN-1153	24	30	-	24	19	-	12	11	-	11	-	-	15	20	-
MUEN-1154	22	-	-	9	7	-	-	-	-	3	8	-	8	5	-
MUSI-1306	26	24	20	25	23	26	24	21	22	21	17	20	24	21	21
MUSI-1307	20	12	-	21	13	-	20	20	-	30	29	-	30	23	1
MUSI-1310	27	21	-	26	23	24	25	20	19	26	19	23	23	23	31
MUSI-1311	17	14	-	12	17	-	12	11	-	13	20	-	14	18	1
MUSI-1312	-	23	16	-	16	18	-	18	8	-	11	15	-	9	8
MUSI-2116	18	-	-	19	-	-	17	-	-	9	-	-	23	-	-
MUSI-2117	-	16	-	-	16	-	-	12	-	-	9	-	-	16	-
MUSI-2181	16	-	-	14	-	-	15	-	-	8	-	-	17	-	-
MUSI-2182	-	10	-	-	13	-	-	12	-	-	8	-	-	12	-
MUSI-2311	17	-	-	20	-	-	18	-	-	12	-	-	23	-	-
MUSI-2312	-	14	-	-	16	-	-	14	-	-	11	-	-	17	-

Collin IRO kr; 08/25/2023; page 3; j:\IRO\Robinson\Data\2023-24\Commercial Music\Commercial Music – Average Section Size

Source: Institutional Effectiveness, Data, Average Section Size

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Average%20Section%20Size.pdf>

Music (MUSI) Coursework

TABLE 5D.3: MUSIC COURSEWORK (MUSI) AVERAGE SECTION SIZE

**Collin County Community College District
Program Review 2023-2024**

Average Section Size in Courses by Term
Academic Years 2018-2019 through 2022-2023

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUSI-1116	19	18	-	15	16	-	10	12	-	14	16	-	17	18	-
MUSI-1117	-	18	19	-	14	19	-	12	8	-	15	17	-	13	9
MUSI-1181	15	13	-	13	12	-	19	9	-	11	17	-	15	12	-
MUSI-1182	-	13	14	-	14	16	-	14	-	-	12	11	-	9	-
MUSI-1306	26	24	20	25	23	26	24	21	22	21	17	20	24	21	21
MUSI-1307	20	12	-	21	13	-	20	20	-	30	29	-	30	23	1
MUSI-1310	27	21	-	26	23	24	25	20	19	26	19	23	23	23	31
MUSI-1311	17	14	-	12	17	-	12	11	-	13	20	-	14	18	1
MUSI-1312	-	23	16	-	16	18	-	18	8	-	11	15	-	9	8
MUSI-2116	18	-	-	19	-	-	17	-	-	9	-	-	23	-	-
MUSI-2117	-	16	-	-	16	-	-	12	-	-	9	-	-	16	-
MUSI-2181	16	-	-	14	-	-	15	-	-	8	-	-	17	-	-
MUSI-2182	-	10	-	-	13	-	-	12	-	-	8	-	-	12	-
MUSI-2311	17	-	-	20	-	-	18	-	-	12	-	-	23	-	-
MUSI-2312	-	14	-	-	16	-	-	14	-	-	11	-	-	17	-

Collin IRO kr; 07/12/2023; page 1; j:\IRO\Robinson\Data\2023-24\Music FOS\Music FOS – Average Section Size

Source: Institutional Effectiveness, Data, Average Section Size

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Average%20Section%20Size.pdf>

Music FOS Complete Rates:

The table below with data provided by the Institutional Research Office present details about completion rates, success rates, and GPA for the courses that comprise the Music Field of Study.

TABLE 5D.4: APPLIED LESSON (MUAP) COURSE COMPLETE RATES, SUCCESS RATES, AND GPA

<i>Course</i>	<i>2019</i>	<i>2020</i>	<i>2021</i>	<i>2022</i>	<i>2023</i>	<i>Retention Rate</i>	<i>Success Rate</i>	<i>Course GPA</i>
<i>MUAP-1101 (Violin)</i>	5	4	5	2	0	100%	100%	4.0
<i>MUAP-1105 (viola)</i>	3	2	0	3	0	100%	100%	3.78
<i>MUAP-1109 (cello)</i>	0	0	0	0	4	100%	100%	3.75
<i>MUAP-1113 (double bass)</i>	0	0	0	1	0	100%	100%	4.00
<i>MUAP-1115 (electric bass)</i>	2	0	2	3	4	100%	100%	3.75
<i>MUAP-1117 (flute)</i>	4	3	1	0	6	100%	100%	3.95
<i>MUAP-1129 (clarinet)</i>	5	0	0	1	1	100%	100%	3.60
<i>MUAP-1133 (saxophone)</i>	2	2	1	4	6	90%	90%	3.96
<i>MUAP-1137 (trumpet)</i>	0	0	0	0	3	100%	100%	4.00
<i>MUAP-1145 (trombone)</i>	2	2	1	0	4	100%	100%	3.50
<i>MUAP-1149 (euphonium)</i>	3	0	0	0	0	100%	100%	4.00
<i>MUAP-1153 (tuba)</i>	4	2	0	0	0	100%	100%	3.38
<i>MUAP-1158 (drum set)</i>	8	2	2	2	6	98%	98%	3.81
<i>MUAP-1161 (guitar)</i>	29	22	19	14	16	95%	95%	3.88
<i>MUAP-1162 (jazz guitar)</i>	8	6	2	5	0	95%	91%	3.92
<i>MUAP-1169 (piano)</i>	29	19	13	20	12	93%	92%	3.76
<i>MUAP-1170 (jazz piano)</i>	10	3	6	0	4	98%	88%	3.69
<i>MUAP-1181 (voice)</i>	28	22	21	25	19	91%	91%	3.88
<i>MUAP-1187 (composition)</i>	2	8	11	15	12	89%	84%	3.78
<i>MUAP-1190 (arranging)</i>	0	4	3	0	2	100%	92%	4.00
<i>MUAP-1191 (conducting)</i>	0	4	2	2	4	100%	88%	3.69
<i>MUAP-2201 (violin)</i>	9	3	5	1	0	89%	89%	3.93
<i>MUAP-2205 (viola)</i>	0	1	0	2	3	100%	89%	3.67
<i>MUAP-2209 (cello)</i>	0	2	0	0	0	100%	50%	3.00
<i>MUAP-2213 (double bass)</i>	1	0	2	0	0	100%	75%	4.00
<i>MUAP-2215 (electric bass)</i>	2	1	2	0	1	100%	75%	3.75
<i>MUAP-2217 (flute)</i>	6	2	2	0	1	96%	96%	3.95
<i>MUAP-2221 (oboe)</i>	2	2	0	1	1	100%	100%	4.00
<i>MUAP-2225 (bassoon)</i>	0	4	3	0	0	83%	83%	4.00
<i>MUAP-2229 (clarinet)</i>	5	8	2	3	2	98%	95%	3.69
<i>MUAP-2233 (saxophone)</i>	4	5	4	2	1	96%	96%	3.95
<i>MUAP-2237 (trumpet)</i>	3	3	0	0	3	100%	100%	3.89
<i>MUAP-2241 (French horn)</i>	2	1	1	0	1	100%	75%	2.89
<i>MUAP-2245 (trombone)</i>	1	0	4	8	3	100%	100%	3.52
<i>MUAP-2249 (euphonium)</i>	8	8	0	0	4	100%	92%	3.78
<i>MUAP-2253 (tuba)</i>	7	3	3	2	5	100%	90%	3.96

<i>MUAP-2257 (percussion)</i>	6	6	2	2	2	100%	100%	3.73
<i>MUAP-2258 (drum set)</i>	1	2	3	3	7	100%	100%	3.17
<i>MUAP-2261 (guitar)</i>	14	15	11	8	4	91%	85%	3.90
<i>MUAP-2262 (jazz guitar)</i>	6	9	4	5	4	95%	95%	3.654
<i>MUAP-2269 (piano)</i>	2	2	5	10	10	100%	90%	3.46
<i>MUAP-2270 (jazz piano)</i>	2	1	2	1	3	100%	100%	4.00
<i>MUAP-2281 (voice)</i>	31	31	21	29	23	95%	92%	3.74
<i>MUAP-2287 (composition)</i>	3	4	5	1	8	93%	93%	3.81
<i>MUAP-2288 (electroacoustic composition)</i>	1	0	0	0	0	100%	100%	4.00
<i>MUAP-2290 (arranging)</i>	0	0	0	0	1	100%	100%	4.00

TABLE 5D.5: APPLIED LESSON (MUAP) COURSE COMPLETE RATES, SUCCESS RATES, AND GPA

<i>Course</i>	<i>2019</i>	<i>2020</i>	<i>2021</i>	<i>2022</i>	<i>2023</i>	<i>Retention Rate</i>	<i>Success Rate</i>	<i>Course GPA</i>
<i>MUEN-1121(jazz lab band)</i>	25	18	33	31	33	98%	97%	3.89
<i>MUEN-1122 (symphonic wind ensemble)</i>	64	68	0	27	47	95%	92%	3.98
<i>MUEN-1131 (new music ensemble)</i>	14	12	21	60	61	93%	93%	3.85
<i>MUEN-1132 (keyboard ensemble)</i>	12	12	15	15	20	92%	89%	3.89
<i>MUEN-1133 (woodwind ensemble)</i>	6	0	13	0	0	96%	96%	3.59
<i>MUEN-1134 (brass ensemble)</i>	0	0	22	0	0	95%	86%	4.00
<i>MUEN-1135 (expressions combo)</i>	12	10	0	6	0	91%	91%	3.70
<i>MUEN-1137 (guitar ensemble)</i>	50	50	30	23	25	95%	92%	3.93
<i>MUEN-1139 (string ensemble)</i>	25	5	19	24	18	97%	94%	3.77
<i>MUEN-1140 (jazz combo)</i>	50	42	45	41	37	96%	95%	3.93
<i>MUEN-1142 (expressions vocal jazz)</i>	25	15	6	6	0	99%	98%	4.00
<i>MUEN-1151 (a capella pop group)</i>	22	26	22	25	27	99%	99%	4.00
<i>MUEN-1152 (opera theatre ensemble)</i>	26	24	13	30	40	88%	83%	3.81

<i>MUEN-1153 (chamber choir)</i>	54	43	23	11	35	93%	92%	3.96
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Source: Outcome Data provided by Collin College Institutional Research Department
<https://inside.collin.edu/institutionaleffect/2023-24%20Music%20FOS%20-%20Grade%20Distribution.pdf>
<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Grade%20Distribution.pdf>

TABLE 5D.6: MUSIC COURSEWORK (MUSI) COURSE COMPLETE RATES, SUCCESS RATES, AND GPA

<i>Course</i>	<i>2019</i>	<i>2020</i>	<i>2021</i>	<i>2022</i>	<i>2023</i>	<i>Retention Rate</i>	<i>Success Rate</i>	<i>Course GPA</i>
<i>MUSI-1116 (sight singing & ear training I)</i>	73	60	67	73	52	88%	74%	3.20
<i>MUSI-1117 (sight singing & ear training II)</i>	37	33	20	32	27	85%	76%	3.04
<i>MUSI-1181 (piano class I)</i>	55	49	37	39	42	85%	76%	3.17
<i>MUSI-1182 (piano class II)</i>	27	30	14	34	9	83%	72%	3.25
<i>MUSI-1182 (voice class)</i>	61	50	18	21	26	80%	68%	3.43
<i>MUSI-1306 (music appreciation)</i>	1,907	2,012	1,655	1,307	1,185	93%	78%	3.30
<i>MUSI-1307 (music literature)</i>	32	34	40	59	53	89%	77%	3.042
<i>MUSI-1307 (American music)</i>	418	545	555	657	822	92%	69%	3.17
<i>MUSI-1311 (music theory I)</i>	61	57	45	58	45	87%	75%	3.12
<i>MUSI-1312 (music theory II)</i>	39	34	26	36	18	87%	75%	2.93
<i>MUSI-1922 (guitar class)</i>	113	88	26	40	29	81%	65%	3.59
<i>MUSI-2216 (sight singing & ear training III)</i>	18	19	17	9	23	92%	85%	2.97
<i>MUSI-2217 (sight singing & ear training IV)</i>	16	16	12	9	16	98%	93%	2.99
<i>MUSI-2181 (piano class III)</i>	16	14	15	8	17	90%	86%	2.99
<i>MUSI-2182 (piano class IV)</i>	10	13	12	8	12	93%	90%	2.91
<i>MUSI-2311 (music theory III)</i>	17	20	18	12	23	93%	84%	3.19
<i>MUSI-2312 (music theory IV)</i>	14	16	14	11	17	99%	97%	3.08

Source: Outcome Data provided by Collin College Institutional Research Department
<https://inside.collin.edu/institutionaleffect/2023-24%20Music%20FOS%20-%20Grade%20Distribution.pdf>
<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Grade%20Distribution.pdf>

• *Average class size*

- The Music Field of Study Program seeks to maintain and increase enrollment in the program courses as much as possible. MUSI-1306: Music Appreciation, MUSI-1307: Music Literature, MUSI-1310: American Music have a consistent average of 20 plus students.
- MUSI-1116: Sight Singing & Ear Training I: , MUSI-1312: Music Theory II:, MUSI-2216: Sight Singing & Ear Training III, MUSI-2181: Piano Class III, MUSI-2311: Music Theory III, and MUSI-2312: Music Theory IV, have an average of 14-17 students enrolled each semester.
- Applied Lesson (MUAP) Instruction averaged 4 students per section during the past five years.
- Music Ensemble (MUEN) enrollment averaged 35 students per ensemble section for the past five years.

Applied Music (MUAP)

- Music Applied Lessons (MUAP) are one-on-one private music lessons, and we offer sections of secondary applied (MUAP 11XX) and concentration Applied Lessons (MUAP 22XX) according to the students currently enrolled in the program. For example, if there is not an oboe student enrolled for the term, we will not offer MUAP 1121 nor MUAP 2221 for the semester.

TABLE 5D.7: APPLIED MUSIC (MUAP) AVERAGE CLASS SIZE

**Collin County Community College District
Program Review 2023-2024**

Average Section Size in Courses by Term
Academic Years 2018-2019 through 2022-2023

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUAP-1101	-	2	3	1	1	2	1	1	2	1	1	-	-	-	-
MUAP-1105	1	2	-	-	1	1	-	-	-	1	1	1	-	-	-
MUAP-1109	-	-	-	-	-	-	-	-	-	-	-	-	2	2	-
MUAP-1113	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-
MUAP-1115	1	1	-	-	-	-	1	1	-	2	1	-	1	2	-
MUAP-1117	1	-	3	2	1	-	-	1	-	-	-	-	4	2	-
MUAP-1129	1	1	3	-	-	-	-	-	-	1	-	-	-	1	-
MUAP-1133	2	-	-	1	1	-	-	-	1	2	1	-	3	3	-
MUAP-1137	-	-	-	-	-	-	-	-	-	-	-	-	1	2	-
MUAP-1145	-	1	1	1	1	-	-	1	-	-	-	-	1	3	-
MUAP-1149	1	-	2	-	-	-	-	-	-	-	-	-	-	-	-
MUAP-1153	2	-	-	1	1	-	-	-	-	-	-	-	-	-	-
MUAP-1158	1	7	-	1	1	-	1	1	-	1	1	-	2	4	-
MUAP-1161	3	4	6	4	4	4	4	2	4	3	3	3	5	4	-
MUAP-1162	2	1	5	3	-	3	-	-	2	2	-	3	-	-	2
MUAP-1169	5	5	6	5	3	3	2	2	3	3	2	6	3	2	2
MUAP-1170	4	3	3	2	-	1	3	2	1	-	-	-	-	4	-
MUAP-1181	4	4	6	4	4	4	2	2	10	2	3	4	5	3	4
MUAP-1187	1	1	-	2	3	1	3	4	-	6	2	-	3	2	-
MUAP-1190	-	-	-	-	-	4	-	-	3	-	-	-	-	2	-

Collin IRO kr; 08/25/2023; page 1; j:\IRO\Robinson\Data\2023-24\Commercial Music\Commercial Music – Average Section Size

TABLE 5D.7A: APPLIED MUSIC (MUAP) AVERAGE CLASS SIZE

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUAP-1191	-	-	-	1	1	2	1	1	-	2	-	-	2	2	-
MUAP-2201	2	5	-	2	1	-	2	2	-	1	-	-	-	-	-
MUAP-2205	-	-	-	1	-	-	-	-	-	1	1	-	2	1	-
MUAP-2209	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-
MUAP-2213	-	1	-	-	-	-	1	1	-	-	-	-	-	-	-
MUAP-2215	1	1	-	-	1	-	-	2	-	-	-	-	-	1	-
MUAP-2217	1	5	-	1	1	-	1	1	-	-	-	-	-	1	-
MUAP-2221	1	1	-	1	1	-	-	-	-	-	1	-	1	-	-
MUAP-2225	-	-	-	2	2	-	2	1	-	-	-	-	-	-	-
MUAP-2229	2	3	-	6	2	-	1	1	-	1	2	-	1	1	-
MUAP-2233	2	2	-	3	2	-	2	2	-	1	1	-	-	1	-
MUAP-2237	2	1	-	2	1	-	-	-	-	-	-	-	1	2	-
MUAP-2241	1	1	-	-	1	-	1	-	-	-	-	-	-	1	-
MUAP-2245	1	-	-	-	-	-	2	2	-	4	4	-	2	1	-
MUAP-2249	4	4	-	4	4	-	-	-	-	-	-	-	2	2	-
MUAP-2253	2	5	-	2	1	-	1	2	-	1	1	-	2	3	-
MUAP-2257	4	2	-	3	3	-	1	1	-	2	-	-	1	1	-
MUAP-2258	1	-	-	2	-	-	1	2	-	1	2	-	3	4	-
MUAP-2261	3	2	-	2	3	-	2	3	-	3	3	-	1	2	-
MUAP-2262	2	4	-	5	4	-	2	2	-	2	3	-	2	2	-
MUAP-2269	1	1	-	-	2	-	2	2	-	4	3	-	3	2	-
MUAP-2270	1	1	-	-	1	-	1	1	-	1	-	-	2	1	-
MUAP-2281	8	8	-	9	5	-	5	4	-	5	4	-	7	5	-
MUAP-2287	-	2	-	1	3	-	3	2	-	-	1	-	4	4	-
MUAP-2288	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
MUAP-2290	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-

Collin IRO kr; 08/25/2023; page 2; j:\IRO\Robinson\Data\2023-24\Commercial Music\Commercial Music – Average Section Size

Sources: Collin College- Institutional Effectiveness: Average Section Size

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Average%20Section%20Size.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Core%20Curriculum%20-%20Average%20Section%20Size.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Music%20FOS%20-%20Average%20Section%20Size.pdf>

Music Ensembles (MUEN)

- Music Ensembles (MUEN) courses require a varied number from Jazz Combo (MUEN 1140) that requires 4 students to larger ensembles such as Symphonic Wind Ensemble (MUEN 1122) that includes woodwind, brass, and percussion students in a setting that requires a much larger number of players for the ensemble to be successful.

TABLE 5D.8: MUSIC ENSEMBLE (MUEN) AVERAGE CLASS SIZE

**Collin County Community College District
Program Review 2023-2024**

Average Section Size in Courses by Term
Academic Years 2018-2019 through 2022-2023

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUEN-1121	12	13	-	10	8	-	14	19	-	15	16	-	16	17	-
MUEN-1122	36	28	-	36	31	-	-	-	-	12	15	-	21	26	-
MUEN-1131	8	6	-	5	7	-	9	6	-	8	7	-	7	9	-
MUEN-1132	6	6	-	7	5	-	4	4	-	4	4	-	5	6	-
MUEN-1133	-	-	6	-	-	-	7	6	-	-	-	-	-	-	-
MUEN-1134	-	-	-	-	-	-	13	9	-	-	-	-	-	-	-
MUEN-1135	5	7	-	5	5	-	-	-	-	6	-	-	-	-	-
MUEN-1137	8	12	10	12	11	5	7	6	4	9	7	-	7	6	-
MUEN-1139	13	12	-	-	5	-	7	12	-	11	13	-	9	9	-
MUEN-1140	7	7	9	7	7	-	6	8	10	9	6	6	6	7	9
MUEN-1142	11	14	-	7	8	-	-	6	-	6	-	-	-	-	-
MUEN-1151	11	11	-	13	13	-	11	11	-	12	13	-	14	13	-
MUEN-1152	13	13	-	14	10	-	6	7	-	12	18	-	20	20	-
MUEN-1153	24	30	-	24	19	-	12	11	-	11	-	-	15	20	-
MUEN-1154	22	-	-	9	7	-	-	-	-	3	8	-	8	5	-

Collin IRO kr; 08/25/2023; page 1; j:\IRO\Robinson\Data\2023-24\Commercial Music\Commercial Music – Average Section Size

Sources: Collin College- Institutional Effectiveness: Average Section Size

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Average%20Section%20Size.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Core%20Curriculum%20-%20Average%20Section%20Size.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Music%20FOS%20-%20Average%20Section%20Size.pdf>

TABLE 5D.9: MUSI AVERAGE CLASS SIZE

**Collin County Community College District
Program Review 2023-2024**

Average Section Size in Courses by Term
Academic Years 2018-2019 through 2022-2023

	2019			2020			2021			2022			2023		
	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer
MUSI-1116	19	18	-	15	16	-	10	12	-	14	16	-	17	18	-
MUSI-1117	-	18	19	-	14	19	-	12	8	-	15	17	-	13	9
MUSI-1181	15	13	-	13	12	-	19	9	-	11	17	-	15	12	-
MUSI-1182	-	13	14	-	14	16	-	14	-	-	12	11	-	9	-
MUSI-1306	26	24	20	25	23	26	24	21	22	21	17	20	24	21	21
MUSI-1307	20	12	-	21	13	-	20	20	-	30	29	-	30	23	1
MUSI-1310	27	21	-	26	23	24	25	20	19	26	19	23	23	23	31
MUSI-1311	17	14	-	12	17	-	12	11	-	13	20	-	14	18	1
MUSI-1312	-	23	16	-	16	18	-	18	8	-	11	15	-	9	8
MUSI-2116	18	-	-	19	-	-	17	-	-	9	-	-	23	-	-
MUSI-2117	-	16	-	-	16	-	-	12	-	-	9	-	-	16	-
MUSI-2181	16	-	-	14	-	-	15	-	-	8	-	-	17	-	-
MUSI-2182	-	10	-	-	13	-	-	12	-	-	8	-	-	12	-
MUSI-2311	17	-	-	20	-	-	18	-	-	12	-	-	23	-	-
MUSI-2312	-	14	-	-	16	-	-	14	-	-	11	-	-	17	-

Collin IRO kr; 07/12/2023; page 1; j:\IRO\Robinson\Data\2023-24\Music FOS\Music FOS – Average Section Size

Sources: Collin College- Institutional Effectiveness: Average Section Size

<https://inside.collin.edu/institutionaleffect/2023-24%20Commercial%20Music%20-%20Average%20Section%20Size.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Core%20Curriculum%20-%20Average%20Section%20Size.pdf>

<https://inside.collin.edu/institutionaleffect/2023-24%20Music%20FOS%20-%20Average%20Section%20Size.pdf>

• *Grade distributions and student success*

The Music FOS Coursework involved 58 courses during the period 2018-2023. The average success rate for the overall program is 81%. The average GPA on the 4.0 scale for the Music Field of Study Coursework is 3.838. An average of 39.57% of students completed the courses with an A letter grade. An average of 69.27% of students earned a letter grade of A, B, or C, providing transferrable credits per the requirements for Music Education Majors in university programs which remains the most popular major in the music fields of study. The completion rates and grade distributions demonstrate that students are meeting course expectations and performing well across all courses offered in the Music Field of Study.

• *Contact hours taught by full-time and part-time faculty*

TABLE 5D.10: MUSIC FOS CONTACT HOURS

Year	Campus	Full-Time Faculty Number	Full-Time Faculty Percentage	Part-Time Faculty Number	Part-Time Faculty Percentage	Total
2023	Farmersville	0	0%	1,104	100%	1,104
	Frisco	8,784	95%	432	5%	9,216
	McKinney	3,936	59%	2,784	41%	6,720
	Plano	16,840	69%	7,296	31%	23,776
	Wylie	3,600	84%	704	16%	4,304
2022	Farmersville			768	na	768
	Frisco	9,168	83%	1,824	17%	10,992
	iCollin	8,928	53%	7,968	47%	16,896
	McKinney	6,912	100%	0	0%	6,912
	Plano	18,680	69%	8,368	31%	27,048
	Wylie	2,584	41%	3,760	59%	6,344
2021	Music	38,936	62%	24,272	38%	63,208
2020	Music	52,944	73%	19,912	27%	72,856
2019	Music	49,584	58%	35,280	42%	84,864

Contact hours taught by full-time and part-time faculty are presented above. While there was a minor fluctuation during the COVID-19 pandemic, the percentage of hours taught by full-time music professors has increased from 58% in 2019 to 73.4% in 2023. With the increase in music coursework taught on numerous campuses throughout the district, the increase in full-time faculty load is directly related to the smaller populations of students on the Farmersville, Frisco, McKinney, and Wylie campuses as teaching load requirements were met for those faculty in the programs.

Source: IRO Faculty Contact Hour Reports
http://inside.collin.edu/iro/institutional_data.html

Student satisfaction: What evidence do you have that students are satisfied with the program? What kinds of complaints are made to the associate dean by program students?

TABLE 5D.10: MUSIC FOS STUDENT SATISFACTION

Summary of Student Evaluation of Instruction (1-4 Scale)					
	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Mean
MUAP/MUEN/MUSI	3.86	3.81	3.82	3.72	3.80

The student evaluations for music classes averaged between 3.68 and 3.82 on a scale from 1 to 4 based on data provided by the Institutional Research Office. This data illustrates that students are largely satisfied with their experience in program courses. Instructors are effectively managing courses, clearly communicating with students, providing timely feedback, and fostering a respectful and welcoming educational environment for our learners.

The Associate Dean that supervises courses in the Music Field of Study was asked for feedback about the nature of complaints received about our program. Associate Dean, Dr. David R. Tercero, indicated that the majority of student complaints regarding the Music FOS pertained to limited access to music facilities. These concerns encompassed restricted availability of practice rooms for solo practice, limitations on large ensemble spaces for section rehearsals, and challenges in accessing concert percussion instruments. There were occasional concerns about an individual instructor's grading or performance feedback, but nothing broadly connected to program courses.

Source: Collin College- Institutional Research Office
<https://inside.collin.edu/iro/SEI.html>

• Identify all courses that have a success rate below 75%. Using assessment evidence and instructor observations, identify the student learning outcomes that are the greatest challenges for students in courses with low success rates. Explain what instructional and other intervention(s) might improve success rates for each identified course.

Two Music Department courses have success rates below the 75% threshold: MUSI-1116 (SSET 1), MUSI-1182 (Piano 2). A combination of assessment evidence and instructor observations shed light on what aspects of the courses may be most challenging for students. As foundational course elements of the Program Assessment Plan, the students begin the process of learning the requisite skills that play key components of the Music Program Learning Outcomes during these foundational first year courses in Music Theory, Sight Singing & Ear Training, and Class Piano.

- Due to the nature of these courses, students struggled during the Covid-19 Pandemic with the nature and challenges of online instruction for these courses and the inability of technology to provide the back-and-forth communication and music-making the courses require. Considering these challenges, the withdrawal rate of the courses was indeed higher as students navigated the material in the online environment without immediate access to the support they would normally receive in an in-person classroom setting.
- Based on instructor observations and student evaluations, the materials were challenging for students without backgrounds in AP Music Theory, prior piano studies, and many dropped the coursework to enroll in Music Fundamentals in order to grow the foundational skills needed for success.
- The nature of MUSI-1182 required dedicated practice to learn the materials and many students did not have access to practice facilities throughout the day during the pandemic and the limited scope of practice time negatively affected their success in learning, memorizing, and polishing the required materials.
- An additional factor that resulted in the lower success rate involved the enrollment of our Commercial Music students that were required to take these courses until the program requirements changed in 2022. These courses hold a depth a material rarely utilized by the students in the CM program, and they struggled with the rigor of the coursework while older program requirements required their enrollment.

The following interventions can help students achieve success in MUSI-1116:

- Professors and mentors throughout the department along with Dr. Brian Allison engaging the students about Music Bachs offerings at Wednesday Afternoon Recitals will encourage students to take advantage of the free tutoring offered by the music club, Music Bachs, to demonstrate how to practice and develop different techniques and skills for improvement, since their current methods are not working.
- Professors teaching MUSI-1116: Sight Singing & Ear Training I will meet with students individually mid-semester to help them realize where their skills are in the class and guide them to develop a plan to be successful by the final exam.

- Professors teaching the music theory and sight singing & ear training coursework will meet twice a semester planning concrete methods to provide team-based support in the course by creating partners of students with different strengths to enhance learning while providing peer support and encouragement and will report the growth findings created by these partnerships at the Fall and Spring Music FOS Discipline Meetings.
- The Music Department will begin a department wide program led by Professor Kathy Morgan in February 2024 that has students utilize ear training and sight singing programs (online or apps) so the material to help scaffold the skill-based elements while reinforcing practice skills to focus on the material addressing the gaps in their previous musical studies to succeed in the coursework.

It is worth noting that MUSI 1182: Class Piano II is a one credit course that is not a required component of the Music Field of Study. However, proficiency in the material covered in this course is expected of all music majors wishing to transfer to a senior institution. 4-year institutions require all music students to pass a piano proficiency barrier with or without a course requirement with the test often reflecting the legacy entrance and placement exam for new piano majors entering a music program. The objectives of the course cannot be reduced, and it is more difficult than the prerequisite course (MUSI 1181, Piano I). Some students can become overwhelmed by the amount of practice required to be successful in this course and often drop out or fail knowing it won't affect their Collin degree plan. (The year with the significantly lowest success rate occurred during the Covid pandemic when the course was taught completely online, not optimal for a "hands on" instructional modality.)

The following interventions can help students achieve success in MUSI-1182: Class Piano II:

- Coordinate the objectives with all faculty teaching MUSI 1181: Class Piano I courses to attain the same benchmarks so all students enrolling in MUSI 1182: Class Piano II will reach the same proficiency level.
- Encourage students to perform for each other outside of class to better prepare for live auditions (exams).
- Encourage students to seek tutoring through the Collin Music Club (Music Bach's).
- Encourage students to attend "student" hours with the instructor outside of class.
- Require students to regularly upload videos on Canvas of their weekly progress on assignments.
- Emphasize the importance of developing these skills not only to support their sight reading and performance abilities but also to prepare for piano barrier exams at senior institutions because 4-year institutions require students pass a piano proficiency barrier with or without a course requirement.

Employing these interventions will increase student success rates in MUSI-1116: Sight Singing & Ear Training II and MUSI-1182: Class Piano II, and bring the average above the 75% benchmark.

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□ **6. HOW EFFECTIVELY DO WE COMMUNICATE, AND HOW DO WE KNOW?**

A. Make a case with evidence that the program literature and electronic sites are current, provide an accurate representation of the program, and support the program’s recruitment plan, retention plan and completion plan.

Suggested/possible points to consider:

- *Demonstrate how the program solicits student feedback regarding its website and literature and how it incorporates that feedback to make improvements.*
- *How does the program ensure that students are informed/aware of program literature? Is program literature made accessible to all students (i.e. can they obtain the information they need)?*
- *Designate who is responsible for monitoring and maintaining the program’s website, and describe processes in place to ensure that information is current, accurate, relevant, and available.*

- *Demonstrate how the program solicits student feedback regarding its website and literature and how it incorporates that feedback to make improvements.*

The Music Department does not officially solicit student feedback regarding the Music Field of Study website content. Informally, however, we (a) poll our students about how they learned about the program and its required courses, and (b) we, faculty, search the website literature, making note of any issues, needed updates, and/or inconsistencies and work with Glenn Trueman, Manager Box Office and Marketing, to keep the materials updated.

- *How does the program ensure that students are informed/aware of the program literature? Is the program literature made accessible to all students (i.e., can they obtain the information they need)?*

The Music Field of Study has a presence on the Collin College website, and because the webpage is public, our program literature is accessible to all current and potential students. The content within, as well as in additional internal links to the FOS, provide students with information on what our program is about, what classes they need to complete, a suggested (but not required) order of class offerings, and the skills they will obtain after having completed our program. The Department of Music website provides information with pages for:

- Instrumental music
- Vocal Music
- Commercial Music
- The current Music Calendar and Performances
- Music Orientation and Music Advising
- Information about the Music Faculty

- Music Program Camps and Festival Registration

Source: Department of Music, Collin College

<https://www.collin.edu/department/music/index.html>

As we navigate the current changes from the State regarding the Music FOS, we have the responsibility to share the details of Music Department Teach Out Plan with our student population. Using the prompts and informational letters provided by Academic Services, the music department will reach eligible students for the Teach Out Plan via email multiple times over the next 18 months, will send letters via the United States Postal Service, and the fulltime FOS faculty will individually call students in an effort to provide personal support for all students that wish to complete their Music FOS AA requirements before the August 2025 deadline. We will need to add new materials regarding our partnerships with Articulation Agreements, information from Academic Services about the shift in the Music FOS programs, along with links to the Collin College 2+2 transfer programs.

Source: Collin College Transfer Programs

<https://www.collin.edu/transeru/index.html>

Although the Music Field of Study does have a presence on the Collin College website, students will likely need additional guidance from Advising and Music faculty to make certain they are working through the program correctly. The complicated nature of course progression and applied lesson auditions and placement require regular communication with the students, faculty, and our program administrators to ensure consistency and success for our students.

- *Designate who is responsible for monitoring and maintaining the program's website, and describe processes in place to ensure that information is current, accurate, relevant, and available.*

Within the next academic year (24-25), the full-time music faculty will continue to monitor the website, to make needed changes with Glenn Trueman, and will work with the leadership team from Academic Services to ensure consistency with the changes and updates from the State of Texas regarding the Music Field of Study.

Additionally, the Music Department has the Wednesday Afternoon Canvas Hub that provides program support, essential departmental information, access to collaborative pianist resources, CIP quiz material related to our applied lesson students, campus safety information, JAT Safety Training Acknowledgements, links to support services for Collin College students, as well as regular updates regarding registration and advising opportunities. The Canvas Hub is maintained by the Music Discipline Lead and key full-time faculty throughout the semester.

Source: Department of Music, Wednesday Afternoon Recital Canvas Hub
<https://collin.instructure.com/courses/922783>

B. In the following Program Literature Review Table, document that the elements of information listed on the website and in brochures (current academic calendars, grading policies, course syllabi, program handouts, program tuition costs and additional fees, description of articulation agreements, availability of courses and awards, and local job demand in related fields) were verified for currency, accuracy, relevance, and are readily available to students and the public. **Please fill out the table only for this prompt (B.), no analysis is necessary here.**

Program Literature Review Table

Title	Type (i.e. URL, brochure, handout, etc.)	Date of Last Review/Update		Responsible Party
Collin College Catalog – 2023-2024	https://www.collin.edu/academics/pdf/2023-2024%20Collin%20College%20Catalog.pdf Course Descriptions (pp. 273-289).	4/1/2023	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Full-time faculty submit to the Discipline Dean and administration to get changes approved and implemented.

Collin College Catalog – 2023-2024	https://www.collin.edu/academics/pdf/2023-2024%20Collin%20College%20Catalog.pdf Field of Study and Certificate Information	4/1/2023	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Program requirements require updating according to the changes in status to the Music FOS Program from the State.
Department of Music website	https://www.collin.edu/department/music/index.html Program Information and Resources	2/1/2024	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Music FOS Faculty and Glenn Trueman, Box Office Manager
MUAP, MUEN, and MUSI course list website	https://catalog.collin.edu/preview_program.php?catoid=3&poid=893 Course descriptions for the Department of Music offerings.	4/1/2023	<input type="checkbox"/> Current <input type="checkbox"/> Accurate <input type="checkbox"/> Relevant <input type="checkbox"/> Available	Collin College

Department of Music Syllabi	https://www.collin.edu/hb2504/index.html House Bill 2504 Syllabi Collin webpage	2/1/2024	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Collin College
Music Marketable Skills	https://www.collin.edu/academics/programs/MrktSkills_Music.html Music Marketable Skills	4/23/2024	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Full-time faculty submit changes to the Discipline Dean and administration to have changes made.
Music FOS Info Sheet	https://www.collin.edu/academics/info/MusicFOSInfoSheet.pdf	2/1/2024	<input type="checkbox"/> Current <input type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Marketing and Communications. Update in progress to reflect the shift away from the Music FOS and current

			Available	salaries in the field.
MUAP Orientation Agenda	https://cdn.flowcode.com/prodassets/MUAP_agenda_spring2024.pdf?ts=1707142710&fce_id=3acff92e-b66d-428d-badd-cfd7f93d3fd2 MUAP Agenda: Orientation materials provided for students to aid them in negotiating program requirements from their first semester of enrollment.	1/7/2024	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Music FOS faculty update update materials for departmental orientation three times a year.
Assorted Program Materials	https://cdn.flowcode.com/prodassets/WR_Programs.pdf?ts=1707143331&fce_id=af912f08-b5c9-4ce3-8e13-033030788371 Wednesday Afternoon Recital Programs https://cdn.flowcode.com/prodassets/Music_Program_Materialks.pdf?ts=1707143522&fce_id=6534a407-24f4-4d05-9a26-ac639ca7fbee Assorted Department of Music Flyers and Programs	12/1/2023	<input checked="" type="checkbox"/> Current <input checked="" type="checkbox"/> Accurate <input checked="" type="checkbox"/> Relevant <input checked="" type="checkbox"/> Available	Music FOS Faculty with approval from Marketing and Communications.

□ 7. HOW WELL ARE WE LEVERAGING PARTNERSHIP RESOURCES AND BUILDING RELATIONSHIPS, AND HOW DO WE KNOW?

Partnership Resources: On the table below, list any business, industry, government, college, university, community, and/or consultant partnerships, including internal Collin departments, to advance the program outcomes.

The table below describes current partnerships the department has to support Music Field of Study students and further program outcomes.

Partnership Resources Table

Partner/Organization	Description	Formal Agreement Duration, if any.	How is it Valuable to the Program?
Collin County Independent School Districts: Allen, Anna, The Colony, Frisco, Lewisville, McKinney, Rockwall, Plano, Wylie	Faculty participate in regular workshops, UIL judging, masterclasses, campus visits, and a host of support for area ISD members including performances by our music ensembles as outreach programming in our surrounding communities.	Click or tap here to enter text.	Sustaining a regular presence in our area ISD’s serves to foster collaborative and enriching exchanges in the community providing opportunities for Collin College students to showcase their musical talents while inspiring interest in the performing and fine arts curriculum at the College.
Collin College Fine Arts and Theatre Departments	A dynamic collaboration continues to grow between The Arts Gallery, the Fine Arts Department, Theater Department, and the Department of Music. Performances in the acoustically rich gallery space presents a unique opportunity for creating captivating performances in an intimate fashion surrounded by the varied and impressive gallery exhibitions throughout the year. The Theater and Music programs begin collaborations co-producing a	Click or tap here to enter text.	The collaboration between The Arts Gallery, the Fine Arts Department, Theater Department, and the Department of Music is valuable to the Department of Music for several reasons. Collaborative efforts, such as co-producing departmental musicals and involving theater students in voice acting, showcase the interdisciplinary nature of the programs. This partnership extends to the Fine Arts Department, offering resources and educational

	<p>departmental musical, “A Gentleman’s Guide to Love and Murder,” in March 2024, and theater students in voice acting regularly work on preparing and recording voice over materials in the technical music spaces of the department as students polish and perfect their skills. Our partners in the Fine Arts provide resources and educational experiences throughout the department providing students with experiences as they learn back of house production skills such as welding, creating breakable pottery safe for on stage performances, and learn costuming basics to bring productions to life in the annual Madrigal Dinner, and Opera Workshop productions.</p>		<p>opportunities that enhance students' skills/ Overall, this dynamic relationship enriches the Department of Music's educational experiences, fostering a collaborative and innovative environment.</p>
<p>Dallas Opera Outreach</p>	<p>Collin College music students and Music Appreciation students have the opportunity four to five times each season to attend The Dallas Opera (TDO) season productions free of charge through the TDO Outreach partnership built through Prof. Casey L. Carter and the Voice and Opera programs at Collin. Over 300 students received free tickets to see live performances during the 2022/2023 season. Collin students who request tickets are immersed in the beauty of the Winspear Opera House, while</p>	<p>Click or tap here to enter text.</p>	<p>Attending an opera at the Dallas provides students with a firsthand experience of professional opera performances, exposing them to high-caliber productions, world-class musicians, and renowned vocalists. Witnessing live opera enhances students' understanding of vocal technique, stagecraft, and musical interpretation, offering valuable insights for their own musical development. Additionally, exposure to diverse repertoire and production styles broadens students' artistic perspectives. For the music department, such outings contribute to a well-rounded music education by supplementing classroom</p>

	<p>experiencing orchestral prowess and witnessing the top operatic performers from the world turn the ink on the page into magic on the Winspear stage.</p>		<p>learning with real-world exposure to professional performances, fostering a deeper appreciation for the art form and inspiring students in their musical pursuits.</p>
<p>Guitar Ensemble Assessment Days at Collin College</p>	<p>Ensembles perform for a panel of judges and other ensembles, receive comments, a rating, and coachings from the guest panel. Programs feature workshop presentations, solo recitals, and educational sessions.</p> <p>Panelists include: Arlington Grand Prarire Leadership Ensemble, Bryan Burns, Will Douglas of The Guitar Studio, International Leadership Council of Texas Ensemble, IIANT Guitar Ensemble of North Texas, Oklahoma City University, Bokyoung Nyun of UNT, Aaron Ringo, and The Tigers of the South.</p>	<p>Click or tap here to enter text.</p>	<p>Sustaining a regular presence in our area essembles and communities serves to foster collaborative and enriching exchanges in the community providing opportunities for Collin College students to showcase their musical talents while inspiring interest in the performing and fine arts curriculum at the College.</p>
<p>Team-based Learning Collaborative</p>	<p>The Team-Based Learning Collaborative (TBLC) is a non-profit, volunteer supported organization which encourages the use of Team-Based Learning (TBL). TBL is a process that dramatically shifts the focus of classroom time from conveying course concepts by the instructor to application of course concepts by student teams. The components of TBL are adaptable to many situations and special resources, making it a practical solution to teaching outside the box. Collin</p>	<p>Click or tap here to enter text.</p>	<p>TBL membership and educational training provides the vision, organization, skills, training, and leadership to actively promote the understanding, use, transformation, and dissemination of TBL across global educational communities that enrich the Department of Music course offerings throughout the District.</p>

	College has the most diverse membership in the world, and the first Music and Fine Arts instructor earning certification internationally was Casey L. Carter. More music faculty followed invigorating a focus of learner-centered education in the department.		
Texas Panhandle Heritage Foundation: TEXAS Outdoor Musical	The Texas Panhandle Heritage Foundation provides auditions and summer employment for actors, dancers, singers, and technical theatre students in the Pioneer Amphitheater located in the beautiful Palo Duro Canyon.	Click or tap here to enter text.	TEXAS alumni include Collin College music and theatre students who stepped into lead roles, supporting roles, and support roles as chorus, dancers, and technical theater as they seek to present an authentic history of the state with fictional characters set in the 1800's.
Texas Association of Music Schools (TAMS)	TAMS seeks to advance the cause of music in higher education in Texas through the promotion of cooperation between colleges and universities and through the exercise of educational leadership.	Click or tap here to enter text.	TAMS serves as the body through which member institutions providing a forum for discussions, cooperative action, and program building resources. Additionally, TAMS serve the Coordinating Board, Texas Colleges and Universities Systems, the Texas Education Agency, the Texas Fine Arts Commission in advisory capacity on music matters, music in the higher education setting, and advocates for the preservation of the Music Field of Study program.

<p>Texas Music Educators Association (TMEA)</p>	<p>On behalf of its members and Texas students, TMEA carefully monitors the actions of all state decision-making bodies on issues affecting fine arts instruction in Texas. In addition to many member benefits, TMEA offers professional development opportunities for its members with Region workshops and especially with its annual Clinic and Convention. TMEA supports the future of music education by offering scholarships to music education majors and by sponsoring the Texas Future Music Educators, an organization through which high school students interested in careers in music education learn more about what to expect in their college education and future careers.</p>	<p>Click or tap here to enter text.</p>	<p>TMEA provides annual scholarship opportunities for college students, the Two-Year College Committee, conferences for members to discuss relevant information about music education and research in the field. Members may submit students for auditions to participate in the Texas Two-Year Choral, Jazz, and Wind Ensembles.</p>
<p>University of Texas Dallas</p>	<p>Guitar studies, together with UTD's Guitar Studies Department regularly collaborate with students participating in performances and masterclass instruction during the Collin College Guitar Festival and at the University of Texas Music Department's Concert Series.</p>	<p>Click or tap here to enter text.</p>	<p>Students earned the opportunity to work with an international guitar quartet in masterclass setting.</p>
<p>Wednesday Afternoon Recital guest performances and workshops: Arlington ISD Fine Arts Program, Austin Peay State University, Opera Works Foundation, North Texas University, Southern Methodist</p>	<p>The weekly Wednesday Afternoon Recital programming features guests during the first 8-week period of each long semester providing important insight for students about program offerings, transfer</p>	<p>Click or tap here to enter text.</p>	<p>Masterclasses and guest recitals are key programs as they offer students unique opportunities for experiential learning and inspiration. Masterclasses, led by renowned musicians, provide invaluable insights into advanced techniques and artistic interpretation, fostering</p>

<p>University, Southeastern Oklahoma State University, Texas A&M Commerce Music, Texas Wesleyan University, West Texas A&M University</p>	<p>auditions, and support to develop their educational pursuits offering backgrounds on the broad range of music degree offerings as students prepare for their futures in the industry.</p>		<p>skill development and artistic growth. These sessions also expose students to diverse perspectives, enriching their musical education. Guest recitals, featuring accomplished performers, serve as powerful examples of professional excellence, motivating students to aspire to higher standards. Additionally, these events enhance the department's reputation, attracting prospective students and creating a vibrant musical community. Ultimately, masterclasses and guest recitals contribute significantly to the holistic education of music students, shaping them into well-rounded and accomplished musicians.</p>
<p>West Texas A&M University</p>	<p>Articulation Agreements in Music and Music Theatre</p>	<p>Click or tap here to enter text.</p>	<p>Through the upcoming agreement, students will use the credits earned in the Collin College Music FOS on their path to earn a BM in Music Education, Music Industry Program, Music Therapy, and the Music Performance, or a BA in Music, with our partnership at West Texas A&M University.</p>
<p>Click or tap here to enter text.</p>	<p>Click or tap here to enter text.</p>	<p>Click or tap here to enter text.</p>	<p>Click or tap here to enter text.</p>

8. WHAT PROFESSIONAL DEVELOPMENTAL OPPORTUNITIES ADD VALUE TO YOUR PROGRAM?

The table below reflects the substantive professional development both full-time and part-time faculty engage in regularly. Additional professional development entries can be found in Appendix #1.

PROVIDE A LIST OF PROFESSIONAL DEVELOPMENT ACTIVITIES EMPLOYEES HAVE PARTICIPATED IN SINCE THE LAST PROGRAM REVIEW.

Employee Resources Table**

Employee Name	Role in Unit	Professional Development Summary	How is it Valuable to the Unit?
Allison, Brian	Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> Texas Music Teachers Association Convention: Waco, June 2018 as the teacher of a Collin Alumnus who was a contestant in the Young Artists Competition. <p>Webinars and Workshops</p> <ul style="list-style-type: none"> Presented, “History and Performance with Reed Organ”, September 14, 2022, 4pm Room C103, Plano Campus. I developed a presentation on the development of the reed organ from the beginnings of the earliest hydraulis through pipe organs, organs portativ, and ultimately the manufacture of suction reed organs from the mid 1800's through the early 20th century. Presented, Garland MTA presentation: On April 18, 2019 I presented a session on fingering and technique to the music teachers in the Garland Music Teachers Association. 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as well the efforts needed to submit and present work for conferences</p>

		<ul style="list-style-type: none"> • Private piano pedagogy instruction: Ongoing participation in several one-on-one sessions developing piano technique for teaching with nationally recognized pedagogue Sheila Paige of the Keyboard Wellness Institute, 1999-2020. • Attended, Two Birds, One Stone: QR codes presented by Patrick LaRue, January 5, 2023, as part of Collin Professional Development Day. This workshop teaches how to create QR codes for student attendance • Attended, Rachmaninoff at 150. Duo pianists Christina and Beatrice Long performed two piano literature at the Plano Steinway Gallery on April 28, 2023 • Attended, Professional Development Day, Collin College, 8/11/22. Speaker Dr. Anton Tolman, Utah Valley University. "Reducing Student Resistance Leads to Better Learning and Happier Faculty." Tips on how to engage students effectively. • Attended, Collin Professional Development Presentations, Jan. 6, 2022 • Attended, Collin Professional Development Presentations, Aug. 19, 2021 • Attended, Faculty Development Conference: "Think Less Like an Educator and More Like an Artist," 	
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		<p>Spring2020 "Why Today's Pop Music is Important and Why We Don't Get It," Spring 2020</p> <ul style="list-style-type: none"> • Attended, Quality Matters: Completed eight hours of training: Applying the QM Rubric, August 2020 • Attended, QEP Workshops: "How Adding Continuing Education Can Boost Student Success," Summer 2019 • Attended, "Making Your Semester POP with Planning, Organization and Productivity," Summer 2019 • Attended, Canvas Gradebook Workshop: Summer 2019 • Attended, "Supporting Students with Disabilities: Access Services and Innovative Instructional Practices," Fall 2019 <p>Served</p> <ul style="list-style-type: none"> • Performed, Brahms Sonata for Piano and Violin op. 78. I performed this work with violinist Alicja Usarek on February 15, 2023 as part of Wednesday afternoon recital series. • Performed, Dallas Winds Performances: I was the regular keyboard player (1997-2022) with this professional wind ensemble that performs monthly concerts at the Meyerson Symphony Center. Performed, Professional performance: I performed with colleagues (Collin Woodwind 	
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		<p>Quartet) on the Wednesday Noon Recital series (February 5, 2020) to expose applied music majors to chamber music with piano.</p> <ul style="list-style-type: none"> • Performed, I performed with colleagues (Collin Woodwind Quartet) on the Wednesday Noon Recital series (February 6, 2019) to expose applied music majors to chamber music with piano. 	
<p>Carter, Casey L.</p>	<p>Professor of Music; Music FOS Discipline Lead</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • American Guild of Musical Artists (AGMA) • American Musicological Society (AMS) • College Music Society (CMS) • National Association of Teachers of Singing (NATS) • National Opera Association (NOA) • Pan American Vocology Association (PAVA) • Team-Based Learning Collaborative (TBLC) • Texas Association of Music Schools (TAMS) • Texas Music Educators Association (TMEA) • NATS Summer Conference, 2019, 2023 • DFW NATS Spring Conference and Auditions, 2019, 2020, 2021, 2022, 2023, 2024 • Texoma NATS Fall Conference and Auditions, 2019, 2020, 2021, 2022, 2023 • TMEA Fall Conference, 2019, 2020, 2021, 2022, 2023 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as well the efforts needed to submit and present work for conferences</p>

		<ul style="list-style-type: none"> • TMEA Annual Conference, 2021, 2022, 2023, 2024 <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Presented, "Breaking The [m]Old: Remixing The Traditional Classroom for Student Success" presented by Khimen Cooper, Casey Carter, and Michael Latham at the Faculty Development Conference. Spring, 2024 • Presented, Arts Café with The Arts Gallery, 2019, 2022, 2023 • Presented, Book in Common Synesthesia/Chromesthesia Collaborative Arts Exploration, Spring 2021 • Presented, "Think Less Like an Educator and More Like an Artist" at the Faculty Development Conference. Spring, 2020 • Presented, Hugo Wolf, German Lieder and the Post Romantics with student soloists, Collin College. • Completed, Leading for Excellence Academy, Collin College • Attended, Quality Matters: General Standards 1-8, Higher Ed Rubric, Applying the WM Rubric <p>Publications</p> <ul style="list-style-type: none"> • Arranged, Trusting in the Spirit, Ecumenical Thanksgiving Prayer • Arranged, Furry Day Carol, Traditional 	
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		<ul style="list-style-type: none"> • Collin College Book in Common, 2019, 2020, 2021, 2022, 2023 • Opera Workshop Madrigal Feast – Festival of Lights, music, script, and program • Texoma NATS Cozy Conferences, 2020, 2021, 2022 <p>Edited/Reviewed</p> <ul style="list-style-type: none"> • Reviewed, The Enjoyment of Music, 14th Edition, WW Norton, Summer 2023 • Reviewed, Listen, Kerman & Tomlinson, WW Norton, Summer 2023 • Reviewed, Soundscapes: Exploring Music in a Changing World, 3rd Edition, WW Norton, Summer 2022 <p>Served</p> <ul style="list-style-type: none"> • Serve, Collin College QEP Academic Planning Coach, 2020-2022, 2023-2024 • Collin College Book in Common Committee • Serve, Collin College COAT Summer Evaluations, 2021, 2022, 2023 • Serve, Collin College Foundation Scholarship Reviewer • Serve, Department of Music, Disciple Lead, 2021 – present • Serve, Collin College Wellness Committee, Chair Connection Pillar • Serve, DFW NATS Auditions Chair, 2019-present 	
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		<ul style="list-style-type: none"> • Serve, TAMS Community College FOS Transition Advisory Team • Serve, Texoma NATS Auditions Team, 2021-2023, Auditions Chair, 2023-present • Serve, Texoma NATS Outreach and Welcome, 2020-2022 <p>Serve, TMEA Community College Advisory</p>	
<p>Harris, Kimberly</p>	<p>Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • Attended, Teaching Professor Conference, New Orleans, LA • Attended, University of Tennessee's Virtual Conference: Innovative Teaching and Learning Conference • Attended, Society for American Music Conference, New Orleans, LA • Participated, "Empowering Peer Evaluation with InteDashboard" online workshop <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Presented, "The Benefits of Backward Design," New Faculty Academy, "What's What" series, Collin College • Presented, "Composers, Intellectual Property, and Artificial Intelligence: Classical Music's Changing Soundscape," Dallas Symphony Orchestra Bach's Luncheon, Dallas, TX 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as well the efforts needed to submit and present work for conferences</p>

		<ul style="list-style-type: none"> • Presented Virtually, "Fright Fest: The Use of the 'Dies Irae' in the Spooky Tunes of Classical Music," Dallas Symphony Orchestra Virtual Bach's Luncheon • Presented, "Joseph Haydn: The Creation," Dallas Symphony Orchestra Performance Prelude Lecture Series, Dallas, TX • Presented, "Music as Protest," Dallas Symphony Orchestra Bach's Luncheon, Dallas, TX • Presented, "Music and War: The Role of Conflict in the Creation of Masterpieces," Faculty Spring Conference, Collin College, McKinney, TX • Presented, "My End is My Beginning: Getting the Most Out of My SLOs," New Faculty Academy, "What's What" series, Collin College • Presented, "Perfect Practice Makes Perfect: Rubrics in The Blended/Online Music Courses," Online Learning Consortium (OLC) Innovate Conference, Dallas, TX • Presented, "Perfect Practice Makes Perfect: Rubrics in The Blended/Online Music Courses," Online Learning Consortium (OLC) Innovate Conference, Dallas, TX 	
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		<ul style="list-style-type: none"> • Presented, "Rubrics: A Win-Win," Teaching Professor Conference, Atlanta, GA • Presented, Rubrics Workshop, "Enhancing Student Learning and Engagement: The Power of Co-Created Rubrics," University of Tennessee's Virtual Conference: Innovative Teaching and Learning Conference • Presented, "Why Rubrics? A Quick Guide to Creating and Using Rubrics," Associate Dean Faculty Professional Development series, Collin College • Co-Presented, "Rubrics, Statistics, Boxplots, Hooray!," Partnering 4 Student Success Conference, Collin College <p>Served</p> <ul style="list-style-type: none"> • 2023 <ul style="list-style-type: none"> ○ President-Elect, Faculty Council ○ Chair, Discipline Appeals Committee ○ Mental Health Leave Review Committee • 2022 <ul style="list-style-type: none"> ○ Chair, Discipline Appeals Committee ○ Council on Excellence (CoE) ○ Mental Health Leave Review Committee ○ Chair, McKinney Campus Field Day ○ Secretary, Faculty Council 	
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		<ul style="list-style-type: none"> ○ Outstanding Professor Selection Committee ● 2021 <ul style="list-style-type: none"> ○ Chair, Discipline Appeals Committee ○ Chair, On-Site Class Visit Form Re-Design Subcommittee ○ Council on Excellence (CoE) ○ Faculty Professional Development Advisory Committee ○ Mental Health Leave Review Committee ○ Online Advisory Board (OAB rolled off Summer 2021) ○ Segal Employment Experience Committee ○ Task Force on Shared Governance ● 2020 <ul style="list-style-type: none"> ○ Academic Planning Coach ○ Chair Ex Officio, Council on Excellence (CoE) ○ Chair, Discipline Appeals Committee ○ Faculty Professional Development Advisory Committee ○ iCollin Faculty AdHoc Committee ○ Mental Health Leave Review Committee ○ New Full-time Faculty Mentor 	
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		<ul style="list-style-type: none"> ○ Online Advisory Board (OAB) ○ Professor Emeritus Selection Committee ○ Search Committee, Chair, Full-Time Music History Professor ○ Title IX Hearing Officer ● 2019 <ul style="list-style-type: none"> ○ Academic Planning Coach ○ Chair Ex Officio, Council on Excellence (CoE) ○ Chair, Discipline Appeals Committee ○ Chair, Faculty Professional Development Advisory Committee ○ Distance Learning AdHoc Internal Online Class Visit Form Subcommittee ○ Faculty Compensation Committee ○ Faculty Development Spring Conference Coordinator ○ Master Calendar Committee ○ Mental Health Leave Review Committee ○ Online Advisory Board (OAB) ○ Search Committee, McKinney Campus Vice-President/Provost 	
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		<ul style="list-style-type: none"> ○ Search Committee, Chair, Director of Center for Teaching and Learning 	
Kinnett, F. Randy	Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> ● American Musicological Society <p>Webinars and Workshops</p> <ul style="list-style-type: none"> ● American Musicological Society, Southwest Chapter, virtual, Fall 2023 ● American Musicological Society, Southwest Chapter, virtual, Spring 2022 ● American Musicological Society, Southwest Chapter, Houston Baptist University, Spring 2020 ● Quality Matters: Improving Your Online Course workshop. Summer 2021 ● Applying the QM (Quality Matters) Rubric workshop, Summer 2020 <p>Served</p> <ul style="list-style-type: none"> ● Helped organize Concert on the Quad, Frisco Campus, April 22, 2023, featuring Alicja Usarek's Collin Strings ● Helped organize Concert on the Quad, Frisco Campus, June 15, 2019, 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as well the efforts needed to submit and present work for conferences</p>

		featuring Collin College student guitarists	
Morgan, Christopher	Professor of Music; Commercial Music Discipline Lead	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • Texas Association of Music Schools • 2023, Texas Association of Music Schools • 2022, Texas Association of Music Schools • 2023: "BeckStep" step-sequencing software for performance, composition and generative ambient music. • 2023: Generative Fibonacci music environment. • 2022: Revised "Auto Doubler" generative step-sequencing environment • 2021-22: Generative Fourier-Cycloid visualization-sonification environment. • 2020-2021: SineField generative orbit-based step-sequencer • 2019-2020: Generative chess-game mapping sonification environment. <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Presented, 2018 New Instruments for Musical Expression conference presenting my work developing a wireless, wearable dance interface. • Attended, Novation Launch Control-XL • Attended, Novation Launch Pad 	These professional development activities serve as models for students who aspire to have careers as composers and songwriters by demonstrating the design and techniques necessary for completing an original music composition as well as the planning, rehearsals and logistics necessary for a successful performance.

		<ul style="list-style-type: none"> • Attended, Neo Trellis interface. • Attended, Mira (virtual Max IDE interface for smart tablets) • Attended, Siglent SDS1000X-E Series Oscilloscope. • Attended, Zoom R-24 Interface (for livestreaming WNR and NME performances). <p>Publications</p> <ul style="list-style-type: none"> • 2023: Composed music for UNT dance ensemble. • 2022-23: Composed music for Full Circle Dance company. Coached Rising Stars Destination Imagination team. <p>Served</p> <ul style="list-style-type: none"> • Designed, programmed and utilized multiple computer-music composition environments for live performance and music composition. • My continual engagement in professional development through computer music software design, development, composition and performance serves as a model for all aspects of the creative use of music technologies for musical expression. I share my insights and discoveries with students who are then able to model specific aspects of my work-flow for their own compositional development and success. In some cases I design and program software 	
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		<p>specifically for a student's compositional endeavors.</p> <ul style="list-style-type: none"> • 2022-24: Coached Destination Imagination team from Boon Elementary • Spring 2023: revised step-sequencer/real-time composition and performance environment leading • Spring 2023: presented lecture recital on Generative Music featuring step-sequencer composition tool. • Fall 2022: composed and performed a new solo-piano composition "How did you get here?" • Spring 2021: presented a performance using SineField sequencing software environment I designed and developed. • Spring 2021: presented a solo lecture recital and demonstration of SineField • Spring 2021: composed and performed a new solo-piano composition "Prelude" • Fall 2019: multiple performances of choreographed composition "Amarilli" 	
Morgan, Katherine	Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • Member, TMEA (Texas Music Educators Association) 2021-22. • Spring 2024 Faculty Development Conference: "Positive Uses of Generative AI in the Classroom." 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as</p>

		<ul style="list-style-type: none"> • Attended, Texas Music Educator's Association Annual Conference, San Antonio, TX, Spring 2022 • Directed a performance in the International Competition of Collegiate Acapella, Southwest Region Quarterfinals, Allen, TX, Spring 2018-23 • Attended, Vocal Arranging in 4 steps, Deke Sharon, Virtual, Spring 2022 • Attended, Logic Session Breakdown: Moon River with Jacob Collier, Virtual, Spring 2023 • Attended, University of North Texas' Weekly Jazz Forum, Virtual, Spring 2022 • Attended, "Integrating Social-Emotional Learning Strategies in your Classroom to Encourage Academic Success," "Encouraging Attendance," Collin College Faculty Development Conference, Fall 2021 • Attended, "The Many Faces of Feedback," "Destigmatizing Mental Health part 1," Collin College Faculty Development Conference, Spring 2022 • Attended, "Reducing Student Resistance Leads to Better Learning and Happier Faculty-Dr. Anton Tolman, Keynote," Collin College Faculty Development Conference, Fall 2022 • Attended, "Bridging the Gap to the 55+ Community," "Let 	<p>well the efforts needed to submit and present work for conferences</p>
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		<p>the Games Begin," Collin College Faculty Development Conference, Spring 2023</p> <ul style="list-style-type: none"> • Attended, "AI and Chat GPT: Exploring Implications and Concerns for Teaching, Learning, and Assessment, Keynote speaker-Dr. Peggy Semingson," Collin College Faculty Development Conference, Fall 2023 • Faculty Development Conference: "Think Big: Fostering Critical Thinking in our Students," 2021 <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Attended, "AI and Chat GPT: Exploring Implications and Concerns for Teaching, Learning, and Assessment, Keynote speaker-Dr. Peggy Semingson," Collin College Faculty Development Conference, Fall 2023. • Attended, Musical U: "The Biology of Musicality," with Professor Henkjan Honing, Virtual, Summer 2023. <p>Publications</p> <ul style="list-style-type: none"> • Composed, <i>Three Modern Madrigals</i>, Self-published, Spring 2023. <p>Served</p> <ul style="list-style-type: none"> • Serve, Primary Advisor for Music Bachs Student Organization, 2010-present. • Serve, Dignity Initiative Committee, Spring 2020-Present. 	
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		<ul style="list-style-type: none"> • Reviewer, Collin College Foundation Scholarship Application Reviewer, Fall 2015 – Present • Served, Data Coordination, and Continuous Improvement Committee, Fall 2021 - Present • Serve, Staff Search Committee for Theatre, Summer 2023 • Serve. Faculty Council subcommittee, Academic Freedom, F2023. • Serve, Program Review Committee for Music, Fall 2023. • Collaboration, Collin Chamber Choir and Dance Ensemble, Vivaldi’s <i>Gloria</i>, Fall 2022. • Collaboration, Collin Chamber Choir and Dance Ensemble, Lauridsen’s <i>Les Chansons des Roses</i>, Fall 2022. • Assistant Conductor and Choral Collaboration at the Madrigal Feast with Opera Workshop, 2022-23. • Arranged Guitar performer in Fine Arts Gallery for Forces Spring, 2023. • Selected and Rehearsed solo singer for National Anthem performance at Collin’s Graduations, 2021-23. • Visiting and Recruiting at Allen High School and Rockwall High School, 2021-23 	
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		<ul style="list-style-type: none"> Accompanied must students in Wednesday Recital Series, Spring, 2023. Served and Volunteered, Talent Show Committee as guest performers, Fall 2021-22. 	
<p>Usarek-Topper, Alicja</p>	<p>Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> AMS (American Musicological Society) MTNA/DMTA (Music Teachers National Association/Dallas Music Teachers Association) TMEA (Texas Music Educators Association) Texas Music Educators Association (TMEA), College Division Conference in Austin (promoting high quality experience for students seeking enrollment at 2-year College—prepare and transfer) Spring 2024 Faculty Development Conference: “Positive Uses of Generative AI in the Classroom.” OER Summit Meeting, Fall 2023 Spring 2023 Faculty Development Conference, "Triple A's." (co-presented) Partnering 4 Student Success Conference, 2023 Fall 2022 Development Conference: "Developing an OER Course" and "Reducing Student Resistance Leads to 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as well the efforts needed to submit and present work for conferences</p>

		<p>Better Learning and Happier Faculty."</p> <ul style="list-style-type: none"> • American Musicological Society (AMS), Ethnomusicology (SEM) and Society of Music Theory Joined Conference in New Orleans, 2022 • “Innovating Teaching and Learning” Conference, 2022 (virtually) • Faculty Development Conference: “Think Big: Fostering Critical Thinking in our Students,” 2021 • American Musicological Society, 2021 (virtually) <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Presented, Faculty Development Series: Assignment Alignment, 2023 (presented) • Attended, QEP Focus Group, Fall 2023 • Attended, Team-Based Learning Workshops, 2023 (earned, Team Based Learning Certificate of TBLC Fundamentals Program) • Attended, Faculty Development Session on Group Projects, 2023 • Attended, Discussion, “Tips for Structuring Online Group Projects Key Words: Online, Teamwork, Assignment Design, Engagement.” • Attended, CTL Webinar “Teaching and Presenting with PowerPoint: For Better Not Worse,” 2022 	
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		<ul style="list-style-type: none"> • Attended, TLC Webinar: “What the Best Collin Professors Do: A Conversation with Outstanding Professor Award Finalists, 2022 • Attended, “Adjusting Curriculum & Teaching Style as part of our Faculty Self-Care and Wellness,” Webinar with Dr. Michael J. Maxwell • Attended, Ideas for Online Service-Learning Project, 2021 • Attended, Course Independent Applying the QM Rubric (Earned a certificate of the APPQMR), 2020 <p>Publications</p> <ul style="list-style-type: none"> • Béla Bartók’s 1907 Violin Concerto: Genesis and Fate, Sources and Studies in Music History from Antiquity to the Present, Vol. 50 (Peter Lang, Berlin 2021) • Frédéric Chopin: “Joy and Suffering in Radiance,” Book-In-Common teaching Guide 2022-2023 • “Metamorphosis and Identity of a Microcosmic (Ab) Detail in Bartók’s Fourth String Quartet: The Global Significance of a Pitch-Class” (forthcoming) <p>Served</p> <ul style="list-style-type: none"> • TMEA 24 Region Chair, Attending HS Orchestra Christmas Performances, 2023 • Conducting Student String Quartet at the Plano Art Centre Christmas Event, 2023 	
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		<ul style="list-style-type: none"> • Dignity Initiative Event: "Women Pioneers in their Fields:" Celebrate Grazyna Bacewicz: Polish Violinist and Composer, 2023 • String and Vocal Collaboration at the Madrigal Nights/Opera Workshops, 2022-23 • Community Cantata Performance, Plano, Messiah Church, Community Night, String Ensemble Performance, 2023 • Community on the Quad Presents Music in the Quad/Community Night, String Ensemble Performance at the Frisco campus, 2023 • Choir/Strings Performance in Collaboration with the Dance Department (Vivaldi's Gloria), 2022 • Student participation (auditing) at Violin/Viola workshop with Pinchas Zuckerman, SMU's Meadows School of the Arts on 2021 • Master Class/Q&A on Practice Habits at the Recital Hour on Plano Campus • Dallas Symphonic Festival/Coordinator 2020 • Conducted Studio Recording sessions for the Music Major Students as a preparation for the university entry auditions • Attended orchestra UIL contest at Plano East Senior High on March 15 2022 • Christmas Music in Fine Arts Gallery (Music Major 	
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		<p>Students/Strings play background music)</p> <ul style="list-style-type: none"> • Facilitated the DSO Quartet Performance for Recital Hour, Plano Campus • Open Doors-Open Minds Event: Polish Music (Music Major Students/String Quartet Performance) • Teamwork Rubric Review, COAT Canvas Review and Editing • Visiting and Recruiting at Allen High School, 2023 <p>Visiting and Recruiting/Performing at Wylie High School</p>	
<p>Vera, Fernand</p>	<p>Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • American Society of Composers, Authors and Publishers (ASCAP) • College Music Society • Guitar Foundation of America <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Attended, created, organized, and facilitated the Collin College Guitar Festival. Spring, 2020, 2022, 2023, 2024 • Attended, created, organized, facilitated the Guitar Ensemble Assessment Day. Fall, 2023 • Adjudicated The University of Texas at Dallas XX International Guitar Competition and attended its events and performances, Mar. 4th-6th. Spring, 2022 • Attended "AI is AOK! Positive Uses of Generative 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as well the efforts needed to submit and present work for conferences</p>

		<p>AI in the Classroom" presented by Steve Kellmeyer, Mindi Bailey, Mindy Tomlin, Amira Shaham-Albalancy, Thomas Ehrhart at the Faculty Development Conference. Spring, 2024</p> <ul style="list-style-type: none"> • Attended "Breaking The [m]Old: Remixing The Traditional Classroom for Student Success" presented by Khimen Cooper, Casey Carter, and Michael Latham at the Faculty Development Conference. Spring, 2024 • Attended the Faculty Development Conference presentation called "Students Don't Read. Like We Do" by Cathleen Akers. Spring, 2023 • Attended Faculty Development Conference presentation called "Using Exegetical Lecturing to Aid in Teaching Students" by Eric W. Palfreyman. Spring, 2023 • Attended The University of Texas XXI International Guitar Competition Festival on Mar. 3rd and 4th, and was also listed as an alternate judge for the competition. Spring, 2023 • Attended the Faculty Development Conference presentation called "Reducing Student Resistance Leads to Better Learning and Happier Faculty" by Dr. Anton Tolman. Fall, 2022 • Attended Pam Gaiter's workshop entitled "Working 	
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		<p>with Students in Distress” at the Faculty Development Conference. Fall, 2021</p> <ul style="list-style-type: none"> • Attended the Quality Matters Session called “Improving Your Online Course” on December 10th from 1-5pm. Fall, 2021 • Attended Aaron West’s lecture ”Why Today's Pop Music Is Important and Why We Don't Get It” at the Faculty Development Conference. Spring, 2020 • Attended Casey Carter’s and Julie Shipp’s lecture “Think Less Like an Educator and More Like an Artist” at the Faculty Development Conference. Spring, 2020 • Attended Paul Grossman’s presentation “Supporting Students with Disabilities: Access Services and Innovative Instructional Practices” at the Faculty Development Conference. Fall, 2020 <p>Publications</p> <ul style="list-style-type: none"> • Composed, Mi Joropo (2021) Composed, Cuando (2023)Featured, Monsieur Glize’s (my nom de plume) “Voyage” was featured on Austin’s KUTX Song of the Day, Austin, TX. June, 2022. • Wrote the 6th edition of the “The Beginning Guitar Method,” Vol. 1, by Olga Amelkina-Vera and Fernand Vera. Fall, 2019 <p>Edited/Reviewed</p>	
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		<ul style="list-style-type: none"> • Edited my original guitar study (Estudio Sin Número) from my “Guitar Fitness for the Advancing Guitarist” to be used as an audition requirement for the 2022 All-State Guitar Ensemble Florida Music Educators Association. Spring. • Edited music publications of Olga Amelkina-Vera's worked, which are published through Fernand Vera Publications. 2019-present • Review: "Ka Ao": Works for Guitar by Olga Amelkina-Vera album review in Soundboard Magazine. December, 2022. <p>Served</p> <ul style="list-style-type: none"> • Produced, "Ka Ao: Guitar Works by Olga Amelkina-Vera" (2022) • Performed, Monsieur Glize (Electronic Musician); Recorded Audio, Mixed, Edited (Drum and MIDI Sequences), Created the Sound Design and Samples, and Mastered the following: “Deus Ex Machina” (2023), "Dappled Shade" (2020), Debuted Singles: “Ain’t Nobody” (2023), “Cumulus” (2023), “Socializing Remix” (2022), "Sundial" (2022), "Voyage" (2022), "Machaut Walks into a Bar" (2022), "Socializing" (2021), "Cocovina" (2021), "OO-M" (2021), "Salamander Remix" (2021), "Recitative" (2021) 	
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		<ul style="list-style-type: none"> • Performed, Solo Recital, Collin College, Plano, TX, October 2023 • Performed, Kithara Duo, Loudoun County Public Schools Guitar Festival, Leesburg, VA, March 2023 • Performed, Kithara Duo, Voices of Change, Southern Methodist University, Dallas, TX, February 2023 • Performed, Kithara Duo, University of Texas at Dallas, Dallas, TX, November 2022 • Performed, Choir and guitar Performing Arts Center, Allen, TX, October 2022 • Performed, Choir and guitar Performing Arts Center, Allen, TX, September 2022 • Performed, Kithara Duo Smith Public Library, Allen, TX, November, 2022 • Performed, Kithara Duo Moody Performance Hall, Dallas, TX, May 2022 • Performed, Kithara Duo Hill Country Guitar Ensemble, Texas State University, San Marcus, April 2022 • Performed, Kithara Duo Love & Music Ukraine Benefit Concert, Frisco, TX, April 2022 • Performed, Kithara Duo Cathedral of Hope, Dallas, TX, April 2022 • Performed, Kithara Duo Utah Classical Guitar Society, Salt Lake City, November 2021 	
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		<ul style="list-style-type: none"> • Performed, Kithara Duo Regional Governor’s School of the Arts, Stephen City, VA (virtual), July 2021 • Performed, Kithara Duo Seattle Classic Guitar Society (virtual), May 2021 • Performed, Kithara Duo Collin College Guitar Festival, Plano, TX, February 2020 • Performed, Kithara Duo Collin College, Plano, TX, October 2019 	
<p>West, Aaron</p>	<p>Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • American Federation of Musicians • American Musicological Society • Society for Ethnomusicology <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Presented “Humanity in an Inhuman World: Alma Rose and the Auschwitz Women’s Orchestra” for the Frisco Campus Holocaust Remembrance Ceremony. All music students were invited to attend. January 26, 2023 • Presented, Fall 2022 Faculty Development Conference, “Inclusivity in the Classroom Developing an OER Course” and “Reducing Student Resistance Leads to Better Learning and Happier Faculty” August 11, 2022 • Presented, Faculty Development Conference, “Why Today’s Popular Music Is Important and Why We Don’t Get It,” January 9, 2020 Attended, Faculty 	<p>These professional development activities serve as models for students who aspire to have careers in non-performance music disciplines such as researchers in music theory and musicology. These activities model the academic rigor required for research as well the efforts needed to submit and present work for conferences</p>

		<p>Development Conference, “Breaking The [m] Old: Remixing the traditional classroom for student success,” Spring 2024</p> <ul style="list-style-type: none"> • Attended, National Conference of the Society for Ethnomusicology in Ottawa, Canada, October 19-22, 2023 • Attended, KIP Lecture "Where You Least Expect It: Literature and Art in Pop Culture." April 12, 2023 • Attended, National Conference of the American Musicological Society in New Orleans, LA, November 10-13, 2022 • Attended, Collin College Faculty Development Conference, Jeff Sorrels, “Digital Distractions: Why Students Are on Their Phones and What We Can Do About It” and Janet Zadina, “The Hidden Learning Disability of Anxiety, Stress, and Trauma” January 7, 2022 Attended, Collin College faculty presentation, “Managing Stress with Pranayama and Breathing Meditation,” March 26, 2021 • Attended, Collin College African American History Month presentation, “A Conversation with Jazz Saxophonist Tia Fuller, February 24, 2021 • Attended, Veteran’s Resource Center: Green Zone Training, Spring 2021 	
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		<ul style="list-style-type: none"> • Attended, Texas Music Library Association/American Musicological Association joint meeting, September 25-26, 2020 • Attended, Faculty Development Conference, “Best Practices for Completing COAT Assessment and Marketing Core Objectives in Your Classes” and “Think Less Like an Educator and More Like an Artist,” January 9, 2020 • Strategies of Behavioral Intervention presentation, “Behavioral Intervention in Turbulent Times,” October 8, 2019 • Attended, “Stress, Incivility, and Mental Illness in the Classroom” presented by Dr. McNaughton Cassill, September 17, 2019 • Attended, Faculty development conference presentation, “Supporting Students with Disabilities: Access Services and Innovative Instructional Practices,” August 15, 2019 <p>Edited/Reviewed</p> <ul style="list-style-type: none"> • Reviewed "Key Changes" by Howie Singer and Bill Rosenblatt for Notes, May 2024 • Reviewed "Twentieth-Century Music in the West: An Introduction" by Tom Perchard, Steven Graham, Tim Rutherford-Johnson, and Holly Rogers for Notes, 	
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		<p>March 2023 Reviewed "Sting and Religion" by Evyatar Marienberg for Notes, August, 2022</p> <ul style="list-style-type: none"> • Reviewed "Popular Music and Automobiles" by Mark Duffett, July 2021 • Reviewed "Eubie Blake: Rags, Rhythm, and Race" for Fontes Musica, March 2021 • Reviewed "Jazz Italian Style: From its Origins in New Orleans to Fascist Italy and Sinatra" by Anna Harwell, February 2019 <p>Served</p> <ul style="list-style-type: none"> • Performed with Collin College jazz faculty at the Denton Jazz Festival, October 2023 • Performed with Collin College jazz faculty at the Denton Jazz Festival, October 2022 • Performed at Collin College Texas All Star Jazz Camp, August 4-5, 2020 • Performed at the faculty jazz concert, February 26, 2020 • Presented, Scholars Active in Learning (SAIL): Thrilling Tales of How Hot Music Helped Thaw the Cold War, September 14, 2022 • Presented, Scholars Active in Learning (SAIL), "Take a Sad Song and Make It Better: Politics and Music in 1968 and 2020," October 28, 2020 • Presented, SMU's School of Education and Human Development class, The American Community College, taught by Eddie 	
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		<p>Tealer, “How Collin College Works as an Engaged Faculty Member,” November 2, 2019</p> <ul style="list-style-type: none"> Presented, Scholars Active in Learning (SAIL), “Zuzu Bollin: Legendary Frisco Bluesman,” October 17, 2019 	
<p>Arduino, Natalie</p>	<p>Adjunct Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> National Association of Teachers of Singing (NATS) National Level - member 2018-present DFW Chapter (NATS) - member 2018-present; Board member Jan. 2023 - present <p>Webinars and Workshops</p> <ul style="list-style-type: none"> Attended, Team-Based-Learning Workshops (completed all 5) - Collin College; April and May 2023 Attended, Pan American Vocology Association - attended 2 lectures related to vocal health and singing - 2023 Attended, National Association of Teachers of Singing - Texoma Regional Conference Fall 2023 Attended, National Association of Teachers of Singing - DFW Chapter Conference - Spring 2022 Attended, National Association of Teachers of Singing - Texoma Regional Conference - Fall 2022 	<p>Click or tap here to enter text.</p>

		<ul style="list-style-type: none"> • Attended, National Association of Teachers of Singing - DFW Chapter Conference - Spring 2021 • Attended, National Association of Teachers of Singing - Texoma Regional Conference - Fall 2020 • Attended, National Association of Teachers of Singing - Texoma Regional Conference - Fall 2019 <p>Served</p> <ul style="list-style-type: none"> • Performed, November 18, 2023: "Evidence of Things Not Seen" (Ned Rorem); Grace Song, Inc., Houston, TX • Performed, May 30-31, 2023: Alto 2 section leader and singer for PBS production "A Preston Hollow Christmas with John Rutter"; Preston Hollow Presbyterian Church, Dallas, TX • Performed, March 19, 2022: Private Concert for 50th Wedding Celebration - Renaissance Hotel, Addison, TX • Performed, May 24, 2019: Solo Recital, Salem Lutheran Church; Grace Song, Inc., Houston, TX • Performed, May 2, 2019: Discussion Moderator, 	
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		<p>"Annaliese"; Arts District Chorale, Temple Emanu-El, Dallas, TX</p> <ul style="list-style-type: none"> • Performed, September 28, 2018: "Liebeslieder Waltzes" (Brahms) , St. Matthew's Cathedral, Dallas, TX • Performed, February 24, 2018: "Lord Nelson Mass" (Haydn), Episcopal Church of the Transfiguration, Dallas, TX 	
Fukuchi, Hidetoshi	Adjunct Professor of Music	<p>Served</p> <ul style="list-style-type: none"> • Music video production and PA staff for the Japanese School of Dallas 2016-present. • Concert appearances in Japanese New Year Festival in January 2019 and 2020 as well as Japanese Fall Festival in September 2023 and October 2024. • Also planned and performed in Music Festival for the Japanese School of Dallas in February 2022 and September 2023. 	These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.
Glover, Eugene D.	Adjunct Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • JEN - Jazz Educators Network • PAS - Percussive Arts Society <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Jen Conference in Dallas • PAS Conference in Dallas <p>Served</p> <ul style="list-style-type: none"> • Performed, Dallas Jazz Orchestra - Palace theater in 	These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.

		<p>Grapevine - Christmas show and Poor David's Pub Christmas Show - December 2023</p> <ul style="list-style-type: none"> • Performed, New Texas Symphony Orchestra - Christmas show at Northpark Mall and in South Dallas Mall • Performed, Texas Bluesmen Christmas show in McKinney auditorium • Performed, Plano High School jazz choir - November concert - I have done two concerts a year for them for the last 12 years. • Performed, McKinney Choral Society - John Rutter Gloria concert 1st Baptist Church McKinney with John Wasson brass choir and choir - December 2023 concert - timpani 	
<p>Hofmeister, Chastine</p>	<p>Adjunct Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • The International Clarinet Association • Sigma Alpha Iota International Music Fraternity • Texas Bandmasters 2023 Convention - I presented two clinics on the Texas All-State études to thousands of students throughout Texas. The program was sponsored by Buffet-Crampon. • ClarinetFest 2023 (The International Clarinet Association's annual conference) in Denver, Colorado. - I presented a 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		<p>recital of works for bass clarinet by female composers. The program was sponsored by Buffet-Crampon and Sigma Alpha Iota.</p> <ul style="list-style-type: none"> • ClarinetFest 2021 (moved to an online presentation due to COVID) - I presented a recital on bass clarinet featuring Theresa Martin’s new work “Grit ‘n Grind.” <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • The Digital Clarinet Academy hosts weekly webinars featuring prominent clarinetists. The workshops feature topics such as teaching strategies, performance workshops, excerpts, and much more. I have attended these since 2020. I am unable to list them all because I have been to hundreds of events through this organization. • Music 360 (related to Digital Clarinet Academy) hosts weekly webinars with a focus on skills such as running a business as a musician, musician wellness, and regular master classes from successful people in our industry. I have attended these since 2020. <p>Publications</p> <ul style="list-style-type: none"> • The Clarinet Journal, September 2023, "An Exploration of 3D Printing and the Clarinet." • The Pan Pipes Journal, Fall 2023, "ClarinetFest 2023: Supporting Professional 	
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		<p>Development Through Sisterhood."</p> <ul style="list-style-type: none"> • The Clarinet Online, July 20, 2023, "CLARINETFEST® 2023 DAY 3: MASTERCLASS – YEHUDA GILAD." https://clarinet.org/clarinetfest-2023-day-3-masterclass-yehuda-gilad/ • The Clarinet Online, July 20, 2023, "CLARINETFEST® 2023 DAY 3: CLARINETFEST® @ 5 – MARK NUCCIO AND MARIA DU TOIT." https://clarinet.org/clarinetfest-at-5-march-nuccio-and-maria-du-toit/ • The Clarinet Online, July 18, 2023, "CLARINETFEST® 2023 DAY 2: EVENING BAND CONCERT." https://clarinet.org/clarinetfest-2023-day-2-evening-band-concert/ <p>Served</p> <ul style="list-style-type: none"> • Principal Clarinetist with the Allen Philharmonic and Bass Clarinetist with the Irving Symphony. • Regular substitute musician with The Dallas Symphony, Dallas Opera Orchestra, Dallas Winds, Plano Symphony, Dallas Chamber Symphony, and McKinney Philharmonic. 	
Hofmeister, Jason	Adjunct Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • American Federation of Musicians Local 72-147 • International Horn Society, 	These professional development activities serve as models for students who aspire to have careers as performing musicians by

		<ul style="list-style-type: none"> • Pi Kappa Lambda National Music Honors Society <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • TCU HornFest, 4/2/23- performed in a professional horn ensemble and attended masterclasses and recitals. • Texas Band Association 2023 <p>Served</p> <ul style="list-style-type: none"> • Performed with the Dallas Symphony, Dallas Opera, Dallas Winds, Dallas Chamber Symphony, Las Colinas Symphony, Plano Symphony, Irving Symphony, McKinney Philharmonic, Allen Philharmonic, and Lewisville Lake Symphony. I have had solo performances at First UMC Denton. 	<p>demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>
<p>McNerney, Kevin</p>	<p>Adjunct Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • Jazz Education Network • Phi Mu Alpha Sinfonia • Texas Community College Band Directors Association • Texas Jazz Educators Association • Texas Music Educators Association <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Performed as a guest performer with the Collin Jazz Lab Band as part of the same festival); Temple Jazz Festival, 2023. • Texas Music Educators Association: 2019-2023 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		<ul style="list-style-type: none"> • Stefon Harris improvisation clinic, 2023 • Jazz Education Network, 2022 (my ensemble Collin Jazz Combo PM performed and received a clinic as part of the "JENerations Jazz Festival" within this conference • Jazz Education Network, "Online Teaching for Non-Online Teachers, 2020 • Texas Jazz Educators Association Directors' Symposium, 2019 <p>Served</p> <ul style="list-style-type: none"> • Clinician/conductor of the TMEA Region 3 Jazz Ensemble 2, Nov. 17-18, 2023 • Texas/Arkansas mini-tour with The O'Jays, Apr. 5, 7, 8, 2023 (also an Oklahoma performance in July, 2019); Harlem Renaissance Extravaganza, June, 2019 and February, 2020. 	
<p>Packman, Keith</p>	<p>Adjunct Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • International Tuba Euphonium Association • Texas Music Educators Association <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Presented, International Tuba Euphonium Conference, Tempe AZ, 2023: Performed with Backburner Tuba Euphonium Collective, Dr. Jesse Orth, Isomer Quartet • Presented, The United States Army Band Tuba Euphoinum 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		<p>Workshop, Fort Myer VA, 2023: Performed solo recital</p> <ul style="list-style-type: none"> • Presented, Midwest Regional Tuba Euphonium Conference, Lexington KY, 2022: Performed with Backburner Tuba Euphonium Collective, fLOW Quartet • Presented, International Women's Brass Conference, Denton TX, 2022: Performed with Lone Star Wind Orchestra • Presented, Great Plains Regional Tuba Euphonium Conference, Des Moines IA, 2022: Performed solo recital • Presented, South Central Regional Tuba Euphonium Conference, Stillwater OK, 2022: Performed with Backburner Tuba Euphonium Collective, Isomer Quartet • Presented, National Association of College Wind and Percussion Instructors Conference, Denton TX, 2021: Performed solo recital • Presented, International Tuba Euphonium Conference, Iowa City IA, 2019: Performed with Backburner Tuba Euphonium Collective • Attended, Texas Music Educators Association Clinic/Convention, San Antonio TX, 2023 • Attended, Texas Music Educators Association Clinic/Convention, San Antonio TX, 2022 <p>Publications</p>	
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		<ul style="list-style-type: none"> • "2023 ITEC in Review" - International Tuba Euphonium Association Journal, Volume 51:1 <p>Album Releases:</p> <ul style="list-style-type: none"> • "Ignition" (2024) - Backburner Tuba Euphonium Collective, MarkCustom • "New Folder" (2022) - Isomer Quartet, Independent • "One for All" (2020) - Lone Star Wind Orchestra, GIA WindWorks • "4 Dreams: The Quartets of Yuji Ono" (2020) - fLOW Quartet, Independent <p>Served</p> <ul style="list-style-type: none"> • Guest Artist performances at the following institutions: Florida State University, with Isomer Quartet (2022), University of Georgia, with Isomer Quartet (2022), Columbus State University, with Isomer Quartet (2022), Texas Southern University (2022) • Colinas Symphony Orchestra - Principal Tuba, 2023-Present: Performing orchestral classical and pops concerts in Arlington, Irving and Garland (24 concerts per season) • McKinney Philharmonic Orchestra - Principal Tuba, 2022-Present: Performing orchestral classical and pops concerts in McKinney (6 concerts per season) • Lone Star Wind Orchestra - Section Tuba, 2017-Present: 	
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		<p>Performing wind band concerts in Dallas and Richardson (5 concerts per season)</p> <ul style="list-style-type: none"> • Substitute musician with the following orchestras: Allen Philharmonic Orchestra (2023), Symphony of Northwest Arkansas (2023), Irving Symphony Orchestra (2022), Richardson Symphony Orchestra (2022) 	
<p>Pitts, Natalya</p>	<p>Adjunct Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • NMTA- National Music Teachers Association • PMTA - Plano Music Teachers Association • TMTA - Texas Music Teachers Association <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • Attended, TMTA conference in Waco TX (June 2023) • Attended, Dr. D. Rabotikina - " Comparison of the Russian and American Early Piano Education" - 11/03/2023 • Attended, Dr. Dongni Xie - "Introducing and programming Ibero-American music"- 09/08/2023 • Attended, Dr. C.Lysinger - " A million Little Etudes : Teachable moments within Beginning to Advance Piano Repertoire" - 04/14/2023 • Attended, Oliver Schlaffer - " The Arts of Success" • Attended, Dr. A. McDonald - " Liszt's Water Music 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		<p>reflections on Preparation and Performance"</p> <ul style="list-style-type: none"> • Attended, Dr. Choong-Ha Nam - " Hanon Exercises : Unlock the Secret to Expressive Playing and Building a Solid Piano Technique" • Attended, Dr. V.Davis - " Works for Clarinet and Piano accessible for High School Duos" -03/04/2022 • Attended, Dr. Bob Lawrence - " Jazz Improvisation - the easy way to play and teach" - 04/01/2022 • Attended, Dr. J. Tsay - " More than meets the eye : How music text influences technique" - 01/07/2022 <p>Attended, B. Dillon - " musicianship activities from repertoire " -10/08/ 2021</p>	
<p>Ptacin, Michael J.</p>	<p>Adjunct Professor of Music</p>	<p>Performed</p> <ul style="list-style-type: none"> • Professional Musical Theatre Credits: • Bright Star 2019 Firehouse Theatre • Broadway Our Way 2019 (revue) 2019 Uptown Players • Disaster! 2019 Uptown Players • Godspell 2019 WaterTower Theatre • Living Over the Rainbow 2019 new musical workshop • Man of LaMancha 2019 Lyric Stage • Nuncrackers A-men! 2019 Uptown Players 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		<ul style="list-style-type: none"> • Sister Act 2019 WaterTower Theatre • Spring Awakening 2019 Uptown Players • The Best Little Whorehouse in Texas 2019 Theatre Arlington • The Boy Friend 2019 Firehouse Theatre • The View UpStairs 2019 Uptown Players • Back to the 80s 2020 Firehouse Theatre • Broadway Our Way 2020 (revue) 2020 Uptown Players • Helen Holy’s Holiday Streaming Spectacular 2020 Uptown Players • The Drowsy Chaperone 2020 Firehouse Theatre • 12th Night: A Rock Musical 2021 Junior Players • Fugitive Songs 2021 University of North Texas • Fun Home 2021 Uptown Players • Khan!!! The Musical!!! 2021 new musical staged reading • Live/Love/Work: A Cabaret 2021 Southern Methodist University • See What I Wanna See 2021 University of Texas – Arlington • The SpongeBob Musical 2021 Acting Studio • When Pigs Fly 2021 Uptown Players • Broadway Our Way 2022 (revue) 2022 Uptown Players 	
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		<ul style="list-style-type: none"> • Head Over Heels 2022 Uptown Players • Kinky Boots 2022 Uptown Players • Les Miserables 2022 Acting Studio • Mamma Mia 2022 Lyric Stage • Singin in the Rain 2022 Rockwall Summer Musicals • The Danger Year 2022 The Table Co/Lab • The Sound of Music 2022 Dallas Theater Center • Aida 2023 Lyric Stage • Bright Star 2023 University of Texas – Arlington • Broadway Our Way 2023 (revue) 2023 Uptown Players • Cinderella 2023 Lyric Stage • Charlie Brown Christmas 2023 Dallas Children’s Theater • Cruel Intentions 2023 Stage West / Uptown Players • Dirty Rotten Scoundrels 2023 Garland Summer Musicals • Fly by Night 2023 Theatre Arlington • Into the Woods 2023 Dallas Theater Center • Jada Bells 2023 Uptown Players • Little Shop of Horrors 2023 Lyric Stage • Dallas Winds Feb 2019, July 2019, December 2021, October 2022, March 2023 (including playing drum set for New Orleans jazz virtuoso Doreen Ketchens) 	
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		<ul style="list-style-type: none"> • Dallas Winds recorded album, Asphalt Cocktail, released 2019 	
Schury, Jessica	Adjunct Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • National Flute Association • Texas Flute Society • Texas Music Educators Association <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • 2023 National Flute Association Conference (Phoenix, Arizona): Quarter-finalist of the Young Artist Competition, Winner of the Baroque Flute Masterclass Competition • 2023 Texas Flute Society Festival: "Looking Forward, Thinking Backward" Recital with Vox Venti Flute Quartet • 2023 San Diego Flute Guild Conference: Finalist in the Young Artist Competition • 2022 National Flute Association Conference (Chicago, Illinois): Performance: World Premiere of Oxygen by Julia Wolfe • 2022 Mid-Atlantic Flute Convention: "In Contrast" Recital with Vox Venti Flute Quartet • 2022 Florida Flute Association Convention. Finalist of the Nancy Clew Eller Young Artist Competition, "In Contrast" Recital with Vox Venti Flute Quartet. 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		<ul style="list-style-type: none"> • 2022 Texas Flute Society Festival "Latin-American Folk Music" Recital with The Pan-Tones • 2020 The Association for Boddy Mapping Education Conference (Virtual) • 2020 Flute New Music Consortium Conference: Performance: "Tzigane" on Valerie Coleman's Composition Celebration Recital with Wind Advisory Wind Quintet <p>Publications</p> <ul style="list-style-type: none"> • Recordings <ul style="list-style-type: none"> ○ University of North Texas Wind Symphony (GIA Wind Works label) ○ Respair (2022) ○ Closure (2021) <p>Served/Performed</p> <ul style="list-style-type: none"> • University of North Texas Master class with Hayley Grainger from Dallas Symphony, 2023 • Texas Flute Society Master class with Mark Sparks, 2022 • Janet See's Baroque Flute Workshop, 2022 • The Art of Teaching by The Consummate Flutist, 2021 • Performed, Soloist with the University of North Texas Wind Symphony, April 2023: David Dzubay's FLOW Flute Concerto • Performed, Sounds Modern at the Modern Art Museum in Fort Worth, April 2023 	
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		<ul style="list-style-type: none"> • Performed, Doctorate of Musical Arts Recital at University of North Texas, April 2023 • Performed, Puerto Rico Flute Symposium Flute and Piano Recital, June 2022 • Performed, Doctorate of Musical Arts Recital at University of North Texas, March 2022 	
<p>Smith, Travis R.</p>	<p>Adjunct Professor of Music</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • American School Band Directors Association, • Minority Band Directors Association • Texas Bandmaster's Association • Texas Music Adjudicators Association • Texas Music Educators Association <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • American Band Directors Association - Yearly • Midwest Band and Orchestra Clinic Convention - Yearly • Texas Bandmaster's Association-Yearly • Texas Music Educators Association - Yearly <p>Served</p> <ul style="list-style-type: none"> • I will be one of the All Clinicians for one of the North Carolina All State Bands in April 27-29, 2024. • I served as guest conductor with the George Bush High School at the American 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		School Band Directors Association summer conference in New Orleans in June 22, 2023.	
Weise, Peter C.	Adjunct Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • Audio Engineering Society • Jazz Education Network <p>Webinars and Workshops</p> <ul style="list-style-type: none"> • AES Convention 2023 • AES Convention 2022 • Jody Fisher Solo Guitar Clinic 2016 <p>Publications</p> <ul style="list-style-type: none"> • Melodic Minor: The Bright Side Of The Blues” Premier Guitar Magazine, August 2023 • “Suspended Truths” Premier Guitar Magazine, February 2023 • “Pentatonic Misfits” Premier Guitar Magazine, October 2022 • “Deep Pockets: A Guide to Developing Better Time” Premier Guitar Magazine, November 2021 • “A New View Of The Blues” Premier Guitar Magazine, October 2021 • “A Guide To Finger Freedom” Premier Guitar Magazine, April 2021 • “What Makes the Melodic Minor Scale So... Melodic?” Premier Guitar Magazine, January 2021 	These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.

		<ul style="list-style-type: none"> • “I Transcribed A Lick. Now What?” Premier Guitar Magazine, September 2020 <p>Served</p> <ul style="list-style-type: none"> • Performed <ul style="list-style-type: none"> ○ Collin College Jazz Faculty Concert feat. Sean Jones, Plano, Texas, March 24, 2023 ○ Reedy Percussion Ensemble with Guest Artist Tom Hurst, Reedy HS, Frisco, Texas, March 3, 2023 ○ TASJC Faculty Big Band with Guest Artist Christine Jensen, Plano, Texas, July 14, 2022 Collin College Faculty Concert feat. Terell Stafford, Plano, Texas, March 25, 2022 ○ Reedy Percussion Ensemble with Guest Artist Lalo Davila, Reedy HS, Frisco, Texas, February 26, 2022 ○ Reedy Percussion Ensemble with Guest Artist Stockton Helbing, Reedy HS, Frisco, Texas, February 22, 2020 ○ TASJC Faculty Big Band with Guest Artist Stuart Mack, 	
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		<p>Plano, Texas, July 11, 2019</p> <ul style="list-style-type: none"> ○ Collin College Faculty Concert feat. Chad Lefkowitz-Brown, Plano, Texas, March 29, 2019 ○ Reedy Percussion Ensemble with Guest Artist Gregg Bissonette, Reedy HS, Frisco, Texas, March 2, 2019 ○ TASJC Faculty Big Band with Guest Artist Adam Larson, Plano, Texas, July 12, 2018 ○ Reedy Percussion Ensemble with Guest Artist Arjuna Contreras, Reedy HS, Frisco, Texas, February 24, 2018 	
Whitemire, Elaine	Adjunct Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> ● American Federation of Musicians - Local 72-147 ● Dallas/Fort Worth Professional Musicians Association ● Texas Music Educators Association <p>Webinars and Workshops</p> <ul style="list-style-type: none"> ● Performing Arts Medicine Association ● 41st Annual PAMA International Symposium 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

		<p>Poster Presentation (Towards a Healthy Learning Environment for Student Musicians: Integrating Strategies from Medical Education into Schools of Music)</p> <ul style="list-style-type: none"> • 39th Annual PAMA International Symposium Poster Presentation (Perfectionism and Musician Identity in College Music Students) <p>Performed</p> <ul style="list-style-type: none"> • Richardson Symphony Orch (RSO) Holiday Classics with 5 Second Rule 12/2/23 • RSO Nov Concert with Westwater Arts 11/4/23 • RSO Symphony Days Youth Concerts 10/17/23-10/18/23 • RSO Opening Night feat. Lara St. John 10/7/23 • RSO Symphony League Gala 3/25/23 • RSO Season Finale feat. Joyce Yang 4/15/23 • Dallas Symphony Orch (DSO) Cancer Blows 3/9/23 • RSO March Concert 3/4/23 • DSO on the go No. 4 2/10/23-2/11/23 • DSO Presents 6 2/8/23 • RSO November Concert 11/5/22 • RSO Opening Night Concert 10/1/22 • DSO Paul Simon Songbook 6/17/22-6/19/22 	
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		<ul style="list-style-type: none"> • DSO Parks No. 1 6/3/22 and 6/9/22 • DSO Memorial Day Concert 5/30/22 • DSO Presents Return of the Jedi 5/6/22-5/8/22 • DSO Youth Concerts 4/20/22-4/21/22 • RSO Season Finale Concert 4/23/22 • RSO March Concert 3/5/22 • DSO Brahms Symphony No. 2 Recording 2/24/22 • DSO Pinchas Zukerman Conducts 2/10/22-2/11/22 • DSO Youth Concerts 1/26/22 • DSO Classical Series No. 8 1/13/22-1/14/22 • DSO Christmas Program 12/17/21-12/19/21 • DSO Christmas Traditional 12/8/21 • DSO Classical Series No. 4 10/28/21-10/31/21 • DSO Classical Series No. 3 10/14/21-10/17/21 • DSO Honoring Ruth Bader Ginsburg 10/7/21 • RSO Opening Night Concert 10/2/21 • DSO Presents Coco 9/3/21-9/5/21 <p>DSO Greenville Concert 2/21/19</p>	
Yum, Ji Eun	Adjunct Professor of Music	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • CMTA • MTNA • TMTA <p>Webinars and Workshops</p>	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and</p>

		<ul style="list-style-type: none"> • Piano Marvel • Adult Piano Adventure and the Joy of Making Music • It's Time! Improve Your Sight-Reading 	<p>rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>
<p>Kim, Min Kyung</p>	<p>Staff – Collaborative Pianist</p>	<p>Conferences and Memberships</p> <ul style="list-style-type: none"> • Dallas Music Teachers Association • Music Techers National Association • Texas Music Teachers Association <p>Performed</p> <ul style="list-style-type: none"> • Guest artist recital: International Summer Music Institute, 2023 • Duo Amitie Recital, 2023 • Texas Flute Society: Mu Phi Epsilon Dallas Alumni chapter concert series, 2023 • Dallas Musik Society: Chamber music exhibition, I & II: 2022-2023 • Grayson college faculty recital, 2019, 2021&2022 • Mu Phi Epsilon Dallas Alumni chapter concert series, 2019&2021 • Piano Duo recital, 2020 • Carnegie Hall Winner recital: IMC International Piano Competition, 2019 	<p>These professional development activities serve as models for students who aspire to have careers as performing musicians by demonstrating repertoire selection and rehearsal, concert promotion and marketing, revenue streams, as well as concert scheduling and logistics.</p>

**For convenience, if providing a listing of professional development activities, this list may be included in this document as an appendix.

□ 9. ARE FACILITIES, EQUIPMENT, AND FUNDING SUFFICIENT TO SUPPORT THE PROGRAM? IF NOT, PLEASE EXPLAIN.

[OPTIONAL—ONLY RESPOND TO PROMPT 9 IF YOU ARE REQUESTING IMPROVED RESOURCES FOR YOUR PROGRAM. IF CURRENT FACILITIES AND BUDGET ARE ADEQUATE, PLEASE PROCEED TO PROMPT 10.]

Make a case with evidence that current deficiencies or potential deficiencies related to facilities, equipment, maintenance, replacement, plans, or budgets pose important barriers to the program or student success. As part of your response, complete the resource tables, below, to support your narrative.

Possible points to consider:

- *The useful life of structure, technologies and equipment*
- *Special structural requirements*
- *Anticipated technology changes impacting equipment sooner than usual*
- *If you plan to include new or renovated facilities or replacement of equipment in your Continuous Improvement Plan, be sure to provide qualitative and/or quantitative data evidence of the need in this section.*

• *The useful life of structure, technologies and equipment*

The instruments in the department are regularly serviced and problems are addressed with a community of tuners and instrument repair professionals in our immediate area. Practice rooms, Studio D, B182, and B183 had the addition of acoustic paneling added to the spaces in 2019 which provided a great amount of noise reduction for our spaces. A large majority of the classroom and studio spaces on the Plano Campus have had updates due to the water damage incurred during the snow and ice storms of Spring 2020. Flooring was replaced in the hallways, practice rooms, B150, B154, B180, B182, and B183. Faculty recovered old acoustic paneling in B154 and B180 during the summer of 2023 freshening up the spaces cosmetically.

The facilities at the Wylie campus are the newest and most updated in the department. As the program grows this valuable set of instruments, practice rooms, classrooms, and spaces will no doubt be utilized well as the campus transitions to a new team of faculty with the transition that began in August 2023.

As outlined in the chart below, the department has a need for some instrument replacements, for lockers for our students to store their instruments safely during the day, along with updates to computers and soundproofing in our current spaces.

• *Special structural requirements*

The Department of Music grapples with its most pressing challenge: a severe shortage of space. We find ourselves in dire need of a sizable, secure storage facility to house departmental assets, including large musical instruments, surplus chairs, and music stands. These items, essential for ensemble performances and productions, currently languish in hallways due to our insufficient storage capacity.

Beyond storage woes, our department yearns for additional practice room space on the Plano Campus. Our students, budding musicians eager to hone their craft, face a scarcity of safe and secure practice areas. The existing space, shared by both faculty for instruction and students for practice, breeds stress and frustration. Students find themselves unable to utilize campus facilities for essential lessons, ensemble rehearsals, and auditions.

Amidst these challenges, we urge careful consideration of Room B150 during the proposed campus remodel. This space, akin in size to percussion studios found in neighboring high school music departments, holds untapped potential. Through thoughtful expansion, it could serve as a sanctuary for safe rehearsals, addressing concerns regarding traffic flow and hearing protection. It is imperative that our department's spatial needs be addressed as we strive to foster an environment conducive to musical excellence.

Facilities Resources Table**

Significant Pieces of Equipment	Description (i.e. Special Characteristics)	Meets Needs (Y or N):		Analysis of Equipment Utilization
		Current	For Next 5 Years	
B126 Classroom	Large classroom with 6 white boards with staff lines, 2 large white boards, 24 desks, upright piano and digital keyboard used for teaching music theory and sight singing & ear training courses.	Yes	No	One of our newest classroom spaces, the room has ample whiteboard space for students in our theory coursework. The space needs soundproofing in order to prevent disturbing classes in the next room during class meetings, private applied lessons, and music coursework involving singing or performance.
B150 Classroom	Large multiuse classroom with three white boards, basic sound equipment, 65 stackable chairs, 70 music stands, 8 risers, Steinway grand piano, two percussion lockers, and one set of instrumental lockers for storage.	No	No	The course requirements in the space require the storage of multiple large instruments, chairs, and stands for the wind ensemble and jazz ensembles. Upgrades after the winter ice damage and flood in the department updated flooring and wall paneling, along with the installation of large instrument storage for timpani, percussion, and large instruments such as lower brass. There is not adequate storage for the large amount of instruments and equipment that is housed in the space. The crowding puts students and faculty at risk of safe retreat in case of emergency. Additionally, the classroom

Primary self-study questions were adopted from "Structuring the Six Self Study Questions", Michigan State University, 2008.

				lacks the elements to support instruction such as white board space, a computer, and elements outside of realm of basic ensemble rehearsals and applied lesson instruction.
B154 Piano Lab	Piano lab/theory classroom containing 14 Yamaha CLP545 keyboards, 2 Yamaha P115 keyboards, 4 Roland keyboards, 20 adjustable benches, Keynote Visualizer, 3 permanently attached white boards with staff lines, 24 Wenger musician chairs with arms, one Apple computer with display, and an upright Steinway piano with bench.	Yes	Yes	<p>Room is used for academic transfer and commercial music courses including beginning piano classes, keyboard ensemble rehearsals (two weekly), music theory and songwriting classes, applied lessons, and ensemble sectionals due to lack of space in the department. The space was painted during the summer of 2023, and the acoustic panels in the space were recovered by our faculty. Four new Roland keyboards were purchased during the summer of 2023 to add seats to the space as the desks were moved into B126 providing an ADA Compliant piano lab space for our students.</p> <p>Two adjustable-height keyboards for physically challenged students need to be purchased, and the older model keyboards will continue need to be replaced on a regular rotational basis to convert the lab into a Roland keyboard lab with updated materials and resources.</p>
B180 Classroom	Large Multi-purpose room with 1 dell computer and lecturn, Steinway grand piano, 4 movable risers, 6 rolling white boards with	No	No	Room is used for several different types of classes: Academic classes, performing ensembles, applied lesson space, and commercial music classes. This space is used for multiple weekly ensemble

	<p>staff lines, 25 desks, 30 music stands, Live sound-Recording capabilities as well as acoustic wall panels.</p>			<p>rehearsals during the long semesters. It is also shared with Commercial Music for Live Sound class and performances.</p> <p>The acoustic panels in the space were covered during the summer of 2023 by faculty, and the flooring was replaced as a result of the ice and flood damage several years ago.</p> <p>As stated in our last Program Review, the rolling white boards are aged and desperately need replacing due to tray breakage, non-working casters, and the degradation of the white board surface from regular use.</p> <p>The space lacks storage for the course teaching materials including sheet music/octavo storage, along with the recording equipment used in commercial music classes leading to clutter and the possibility of theft.</p> <p>It is time to work within the department to secure updated wireless microphone and recording equipment for the vocal ensembles as the microphones and other equipment being utilized by the a cappella pop group are wired and 20 years old. Finally, the old Dell computer needs updated to a Mac computer to align with the regular use of technology throughout the department.</p>
<p>B187 Classroom</p>	<p>Large Multi-purpose room with Steinway grand piano,</p>	<p>No</p>	<p>No</p>	<p>This room is used to teach Ear Training, Class Voice, Class Guitar, and ensembles such as Opera Theatre, Guitar Ensemble,</p>

	<p>guitar music stands, regular music stands, 24 chairs, 1 large television and dell computer, steel towers with lights attached to them. The room also has large lockers for instrument instruments.</p>			<p>and String Ensemble holding 6-7 weekly rehearsals for the ensembles meeting in the space. This room is also used as one of our performance space and music orientation at the beginning of each semester. Also, It is also shared with Commercial Music for Live Sound class and performances.</p> <p>The space has a series of Wenger lockers that does assist with storage of large instruments such as the double bass and cello for our student string ensemble.</p> <p>The room does not accommodate the space demands for ensembles like Opera Workshop to provide room for scenery pieces, blocking and staging, and production storage during the semester causing undo stress for the students enrolled due to the lack of rehearsal space and performance facilities which prevent preparation of roles and productions in actual performance spaces.</p> <p>The television/computer setup remains problematic, and the sound production of the television continues to function with substantial feedback with years of requests for repair. The computer needs replaced with a Mac product to facilitate consistency in instruction through the department.</p>
<p>B183 Applied Lesson Space</p>	<p>Teaching Studio and Small Rehearsal Space with Steinway</p>	<p>No</p>	<p>No</p>	<p>This is one of two dedicated teaching studios for applied brass, applied guitar,</p>

	<p>grand piano, bookshelves, bench, chair and two music stands.</p>			<p>applied jazz, applied keyboard, applied strings, applied woodwinds, and applied voice lessons. The space is used by both full-time and part-time faculty teaching 100+ weekly applied lessons, collaborative pianist rehearsals, and sectional rehearsals departmentally during the long semesters. The space was updated with soundproofing panels to negate noise pollution spreading into the adjacent spaces.</p> <p>Studio spaces lack mirrors for teaching and application of new habits that require visual references for the student during instruction. It should be noted that the door mechanisms in this space providing sound proofing were damaged during the ice event that resulted in the flood and have never been repaired.</p> <p>Should this space continue to be used for a teaching space, the room does not have a window in the door or space. Providing sight lines into the space for student, staff, and faculty safety is key when considering upcoming renovations.</p>
<p>Studio D</p>	<p>Teaching Studio and Rehearsal Space with two upright Essex pianos, two piano benches,</p>	<p>No</p>	<p>No</p>	<p>This is one of two dedicated teaching studios for applied brass, applied guitar, applied jazz, applied keyboard, applied strings, applied woodwinds, and applied voice lessons. The space is used by both</p>

	three chairs, and three music stands.			<p>full-time and part-time faculty teaching 100+ weekly applied lessons, collaborative pianist rehearsals, and sectional rehearsals departmentally during the long semesters. The space was updated with soundproofing panels to negate noise pollution spreading into the adjacent spaces.</p> <p>Studio spaces lack mirrors for teaching and application of new habits that require visual references for the student during instruction. It should be noted that the door mechanisms in this space providing sound proofing were damaged during the ice event that resulted in the flood and have never been repaired.</p>
A242 Classroom	Large classroom with two white boards with staff lines, 24 chairs and rolling desks, upright piano and for teaching music theory and sight singing & ear training courses. Commercial Music uses this space additionally.	Yes	Yes	The classroom has 32, 16 tables, a lecturn, with an old Dell computer, two rolling white boards, a large whiteboard, and an upright Essex piano. The space requires requires updated storage, a Mac computer to align with the technology used by our faculty, students, and program, and after the Swatting incident in the Spring of 2023 our faculty and students experienced firsthand that the space requires some sort of preparation in case of an active shooter emergency on the campus.
Practice Rooms: A,B,C, E	Practice Rooms A, B, C and E have an upright Essex piano and bench, music stand, and	No	No	Practice rooms are used by both students and MUAP instructors teaching applied lessons. Increasing capacity for

<p>Wenger F, G, H, I</p>	<p>chair. These spaces were updated with acoustic sound proofing during 2019.</p> <p>Wenger F has a Steinway Grand for piano student practice and collaborative pianist practice.</p> <p>Wenger G has an upright piano and bench, music stands, amps and chairs for student practice and applied lesson instruction.</p> <p>Wenger H is a small practice room dedicated for instrumental rehearsal with chair and stand.</p> <p>Wenger I holds drum set and percussion pieces for individual applied lesson instruction and student practice</p>			<p>practice rooms and teaching studios is the most pressing need for the Music FOS Program. The practice rooms are constantly in use and when instructors need to teach applied lessons they must resort to asking students to stop practicing and leave the practice room. Sound proofing is scheduled for in the near future (Summer 2019).</p> <p>These spaces, intended for much needed practice space, end up being used for applied lesson teaching for approximately 40 students each semester because we lack 4-5 additional teaching studios needed to allow for the instruction of students and small ensemble rehearsals while allowing students a space to practice, study, and perfect their craft.</p>
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Equipment/Technology Table (\$5,000 or more) **

Current Equipment Item or Budget Amount	Description	Meets Needs (Y or N):		For any "N", justify needed equipment or budget change
		Current	For Next 5 Years	
<p>Grand Pianos</p> <p>-B150 Steinway</p> <p>-B180 Steinway</p>	<p>Models as follows:</p> <p>-Model B</p> <p>-Model B</p>	<p>Yes</p>	<p>Yes</p>	<p>Click or tap here to enter text.</p>

<ul style="list-style-type: none"> -B182 Steinway -B183 Steinway -B187 Steinway -C103 Boston -Wenger F Steinway -JAT Steinways 	<ul style="list-style-type: none"> -Model A -Model) -Model B -Model -Model M -Model D 			
<p>Brass Instruments</p> <ul style="list-style-type: none"> -2 Tuba Exchange C Tubas -2 Wessex B dur Tubas -4 Yamaha Flugelhorns -1 Yamaha Euphonium -1 BRAND Euphonium -1 King Trombone 	<p>Brass instruments to support the program, student needs, and music ensembles.</p>	<p>Yes</p>	<p>No</p>	<p>Program needs several trumpets and an additional trombone to provide instruments for students who do not own their own instrument.</p>
<p>Percussion Instruments</p> <ul style="list-style-type: none"> - 1 Ludwig Bass Drum - Mult. Zildjian Cymbals - 1 Deagan Marimba - 1 Musser Petit Marimba - 1 Yamaha Marimba - 4 Musser Timpani -4 CM Timpani - 1 Musser Vibraphone 	<p>Percussion instruments to support the program, student needs, and music ensembles.</p>	<p>No</p>	<p>No</p>	<p>The xylophone and vibraphone are quite old, have sustained some damage in the movement to practice and rehearse in other spaces, and need replaced.</p>

- 1 Yamaha Xylophone				
String Instruments -Double Bass -Double Bass	String instruments to support the program, student needs, and music ensembles.	No	No	The program needs a student cello and another double bass to replace one of the old, damaged double bass instrument that is not adequate for student study, practice, and use in the collegiate setting.
Woodwind Instruments - 1 Jupiter Bass Clarinet - 1 KGE Hybrid Academy Oboe - 1 KGE Lan Mei Oboe - 1 Yamaha Soprano Saxophone - 1 Yamaha Baritone Saxophone	Woodwind instruments to support the program, student needs, and music ensembles.	No	No	The program needs to replace the current bass clarinet – the model is not adequate for student study, practice, and use in the collegiate setting. Considerations for a student bassoon should be addressed in the near future.
Wenger Modules	Wenger Modules were replaced during the winter floods in 2020. The updated modules are wonderful assets to our program for practice spaces for our students.	Yes	No	The program requires more practice spaces. The advantage of Wenger Modules is the sound proof capability that would allow for practice spaces to be added throughout other sections of unit B on the Plano Campus without disturbing classes and colleagues in adjoining spaces.
Wenger Lockers	These lockers provide instrument storage for both students and then the department, along with locked/instrument storage for students in the department whose	No	No	The program requires larger Wenger locker spaces for students needing to store their instruments while on campus such as guitars, trombones, tubas, cellos, and double basses in common areas (the practice room hallways for instance).

	instruments currently fit into the B147 lockers.			The current lockers are not designed for larger instruments, won't fit a guitar, bass clarinet, or saxophone much less tubas, cellos, and double bass instruments. With the extreme temperatures in the area, this prevents students from leaving an instrument in their vehicle. Additionally, instruments left inside a vehicle present opportunities for theft of student or college instruments that are checked out by the student for the term.
OneSound microphones and technology.	Rehearsal microphones and sound system for the OneSound and occasional Jazz ensembles.	No	No	These items are 20+ years old and need updated to wireless mic systems to allow students to rehearse with modern technology to negotiate the demands of competitions and concert performances that utilize modern technology.
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Click or tap here to enter text.	Click or tap here to enter text.	Choose an item.	Choose an item.	Click or tap here to enter text.

Financial Resources Table**

Source of Funds (i.e. college budget, grant, etc.)	Meets Needs (Y or N):		For any "N", explain why	For any "N", identify expected source of additional funds if needed
	Current Years	For Next 5		
Division Funding/College Budget	No	No	As the department resources are aging, we face the reality that certain instruments need replacing and that certain classroom spaces need some	Click or tap here to enter text.

			updates to provide environments that foster learning.	
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Click or tap here to enter text.	Choose an item.	Choose an item.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap here to enter text.	Choose an item.	Choose an item.	Click or tap here to enter text.	Click or tap here to enter text.
Click or tap here to enter text.	Choose an item.	Choose an item.	Click or tap here to enter text.	Click or tap here to enter text.
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Section III. Continuous Improvement Plan (CIP)

□ 10. HOW HAVE PAST CONTINUOUS IMPROVEMENT PLANS CONTRIBUTED TO SUCCESS?

Program Review at Collin College takes place for each award-issuing program every five years. During the last (fifth) year, the program evaluates the data collected during the CIP process.

Please describe how you have used your Continuous Improvement Plan (CIP) to make the following improvements to your program over the past 4 years (your last program review can be found on the Program Review Portal):

- 1. Program Learning Outcomes/Program Competencies**
- 2. Overall improvements to your program**

The Music FOS faculty meet at least twice a year to discuss what is working well within our department, what needs improvement, and how to best serve our student population. These meetings, and consultations with our Discipline Dean, Campus Deans and Associate Deans, determine areas of focus. At the conclusion of our last 5-year assessment cycle, improvement targets were identified and reflected in the CIP.

The CIP (2018-2022) identified 6 separate outcomes based on the fact that additional outcomes were added after the two-year analysis was completed:

In year 1, those were:

1. Field of Study students will analyze and complete a 12 to 16 chord figured bass realization in SATB voicing applying the standard elements of the Common Practice Era.
2. Under the category of “short term technological”, the music department will research current live streaming technologies for simulcasting Collin ensemble performances in order to increase visibility and access to the community as well as current and distance learning (weekend college) students.
3. Students will articulate the relevant style traits of at least one piece of repertoire they are currently studying in their MUAP applied lessons.

In year 3, those were:

4. Students who complete the program will be able to accurately sight sing a notated melody.
5. Students who complete the program will be able to apply the part-writing rules to a harmonic progression from the Common Practice Era.

6. Students who complete the program will be able to identify current concert etiquette for classical solo performers and audience members.

A majority of the targets set in the Continuous Improvement Plan were achieved, with improvements in program enrollment, student success rates, and students' ability to apply and demonstrate learning outcomes.

- 80% of students achieved the 70% target in Outcome 1 during the 2019/2020 findings for the first CIP's evaluated for this program review.
- As a result of the Covid-19 Pandemic, the Music Department was able to quickly determine the best technologies to use for live streaming recitals, concerts, and purchased the technology to improve the production values in Outcome 2 during the 2019/2020 findings for the first CIP's evaluated for this program review.
- 100% of the students achieved the 70% target in Outcome 4 during the 2021/2022 findings for the second CIP's evaluated for this program review.
- 82% of the students achieved the 70% target in Outcome 5 during the 2021/2022 findings for the second CIP's evaluated for this program review
- 95% of the students achieved the 80% target in Outcome 6 during the 2021/2022 findings for the second CIP's evaluated for this program review

Due to the heterogeneity of applied lesson areas, it continued to prove difficult to collect all surveys each semester and the Music FOS faculty determined that we could serve our student population by focusing on learning the relevant style traits with coursework in Music Literature (MUAP 1307) to ensure the material was reaching each of our Music FOS students.

Regarding Program Learning Outcomes/Program Competencies, we have used the Continuous Improvement Plan to make the following improvements over the past 4 years:

- A committee was assembled to propose weekly part-writing activities that would be utilized throughout the series of music theory coursework to increase understanding of the skills while scaffolding learning throughout the four semesters of coursework preparing students to excel in passing the Theory Proficiency Exam.
- Faculty created and implemented a set of department-wide exam presentations that would prepare students to navigate the demands of solo performances, transfer auditions, young artist program auditions, and professional company auditions.
- Full-time faculty created assignments to assess Student Learning Outcomes. The assignments were distributed to all members of the department.

Each of these has, and will continue to, benefit the Music Department and Music FOS students.

***Please attach previous CIP Tables in the appendix**

□ 11. HOW WILL WE EVALUATE OUR SUCCESS?

NOTE: PLEASE CONTACT THE INSTITUTIONAL EFFECTIVENESS OFFICE IF YOU NEED ASSISTANCE FILLING OUT THE CIP TABLES.

As part of the fifth year Program Review, the program should use the observations and data generated by this process along with data from other relevant assessment activities to develop the program's CIP and an action plan for the next two years. At the conclusion of the first two years, data collected from the first year, plus any other relevant data that was collected in the interim, should be used to build on the accomplishments of those first two years by developing another two-year action plan for the CIP to help the program accomplish the expected outcomes established in its CIP or by implementing one of your other plans.

Based on the information, analysis, and discussion that have been presented up to this point, summarize the strengths and weaknesses of this program. There should be no surprise issues here! This response should be based on information from prior sections of this document. Describe specific actions the faculty intends to take to capitalize on the strengths, mitigate the weaknesses, improve student success and program learning outcomes. Provide the rationale for the expected outcomes chosen for the CIP(s).

The Music Field of Study (FOS) program at Collin College stands out as a comprehensive academic program designed for aspiring music majors, providing a meticulous four-semester curriculum approved by the Texas Higher Education Coordinating Board. Graduates are well-equipped with diverse skills, positioning them for success in advanced educational opportunities within the broader field of music. The program aligns seamlessly with Collin College's mission, demonstrating a commitment to developing skills, strengthening character, and challenging intellect. Strategic initiatives, faculty mentorship, and adaptability contribute to the success of the program, reflected in its retention rates and established pathways with four-year institutions. Despite challenges, the Music FOS actively supports the college's strategic goals, fostering student success and advancement in the music industry.

While the Music FOS program exhibits strengths in effective curriculum design, credit transferability, and faculty engagement, challenges such as uncertainties about future review dates and limited access to facilities persist. The program actively addresses challenges through interventions, resulting in a high-quality music education. Communication with students is effective through the program's website, student polls, and faculty reviews. Past Continuous Improvement Plans have significantly contributed to program success, achieving targeted outcomes and enhancing program learning outcomes. The program's commitment to continuous improvement is evident in its biannual assessments and the formulation of a new CIP (2019-2029), outlining specific actions to capitalize on strengths and address weaknesses, ensuring sustained success and growth for the Music Department and FOS students.

After evaluating the data we collected in previous years, the Music FOS faculty acknowledge the following strengths, weaknesses, and actions to capitalize on moving:

Strengths:

- **Effective Faculty Collaboration:** Regular biannual meetings and consultations with Discipline Dean, Campus Deans, and Associate Deans demonstrate a proactive approach to program improvement.
- **Achievement of Targets:** The past Continuous Improvement Plan (CIP) successfully achieved a majority of its nine outcomes, leading to notable improvements in program enrollment, student success rates, and learning outcomes.
- **Adaptability to Challenges:** The department effectively adapted to challenges posed by the Covid-19 pandemic, demonstrating the ability to make quick decisions and implement necessary technologies for live streaming.
- **Committee Initiatives:** Committees and faculty initiatives have been successful in proposing and implementing improvements, such as part-writing activities, exam presentations, and assignments to assess Student Learning Outcomes.

Weaknesses:

- **Survey Collection Challenges:** Difficulty in collecting surveys each semester due to the heterogeneity of applied lesson areas poses a challenge for comprehensive assessment.
- **Incomplete Data Collection:** Challenges in collecting all relevant surveys each semester hinder a comprehensive understanding of program performance.

The Music Department evaluate our future success through the following actions to capitalize on strengths and mitigate weaknesses:

- **Continuous Improvement:** The new CIP outlines specific actions:
 - Implementing autonomous sight-reading applications to improve sight-reading skills.
 - Ensuring 70% of students utilize and submit materials bi-monthly for Sight Singing & Ear Training courses.
 - Aiming for 70% of students to complete the Music FOS Degree by the August 2025 deadline.
 - Creating new promotional materials to highlight the program, course offerings, and transfer opportunities.

Rationale for Expected Outcomes in CIP:

- **Sight-Reading Skills:** Addressing autonomous sight-reading applications aligns with the Program Learning Outcome #3, focusing on Sight Singing.
- **Degree Completion:** Setting a target of 70% for eligible students to complete the Music FOS Degree aligns with program goals and accreditation standards.

- Creation of Promotional Materials and Program Materials: Creating new promotional materials aims to increase visibility and attract prospective students, contributing to program growth and success.

Summary:

The Music FOS program exhibits strengths in collaboration, adaptability, and achieving improvement targets. Challenges in survey collection highlight the need for alternative assessment methods. The new CIP outlines strategic actions to build on strengths, address weaknesses, and ensure continuous improvement in student success and program outcomes. Each of these has, and will continue to, benefit the Music Department and Music FOS students.

□ 12. COMPLETE THE CONTINUOUS IMPROVEMENT PLAN (CIP) TABLES THAT FOLLOW.

Within the context of the information gleaned in this review process and any other relevant data, identify program priorities for the next two years, **including at least one program learning outcome (or program competency)**, and focus on these priorities to formulate your CIP. You may also add short-term administrative, technological, assessment, resource or professional development outcomes as needed.

The department of Music will focus on the following Continuous Improvement Plan elements:

- Implementing autonomous sight-reading applications to improve sight-reading skills.
 - Ensuring 70% of students utilize and submit materials bi-monthly for Sight Singing & Ear Training courses.
- Aiming for 70% of students to complete the Music FOS Degree by the August 2025 deadline.
- Creating new promotional materials to highlight the program, course offerings, and transfer opportunities.

Please Note: CIP Two will finish mid-cycle due to the timeline established by the State closing the current Field of Study program enrollment. This is an actively open topic with the THEC and will react to upcoming changes accordingly.

Please see addendum for CIP 3.

Table 1. CIP Outcomes, Measures & Targets Table (focus on at least one for the next two years)

A. Expected Outcomes Results expected in this unit (e.g. Authorization requests will be completed more quickly; Increase client satisfaction with our services)	B. Measures Instrument(s)/process(es) used to measure results (e.g. sign-in sheets, surveys, focus groups, etc.)	C. Targets Level of success expected (e.g. 80% approval rating, 10 day faster request turn-around time, etc.)
Faculty will investigate the implementation of autonomous sight-reading applications or methodologies to improve sight reading skills. This is connected to Program Learning Outcome #3 which focuses on Sight Singing.	We will deliver three viable software solutions from the dozens of applications for consideration as a course requirement for students to purchase and utilize.	70% of students will utilize and submit materials bi-monthly in the Wednesday Afternoon Recital Canvas shell while comparing course success in Sight Singing & Ear Training courses.
The Music Department aims to partner with eligible Music FOS students interested in earning the Music FOS degree, ensuring their completion of the program by the August 2025 deadline, as outlined in the Music FOS Teach Out Plan.	Completion of the Music Field of Study Teach Out Plan working closely with the 149 eligible students that declared Music FOS as their major since 2019 that have not yet completed the Music FOS Degree by the August 2025 deadline.	70% of students will earn the Music FOS Degree according to their Collin Catalogue designation by the August 2025 deadline.
Create new promotional materials and program materials highlighting the program, course offerings, and transfer opportunities.	Develop and update current materials such as flyers, Canvas pages, and presentations related to the Department of Music.	Create a minimum of 5 new program resources as a result of researching promotional strategies which are the results of strategic research into the most effective communication channels to reach students and prospective students.
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Continuous Improvement Plan

Outcomes might not change from year to year. For example, if you have not met previous targets, you may wish to retain the same outcomes. You must have at least one program learning outcome. You may also add short-term administrative, technological, assessment, resource or professional development goals, as needed. Choose 1 to 2 outcomes from Table 1 above to focus on over the next two years.

- A. Outcome(s)** - Results expected in this program (from column A on Table 1 above--e.g. Students will learn how to compare/contrast Conflict and Structural Functional theories; increase student retention in Nursing Program).
- B. Measure(s)** – Instrument(s)/process(es) used to measure results (e.g. results of essay assignment, test item questions 6 & 7 from final exam, end of term retention rates, etc.).
- C. Target(s)** - Degree of success expected (e.g. 80% success rate, 25 graduates per year, increase retention by 2% etc.).
- D. Action Plan** - Implementation of the action plan will begin during the next academic year. Based on analysis, identify actions to be taken to accomplish outcome. What will you do?
- E. Results Summary** - Summarize the information and data collected in year 1.
- F. Findings** - Explain how the information and data has impacted the expected outcome and program success.
- G. Implementation of Findings** – Describe how you have used or will use your findings and analysis of the data to make program improvements.

Table 2. CIP Outcomes 1 & 2

<p>A. Outcome #1 Faculty will investigate the implementation of autonomous sight-reading applications or methodologies to improve sight reading skills. This is connected to Program Learning Outcome #3 which focuses on Sight Singing.</p>	
<p>B. Measure (Outcome #1) We will deliver three viable candidates from the dozens of applications for consideration as a course requirement for students to purchase and utilize.</p>	<p>C. Target (Outcome #1) 70% of students will utilize and submit materials bi- monthly in the Wednesday Afternoon Recital Canvas shell while comparing course success in Sight Singing & Ear Training courses.</p>
<p>D. Action Plan (Outcome #1) In January 2024, the music program will embark on a comprehensive action plan to enhance sight-reading skills through the implementation of autonomous applications. The initial phase involves establishing a faculty committee to conduct a thorough investigation, outlining key criteria for selecting suitable applications. By the end of the second month, extensive research will be conducted on various sight-reading applications, evaluating them based on features, curriculum compatibility, and cost. The subsequent month will be dedicated to faculty training sessions, ensuring a nuanced understanding of the chosen applications. The summer and fall of 2024 will witness the pilot implementation in designated Sight Singing & Ear Training courses, with feedback from both faculty and students shaping the subsequent steps. Year two will focus on data collection through Canvas analytics and surveys, assessing student utilization and course success. Analysis and adjustments will be made in spring of year two, refining the implementation plan based on collected data and feedback. By year three, full implementation across all applicable courses will be realized, ensuring alignment among faculty members. Ongoing monitoring, support mechanisms, and regular assessments will be established to track usage and impact. Continuous reporting and documentation will compile effectiveness reports and best practices, forming the basis for a</p>	

perpetual improvement loop. This systematic approach aims to seamlessly integrate autonomous sight-reading applications, fostering improved skills and enhanced outcomes in Sight Singing & Ear Training courses.

E. Results Summary (Outcome #1) TO BE FILLED OUT IN YEAR 2

F. Findings (Outcome #1) TO BE FILLED OUT IN YEAR 2

G. Implementation of Findings (Outcome #1) TO BE FILLED OUT IN YEAR 2

Table 2. CIP Outcomes 1 & 2 (continued)

<p>A. Outcome #2 Seventy percent of current students eligible to earn the Music FOS degree award will complete the program by the August 2025 deadline according to the Music FOS Teach Out Plan while the program awaits the new FOS program from the State.</p>	
<p>B. Measure (Outcome #2) Completion of the Music FOS Degree by the August 2025 deadline.</p>	<p>C. Target (Outcome #2) 70% of students will earn the Music FOS Degree according to their Collin Catalogue designation.</p>
<p>D. Action Plan (Outcome #2) The 17-month action plan for achieving Music FOS degree completion targets begins with a two-month assessment phase, comprehensively reviewing the Music FOS Teach Out Plan and Collin Catalogue to understand eligibility criteria and identify eligible students. Months 3-4 focus on a targeted student engagement campaign, informing students of the August 2025 deadline and providing resources like advising sessions. Months 5-6 involve crafting individual student plans and addressing challenges that may hinder timely graduation. Months 7-12 implement a robust progress tracking system, ensuring meticulous monitoring and regular communication with students. Resource allocation occurs in months 13-14, assessing availability and allocating additional resources as needed. Engaging with faculty is crucial in months 15-16, ensuring awareness and exploring options for flexibility. As the deadline approaches in month 17, regular reminders are sent to eligible students. Ongoing monitoring and reporting track student progress, and the feedback phase involves collecting input from students, faculty, and advisors to adapt strategies promptly. In August 2025, the program celebrates student achievements, aiming to achieve a 70% completion rate among eligible students by the deadline, aligning with the Collin Catalogue designation.</p>	
<p>E. Results Summary (Outcome #2) TO BE FILLED OUT IN YEAR 2</p>	
<p>F. Findings (Outcome #2) TO BE FILLED OUT IN YEAR 2</p>	
<p>G. Implementation of Findings (Outcome #2) TO BE FILLED OUT IN YEAR 2</p>	

WHAT HAPPENS NEXT? THE PROGRAM REVIEW REPORT PATHWAY

A. Following approval by the Steering Committee,

- Program Review Reports will be evaluated by the Leadership Team;
- After Leadership Team review, the reports will be posted on the Intranet prior to fall semester;
- At any point prior to Intranet posting, reports may be sent back for additional development by the unit.

B. Unit responses to the Program Review Steering Committee recommendations received before July 31st will be posted with the Program Review Report.

C. Leadership Team members will work with program supervisors to incorporate Program Review findings into planning and activity changes during the next five years.

Please make sure to go back and complete your Executive Summary at the start of the Review.