

Program: Music

Division: A&H

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Email your completed form to Karin Spirn and your dean by November 3.

Helpful Links:

- ★ [Tools for Writers](#) - with contacts and info for help with specific sections.
- ★ [Program Review Glossary](#) - defines key terms you can review when writing.
- ★ [Discipline Data Packets](#) – institutional research about disciplines and student services
- ★ [Course Success Rates Dashboard](#) – allows you to research your program’s success rates

Detailed information and instructions appear at the end of this form. For help, please contact Karin Spirn at kspirn@laspositascollege.edu.

1. Please describe your program's most important **achievements** in year 24-25.

- 2024-2025 saw a large increase in music majors - with about 50 Applied music students who are pursuing the AA-T in Music and many more pursuing various Music Certificates.
- Top ensembles performed at a variety of festivals and concerts both on campus and off campus. Highlights were the LPC Jazz Combo placing 2nd overall in their division at the California Jazz Championships and the LPC Vocal Jazz Ensemble *BayBop* earning top scores and a Command Performance at the 2025 Santa Cruz Jazz Festival.
- It was the first full year of a new CTE program in Piano Technology. Enrollment was well above expectations, and the program is thriving. A handful of students are also working as piano technicians as independent contractors and for companies such as Steinway.
- Excellent new PT faculty were hired to teach jazz voice, music technology, and high strings.
- Our two most effective recruiting events – Summer Jazz Camp and Be a Music Major for a Day were both well-attended and highly successful.
- We once again hosted the Vocal Jazz Academy and welcomed over 120 participants.
- We also hosted The Tri-Valley Solo and Ensemble Festival and Command Performance Concert.
- Additionally, we hold monthly Jam Sessions in collaboration with Livermore Jazz Society at Longevity Winery.
- We are grateful that our concerns were heard regarding the limitations of our current recording studio, keyboard lab, and 4138 recital space. We are excited that a new recording studio and

keyboard lab are in the design phase and are slated to open in Spring 2027 in building 500! We are incredibly grateful to administrators Dean Mattern, Vicki Shipman, Steve Gunderson, Ann Kroll and more for their continued support with these projects. After a lengthy design process, we feel confident that we will end up with excellent teaching/user spaces in the 500 building.

- Ensembles such as the Orchestra and the Chamber Choir continue to grow by leaps and bounds.
- We continue to host World-Class artists at LPC for masterclasses, workshops, and concerts. Recent highlights include saxophonist Dayna Stephens, Friction Quartet (who also world-premiered student and faculty string quartets), bassist Jeff Denson, drummer Kelly Fasman, Brian Fox (piano technician), Singer-Percussionist Amelie Hinman, Music Therapist Phil Didlake, LA Session Singer Fletcher Sheridan, Dr. Corie Brown from SJSU, and Dr. Julie Ford from St Mary's University. We look forward to welcoming Latin Grammy winner Edu Ribeiro and his trio this Spring for a 2-day residency.
- Our students and faculty perform regularly on campus, in the community, and beyond.
- LPC Music students continue to transfer to prestigious 4-year colleges such as UCLA, Berklee School of Music, San Jose State, CSUN and more.
- In addition to the Musicology Club, the music faculty also advise the new Lyric Lounge Club, a space for budding songwriters to workshop their projects.

2. Please describe your most important **challenges** in year 24-25.

- Our accompanist is only part-time, and his hours are shared between both music and theater. Furthermore, he is not versed in playing jazz, funk, bossa, rock, etc. – all of which involve much more improvisation than fully notated classical and musical theater scores. We will continue to apply for a FT position through the IER process, and advocate for someone who is comfortable in a variety of styles. The FT faculty who ARE comfortable playing in these styles are currently being asked to accompany many students' recitals, juries, and forums, which is extremely time consuming for our already full plates.
- We continue to advocate for a FT Instructional Assistant who will supervise the studio, increase access, and can also help with related classes such as Music Theory. The recording studio is underutilized because there is no supervision for students to work on their projects outside of class time and office hours.
- MUS 8A, our beginning Music Theory and Musicianship class, continues to be one of the most popular courses in our department. Just a few years ago, we averaged about 25 students per section — now enrollment has more than doubled to 54. This growth is exciting and really shows how much interest and energy there is in our music program. At the same time, this increase in size has made it harder to give students the kind of individual attention that's so important in theory and musicianship. Every student comes in with a different background — some have studied theory privately and already read notation fluently, while others are just

learning to read music or identify intervals and chords by ear for the first time. With four courses in the theory sequence that get progressively more advanced, these wide differences in experience have a ripple effect. We're starting to notice that overall skill levels in the later classes are lower than they used to be when class sizes were smaller.

It's also important to remember that most students transferring as music majors need to take a theory and musicianship placement exam when they enter a four-year program. We want to make sure they're fully prepared and confident walking into those exams so they can transfer successfully as juniors.

Ideally, 25 students per section is the right number to maintain the quality of instruction and allow for meaningful one-on-one work. While tutoring has been a wonderful support, it's not a consistent or guaranteed resource — and it can't replace the focused guidance that comes from direct teacher interaction in class.

- Most beginning students should be taking MUS 6 Basic Music Skills in the Fall, before they attempt MUS 8A – a much more challenging class. We request an additional 2 CAH per year so that we can offer MUS 6 each semester instead of just Spring and Summer.
 - We also request that the Instructional Assistant position be funded and helping the theory classes can be part of the job duties – like an IA in English.
 - In a perfect world, we would offer 3 theory classes per semester instead of 2 so that students don't fall behind but are placed in the appropriate level for their acuity.
- As we continue to grow, we find that student levels and motivation are not always at the highest level. This is a challenge that can be addressed with more support from tutors and Student Assistants. We request an additional Tutor and SA to help us manage the increase in students.
- As we continue to grow exponentially, the duties of the Department Coordinator(s) get increasingly complex and challenging – not to mention time consuming. The release hours of 2 CAH are insufficient for work that is required to make everything run smoothly – an additional release hour for coordinating the department is needed.
- Many other Applied Programs across the state include a separate class for all Applied Students to meet each week. One faculty is the 'faculty of record' whose duties include organizing all the lessons and applied instructors, as well as juries, recitals, and other applied events. That is an ideal model for our department, but an additional 2.25-3 CAH is needed to fund it.
- We would like to offer more classes in areas such as Live Sound, Sound Design, Recording, Songwriting, Piano Technology, Concert Choir, and Piano (another section). More FTEF is required to meet the demand.
- For example, the basic piano class MUS 21A is extremely popular with the general public. But it is also required for the music major and several music certificates. It is also required for the

LPC Actors Conservatory. As a result, the class is always highly impacted. Moving into the 500 building and upping the keyboards to 30 will help tremendously, but ideally an additional piano class would be offered each semester – perhaps at a different time such as evenings as we have successfully done in the past. We would also like to have one specifically tailored to music students, and another for AC students/general public since the needs are different.

3. What SLO(s) or SAO(s) if any did your program assess or discuss since your last program review? Please describe any findings and planned actions.

- After discussions with John Rosen last year, we as a department waited to tackle SLOs until the new CurrlQunet system is in place. Now that we have gone to the SLO training at Flex Day we have begun creating assessment plans for future semesters.

4. What are your upcoming plans? Please note any ways that these support student achievement and equity.

- We plan to apply for Full-Time positions in Accompanist and Instructional Assistant – Music Technology/Theory as we did last year. We will continue to apply for both critical positions each year.
- We plan to create a new articulation agreement with the University of the Pacific's Conservatory of Music. Their top jazz combo visited LPC last semester, and faculty have verbally agreed to a framework. We are in the process of getting an official articulation agreement finalized.
- We plan to create a new curriculum including an AD-T in Music Industry Studies, and a larger CTE Certificate in Music Technology and Production.
 - New classes will include one in Sound Design (likely in collaboration with the Film Studies program) and one in Live Sound. Both of these classes will increase the usage of the new recording studio.
- We also plan to alter the Piano Technology Certificate so that more students can complete the certificate by adding a greater variety of relevant electives.
- We plan to apply for IER grants that will allow the new spaces in 500 to be fully functional. For example, one grant will request the necessary outboard gear, software, mics, and software. Another will request 10 additional Clavinova keyboards and listening systems. We are also requesting new gear for 4226 (the current lab) to be fully outfitted with functional workstations.
 - All these requests will allow the new spaces to be used at a target capacity of 30 students (up from 20). This additional cap space will increase equity because more students will be served by our popular programs. Moreover, these will increase SCFF metrics.
- We fully support the Performing Arts Instructional Equipment Request to equip the newly remodeled amphitheater with appropriate professional gear so that the space can be used more effectively and more often as a teaching and performance space. The music department is excited to start hosting more events in that space.

Program Review Update 2025

- We plan to create a new annual event in the Spring that will showcase the best of the best of the Applied program and will also be a fundraiser for ensembles to travel to festivals. We hope that this event will foster healthy and useful competition with our students to perform and be featured on the Main Stage. Hopefully this will result in increased practice.
- We plan to compete once again in a variety of Festivals such as the California Jazz Championships
- We plan to host Summer Jazz Camp again – with the theme of Duke Ellington.

CTE REPORT (CTE DISCIPLINES ONLY)

1. Does this program continue to meet a labor market demand?

- Yes or No: Yes
- Explanation/evidence:

The Sound Technician LMI shows up as a hot spot for demand and compensation. Earnings are high at almost 90K, with 417 jobs for 2026. 5 postings per month. Regional employment is higher than the national average. Top employers include Meta, Berkeley Rep, Arup, Futures Explored. Top skills by demand are Live sound mixing and sound effects, audio engineering. Overall diversity is high; however, there is a gender gap.

The LMI for Music Directors and Composers shows that again, we are a hot spot with high earnings, but that job postings are lower. We know, however, that most jobs for this industry are not necessarily posted publicly, but are instead referral-based. Choral Music and Accompaniment are big areas of employment. We will continue to emphasize these skillsets in our classrooms.

The LMI for Musical Instrument Repair does not show high demand or a hotspot, but we know that is incorrect based on our real-world experience. Again, these jobs are not posted publicly but are by referral. Folks are always looking for piano technicians in particular, and there are fewer and fewer of them in the field. Perhaps a survey needs to be conducted to prove this fact.

The LMI for Music Managers shows that we are a hotspot with high job posting activity. Agents, managers, and promoters seem to be the top job postings.

2. Are there similar programs in the area? If yes, list the programs and their institutions.

- Yes or No: Yes and No
- Explanation/evidence:

Almost all community colleges offer some type of Commercial Music program. They typically offer music technology and music business as their main concentrations. DVC, Ohlone, Chabot, LMC, etc. All have similar programs but as we can see from LMI data, there is a huge demand for these skills.

Moreover, while we also offer those more common Commercial Music programs, we now have more unique offerings such as Piano Teaching, Piano Technology, and Scoring for Film and Multimedia. These are much rarer to find in our area. In fact, only Scoring for Film is represented at a Bay Area college – West Valley College. As far as we know, we are the only Bay Area College to offer Piano Technology or Piano Teaching as areas of study. This is evident in the fact that several students travel long distances just to attend these classes.

3. Has the program demonstrated effectiveness as measured by the employment and completion success of its students? Provide employment and completion success based on Perkins Core Indicator Report.

- Yes or No:
- Explanation/evidence:

Perkins core indicators data are very old 2022 data and not statistically valid and does not have ratings. The 2 concentrators are not up to date. When we got the spreadsheet from Dean Mattern with Major declarations, it showed many CTE Commercial Music majors. Somehow that information is not translated to Perkins data.

4. Does the program provide opportunities for review and comments by local private industries? Attach most recent Advisory Committee meeting minutes.

- Yes or No: Yes
- Explanation/evidence: Yes we have annual Advisory meetings. Minutes are available here:
<https://www.laspositascollege.edu/music/advisory.php>

Detailed Instructions and Information

Instructions:

1. Please answer each question with enough detail to present your information, but it doesn't have to be long.
2. If the requested information does not apply to your program, write "Not Applicable."
3. Optional/suggested: Communicate with your dean while completing this document.
4. Send an electronic copy of this completed form to Program Review chair Karin Spirn and your Dean by November 3.
5. Even if you don't have much to report, we want to hear from you, so your voice is part of the college planning process.

Audience: Deans, Vice Presidents of Student Services and Academic Services, All Planning and Allocation Committees. This document will be available to the public.

Uses: This Program Review will inform the audience about your program. It is also used in creating division summaries, determining college planning priorities, and determining the allocation of resources. The final use is to document the fulfillment of accreditation requirements.

Please note: Program Review is NOT a vehicle for making requests. All requests should be made through appropriate processes (e.g., Instructional Equipment Request Process) or directed to your dean or supervisor.

Time Frame: This Program Review should reflect your program status during the 24-25 academic year. It should describe plans starting now and continuing through 2025-26. It is okay to include information outside of these time windows as needed.

Program Review Process: Comprehensive Program Reviews will be completed every three years, in alignment with the SLO/SAO cycle. On the other years, programs will complete an update.

SLO/SAO Process: SLOs and SAOs should be assessed according to a three-year plan, with comprehensive reporting on the third year. For more information, contact SLO chair John Rosen: jrosen@laspositascollege.edu

Equity is a guiding principle. Here is the LPC definition:

Las Positas College will achieve equity by changing the impacts of structural racism, ableism, homophobia, and systematic poverty on student success and access to higher education, achieved through continuous evaluation and improvement of all services. We believe in a high-quality education focused on learning and an inclusive, culturally relevant environment that meets the diverse needs of all our students.

LPC Equity Definition: Equity is parity in student educational outcomes. It places student success and belonging for students of color and disproportionately impacted students at the center of focus.