2026-27 Comprehensive Program Review

Program: Music

Division: A&H

Writers: Andreas Preponis, Cindy B Rosefield

SLO/SAO Point-Person:

Email your completed form to Karin Spirn and your dean by November 2, 2026.

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.

Section 1: Program Reflection and Planning

These questions appear on all Program Reviews including comprehensive and updates.

1. Please describe your program's most important **achievements** in year 25-26.

- Hosted the Vocal Jazz Academy in August '25 for the 2nd time with more than 100 students and 18 teachers from all over Northern California
- The Applied Lessons Program maintained enrollment numbers at around 50 music majors pursuing an AA-T degree. Generally, enrollment in music classes is up, and our CTE certificates are in demand.
- The Welcome Back Faculty Showcase in September featured our new part-time instructors Dr. Ann Miller (violin) and Francesca Preponis (jazz voice).
- In October, the LPC vocal jazz ensemble *BayBop* enjoyed a clinic with celebrity vocal coach and musical director of *The Filharmonic,* VJ Rosales. The students also opened the *Filharmonic* concert at the Bankhead Theater.
- The *Las Positas Chamber Choir* traveled to Sonoma State University and performed in their invitational choral festival. *BayBop* traveled to San Luis Obispo to perform at the Cuesta College Vocal Jazz Festival and see the legendary *New York Voices* perform.
- In December, *BayBop* participated in the Downtown Livermore Holiday Parade and performed Holiday classics on a float.
- *BayBop* recorded vocals for the song *Juicy Love* by Oakland-based band *Mount St. Elias* which was published in July.
- We continued our monthly jam sessions at *Longevity Wines* in Livermore in collaboration with the *Livermore Jazz Society*.

- In January '26, we held a very productive Commercial Music Advisory Board meeting where the new Certificate of Achievement in *Music Technology and Production* was voted on and is now available to students.
- In February, we held the *First Annual Applied Music Showcase,* a fundraiser concert featuring the ten most prolific students in the Applied Lessons program.
- We Hosted *Tri-Valley Solo & Ensemble Festival* and Command Performance Concert
- Submitted IERs for sound and lighting equipment for the Recording Studio & Amphitheater
- Plans for the new Recording/Control Room and new Keyboard Lab were solidified and approved. Construction commenced over the summer.
- Partnered with James Daily at *San Ramon Music Academy* who is hiring our music majors as piano and voice teachers through an intern/mentorship program.
- In March, the *Las Positas Chamber Choir* traveled to San Jose State University and performed in their invitational choral festival.
- We welcomed Grammy-winning Brazilian drummer *Edu Ribeiro* and his trio for a day of workshops in various ensembles and classes.
- We hosted *Be a Music Major for a Day* again. This event allows high school students from our district to shadow our students for an entire day for a typical college experience.
- In April, the Music Department students organized the annual *Music for All Ball* with student live bands.
- Music Faculty advised two Clubs: *The Musicology Club* and the *Lyric Lounge Club*
- *BayBop* and the Jazz Combo *Capybara* performed at the California Jazz Championships in Folsom.
- *Trio 180* presented a workshop to theory/composition students and played a concert of student composition in May.
- Recruitment: Music Faculty participated in the LPC Open house, New Hawks Day, adjudicated at the *Campana Jazz Festival,* and visited several local high schools giving workshops.
- Our department provided the choir and the Jazz Band for the graduation ceremony.
- The 4th Summer Jazz Camp celebrated the music of Duke Ellington with 44 Campers
- We updated the Articulation Agreement with Monte Vista HS – MUS 8A, Musicianship and Music Theory
- We searched and interviewed a new part-time instructor for classical voice and found a fantastic teacher in Dr. Julie Ford who started this fall.
- Our graduates transferred to prestigious 4-year music programs at schools such as USC, SF Conservatory, SFSU, Cal Poly, CSUN, CSULB, and SJSU.

2. Please describe your most important **challenges** in year 25-26

- 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 number of jazz voice majors alone (currently seven) justifies having an accompanist on staff that can serve these students specifically.

- Our Music Technology classes are in high demand, and this area is generally growing. We are able to add a live sound class, and our music technology instructor will also be teaching a Film Sound course. We just added a more extensive Certificate of Achievement in Music Technology and Production, and a new AA-T in this field is planned for Fall 2027. With the opening of the new Recording Studio and Piano Lab, and the extension of the Music Production Lab, our course offerings meet the rising demand for such courses. Our plans are to add classes such as Sound Design, Mixing and Mastering, Music Production, and Songwriting to the curriculum to expand the training we offer in the commercial music field. To streamline and oversee this program, a FT faculty position is much needed, which we have requested in the current academic year (2026/27).
- An Instructional Assistant position in music technology would help operate the recording studio with proper oversight of student projects. The IA would ensure the new facility with its expensive gear is used properly.
- An Instructional Assistant for Music Theory would be helpful to increase the overall level of our music theory students. With MUS 8a being often impacted with over 40 students, the average skill level seems to suffer throughout the 4-semester music theory sequence.
- 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.
- The duty of the Department Coordinator(s) is complex and challenging – not to mention time consuming. Besides the regular coordinator tasks of creating discipline plans, schedules, staffing, SLO templates, the music coordinator also works with the performing arts coordinator on scheduling events and making room reservations. He creates marketing materials like posters and fliers, manages student assistants, fields questions about the various degree and certificate programs, and handles disbursement and reimbursement requests and purchases. He communicates with IT on computer lab software needs and updates and oversees the fleet of loaner laptops for students in the composition and film scoring classes. He further coordinates the Applied Lessons program which entails 50 students, three Friday Forums and one jury per semester, up to 15 student recitals per semester (scheduling, attending, grading), the organization of the Applied Music Showcase, while teaching a full load including performing ensemble classes that travel and play several times per semester. The release hours of 2 CAH are insufficient for work that is required to make everything run smoothly – an additional 3 release hours for coordinating the department are 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 Mixing and Mastering, Sound Design, Recording, Songwriting, Concert Choir, and Piano (an evening section). More FTEF is required to meet the demand.
- The Piano Technology program is in high demand, but the limitations of the program allow only 20 students to enter the 3-semester program every year and a half. More FTEF is needed to offer the entry-level class MUS 145 as well as a cross-listed MUS 146/147 course every semester.

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

- We are looking forward to offering classes in the new recording studio, the new piano lab, and the refurbished Media Lab. These new spaces will allow us to increase class sizes and meet the demand of the growing field of Music Technology and Production as well as the impacted piano courses.
- We will continue to request a FT faculty position in Music Technology and Production to oversee the new recording facilities and be a present resource for the tech students.
- We will request more FTEF to expand our course offerings. Most pressing is the need to create a separate Piano Technology course for beginners that is offered every semester (MUS 145). Other FTEF needs are Applied Lessons, Music Production, Mixing and Mastering.
- We are looking to host a choir festival for high school choirs both from within our district as well as from neighboring districts whose students often enroll in our choral program.
- We are planning to host Jazz Wire Wine Valley Summit, a jazz combo intensive for students and adults from our district and beyond.
- We will continue our fundraising efforts with the goal of eventually taking our ensembles on international festival trips.
- We plan to continue hosting a variety of events that expose our program and facilities to the public and potential students, i.e. Summer Jazz Camp, Vocal Jazz Academy, Applied Music Showcase Gala, Guest Clinicians and Lecturers.
- We will continue pursuing an articulation agreement with the University of the Pacific's Conservatory of Music.
- We want to plan performances in the newly renovated Amphitheater.

Section 2: SLOs/SAOs

This section is completed every three years as part of the Comprehensive Program Review, with brief annual check-ins on the Program Review Updates. The following resources will be useful when completing this section:

- Three-Year Assessment Template
- Aggregated and Disaggregated Data from the following sources:
    - ELumen (if saved--no longer available online)

- CurrIQunet
- Student Success Dashboard

1. During the 2023-2026 three-year assessment cycle that just concluded, what did your program set out to learn through your PSLO/CSLO/SAO assessments?

- The transition of SLO data collection from eLumen to currIQunet made it difficult to collect SLO and PSLO data. We are planning on resuming proper data collection during the next three-year cycle.

2. Based on your analysis of your PSLO/CSLO/SAO assessment data, what conclusions did you draw about student outcomes and equity in your program?

- N/A (see above)

3. Explain potential plans to improve student outcomes and close equity gaps.

- We have updated the three-year PSLO templates.

4. Describe any obstacles that you encountered in your assessment process and any supports that would be helpful.

- The transition to currIQunet and the learning curve to set up SLO surveys is time consuming and complicated. The department coordinator simply doesn't get enough release hours to adequately dedicate the time.

Section 3: Data Discussion

This section is completed every three years as part of the Comprehensive Program Review. Workshops and office hours will be offered in Fall 2026 to support Program Review writers.

1. RPIE Data Review: Discuss any significant trends in the data provided by the Office of Research, Planning, and Institutional Effectiveness (or any other data you use for decision-making and planning).

*(**Note**: Not all Programs have RPIE data available; if your program does not have a data packet or dashboard data, you may note that in the response box and reach out to the RPIE team.)*

Data may come from:

- RPIE Data Packets
- Transfer data
- Succes Rates Dashboard (scroll down on page)
- Requested data from the Office of Research, Planning, and Institutional Effectiveness (RPIE)
- SLO/SAO data

- Data from program-created surveys or investigations
- Any other relevant source of quantitative or qualitative data

- The headcount and student enrollments dipped in 2024/25. In order to increase the variety of classes, we eliminated high enrollment GE courses to offer MUS 145/146/147, a piano technology course sequence with limited seats which is at the core of our new piano technology certificate.
- Enrollment and headcount bounced right back in the following year.
- The fill rate of music classes has increased to over 100% in recent semesters; a sign of growth and need to expand our course offerings.

2. Equity: Did your data reveal any patterns of inequity? If so, please explain those patterns and any actions that should be taken at the program or college level.

- No evidence of inequity could be derived from the data.

3. Course Modality (Instructional Programs Only): In reviewing your program's data packet and Succes Rates Dashboard, are there differences in success rates by modality (i.e. face-to-face, asynchronous, synchronous, hybrid, or hyflex)? If so, reflect on what might account for differences and any actions that should be taken. (Non-instructional programs may also choose to reflect on online vs. in-person services if applicable).

- No significant differences were found in the data. Success rates for DE classes stayed pretty consistent. In-person classes showed a slight increase in success rates in the years following the pandemic.

4. Program-Set Standard (Instructional Programs Only): The program-set standard is a baseline that alerts programs if their student success rates have dipped suddenly below 95% of the rolling 5-year average. There is no punishment for not meeting the standard, and many valid reasons this may occur. When a program does not meet this standard, they are asked to examine possible reasons and note any actions that should be taken, if appropriate. | Program-set standard data can be found on this page

5a. Did your program meet its program-set standard for successful course completion in AY25-26?

Yes___X_ No____

5b. If your program did not meet your program-set standard, discuss possible reasons and how this may affect program planning or resource requests. Success rates for individual courses can be found on the Success Rates Dashboard.

- *Write responses here*
- *Add or remove bullets as needed*

Section 4: Special Topics

These questions have been chosen for this year's Comprehensive Program Review to meet reporting mandates (for accreditation, Ed. Code, or other sources).

1. Mission: Describe 1-3 examples of how your program's work has aligned with the college's mission, vision, values, and/or educational master plan over the past three years. (Possibilities might include new initiatives, resource allocation/use, program improvements, or other activities).

- Mission, Vision, and Values
- Educational Master Plan

- We offer music non-auditioned performance ensemble courses that are open to all students of all experience levels (inclusivity).
- Most of our ensembles are also available as non-credit courses for members of our community (life-long learning).
- We have many zero or low-cost textbook courses. In addition, we offer loaner MacBooks to our film scoring, composition, and music technology students if they don't own their own gear. We also lend out instruments and audio equipment if students don't have their own. (equity)
- We offer nine CTE certificates in a variety of fields within the musical arts and keep adding new ones to meet the growing demand of skilled personnel in newly emerging fields of music technology (recording, production, composition for film and video games, live sound)

2. Regular Substantive Interaction (Instructional Programs Only)

To meet our college, ACCJC, state, and federal standards, **all online instructors** must demonstrate "**regular and substantive interaction**" (RSI) with students. That is, we must be clearly providing instruction and interacting with our online students, just like we would in an on-campus class. The following reflection questions allow us to capture how RSI is occurring in our classes.

The following documents explain requirements and best practices for RSI:

- ACCJC Quality Continuum Rubric for Distance Education
- Regular and Substantive Interaction (RSI) requirements

2a. If your program offers DE courses, how are Regular and Substantive Interaction (RSI) requirements met in your area? Examples appear on the DE addendums of your Course Outlines of Record. Place an X next to each method used in your courses.

X	Course materials make clear to students how often and when the instructor will interact with students (e.g. syllabus/home page lists email/office hours/other ways to communicate and typical response times)
X	Provides direct instruction over Zoom (e.g. regularly scheduled live online class sessions in synchronous/hybrid/hyflex courses)
X	Provides direct instruction through instructor-created videos (e.g. lecture videos created using Studio in asynchronous courses)
X	Provides additional information from various sources/mediums to engage students with course content (e.g. instructor-curated content in Canvas pages that help deepen students understanding of course content)
X	Facilitates discussions (e.g. through Canvas discussion boards, Pronto, Studio, or Hypothesis)
X	Provides feedback on students' coursework (e.g. through detailed rubrics and/or assignment comments in Speedgrader; note: a grade alone does not quality as RSI, nor does auto-graded feedback students may get through completing publisher content)
X	Responds to students' questions (e.g. through timely responses to student messages in Canvas Inbox, discussion boards, social annotation assignments)
X	Facilitates student success through ongoing outreach (e.g. posts announcements; uses "Message Students Who" to encourage struggling students to attend office hours or access free tutoring)
X	Other [explain]: We invite students to on-campus concerts and events where we get the chance to meet them in person.

2b. What challenges if any have you faced in implementing RSI? What additional training or resources might instructors in your program need to increase the quality of RSI in online courses?

- *N/A*

Section 5: Program Review Feedback

What questions or suggestions do you have about this year's Program Review forms or process?

- *Write responses here*
- *Add or remove bullets as needed*

Detailed Instructions

Instructions

1. Send an electronic copy of this form to Program Review chair, Karin Spirn, and your Dean by Monday, November 2.
2. Please respond to questions with enough detail to present your information; it doesn't have to be long.
3. If the requested information does not apply to your program, write "Not Applicable."
4. 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.
5. Optional/suggested: Communicate with your dean while completing this document.

Sections: There are five sections to the document:

1. Program Reflection and Planning
2. SLO/SAO Review
3. Data analysis
4. Special topics
5. Feedback on the PR template and process

Time Frame: This Program Review should reflect your program status during the 25-26 academic year. It should describe plans starting now and continuing through 2026-27. It is fine to discuss topics beyond these time frames, but please specify the time frame in your responses.

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.

Equity: Here is the LPC definition of equity, which is a guiding principle in reviewing programs: "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."

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.

Helpful Links:

- ★ Tools for Writers - with contacts for help with specific sections.
- ★ Program Review Glossary - defines key terms you can review when writing.
- ★ Fall 2023 Program Reviews
- ★ Program Review FAQs

For help with your program review, please contact Karin Spirn at kspirn@laspositascollege.edu