

Applicant: Dr. Karen Marston, Music Department**Application:** Excellence and Innovation in Teaching and Learning Through Outcomes Assessment**Date:** May 28, 2019**Contact information:** kmarston1@mtsac.edu; 713-898-6047, cell**Title of Application:** Guest Artists in the Applied Teaching Studio**Target course:** MUS 16, Individual (Applied) Instruction in Music**Proposed Award Category:** Skills Development**Student Learning Outcomes:**

1. Music 16 students will be able to perform the 12 major scales on their instrument.
2. Students who complete MUS 16 will be able to demonstrate proficiency at playing technical exercises as assigned by the private teacher.
3. Students who complete MUS 16 will be able to perform from one to three pieces of music or songs learned during the semester, as requested by the faculty jury.
4. Use appropriate playing or singing techniques.
5. Demonstrate interpretative skills.
6. Demonstrate regular practice habits.
7. Memorize music for performance
8. Perform representative repertoire using good stage presence.

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Reflective Narrative

Scope of Applied Instruction

For music majors, applied (one-on-one) instruction is a critical, gateway course. As an immersive study, it combines all aspects of the music curriculum into a single, holistic, goal-oriented experience, and is the bedrock of future success in the field. This is as true for future music educators as for students striving to be performers, composers, theorists, therapists, and audio engineers. Musical achievement at a high level fosters a lifelong lover for musical expression, and solidifies the understanding that excellence requires discipline and hard work. As such, accomplishments in the applied studio are a critical component of the overall success of our students.

Challenges of Applied Instruction

Ideally, applied instruction begins in the formative years (age 10-12). Building good physical habits at this level ensures efficient muscle memory, and is certainly a strong predictor of future success. Unfortunately, very few students in our area take lessons. As such, most of our incoming music majors have no experience with preparing the level of musical or technical skills that will be required of college-level study.

As a new member of the Mt SAC faculty in 2016, I was surprised to discover that the culture of music education is much different in Southern California, than in other places I have worked. As a comparison, I taught in the South Texas region for the fourteen years prior to coming here, where it was commonplace, even required, for all students in band programs to take lessons. Without this foundation, Mt SAC students are at a disadvantage, and require remediation before college-level study can take place.

In particular, I have observed my students at Mt SAC struggle with the task of preparing a full solo work, which is a requirement of the end-of-the semester jury (SLO #3). Since students are basically new to the applied study experience, they have never prepared any sort of extended work, for practice or otherwise, and their required solo performance feels like a monumental task to achieve. As such, out of necessity, lesson time must be primarily focused on repertoire, with little time left to work on the developmental skills that are needed for long-term success.

Given these challenges, preparing students to transfer to a high-quality music school as a junior level music major is a distinct challenge, and is the primary focus of my work with outcomes for this course.

How can outcomes help?

Music students in Texas and Southern California will ultimately be held to the same standards professionally, meaning their outcomes should be equal. The deficiencies inherent to a lack of early private instruction (as outlined above) are reflected in the most recent (2015) TracDat (Nuventive) data for this course. Reviewers noted that students were deficient in technical skills, even though in most cases (N=65%), they were able to achieve a “B” level on their jury pieces. Further, in the assessment of SLO #2 (proficiency at playing technical exercises as assigned by the private teacher), faculty found only a 34% success rate in students playing major scales in thirds (a skill which I’ve commonly observed accurately performed by high school students).

Given these data, we can see that deficiencies exist. How can we use outcomes and curricula to best support the needs of our students?

In 2016, I began interventions to improve outcomes, and created a 4-level curriculum for applied instruction (see attachments), to be applied to all students enrolled in Mus 16. This is a developmental, structured path for students to work through technical challenges, and build the skills needed to perform in through an incremental process. I further petitioned faculty to make changes to the jury (final playing exam) format, by splitting the solo performance and technical studies into two different exams, so that students would have the opportunity to focus on one at a time. I also organized and ran “Instrumental Labs,” Friday afternoon sessions, during which all students in MUS 16 meet as a large group, perform for each other, and receive feedback. These initiatives were implemented in the 2017-2018 school year, and are ongoing.

Guest Artists: SoCal Trombone Day

While technical skills are a crucial component of improving outcomes for MUS 16, a cultural shift is also needed; meaning, students must learn the value of applied instruction, how it benefits them, and the potential for achievement. Since we are a two-year program, the upperclassmen who might provide this model at the university level are not available to our students, but this need can be effectively filled through meaningful experiences with invited guest artists.

To that end, I hosted the first SoCal Trombone Day at Mt SAC in 2017, an event which has continued annually. This full day symposium includes master classes, competitions, concerts,, and exhibits, and features an outstanding guest artist of international renown. Over the past three years, guest artists have included jazz-great, Bob McChesney, David Rejano, Principal Trombonist of the LA Philharmonic, and Marshall Gilkes, leader of the great WDR Big Band (Germany). SoCal Trombone Day has become a regional event, attracting students, enthusiasts,

professionals, teachers, and students from across Southern California, with overall attendance at over 150. In addition to benefitting from interactions with students, teachers, and artists, Mt SAC trombonists also prepare and perform on a concert with the SoCal Intercollegiate Trombone Choir, conducted by Michael Hoffman, Professor of Trombone at Cal State Fullerton.

Student feedback about Trombone Day:

“Mt experience at Trombone Day was incredibly fruitful for me. I was exposed to some incredibly gifted and knowledgeable guest artists who shared some very invaluable information.”

“Performing with other college students on my instrument, on pieces I normally wouldn’t be able to play was unique, and very fun and rewarding!

“Learning how to put together a group like that for a performing in a short amount of time is definitely a good experience to have, and it certainly improved my ability to listen.”

In addition to this event, and with departmental support, I have actively pursued other guest artist opportunities. In 2018, I hosted Omni Brass, a multi-style brass and percussion ensemble from my hometown of Houston, and in the fall of last year, Victor Gomez, Professor of Tuba at Lamar University (TX) joined us for master classes, and a recital.

Student feedback about other guest artists:

“Victor was really helpful to me when he came into class. I felt nervous going up to play for the class, but he quickly put me at ease and have me great advise on ways to improve my playing.”

“Victor coming to class definitely played a role in my progression as a musician.”

“Having Victor give a class helped me improve my skills and techniques as a tuba player. His insight on my playing also helped me see different ways I can improve...having him for future classes would be beneficial.”

Assessing Outcomes

Data in Tracdat (2015) shows deficiencies in MUS 16 student outcomes. Specifically, faculty noted a disparity between technique and performance of the jury piece (typically, an advanced solo work, accompanied by piano), and a low level of performance on scales, with only 34% of students accurately completing the target skill (scales in thirds).

After implementing the Mt Sac Curriculum for Applied Instruction (see attachments), which is stepwise and developmental, and gives students the opportunity to approach advanced skills within a structured framework, as well Instrumental Labs, and a split jury (technique and solo piece), I reassessed outcomes, and improvements were observed.

Students (N=8) were assessed in Spring 2017, and all met the target criteria (scoring 70%, or above) for technique. The average grade was an 85%. Further, technique and musical performance were more balanced, with an average grade on the jury exam of 86%, or only a 1% difference between technique and performance. Similar results were found in Fall 2018, when all but one student met the target criteria for technique, and the average score for that measure was 83%, with a slight improvement in musical performance, which increased to an average score of 89%.

Moving Forward

Based on the available data surrounding outcomes for MUS 16, students are moving toward greater achievement over time, and we are beginning to overcome some of the obstacles – lack of training and preparation – which hinder success in the applied studio. A key component of this improvement has been guest artists. It is my goal to continue pursuing outstanding guests from around the world, and to expand this offering to include the entire brass area. To that end, funds received from this award will go toward offsetting departmental costs for guest artists in the 2019-2020 school year.

Attachments

Mt. SAC Music Department

Comprehensive Curriculum: Applied Music, Instrumental

Dr. Karen Marston

Fall 2016 – Trial Semester

- Participation is voluntary for Fall 2016.
- Faculty opting-in will provide ongoing feedback and participate in forming more permanent policies for Spring 2017.
- Curriculum development is ongoing and open to future amendments.
- Curriculum is intended to provide overarching goals, not a prescriptive method. Individual teachers should use their own knowledge and expertise to pursue goals at a pace that works best for their students and/or to adapt guidelines as needed.

Jury Process

- **Technique Jury:**

- Technique jury will take place at the end of the semester, during the final meeting of MUS 16.
- Student will perform:
 - A prescribed set of technique-based skills (as outlined below)
 - A technique-based etude of the teacher's choosing (should reflect the skills of the given level)
- Performances will be graded using the rubric provided below.
- The technique jury should be 10%-15% of the student's final semester grade.
- **Solo Jury:**
 - Student will perform solo repertoire only, to allow for targeted focus on performance skills (expression, artistry, creativity, confidence, etc).
 - Performances will be grade using existing departmental jury rubric.
 - The solo jury should be 20%-30% of the student's final semester grade.

Technique Levels, Applied Music

Teaching Philosophy: The acquisition of technique is to serve the needs of expression; therefore, all technical practice should have a practical application, and should be presented within a context that promotes individual engagement, creativity, and a comprehensive understanding of musical performance.

- *Students should achieve in all aspects of each level before moving to the next.*
- *Teachers are free to devise specific exercises which address each skill area. Suggested exercises are given in the attached packet. Transposed packets available on request.*
- *Teachers are free to assign students to the level they feel is the best fit. This may not match the students' level in school.*
- *Students may progress through more than one level in a given semester. Technique juries should focus on the level that is most proficient at the time of the jury.*
- *Students should be proficient in all skills at a given level, as well as **all skills in the levels preceding that level.***
- *Required tempi for given skills should be determined by the teacher on an individual basis. Tempo requirements should develop over time so that students are capable of applying skills at progressively faster tempi as they move through the levels.*

Level 1 (typically semester 1, freshman):

Scales	Arpeggios	Sight reading	Tuning	Range	Style/Expression
Major (all) Natural minor (all)	Major triads, root position (all) Minor triads, root position (all)	Simple meter; Up to 3 accidentals in key; 1 octave range; some syncopation; Example: <i>Level 1-2, SRF*</i>	Play in tune melodically, correctly adjusting for tuning tendencies of the instrument	1 octave required, 2 preferred	Play with a consistent articulation, either slurred or tongued, on all patterns. Apply dynamic contrasts, as

			Example: <i>Tuning intervals of the major scale</i>		directed by the teacher
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Level 2 (typically semester 2, freshman):

Scales	Arpeggios	Sight reading	Tuning	Range	Style/Expression
Harmonic minor (all)	Major triads, inversions (all) Minor triads, inversions (all)	Simple meter; Up to 5 accidentals in key; 1 octave range; more syncopation and subdivisions; Example: <i>Level 3-4, SRF*</i>	Tune harmonic intervals with another player or players <i>Example: Scales in thirds; simple chorales or canons; scales in a round</i>	2 octaves	Use at least 2 different, distinct articulation patterns, differentiate between them clearly, and apply melodic phrasing to all exercises

Level 3 (typically semester 1, sophomore)

Scales	Arpeggios	Sight reading	Tuning	Range	Style/Expression
Melodic minor (all)	Major 7 th root position (all) Dominant 7 th root position (all) Diminished 7 th (all)	Compound meter; Up to 7 accidentals in key; 1-2 octave range; syncopated with frequent subdivisions; Example: <i>Level 4-5, SRF*</i>	Tune diatonic, triad-based chord progressions with 2-4 players <i>Example: Bach chorales; canons</i>	2-3 octaves	Use at least 3 different articulation patterns, differentiate between them clearly, and apply melodic phrasing to all exercises

Level 4 (typically semester 2, sophomore)

Scales	Arpeggios	Sight reading	Tuning	Range	Style/Expression
Patterns in all tonalities (See packet)	Patterns in all tonalities (See packet)	Compound meter; Up to 7 accidentals in key; 1-2 octave range; syncopated	Tune chord progressions using 7 th chords with 2-4 players <i>Example: Jazz harmonies</i>	2-3 octaves	Use at least 4 different articulation patterns, differentiate between them clearly, and

		with frequent subdivisions; Example: <i>Level 5-6, SRF*</i>			apply melodic phrasing to all exercises
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Poster: SoCal Trombone Day 2019

Saturday
 March 02, 2019
 8am-7pm, MOUNT SAN ANTONIO COLLEGE
 For more information, and online registration, visit
www.tromboneday.com

SoCal TROMBONE DAY AT MT SAC

2019 Featured Guest Artist

MARSHALL GILKES

New York Recording Artist
 International Soloist
 WITH

BONES WEST

Pete Fournier, Conductor

HIGH SCHOOL
 QUARTET
 COMPETITION!

MASTER CLASSES, READING SESSIONS, CONCERTS, EXHIBITS, and COMPETITIONS throughout the day
 FOR STUDENTS, TEACHERS, PROFESSIONALS, AND ENTHUSIASTS



Dr. Karen Marston
 MT San Antonio College



Michael Hoffman
 Pacific Symphony
 Cal State Fullerton



Bob Sanders
 Cal State Fullerton



MT. SAC!
 Mt. San Antonio College

Poster: Omni Brass with the Mt SAC Brass Ensemble

MT SAC BRASS ENSEMBLE

Saturday, April 21, 7:30pm
Feddersen Recital Hall
FREE and OPEN TO THE PUBLIC

Featuring Guest Artists

Genre-bending chamber ensemble OMNI BRASS is a brass and percussion collective focusing on new works, multi-style programming, innovative arrangements, and concert experiences that bring together diverse audiences. Taking inspiration from their name, which means of all things, Omni concerts are a postmodern catch-all of musical styles from around the world and across music history, and represent the belief that great music transcends time and genre. Their signature, multi-style approach means that Omni concerts have something for everyone, and truly represent the mission of music for all.

OMNIBRASS

Poster: Faculty Recital with Victor Gomez

A *The Mt SAC Music
Department Presents*
*Faculty
Recital*



Dr. Karen Marston
Trombone
with guest
Victor Gomez
Professor of Tuba
Lamar University



With Dr. Jason Lo, Piano

Saturday, Sept. 29

7:30pm

Free and Open to the Public

Works by Mozart, Boismortier, Lebedev,

Piazzolla, Ewazen, and Bernofsky



Feddensen Recital Hall

Poster: Bill Reichenbach with the Mt SAC Brass Ensemble

BRASS ENSEMBLE CONCERT

MONDAY, JUNE 3, 7:30PM

FEDDERSEN RECITAL HALL, MT SAC

FREE AND OPEN TO THE PUBLIC

FEATURING:

THE MT SAC BRASS ENSEMBLE AND CHAMBER GROUPS

DR. KAREN MARSTON & BARBARA LARONGA, DIRECTORS

WITH GUESTS

THE LA VERNE BRASS

AND

BILL REICHENBACH

TROMBONE

WORKS BY
SCHEIDT
REICHA
BIZET
MANTOOTH
KOSMA
AND MORE



FREE MASTER CLASS, 6:00PM