



C U Y A M A C A  
· C O L L E G E ·

**Performing Arts Department**

## **Equitable Music Pathway Pilot Program Proposal**

### **Summary**

This document outlines a proposed five-year pilot program for music students at Cuyamaca College. The two objectives of this program are to increase student enrollment and increase success of traditionally underserved students. Successful implementation of this program will catapult Cuyamaca from a position of relative weakness among peer institutions in the region, to a model program in providing innovative strategies to meet the unique needs of music students at a community college.

### **Components of the Program**

The proposed program is comprehensive; it begins with active recruitment of students and continues through their degree completion and/or transfer to a four-year University. The program is centered around private lesson instructors and faculty advisors (mentors) who serve as a consistent point of contact for students. These mentors advise students, implement intervention strategies and connect students with resources to help them complete their degree. The program includes a variety of strategies and activities tied to the two program objectives:

#### **Student Enrollment**

- A. Student Identification
- B. Student Recruitment
- C. Student Advisement

#### **Student Success**

- D. Student Support in the Classroom a.k.a. a private lessons program
- E. Student Support outside the Classroom
- F. Student Engagement
- G. Student Validation

### **Funding Implications**

Many of the activities in this program represent a strategic reorganization of work being done by music faculty and staff. Critically however, this program proposes adding significant new activities and strategies, some of which require new funding sources. The vast majority of the time and funding needed for this program will be volunteered by music faculty and raised through department events and fundraisers. Most significantly, the music lessons portion requires \$126,000 over five years. This proposal seeks half that funding (\$63,000) over five years beginning Fall of 2022 and ending Spring of 2027 at which time the program would be evaluated.

## I. Philosophy of Program

A certain number of humans demonstrate a particular interest and talent for music. We do not yet fully understand why or how, but that such humans exist is clear. Various sociological factors determine whether that aptitude and passion is cultivated and nourished, or whether it is neglected and ignored. At Cuyamaca College and in America broadly, two key predictive factors are race and wealth. Simply put students who are Caucasian and affluent are much more likely to have their innate passion and talent for music nurtured and supported than are students who are brown and poor. This inefficiency of young people discovering and refining aspects of their personality which are rich with meaning, have ripple effects on society.

Moreover, a building consensus of research indicates that music instruction through college has an immensely positive impact on a variety of student outcomes. Most notably, multiple longitudinal studies have noted an association between participation in quality music and arts programs and student attendance, which in turn is a key indicator of broader academic success.<sup>1</sup> Additional research has indicated a link between quality music instruction are many other positive student outcomes including higher rates of academic success,<sup>2</sup> lower rates of substance abuse<sup>3</sup> and higher rates of job placement after completing college degrees.<sup>4</sup>

It is important to note two additional findings across multiple studies that inform the philosophy of this proposed program. The first is that the significance of these positive outcomes mentioned above correlate strongly to the level of depth and rigor of the music programs. Secondly and perhaps most interestingly, the significance of these positive student outcomes is most prominent among students who are socio-economically disadvantaged. One recent report from the National Endowment for the Arts which examines meta-data from multiple studies summarizes these two ideas succinctly:

*“At-risk teenagers or young adults with a history of intensive arts experiences show achievement levels closer to, and in some cases exceeding, the levels shown by the general population studied. These findings suggest that in-school or extracurricular programs offering deep arts involvement may help to narrow the gap in achievement levels among youth of high- versus low-SES (socio-economic status).”<sup>5</sup>*

Finally, a major source of inspiration for this proposal is a program in Venezuela called *El Sistema*. *El Sistema* is a social action music program in Venezuela which is built on the idea that joyful, intensive music making can be an agent of social change and a potent tool in the quest to eradicate poverty. The program includes over one million children annually, the vast majority of whom come from extreme poverty. *El Sistema* has already demonstrated nearly unbelievable results both in terms of important social outcomes and in terms of musical quality. Numerous studies have demonstrated this empirically and several documentaries about the program

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<sup>1</sup> Thomas, K. M., Singh, P., & Klopfenstein, K. (2015). Arts education and the high school dropout problem. *Journal of Cultural Economics*.

<sup>2</sup> Guhn, M., Emerson, S., & Gouzouasis, P. (2020). A Population-Level Analysis of Associations Between School Music Participation and Academic Achievement. *Journal of Educational Psychology*.

<sup>3</sup> Chen, J.-H., & Chen, W.-L. (2020). College fields of study and substance abuse. *BMC Public Health*.

<sup>4</sup> Miksza, P., & Hime, L. (2015). Undergraduate Music Program Alumni's Career Path, Retrospective Institutional Satisfaction, and Financial Status. *Arts Education Policy Review*, 13.

<sup>5</sup> Catterall, J. S., Dumais, S. A., & Hampden-Thompson, G. (2012). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*. Washington, DC: National Endowment for the Arts.

are among the most compelling and inspiring content about the power of music ever produced.<sup>6</sup> *El Sistema's* motto of “tocar y luchar” captures the very essence of what this proposed program hopes to empower students to do, which is to play music joyfully with excellence and to fight to improve their lives and the lives of people in their community.

## II. Program Need & Data Rationale

The need for this program stems from trends in the music program and college broadly wherein student enrollment is declining (especially younger students) and minoritized students are coming to Cuyamaca having received fewer opportunities to learn throughout their lives compared to their white peers. In music, as throughout the college, this means minoritized students begin the music program at a disadvantage. These trends are evidenced by various data points which reveal significant achievement gaps in key demographics both in the music department and college wide.<sup>7</sup> Some of these key data points include:

- The percentage of music students who are male, while higher than the college average (50% vs. 41%), is still lower than Grossmont Union High School District (52%)
- The percentage of Hispanic students in the music department is 32% compared to 35% college wide and 41% in the Grossmont Union High School District
- The success rate for African-American music students is 54% compared to 62% college wide and 77% for Caucasian students
- Similarly, the success rate for Hispanic music students is 68% compared to 77% college wide
- The success rates for multi-racial music students is also slightly below the college average

## III. Details of Program Components: Student Enrollment

### A. Student Identification Strategy

In order to identify prospective Cuyamaca music students, faculty and staff from the music department conduct a number of outreach activities in the region. Each school year music faculty visit K-12 music classrooms, attend meetings of GUHSD music teachers, provide clinics and support to K-12 music programs, hold joint concerts and performances, validate achievements by K-12 music students and their programs.

In Spring of 2022, these activities have included:

- Department Chair conducting the GUHSD Honor Band
- Department Chair and music faculty giving clinics to multiple secondary school music programs
- Department Chair and music assistant providing support to the Steele Canyon Battle of the Bands event
- Concert Band performing a joint concert with a high school concert band

<sup>6</sup> *El Sistema USA*. (2022, April 29). Retrieved from Evaluation and Research: <https://elsistemausa.org/product-category/evaluation-and-research/>

<sup>7</sup> Data in this section taken from the Cuyamaca College website

- Department Chair creating and beginning implementation of an after-school music program at six area elementary schools and two middle schools in the Lemon Grove School District
- Department Chair and music faculty facilitating free tickets to San Diego Symphony, La Music Society and other professional music organization events for K-12 music students
- Department Chair performing with local high school music programs
- Department Chair and music faculty advising high school students on music major courses

To support many of these outreach activities the department chair has worked with the Grossmont-Cuyamaca Foundation to create a fund. The hope is that donations to this fund will help expand supplemental music instruction at K-12 schools which in turn will provide work-based learning opportunities to Cuyamaca students.<sup>8</sup>

## B. Student Recruitment Strategy

Once prospective students from K-12 schools have been identified, music faculty and staff work to recruit these students, with a critical action step of enrolling these students in a music course during their junior or senior year, or after they graduate high school. To accomplish this the department chair and department assistant execute a multi-faceted marketing campaign<sup>9</sup>, hold recruitment events for prospective students, support K-12 music program events and provide resources and support to K-12 music teachers and programs.

Marketing content is too numerous to describe in detail but includes print and digital flyers, videos featuring student performances, informational videos, social media, website content and the creation of a generic forwarding email address ([cuyamaca.music@gcccd.edu](mailto:cuyamaca.music@gcccd.edu)) which forwards to full time music faculty and staff. The department chair and music assistant are currently working to create several dozen “mini-videos” as part of this pathways pilot program which introduce current and prospective students to Cuyamaca music instructors and facilities, provide information to students about the music major and introduce students to current music professionals as a way of both educating them about career options and preparing them for potential internships and career readiness initiatives.

Additionally, music faculty conducted a student survey over multiple years and analysis of the data collected revealed the opportunity for internal recruitment of current Cuyamaca students enrolled in a music general education course with an interest in pursuing additional music courses. The department chair and music faculty have acted on this data by visiting music classrooms at the beginning of each semester, creating and distributing print and digital marketing materials via canvas for online courses and by creating a youtube video which outlines music course offerings each semester<sup>10</sup>. This strategy continues to yield dozens of additional enrollments each semester.

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<sup>8</sup> <https://foundation.gcccd.edu/donate/>

<sup>9</sup> Selected recent examples of these marketing materials can be found in Appendix A

<sup>10</sup> A recent version of this video can be viewed at [https://youtu.be/b2cTs\\_zmgPc](https://youtu.be/b2cTs_zmgPc)

Finally, as the private lesson component of this plan is implemented the capacity to expand recruitment activities will be enhanced. This is because one result of this plan will be a dramatic increase in the performance capabilities both in quantity and quality of student chamber ensembles. These student chamber ensembles, which are discussed in more detail in Section VII of this plan, will perform at recruitment events.

### C. Student Advisement Strategy

The next step in the progression of this program after students have enrolled in a course, is to ensure they have the information they need to fulfill their educational objectives. This requires advising students regarding degree and transfer requirements. In addition to the general importance of student advising throughout the college, there is a particular need for music specific advising due to three main factors.

The first is that the music major is often among the highest unit majors at the university level, a fact further exacerbated by an unusual number of 1- and 2-unit courses which meet 3 or more hours per week. Additionally, participation in music programs at the university level often requires participation in ensemble courses beyond the unit requirements. The second factor is that a higher number of music major courses require 6 or 8 semester sequences which consequently students need to begin at Cuyamaca if they plan to graduate in two or three years after transferring to university. This ultimately means that often music students need to enroll in courses beyond the Associate Degree requirements to meet their educational objectives (courses we cannot include in the degree requirements because of the 60 units maximum). The third and most consequential factor is the lack of reciprocity granted by transfer institutions for music major coursework. It is not unusual for universities to only recognize one or two music courses for credit and require students to take placement exams all other courses. For example, a student at Cuyamaca who passes music theory with a grade of "A" does not get credit for music theory at SDSU. Upon enrolling at SDSU they will have to take a music theory placement exam and will be placed somewhere in the seven-semester music theory sequence based on the results of that exam.

Music faculty and staff are currently engaged in a number of activities to address these challenges and this pilot program will support and expand these activities. Currently this includes a music major advisement packet created by the department chair<sup>11</sup>. This packet has been created in consultation with Cuyamaca counseling faculty and presented at a counseling department meeting. In addition, music faculty are in continuous contact with SDSU music faculty to align coursework to maximize student preparedness. Similarly, music faculty offer prep sessions for Cuyamaca students the summer before they transfer to prepare them for the placement exams mentioned in the previous paragraph.

This proposed pilot program will provide students with a weekly point of contact via private lessons where these efforts can be expanded and enhanced.

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<sup>11</sup> Examples of the materials provided to counseling are included in Appendix B

## IV. Details of Program Components: Student Success

### D. Supporting Students in the Classroom

Once students have an educational plan in place and have begun coursework, the next step is to provide evidence-based support. Critically this is an area that is currently lacking in terms of private lessons for music students. The private lesson component of a music student's study is somewhat unique and generally not very well understood by non-musicians and thus merits some explanation.

#### i. Background

Private lessons have been the centerpiece of music pedagogy for at least four centuries. At the college and university level it is the most important component in determining the quality of a music program. Similarly private lesson instructors are usually the key variable when music students are determining whether to major in music and where to attend college to study music.

Music faculty and the department chair have spoken with colleagues at peer institutions to determine how they each structure and fund their private lesson program. Every music program at every college and university in San Diego County the faculty have researched receives some level of college funding for their private lesson program except Grossmont and Cuyamaca.<sup>12</sup> At SDSU it is called "Performance Major Studies" and each student receives 13 one-hour lessons per semester at no cost to the student. At Palomar it is called "Applied Music" and each student receives 16 one-hour lessons per semester at no cost to the student. Grossmont college does not receive funding from the college for their performance studies courses. Instead, the music department fundraises to subsidize the cost of lessons for students.

At Cuyamaca the music lessons program is tied to the Performance Studies course sequence (MUS 090/091/190/191/290/291). In performance studies students are encouraged to take lessons and faculty provide them with a list of recommended instructors. Due to the lack of funding however, students are then on their own to figure out a way to afford lessons and pay the cost. Students report to music faculty with near unanimity the reason they do not take private lessons or do not take from quality teachers is simply because they cannot afford this expense.

The music department chair and selected music faculty provide free lessons to students when possible. However, music faculty do not possess the requisite idiomatic and instrument specific knowledge to provide the appropriate high-quality instruction required to every student across dozens of different instruments and voice types. Students in performance studies over the past

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<sup>12</sup> Faculty have spoken with colleagues at SDSU, USD, PLNU, CSU San Marcos, Palomar, Mira Costa, Southwestern and Grossmont. City College and Miramar have liberal arts music degrees but not traditional music degrees and thus do not offer the performance studies sequence and so have no need for a private lesson program. Mesa has a performance studies sequence but its current practices as to a private lesson program are unknown.

few years alone played or sung over 20 different instruments/voice types.<sup>13</sup> At peer institutions where faculty provide these lessons it is part of their teaching load. The current model at Cuyamaca is not sustainable; even if current music faculty are willing to provide lessons to students for whom they possess the appropriate knowledge and experience, future faculty may not, and it would not be reasonable to expect them to do so. Thus, current practice is not a sustainable model capable of meeting student needs, even in the current inequitable and limited manner it is doing so.

## ii. Equity

This lack of funding for private lessons creates and exacerbates student achievement gaps, particularly for historically disenfranchised students. For students this begins in elementary school where virtually no school music programs exist in east county.<sup>14</sup> In other parts of the county, students receive general music instruction beginning in kindergarten or 1<sup>st</sup> Grade and then receive more in-depth instruction beginning in 4<sup>th</sup> or 5<sup>th</sup> grade. Sadly, many middle schools in east county do not have music courses and often existing music courses struggle because of the lack of elementary programs (and for a variety of other factors). East county is an outlier in this regard as almost all other middle schools in the county have some kind of music program with varying levels of quality. The natural consequence of these weak elementary and middle school music programs is that high school music programs struggle considerably in east county (though some of these programs defy the odds and begin to make up ground in the achievement gap).

This means that by the time students are eligible to enroll in music courses at Cuyamaca they are already significantly behind their peers both in opportunities which have been afforded them and a variety of tangible outcomes. The lack of funding for private lessons at Cuyamaca serves to further widen this gap so that by the time our students are ready to graduate or transfer they are at a tremendous disadvantage compared to their peers. Importantly this achievement gap is more prominent among minoritized students and socio-economically disadvantaged students. In turn this means that these students are less likely to finish college and gain employment in the music industry serving to perpetuate the dynamics that created these conditions in the first place.

The good news is that as was previously discussed, the kind of high-quality music instruction proposed in this program has a unique capacity to close this achievement gap among these students and in doing so transform the community. As minoritized students and socio-economically disadvantaged students complete degrees and gain employment they are able to

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<sup>13</sup> Flute, clarinet, oboe, saxophone, french horn, trumpet, trombone, euphonium, tuba, concert percussion, violin, viola, cello, string bass, classical guitar, rock guitar, electric bass, classical voice, Broadway voice, pop voice, drum set and composition. Each of these sub-fields in music is a different specialty and requires completely different skill sets in order to provide high quality instruction in a private lesson setting.

<sup>14</sup> The music department chair is working with school districts in the region to create elementary and middle school programs throughout east county. For fall 2022 such a program will launch in the Lemon Grove District at all seven sites and before the pandemic a very successful program was launched in the Santee District at nine sites. Work is underway to revive the Santee program. Additional information is available in Appendix D.

bring their experiences and perspective to the workforce and in doing so help to break the cycle of generational poverty, violence and racism.

**iii. Proposed Solution**

To close this achievement gap, it is necessary to find a way to implement a private lesson program. To create an effective private lesson program requires recruitment and retention of high-quality private lesson teachers and funding to pay them. Music faculty are prepared to assume full responsibility for recruiting and retaining high quality private lesson teachers by leveraging relationships with the San Diego Symphony and other professional music institutions. Conversations with these organizations have already begun and a number of the finest music teachers in the region are willing to reduce their normal teaching rates to teach our students because they believe in the goal of this program. Music faculty and the department chair are confident that if these kinds of teachers are able to begin teaching our students, the achievement gap will quickly and dramatically begin to narrow.

**iv. Private Lessons Cost**

To efficiently administer this new program, it is proposed that the goal of 20 students per semester be reached gradually beginning with 5 students in Fall 2022 and adding 5 students every two semesters as follows:

Fall 2022	5 students	\$4,500 Total Cost
Spring 2023	5 students	\$4,500 Total Cost
Fall 2023	10 students	\$9,000 Total Cost
Spring 2024	10 students	\$9,000 Total Cost
Fall 2024	15 students	\$13,500 Total Cost
Spring 2025	15 students	\$13,500 Total Cost
Fall 2025	20 students	\$18,000 Total Cost
Spring 2026	20 students	\$18,000 Total Cost
Fall 2026	20 students	\$18,000 Total Cost
Spring 2027	20 students	\$18,000 Total Cost

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<b>5 Year Total Program Cost</b>	<b>\$126,000</b>
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**v. Sharing Cost**

Music faculty have a plan to raise half the funds necessary for this program through ticket sales to concerts and fundraisers. Fundraisers will include an annual Gala event (see Section IV-G below), donor recruitment, various small fundraisers and using the momentum created by the lessons program to create small ensembles capable of performing at community events (see Section VII below).

This proposal seeks the other half of funding on the following schedule:

Fall 2022	\$2,250
Spring 2023	\$2,250
Fall 2023	\$4,500
Spring 2024	\$4,500
Fall 2024	\$6,750
Spring 2025	\$6,750
Fall 2025	\$9,000
Spring 2026	\$9,000
Fall 2026	\$9,000
Spring 2027	\$9,000

### **E. Supporting Students outside the Classroom**

In addition to the private lessons program, this program proposes practical work-based learning opportunities to promote gainful employment once students finish the program and help students earn income while in school. This program proposes to accomplish this goal by the following activities:

- Student worker opportunities at department concerts
- Student worker opportunities at ECHO concerts
- Student worker opportunities at Heritage Festivals hosted by Cuyamaca
- TA work in Cuyamaca's excellent Learning Assistance Program
- Tutoring work through the library
- Internships
- Training and experience performing as freelance musicians
- Assisting students in receiving the Promise Grant
- Leveraging relationships with local businesses to provide additional employment opportunities

### **F. Engaging Students**

As students refine their musical skills and acquire experience in the above work-based learning programs, this program proposes further engaging students by connecting them with professional music organizations. This includes:

- Negotiating and obtaining discounted/free tickets to professional music organizations like San Diego Symphony, La Jolla Music Society, San Diego Winds, etc
- Guest masterclasses including faculty of transfer institutions and world class artists facilitated in conjunction with transfer institutions
- Guest lectures by music industry professionals

## G. Validating Students

The launch of this program will coincide with the inaugural Grossmont and Cuyamaca College Music Departments joint Gala on May 25, 2023. At this annual Gala Event the music department from both colleges will showcase their finest students and ensembles and celebrate the accomplishments of students each year. Conversations with music colleagues at Grossmont College and the foundation have already begun and internal planning is well under way.

## V. Alignment with College and District Strategic Plan

The proposed pilot-program aligns directly with the Cuyamaca College and Grossmont-Cuyamaca Community College District strategic plans. The entire framework of this proposal is a manifestation of the pathways initiative, goal #2 in the Cuyamaca strategic plan and goal #1 in the district strategic plan. Essentially this pilot-program would be a thorough, discipline specific pathway for music students. In order to successfully implement this pathway it will be necessary to address equity issues which currently exist. In that vein this plan is similarly a discipline specific execution of strategic goal #3 for Cuyamaca (with some additional components also being relevant to other aspects of goal #2) and strategic goal #2 for the district.<sup>15</sup>

## VI. Assessing Program Effectiveness

If approved, this pilot program would be assessed annually and comprehensively after five years. It is proposed that the music department chair work with the Office of Institutional Effectiveness to determine the most effective data to assess and the most efficient way to assess it. As a starting point this plan highlights relevant indicators identified in the same strategic goals identified in Section V. These indicators are listed below and organized in accordance with the strategies discussed in Sections III and IV of this proposal:

### Student Enrollment

- First-time student cohort enrollment by high school
- First-time student cohort enrollment adult re-entry
- Percentage of first-time students who complete a Comprehensive Education Plan within one year of enrolling at the College
- Fall-to-spring and fall-to-fall persistence rates of first-time students
- Enrollment efficiency measures

### Student Success

- Percentage of students, disaggregated by demographics, participating in engagement activities as compared to the benchmark survey results from the Community College Survey of Student Engagement (CCSSE)

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<sup>15</sup> The relevant portions of the strategic plans are included in Appendix C

- Percentage rates/numbers of students, disaggregated by demographics, who utilize and are satisfied with support services
- Degree/certificate completion

In addition, student SLO data from the Performance Studies sequence of courses can serve as a big picture benchmark of the student success objectives of this plan. The Performance Studies courses are designed for just this purpose and instructors of this course have played a vital role in creating this plan.

## VII. Residual Benefits to Campus Culture

As a premise to this component of the proposal, it is important to explain the strategic significance of phasing in this plan in cohorts of five students. There are several common musical chamber ensembles organized in groups of five musicians known as quintets. These include wind quintet, brass quintet, string quintet, vocal quintet and rock quintet. A large quantity of high-quality repertoire exists for these quintets at a variety of difficulty levels. Thus, this plan proposes beginning the private lessons program with a group of five students comprising a quintet. This student quintet would meet as a group to rehearse with a faculty mentor from their respective area (i.e; the choir instructor would mentor the vocal quintet, the concert band instructor would mentor the wind quintet, etc).

As this program progresses new chamber ensembles will emerge on campus. There will be a Cuyamaca Wind Quintet, Cuyamaca Brass Quintet, etc. As a result of the instruction and support these students are receiving through this program, they will be capable of performing a wide variety of repertoire at a high level of quality. Taken collectively and beginning in the fall of 2025, the music department will have four such quintets representing a wide variety of musical styles and timbres giving the department the capacity to serve the campus and community at a variety of events.

Imagine being able to have these student quintets perform at commencement, convocation, board meetings, VIP events, foundation fundraisers and any other events important to the college, district or key community stakeholders. This will provide the dual value of simultaneously enhancing the quality and impact of campus events while showcasing student achievement. In turn campus events can become a way of providing powerful personal examples of the impact of Cuyamaca's focus on equity and student success. This program proposes to codify this kind of service-oriented performance in a student agreement for participating students.<sup>16</sup>

## VIII. Conclusion

Distributing limited resources among a seemingly unlimited number of deserving programs is not a task to be envied. This proposal approaches that responsibility with empathy and seriousness and endeavors to present a plan that is thorough, aligned with college and district values and objectives, and is a highly efficient and responsible use of prospective resources. It is the sincere belief of the music faculty that this plan will have a positive impact on Cuyamaca college that will reverberate well beyond the south side of the B building.

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<sup>16</sup> See Appendix E for a draft of the student agreement

Sources

- Catterall, J. S., Dumais, S. A., & Hampden-Thompson, G. (2012). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*. Washington, DC: National Endowment for the Arts.
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- Miksza, P., & Hime, L. (2015). Undergraduate Music Program Alumni's Career Path, Retrospective Institutional Satisfaction, and Financial Status. *Arts Education Policy Review*, 13.
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## Appendix A

# TACOS & MUSIC

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Music Building**

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The Grossmont and Cuyamaca College Concert Bands are accepting new members for Fall 2021. Whether you are a current high school student, recent high school graduate, current college student, music educator or just someone who loves to play, we welcome you to come play with us.



**Grossmont College Concert Band**  
**Russ Sperling, Conductor**

Monday Nights  
7p.m.-10p.m.  
First Rehearsal:  
August 16, 2021  
For More Info Email:  
[russ.sperling@gcccd.edu](mailto:russ.sperling@gcccd.edu)



**Cuyamaca College Concert Band**  
**James Sepulvado, Conductor**

Tuesday Nights  
6:30-9:30p.m.  
First Rehearsal:  
August 17, 2021  
For More Info Email:  
[james.sepulvado@gcccd.edu](mailto:james.sepulvado@gcccd.edu)

[www.grossmont.edu](http://www.grossmont.edu)

[www.cuyamaca.edu](http://www.cuyamaca.edu)

**EVEN FAMOUS  
MUSICIANS  
HAVE TO  
START  
SOMEWHERE**

Queen Latifah  
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- How to read and write music
- Music theory
- How to record and produce your own music
- How to promote and sell your music





**EVEN LEGENDARY  
MOVIE  
COMPOSERS  
HAVE TO START  
SOMEWHERE**

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52 Time Academy Award Nominated Composer  
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- Music theory
- How to conduct
- How to play piano
- The basics of composing



**EVEN GREAT  
CONDUCTORS  
HAVE TO  
START  
SOMEWHERE**

**Leonard Slatkin**  
Music Director Lauerate, Detroit Symphony Orchestra  
Los Angeles City College

**START WITH US!**

**Music Education @ Cuyamaca College**

**For More Info Email:**  
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**EXPLORE MUSIC EDUCATION  
AT CUYAMACA AND LEARN:**

- Music theory
- How to conduct
- How to play piano
- How to improve on your instrument/voice type



**EVEN FAMOUS  
MUSICIANS  
HAVE TO  
START  
SOMEWHERE**

**Gwen Stefani**  
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Fullerton Community College



**START WITH US!**

**Music Industry @ Cuyamaca College**

**For More Info Email:**

**[Cuyamaca.Music@gcccd.edu](mailto:Cuyamaca.Music@gcccd.edu)**



**EXPLORE MUSIC INDUSTRY  
AT CUYAMACA AND LEARN:**

- How to read and write music
- Music theory
- How to record and produce your own music
- How to promote and sell your music



## Appendix B



January 14, 2022

Dear Music Education Major,

The enclosed packet will help you plan your course work for the Music Education major at Cuyamaca College. The Music Education major is for students who wish to pursue a bachelor's degree in music education and a California teaching credential. The attached plan will allow you to complete the necessary course work to apply to San Diego State University as well as other California State Universities.

The resources included in this packet contain the following:

- A Degree Plan that specifically lists which courses to take each year
- A General Education Reference list of transferrable courses offered at Cuyamaca
- An hourly schedule of Cuyamaca Music Classes to help you choose courses
- A Music Education Major checklist from the SDSU Student Handbook
- A full course list of music classes offered at Cuyamaca College

Take a look at these materials and then schedule a time to sit down with me to discuss your plan. There are several additional factors to take into consideration such as AP coursework, Summer and Winter Session coursework, private lessons and more. Additionally Dr. Shannon Kitelinger, Undergraduate Advisor and Director of Bands at SDSU, has generously offered to provide advising assistance by making an appointment with him and I am happy to connect you with him to help make your transfer process as smooth as possible.

If you have any questions feel free to contact me anytime and I look forward to speaking with you.

Sincerely,

A handwritten signature in black ink that reads "James Sepulvado".

James Sepulvado  
Director of Bands and Professor of Music  
Cuyamaca College Music Department

# Equitable Music Pathway Pilot Program Proposal 20

<b>Year 1</b>		<b>Cuyamaca College</b>			<b>Spring Semester</b>		
		<b>Fall Semester</b>					
		Class	Course Number	Units	Class	Course Number	Units
		Theory	MUS 105	3	Theory	MUS 106	3
		Piano	MUS 132	1	Piano	MUS 133	1
	MUSIC	Lessons	MUS 190	1	Lessons	MUS 191	1
	COURSEWORK	Music Technology	MUS 120	1	String Methods	TBD	1
		Voice Methods	MUS 170	1	Great Music Listening	MUS 110 (C1)*	3
		Ensemble	MUS 136-158	1	Ensemble	MUS 136-158	1
				Total Major Units	8		
				Total Major Units			10

	G.E.	English (A2)	ENGL 120	3	Oral Communication (A1)	COMM 120,122,130	3
	COURSEWORK	Math (B4)	See GE Options	3	Physical Science (B1)	See GE Options	3
		Social Science (D)	See GE Options	3	American Institutions (D)	SEE GE Options	3
				Total G.E. Units	9		

**Total Units 17** **Total Units 19**

<b>Year 2</b>		<b>Cuyamaca College</b>			<b>Spring Semester</b>		
		<b>Fall Semester</b>					
		Class	Course Number	Units	Class	Course Number	Units
		Theory	MUS 205 (Grossmont)	3	Theory	MUS 206 (Grossmont)	3
		Piano	MUS 232	1	Piano	MUS 233	1
	MUSIC	Lessons	MUS 290	1	Lessons	MUS 291	1
	COURSEWORK	Brass Methods	TBD	1	Percussion Methods	TBD	1
		WW Methods	TBD	1	Guitar Methods	MUS 126	1
		Ensemble	MUS 136-158	1	Ensemble	MUS 136-158	1
				Total Major Units	8		
				Total Major Units			11

	G.E.	Critical Thinking (A3)	SEE GE Options	3	Life Science (B2)	See GE Options	3
	COURSEWORK	Humanities (C2)	See GE Options	3	Science Lab (B3)	See GE Options	1
		Lifelong Learning (E)	See GE Options	3	Humanities (C3)	See GE Options	3
				Total G.E. Units	9		

**Total Units 17** **Total Units 18**

<b>Year 3</b>		<b>San Diego State University</b>			<b>Spring Semester</b>		
		<b>Fall Semester</b>					
		Class	Course Number	Units	Class	Course Number	Units
		Theory	M305A	3	Theory	M305B	3
		History	M308A	3	History	M308B	3
	MUSIC	Lessons	M450	1	Lessons	M450	1
	COURSEWORK	Practicum	M246A	2	Practicum	M246B	2
		Literature	M554	2	Literature	M554	2
		Ensemble	M370-389	1	Ensemble	M370-389	1
		Conducting	M347	1	Conducting	M349	1
				Total Major Units	13		
				Total Major Units			13

	G.E.	Upper Division	SEE GE Options	3	Upper Division	See GE Options	3
	COURSEWORK		Total G.E. Units	3		Total G.E. Units	3

**Total Units 16** **Total Units 16**

<b>Year 4</b>		<b>San Diego State University</b>			<b>Spring Semester</b>		
		<b>Fall Semester</b>					
		Class	Course Number	Units	Class	Course Number	Units
		Theory	M405A	3	Theory	M405B	3
		History	M408A	3	History	M408B	3
	MUSIC	Lessons	M450	1	Lessons	M450	1
	COURSEWORK	Practicum	M346	2	Practicum	M446	2
		Literature	M554	2	Ensemble	M370-389	1
		Ensemble	M370-389	1	World Music	M345**	3
				Total Major Units	12		
				Total Major Units			13

	G.E.	Upper Division	SEE GE Options	3	Credential Pre-Req.		3
	COURSEWORK	Credential Pre-Req.		3	Credential Pre-Req.		3
				Total G.E. Units	6		

**Total Units 18** **Total Units 19**

# Music Education Specialization

(SIMS CODE: 665306)

## CHECKLIST

### Comp. Musicianship

#M105 (3) \_\_\_\_\_  
 M205A (3) \_\_\_\_\_  
 M205B (3) \_\_\_\_\_  
 M305A (3) \_\_\_\_\_  
 M305B (3) \_\_\_\_\_  
 M405A (3) \_\_\_\_\_ (orchestration)  
 M405B (3) \_\_\_\_\_ (counterpoint)

### \*\*Methods Courses

M212 (1) \_\_\_\_\_ (voice)  
 M214 (1) \_\_\_\_\_ (string)  
 M215 (1) \_\_\_\_\_ (WW)  
 M216 (1) \_\_\_\_\_ (brass)  
 M217 (1) \_\_\_\_\_ (perc)  
 M218 (1) \_\_\_\_\_ (guitar)

### Music History

\*M151 (3) \_\_\_\_\_  
 M308A (3) \_\_\_\_\_  
 M308B (3) \_\_\_\_\_  
 M408A (3) \_\_\_\_\_  
 M408B (2) \_\_\_\_\_

### Aural Skills

M106A (1) \_\_\_\_\_  
 M106B (1) \_\_\_\_\_  
 M206A (1) \_\_\_\_\_  
 M206B (1) \_\_\_\_\_

### Conducting

M347 (1) \_\_\_\_\_ (fall only)  
 M349 (1) \_\_\_\_\_ (spring only)

### Piano

M110A (1) \_\_\_\_\_  
 M110B (1) \_\_\_\_\_  
 M210A (1) \_\_\_\_\_  
 M210B (1) \_\_\_\_\_  
 (Piano Majors take Music 211A & 211B)

### Private Studio

M250 (1) \_\_\_\_\_  
 M250 (1) \_\_\_\_\_  
 M250 (1) \_\_\_\_\_  
 M250 (1) \_\_\_\_\_  
 Junior Level \_\_\_\_\_  
 M450 (1) \_\_\_\_\_  
 M450 (1) \_\_\_\_\_  
 M450 (1) \_\_\_\_\_

### Ensembles<sup>+</sup>

8 units in a major ensemble.  
 M170-189 4 units  
 M370-389 4 units

### Practicum

M246A (2) \_\_\_\_\_  
 M246B (2) \_\_\_\_\_

### Practicum (cont'd)

M346 (2) \_\_\_\_\_  
 M446 (2) \_\_\_\_\_

### Literature

(6 units selected from the following)

#### Elementary Focused Course

M343 (3) \_\_\_\_\_

#### Secondary Focused Courses

M554 (2) \_\_\_\_\_ (band)  
 M554 (2) \_\_\_\_\_ (choral)  
 M554 (2) \_\_\_\_\_ (orch)

### Additional

M204 (1) \_\_\_\_\_ (music tech.)  
 Choose Between (World Music):  
 ++M345 (3) \_\_\_\_\_ OR  
 M561 (3) \_\_\_\_\_

### School Requirements

**Ushering** (4 times/first 2 semesters)  
 \_\_\_\_\_

### Divisionals (5)

\_\_\_\_\_

### Recital Attendance

Attend 12 concerts per semester for 6 semesters.

## Additional Information

\* This is also offered as a GE course. Music majors must register for the approved section reserved only for music majors.

\*\* Can be taken in any order. These courses are offered either in the fall or spring, not every semester.

# M105 may be waived by passing the theory placement examination.

++M345 will simultaneously fulfill the GE Humanities requirement

+ Voice music education majors must enroll in at least one semester of band or orchestra, Instrumental music education majors must enroll in at least one semester of choir along with your primary ensemble responsibility. Marching Band will count for one unit only if Symphonic or Concert Band cannot accommodate your instrument. Please see your music advisor if any questions.

+Piano/Guitar music ed. majors must enroll in either a band, orchestra, or choir as their major ensemble requirement.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **five divisional recitals** during each of the subsequent semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.
- Students must demonstrate a **foreign language equivalency of one** college semesters of **Spanish**. (2 years H.S. foreign language = 1 semester college. 3 years H.S. = 2 semesters college. 4 years H.S. = 3 semesters college.)
- **IMPORTANT:** Candidates for a teaching credential must complete all requirements as outlined in the SDSU General Catalog under Dual Language and English Learner Education or Teacher Education as an undergraduate major for the Bachelor of Music degree. Contact the School of Teacher Education for more information
- Students are expected to provide an accompanist for lessons, performances, and juries.

## Appendix C

### Santee making sound progress on bringing music back to school



Jack George, 9, a fourth grader at Carlton Oaks Elementary School in Santee played his trombone for the first time. George and others in his brass music group attended their first music lesson at Carlton Oaks Elementary School on January 28, 2020.

(Nelvin C. Cepeda / The San Diego Union-Tribune)

BY [KAREN PEARLMAN](#)

FEB. 6, 2020 12:38 PM PT

SANTEE —

Fourth-grader Maia Stone and about a dozen other students sat in chairs and listened intently as local percussion instructor Elizabeth Raymond explained the basics of drumming inside a small classroom at Carlton Oaks School in Santee. Proper posture. Putting a practice drum pad together. How to grip the drumsticks.

While most of the kids were ready to start banging away on their pads (and some did), Raymond did her best to keep the kids' attention focused on step-by-step training tips and tried-and-true beginner techniques.

In another room at the school, instructor Joey Ortiz showed students how to press their lips together on a brass mouthpiece, creating a cacophony of noise on trumpets and slide trombones. And in yet another room, instructor Jaime Burke showed students how to assemble their saxophones and flutes and to make some elementary sounds come out of them. It was the first day of after-school music classes for students in the Santee School District after a decades-long drought.



Joey Ortiz worked with about a dozen elementary school children at Carlton Oaks Elementary School on Tuesday, January 28, 2020.

(Nelvin C. Cepeda / The San Diego Union-Tribune)

The district, in partnership with music professor James Sepulvado from Cuyamaca College and Bertrand's Music in San Diego, just started offering the classes at all of its nine school sites. The Santee School District Foundation pitched in \$40,000 to sponsor the classes, pay for instruction and help defer some of the cost to rent instruments, with no enrollment charges to families of fourth- through eighth-grade students.

Maia is one of more than 300 students in the 3,900-student district who have signed up for the program. Students are instructed for about one hour after school once a week.

For Maia, who says her drumming has mostly consisted of a lot of banging on her seat at her desk at school, the music classes are exactly what she needs.

"I'm feeling like it's a real good fit," Maia said after her first class. "I feel like, 'Hey I've done this before,' and I could relate to what I'm doing here. I know how it reflects on a pattern and how you vibrate it and it feels really good to finally be using what I've been doing in class. It feels unique. It has opened a new portal and it just feels good."

Sepulvado, a 2002 Helix High School alum, says for years in the 1970s and '80s, East County area bands were considered some of the best in the country. Mount Miguel High School's band was a perennial powerhouse in the annual Rose Bowl Parade in Pasadena. Grossmont, Helix and Monte Vista high school bands also made many appearances in that parade and others around the state.

Those three high schools in particular dominated competitions for decades.

But band programs at the high school level have suffered over the past few decades, in part because the middle and elementary schools stopped acting as a pipeline.



Lucy George, 11, a fifth grader at Carlton Oaks Elementary School, took her first flute first lesson. George is one of more than 300 students enrolled in music lesson at the Carlton Oaks Elementary School in Santee.

(Nelvin C. Cepeda / The San Diego Union-Tribune)

“I want to do everything I can to restore music to East County,” Sepulvado said. “For whatever reason, it’s night and day from what it used to be. Mount Miguel, Helix, Monte Vista, they were all powerhouses schools. Now a lot of them barely have program.”

Budget cuts, funding challenges and changes in priorities over the years all but ended the Santee district’s music program and left it with little to offer those children who wanted to learn how to play an instrument. An on-and-off again guitar lesson program flourished, then faded away.

But last year, Santee School District Superintendent Kristin Baranski and the Santee School District Governing Board determined that a strong music program would serve other areas of learning and social well-being, including math and language skills, hand-eye coordination, discipline and teamwork.

Baranski and the board reached out to the County Department of Education, which helped connect them with Sepulvado. And thus the partnership began with the Santee

Schools Foundation and Cuyamaca to create a new music education program that all entities hope might spark a return to East County’s musical glory.

Beyond teaching the kids in the district who want to learn music, Sepulvado said the ultimate goal of the program is to put on a concert in June in tandem with the two Santee area high schools, Santana and West Hills.

Joey Minor is a fifth-grade student at Carlton Oaks who already knows how to play the recorder. He said he decided to take up the trumpet -- which he said “is really easy” -- so he will know how to play the same instrument as his mom, dad, uncle and grandfather.

After the first day of classes, Joey said he is looking forward to the June concert with his classmates and that “with enough practice I think we’ll be ready.” The fresh young faces seem to greatly appeal to the instructors from Bertrand’s Music.

“It’s so fun to be able to do all this, especially in a community without an active music program, to bring music into their lives,” said Burke, a San Diego State University alumna. “It’s really cool we’re able to bring it to the kids. It’s so nice to teach these kids and see how excited they are to make sounds and hear them say they want to play solos at home for their parents.”

Ortiz, a local who attended Spring Valley Middle School and Monte Vista and Valhalla high schools, said that this is his first time teaching classes of students. He called working with the kids “exhilarating.”

“I love teaching music,” Ortiz said. “My goal is to provide a warm welcoming environment for these aspiring musicians as they discover the joy and love for music as music teachers did for me when I was a student.”

Sepulvado said he is hoping to get people in the community to help continue the program in the future. He has helped set up a website at <https://www.eastcountyscene.com/santeeschools> to provide information on donating musical instruments to the program for those kids in need.

## Appendix D

**Cuyamaca College Priority #2**



### Guided Student Pathways

Cuyamaca Guided Student Pathways integrates academic and student services together in a coherent and intentional system of curricular and co-curricular experiences that guides a student into and through college to the successful completion of a credential and the transition to a baccalaureate program or the labor market. All guided pathways will be clarified for students to follow and will facilitate completion of students' educational goals at Cuyamaca in a timely manner, while also providing engagement opportunities outside of the classroom.



#### Major Action Steps

- Develop equitable and accessible structured matriculation processes that provide students with clear, actionable, and usable information
- Create academic maps detailing the scope and sequence of courses required to complete a credential efficiently and transition to baccalaureate degree programs or the labor market
- Provide advising from start to completion and/or transfer, with assigned point of contact at each stage with interventions and resources to help students persist, progress, and complete
- Establish robust pathway activities that enhance student validation and engagement

#### Indicators

- Percentage of students enrolled, disaggregated by demographics, as compared to the service area population
- Percentage of first-time students who complete a Comprehensive Education Plan within one year of enrolling at the College
- Fall-to-spring and fall-to-fall persistence rates of first-time students
- CCCCO Scorecard Completion Rates: Percentage of first-time students transferring, earning an associate degree or certificate, or becoming "transfer-prepared" within six years
- Median time to degree for associate degree completers
- Number and percentage of certificate programs with published, clear, course sequences

**Cuyamaca College Priority #3**



### Student Validation and Engagement

Student validation and engagement integrates culturally appropriate theoretical and practical foundations to effectively address the needs of our diverse student population. These curricular and co-curricular opportunities are designed to validate and engage students and create a meaningful connection and sense of campus community. Cuyamaca College is committed to developing a culture and learning environment that supports student success through validation and engagement.



#### Major Action Steps

- Advance culturally relevant curricular and co-curricular opportunities for students and facilitate connections with students, staff, and faculty
- Strengthen student support service and campus activities that validate students' social and cultural experiences
- Provide robust professional development opportunities focused on culturally competent curriculum and cultural awareness
- Promote and foster a campus culture of student validation and engagement

#### Indicators

- Percentage of students, disaggregated by demographics, participating in engagement activities as compared to the benchmark survey results from the Community College Survey of Student Engagement (CCSSE)
- Percentage of students reporting on the CCSSE that they developed meaningful connections on campus
- Percentage rates/numbers of students, disaggregated by demographics, who utilize and are satisfied with support services
- Student and campus employee perceptions of campus climate

**District Goal #1**



**Create streamlined, student-centered pathways to educational goal completion.**

In its 2012 report, "Reclaiming the American Dream," the 21st Century Commission on the Future of Community Colleges challenged colleges across the nation to increase completion rates of students earning community college credentials (certificates and associate degrees) by 50 percent by 2020. The California Community College system responded with its 2013 Student Success Initiative. With a goal of 227,247 additional degree or certificate completions over the next ten years, California colleges are called to an annual 2.5 percent increase in completions. Best practice research on guided pathways for student success include highly structured student experiences with proven positive impact on student progress and completion in four areas:

- 1) Clarify paths to student end goals
- 2) Help students choose and enter a pathway
- 3) Help students stay on path
- 4) Ensure that students are learning.



**Governing Board Strategic Priorities**

- Maintain District focus on access and student success
- Implement CTE programs and workforce training to meet business and industry needs
- Advance the East County Education Alliance and East Region Adult Education
- Encourage cooperative, integrated opportunities for students at both colleges

**Indicators**

- First-time student cohort enrollment by high school
- First-time student cohort enrollment adult re-entry
- First-time student cohort English/math placement levels
- First-time student cohort matriculation rates
- First-time student cohort comprehensive education plan completion rates
- First-time student cohort transfer-level English/math completion rates within two years
- First-time student cohort persistence rates
- CCCCO Scorecard completion rates
- Degree/certificate completion
- Job placement rates

**District Goal #2**



**Close achievement gaps by engaging individual students with diverse needs and removing structural barriers to their success.**

With the increasing diversity of California's population, and the national focus on increasing the number of college graduates by 2020, the statewide focus on equitable student outcomes has never been more important. With the passage of the Student Success Act of 2012, the State of California renewed its emphasis on student equity and provided significant resources to support college and district efforts to become more inclusive learning institutions.

To close achievement gaps, California's community colleges are addressing long-standing structural inequities through evidence-based practices such as multiple measures student placement; accelerated developmental pathways; professional development for faculty centered on inclusive teaching, learning, and service delivery; and improved accountability related to equity in student access and success.



**Governing Board Strategic Priorities**

- Maintain district focus on student equity
- Promote efforts emerging from Achieving the Dream and Diversity, Equity, and Inclusion plans (e.g., Student Equity Plans, EEO Plan)
- Increase cultural competency of employees

**Indicators**

- Disproportionate impact analyses of key performance indicators
- Student engagement measures from the Community College Survey on Student Engagement (CCSSE)
- Employee diversity by job category

## Appendix E

### Cuyamaca Music Lessons Pilot Program Agreement

Congratulations on being selected as a participant in the Cuyamaca Music Lessons Pilot Program. To help support you in your educational journey you will be receiving the following:

1. Twelve one-hour private lessons on your instrument or voice type
2. First call to work all ECHO concerts
3. First call to work all department concerts
4. TA positions as they are available
5. Tutoring positions as they are available and as you are qualified
6. Chamber music coaching from faculty and assistance marketing your quintet and booking paid performances
7. Regular advising sessions with music faculty
8. Internship opportunities
9. Assistance in connecting with local businesses for employment

As a condition of your continued participation in this program you must complete the following each semester:

1. Meet with a music faculty member for at least one advising session at which you update your education plan
2. Attend all lessons regularly and complete all assigned work by your private teacher
3. Enroll in the "Big 4 Music Courses" each semester
4. Rehearse with your assigned quintet at least four hours per week
5. Perform at school events for a minimum of 10 hours each semester

Sign this form to indicate you agree to the terms of this agreement.

Student Name \_\_\_\_\_

Semester\_\_\_\_\_

Student Signature \_\_\_\_\_

Date\_\_\_\_\_