

EL CAMINO COLLEGE
Music Program Review
2014

James Hurd, lead faculty



In memoriam
Dr. Chris Mello
1975 - 2014

MUSIC PROGRAM REVIEW

2014

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Part 1 - Overview of Program (James Hurd, William Doyle)

1a) Program/Department Description

The music department offers a comprehensive foundation in the theory, history, and performance of music. This is achieved through a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills, and the study of music history. Students demonstrate their proficiency by analyzing, interpreting, and performing pieces of music in a variety of genres and style periods. Program assessment is measured by juried and public performances, program completion, transferability, and periodic program review. Music Majors are required to take a minimum of 30 units of music courses, including classes in Music History, Music Theory, Piano, Voice and Applied Music. In addition there are a wide range of elective courses available, ranging from Music 60ABCD Woodwind Ensembles to Music 30AB: Beginning Jazz Improvisation.

In addition to preparing students to transfer with an A. A. degree in Music, the program offers general education courses in Music Appreciation, Music Cultures of the World, Survey of Jazz, History of Rock, Music of the Beatles, Music History and Literature up to 1750, and Music History and Literature 1750 to the Present. The articulation officer is petitioning to get approval for Music Fundamentals to fulfill CSUGE and IGETC requirements. A Certificate of Achievement in Commercial Music has been created and is currently offered at the Compton Center. With the new electronic lab, the department has plans to begin offering the certificate at El Camino.

An A.A. degree in Music from El Camino College enables students to develop musical proficiency and prepares students to successfully audition on their major instrument for acceptance into a four-year music department (college or university). It also fulfills the needs of students who have career goals in the field of music. This major and the class offerings prepare students for transfer to colleges or universities in Music, Music Performance, Music Education, Music Theory and Composition, and other similar fields of study. Such majors are widely available in many CSU, UC, and private schools. Students completing this degree typically continue in the fields of music performance and/or teaching.

While the Music Degree requires more units than the Division average, it is in line with many other programs. Santa Monica College requires 39 units of music classes for their Associate of Arts degree in Music. Pasadena City College requires 38 units of music classes for their Associate of Arts degree in Music. Moorpark College has a 30 unit "Path Option Model" degree, with 20 units of required music classes and an additional 10 units drawn from an "Emphasis Option Path." Emphasis options include Vocal, Keyboard, Commercial Music, General Music, and Instrumental Music.

El Camino offers the only comprehensive Music program in the local geographic area. (Santa Monica is the closest college that offers as extensive a program in depth and breadth as ours; however, their demographics are significantly different from El Camino since they are centered in a more affluent area.)

The Music Program exposes students to all aspects of music in preparation for further study at a four-year institution. Students in the major take 20 units of core courses in Music Theory and Musicianship, Piano, Music History, and Ensemble/Applied Music to gain a solid foundation for further development of technical skill and depth of understanding. This core curriculum is supplemented with courses in specific areas of concentration: Vocal, Keyboard, Instrumental Music, Commercial Music, and General Music. Within these concentrations, students acquire the proficiencies to transfer to a four-year institution. The department also offers a breadth of experience to its diverse student body by offering Jazz Theory, Jazz Improvisation, and appreciation courses exploring music cultures in the world, the history of rock music, and the music of the Beatles. One of the strongest elements in the Music program is the opportunity for students to perform in different sized groups. These diverse opportunities to perform are attractive to serious music students and are unique in community colleges in our geographic area.

Every semester, the Music program provides a number of opportunities for student musicians to perform at their appropriate level, including:

1. Juried recitals
2. Orchestra performances
3. Chorale and Concert Choir vocal performances
4. Jazz Band (two levels) performances
5. Concert Band
6. Opera Workshop performances
7. Musical Theatre productions (through the Theatre department and supported with Music courses)

These concerts are held in one of the three ECC performance venues, the Haag Recital Hall, Marsee Auditorium, or the Campus Theater. Significant revenue is generated from these productions for the Associated Students and ECC music program. The table below outlines the upward trend of box office receipts at the Center for the Arts for the past five years.

(Appendix F)

Center for the Arts Box Office Receipts

ACADEMIC YEAR	RECEIPTS
2008-09	\$15,530
2009-10	\$20,057
2010-11	\$21,065
2011-12	\$23,415
2012-13	\$25,355
Average per year	\$21,085

The Music program has always drawn from a widely divergent student population with dramatically differing music preparation. Additionally, local CSUs are “impacted” which means

that transfer from a community college is very competitive, requiring more preparation than the minimum transfer credits. In addition to completing major course requirements, a student wishing to transfer as a Music major must audition a musical piece and also demonstrate piano proficiency. With repeatability, the Music program was able to take students with limited preparation and develop them so that they could transfer successfully to 4-year college as a music major. The new repeatability regulations that restrict repeatability in the performing arts has meant that curriculum supporting skill and artistry development for successful audition may need to be addressed in a different way, either through additional courses or additional course levels.

Many of the students who take classes in the Music Department are music majors who are planning to continue their music education at 4-year schools. There are currently 67 students in the applied music program; 62 of these students consider themselves to be music majors and 50 have formally declared their major as music. The music faculty is currently working on ways to help students who want to be music majors formally declare their major, and to encourage more students to graduate with an Associate's Degree in Music.

Students, including music and other majors, further their engagement with the college through their membership in the Society of Music Club. The primary role of the Society of Music Club at El Camino College is to support the music department. Meetings, which are scheduled twice a month, are organized by club officers who also meet additional times outside these meetings. The club organizes a student recital every semester, hosts music events at ECC, fundraises for scholarships and other items needed by the music department, hosts master classes and clinics, oversees occasional student performances in the quad during college hour, and provides fellowship for music students.

The Society of Music student recital is the most important reoccurring event for the club. It gives the club officers experience organizing and running a music recital and provides ECC music students a venue in which to perform. Society of Music Club Officers hold auditions to choose performers, organize the event, and typically perform in the recital. The recital also serves as a fundraiser for the student club.

The Music department recognizes that faculty working with students to help inform them about degree requirements is an important aspect in assisting students to declare a program of study early in their academic careers. The department is working closely with the Fine Arts division and counseling office to assist students in understanding how to achieve their academic and career goals. In October 2013 and 2014 the Music department offered a Majors Workshop for all interested Music majors. An average of 60 students attended with a large percentage following up with counseling appointments. It is hoped that this kind of collaboration will help to improve student success and improve the department's statistics on student completion.

1b) Degrees/Certificates Offered

The program offers an Associate of Arts degree that was last reviewed and board approved in the fall semester 2003. A Certificate of Achievement in Commercial Music has been created and is offered at the Compton Center satellite campus.

The Music AA-T was returned by the Chancellor's Office and will be resubmitted to the CCC with the requested changes in time to meet the Fall 2014 deadline for approval. To comply with the 60 unit maximum allowable units in the Music AA-T, the department will be petitioning to have MUSI 101 approved as CSUGE C1 so it can be double counted in the GE requirements. Additionally, the ensemble course units, with the exception of Chorale, will be lowered to one unit with the hours adjusted to comply with Title 5. The hours for the Applied Music courses are out of compliance with Title 5 regulations for one unit and will be revised this fall to lower the number of hours to no more than four student learning hours.

Additionally, the department determined that it will need to revise its AA degree to ensure that students achieve the necessary proficiencies in order to transfer. The intent is to also embed the AA-T requirements into the revised AA degree. Faculty will be working with local CSUs to determine more precisely the level of preparation students will need to transfer. They will also be factoring the level of unpreparedness of ECC students in order to make a reasonable proposal to address student needs.

1c) Program Alignment to College Mission and Strategic Initiatives

The degree provides students with a thorough foundation in understanding the theory and practice of music through creative writing, listening and performance. This is achieved through a variety of course offerings that serve to develop personal, career and professional knowledge as well as technical performance skills in individual and group settings. Students will demonstrate their proficiency through testing, performance, class projects and observance or professional concerts. Completion, evaluation of student learning outcomes, transferability and periodic program review all contribute in measuring program assessment.

1d) Status of Recommendations from Previous Program Review

RECOMMENDATION #1

Practice Room Space and Maintenance: There are not enough practice rooms or designated teaching rooms for the applied music faculty to teach private lessons or for the staff accompanists to work with the applied students unless they monopolize the practice rooms and prevent other music students from accessing the rooms. More practice room space is needed.

As of this date the problem still exists and the conversion has not taken place. A special fund provided new audio equipment in the practice rooms.

RECOMMENDATION #2

Music Building Facilities: The facilities utilized by the Music Department need upgrading in many areas, including practice rooms, restrooms, and keyboard labs. Most of the facilities in the music building do not enjoy a regular cleaning schedule.

The rooms that were designated as dirty are still in need of a thorough cleaning. The only area addressed by the cleaning crew is the emptying of wastebaskets and this includes bathrooms.

Rooms Mu 131, 133 and 145 still lack air conditioning and can be very uncomfortable – especially in the summer months.

RECOMMENDATION #3

Hire full-time instructor in jazz.

The hiring of a full-time jazz instructor has not taken place.

RECOMMENDATION #4

Funding for Accompanists and Teaching Assistants.

This has been partially met. A retirement (accompanist) is expected within the next four years.

RECOMMENDATION #5

Replace piano lab in Music 106.

The pianos in the piano lab (MU 106) have not been replaced, but were serviced and seem to be working at this time. They will need to be replaced in the future.

RECOMMENDATION #6

Re-establish Applied Music Coordinator.

This has been done as of Fall 2013.

RECOMMENDATION #7

Music Technology: A new course on music technology should be added to the curriculum, and the electronic music lab needs to be functional, fully staffed, and furnished with current equipment and software.

This has been partially met. As of June 2014, the Compton Center has a better facility for music technology/electronic music. The music department faculty are still considering this issue.

RECOMMENDATION #8

Restoring Previously Cut Courses.

Some of these classes have been reinstated. Music 105 - Commercial/Jazz Theory and Musicianship, 143abcd - Beginning Woodwind Instruments, 144abcd - Beginning Brass Instruments, 180abcd - Fundamentals of Electronic Music, 181A - Introduction to Electronic Music Studio and 181B - Electronic Music Studio have been reinstated.

RECOMMENDATION #9

Funding for the Center for the Arts: Funding must be allocated to increase the diminished offerings of guest artist programs at which student attendance is required by the curriculum.

We are still in need of large professional ensembles; solo and chamber groups have been invited and have enriched this part of the program. Some of the solo guest artists have agreed to perform for the nominal fee.

RECOMMENDATION #10

New Course Development and Course Review.

Three new courses have been developed and approved – Music 221 - Lyric Diction, Music 147B – Beginning Guitar II, and Music 117 - Music of the Beatles. More new courses need to be developed and our curriculum offerings need to be expanded to include courses in music technology, additional on-line courses, more courses related to

contemporary music (including jazz and popular music), composition/songwriting, and further music theory and music history offerings.

RECOMMENDATION #11

Hire Casual Help to Further Develop Division/Department Website: For program offerings, recruitment and events calendar.

The division pages were consolidated in 2010 to minimize maintenance in a manner consistent with the college. Marketing and Public Relations now assists with customizing webpages.

RECOMMENDATION #12

Replace Band and Orchestra Instruments.

Instruments were purchased with the 2010 bond monies. See Plan Builder.

RECOMMENDATION #13

Refurbish Shelves in Marsee Auditorium, room 125.

A storage cabinet in Aud. 130 was built to house the marimba and xylophone (part of the 2010 purchase), but Aud. 125 has not been done.

RECOMMENDATION #14

Purchase a harpsichord.

No harpsichord was purchased. There is one in MU 105 but it would need major repair to be operable.

Part 2 – Institutional Research Analysis

(Joanna Nachev, Dane Teter)

2a) Head count of students in the program:

Between Fall 2009 and 2012, the Music program headcount declined from 3,249 to 2,699. This decline occurred during a period of state-wide contraction. We see a trend of slight growth in 2012-2013 year from 3800 -3900. There was a relative head count increase of 42 students in our department. (See Appendix A—Demographic and Enrollment Characteristics, page 5 (Program Participation 4-year Trend chart) There appears to be a slight decline in the Fall Semester's Day Enrollment in the fill rate of the department, from 72.1% in 2010 – 70.2% in 2013 (See Appendix A). In the Spring Semester enrollment during the day has been fairly regular averaging about 71%, while the night time enrollments seem to be uneven, with weekend courses (unknown) is stable at 10% (See Appendix A).

Demographics:

1. Gender:

The ratio of male to female students in the Music program has remained relatively constant, averaging 56.9% male to 43.1% female. This ratio is inversely proportional to the campus average of 47.5% male to 52.5% female.

Gender	Music 2012	ECC 2012
F	43.1%	52.5%
M	56.9%	47.5%

There are about 4% more Asian students in the Music program compared to the ECC general population. The percentage of Latino students, although growing, is about 6% lower than the campus percentage. The statistics show growth with the Latino population over 4 years. White population has declined over that same span. (See Appendix A)

2. Age:

About 75% of our students are 29 and younger and 50% are 21 years of age or younger. Our department shows a larger number of younger students in population than the overall college. Only 1% is of the 50+, the older students are primarily involved in the performing groups that support the student learning in a full ensemble. Older adults provide stability to the ensembles by ensuring a complete range of instruments and voices while achieving their specific learning outcomes. (See Appendix A)

We have 14% more of full-time students over the college percentage and have been consistently around 44% over the span of four years. (See Appendix A)

Most of our students are high school graduates and parallels the college's statistics at an average of 85%. (See Appendix A)

These students are typically college-bound and the large majority of our students are intending to transfer, as reflected in the low percentage of degree completion for our department with 6 – 9 students/year over the span of four years (See Appendix A)

The intent to graduate is very high with 3% higher than the college level. There is an increase in intent to transfer and is reflected in the percentages growing from 32.5% to 35.3% and the undecided has decreased by 6%. Students who are here for enrichment reflect a decline in the percentage by 1% over the span of four years which is more in line with the overall college student population. (See Appendix A)

Recommendation: We are running the Major Workshops to help guide students to an educational path to help increase the “Degree Completion” for our department.

NOTE: Demographic success of African-Americans is below 80%. The Music department intends to work with Institutional Research to research the causes for the low success rate for this demographic. The faculty would like to look at the level of student preparedness as it relates to student success.

2b.) Course Grade Distribution

The focus was directed at 2012 with two courses that stood out in the success and retention columns. MUSI 11 (8-Week Music Appreciation Course, Music 111) with a 41.6% success rate, perhaps the short term overwhelms the majority of the students who enroll and they drop out because of inability to keep up with the demands of the course.

MUSI 18 AB (MUS 120 Voice Class) with 51.4% success rate, perhaps due to the faculty turnover in that year.

MUSI 131A Beginning Piano I showed a low success rate in marked contrast to the very good success rates in the three following semesters of piano. This indicates that students may be underprepared for the entry level piano class. The Music faculty plans to work with Institutional Research to determine whether there is a correlation between a student’s level of preparedness and their rate of success. (See Appendix C)

2c) Success and 2d) Retention

The department’s 5 year success average is 72.3% compares favorably to the preliminary success standard of 71.6% and the five-year success minimum of 70.9 %. (See Appendix A) Faculty have noticed a change in the level of preparation of students in Music Appreciation and Music History and will be developing strategies to address these changes.

MUSI 247 experienced poor retention and may indicate that students are underprepared. The recent addition of MUSI 147B, an intermediate level guitar class may improve these numbers going forward.

Jazz Improvisation MUSI 130 is also reflecting poor retention and success. This maybe too advanced for our underprepared students. Our recommendation is to offer a lower level for under prepared students. Students might benefit if MUSI 105 Jazz Theory were offered every semester.

The 8-week section of MUSI 111 Music Appreciation has shown a smaller success and retention rate as compared to the 16-week sections. Fewer students are electing to enroll in the 8-week section and as a result, success and retention have suffered proportionately. This reduction in enrollment, success and retention is in stark contrast to 2009 rates. It appears that students are

choosing to enroll in 8-week classes to expedite their education, not realizing the demands of the compressed course content. Historically, enrollment was stronger when MUSI 111 was offered in the last 8 weeks of the semester.

2e) Distance Education

Our distance education classes compare favorably with the success and retention the face-to-face classes. (Appendix A) Other than Music Appreciation, there are no plans to offer other course online at this time.

2f) Enrollment Statistics

The institutional numbers on fill rates misrepresent the actual enrollments. Courses that we offer concurrently appear separately on the Institutional Research report. (See Appendix A Fall Section Fill Rate Graph) The teacher load summary from Academic Affairs provides more accurate data on the actual fill rates for music classes because section fill rates are reported separately (See Appendix A). Our actual fill rate for our Music Department for Fall 2013 is at 97%. This reflects a healthy demand in the weekly census (See Appendix A). Detailed Fill Rate percentages for each music course are included in the same report.

Enrollment statistics with section and seat counts and fill rates are generally healthy across the department. One section of MUSI 111(Music Appreciation) 8-week class, 2 sections of MUSI 120/220 (Voice Class), one section of MUSI 131 (Piano Class), MUSI 247(Intermediate Guitar) and MUSI 268(Symphony Orchestra) reflect low fill rates for 2013. This coincides with the earlier discoveries of course grade distribution. (See Appendix A)

2g) Scheduling of courses

Overall fill rate of 95% reflect a successful offering in the times and frequencies that courses are scheduled to fulfill the need and the demand for our student population. (See Appendix A)

2h) Improvements rates

As a recommendation, we need to develop a sequence of courses that take the students from the remedial to the intermediate level with 3 levels of course offerings in instrumental (piano, strings, brass, etc.)

1. To have more of a sequence and align better with the other programs.
2. For persistence, their needs to be a progression over the course of two to three years of courses that prepare music students to transfer to the four year universities.
 - a. Need remedial courses
3. Encourage students to declare a major and follow a path.
4. Remaining issues to be addressed by the department include the repeatability issues.
5. Students need to be allowed the progression of repeating courses to prepare them for a competitive transfer to the four year university.

2i) Additional Data

Provide a copy of any feedback reports generated by Institutional Research and Planning and discuss feedback collected during the past four years including any surveys.

2j) List related recommendations.

.PART 2 -- ANALYSIS OF RESEARCH DATA RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Find out about the music background for the students that dropped out of MUSI 130 Beginning Jazz Improvisation and MUSI 131 Piano classes.		A
2. Offer the 8-week section of MUSI 111 Music Appreciation in the second part of the semester to see if enrollment improves		A
3. The Music Program should complete an investigative query of students every two years for feedback regarding the Music Program's strengths and weaknesses.		A
4. Work with Institutional Research to research the causes for the low success rate for African-American demographic, including how student preparedness relates to student success.		A

Part 3 – Curriculum (Polli Chambers-Salazar)

Review and discuss the curriculum work done in the program during the last four years, including the following:

3a) Provide the curriculum course review timeline to ensure all courses are reviewed at least once every six years.

All courses are reviewed at least every four years. Please see Appendix B for this data and the catalog list of courses.

3b) Explain any course additions to current course offerings.

As of Fall 2013, all Music courses were renumbered to be three-digit. The new numbers between 100 and 299 indicate the general level of the courses to students. One hundred (100) level courses are primarily in the first semesters of a program and 200 level courses are more advanced. MUSI 221: Lyric Diction for Singers is a new course that has been added to the catalog. It is a CSU requirement for voice majors. To provide students with adequate levels of guitar courses, MUSI 147B: Beginning Guitar II was recently approved and will be offered in the Fall of 2014. MUSI 222: Opera Workshop was recently approved as a repeatable course to meet major requirements for 4-year institutions, and the number will be changed to MUSI 222ABCD to reflect this.

In addition to the new courses that have been approved, several courses that had been eliminated due to budget cuts have been returned to the schedule, including MUSI 143: Beginning Woodwinds, MUSI 144: Beginning Brass, MUSI 145: Beginning Percussion and MUSI 146: Beginning Strings. MUSI 145 and 146 were offered in the Spring semester of 2014, and MUSI 143 and MUSI 144 will be offered in Fall of 2014.

3c) Explain any course deletions and inactivations from current course offerings.

MUSI 223: The Singer as Actor was inactivated. This course was inactivated due to a conflict arising out of it being offered concurrently with MUSI 222: Opera Workshop, while the faculty load for these two courses did not align.

MUSI 103: Introduction to Music Theory was inactivated in December 2013. Music 103 has never been offered, and it does not seem likely it will be offered in the near future.

MUSI 208A: Counterpoint I was inactivated in December 2013. Music faculty decided to stop offering Music 208A when the department was asked to make cuts to its program.

MUSI 208B: Counterpoint II was inactivated in December 2013. Music faculty decided to stop offering MUSI 208B when the department was asked to make cuts to its program. At that time it was determined that these courses (208A and B) were upper division and this was also a factor in the decision to inactivate them.

3d) Describe the courses and number of sections offered in distance education. (Distance education includes hybrid classes)

MUSI 111: Music Appreciation is taught both in person and as a Distance Education course. There are two sections taught as Distance Education courses, and nine as regular face-to-face courses.

3e) Discuss how well the courses, degrees or certificates are meeting students' transfer or career training needs.

3e.1) Have all courses that are required for your program's degrees and certificates been offered during the last two years? If not, has the program established a course offering cycle?

All of the required courses listed as part of our Music A.A. degree have been offered during the last two years.

3e.2) Are there any concerns regarding program courses and their articulation?

The Music Department is attempting to have MUSI 101: Music Fundamentals approved as a CSUGE C1 course so that it may be doubly counted in the new AA-T degree. In addition, the units for large ensemble courses will be lowered from 1.5 units to 1 unit to comply with the AA-T requirements for ensembles. Chorale, the advanced choir ensemble, will remain at 2 units and only 2 semesters will be allowed for the transfer degree. Lastly, the Applied Music courses will be aligning hours to units according to Title 5 regulations.

The Music faculty is also planning to add Music Theory and Musicianship co-requisites to the four levels of Applied Music to maximize students' learning in individual lessons and to help students advance more quickly towards completion of the music degree. The department is concerned that this kind of acceleration in degree progress may leave some students without enough time to develop the skills they need to succeed. Strategies to address this concern need to be identified.

Once the AA-T degree is approved, the Music Department intends to revise the AA degree to ensure that students achieve the necessary proficiencies in order to transfer. The intent is to also embed the AA-T requirements into the revised AA degree. Faculty will be working with local CSUs to determine more precisely the level of preparation students will need to transfer. The department will also be relying on research on student success and the level of unpreparedness of ECC students. Preliminary assessments indicate that some pre-requisites may be in order to address student needs.

3e.3) How many students earn degrees and/or certificates in your program? Do students take licensure exams? If so, what is the pass rate? If few students receive degrees or certificates or if few students pass the licensure exam,

should the program's criteria or courses be reexamined? Set an attainable, measurable goal for future degrees, certificates, and/or licensure pass rates.

Music Degrees Awarded 2008 - 2013

2008-9	no degrees
2009-10	six degrees
2010-11	eight degrees
2011-2012	nine degrees
2012-2013	six degrees

Students do not take licensure exams as part of our music program.

Until recently, transfer rather than degree completion was the primary focus of the department. Efforts are now being made by music department faculty and staff to encourage students to graduate with degrees in Music. Students sometimes put their emphasis on transferring to four-year schools and neglect to apply for their degrees, even when they may be eligible. During the 2013-2014 academic year the Music Department held an information session on our program and degrees, and it is our intention to continue to offer similar sessions every year. With these efforts and continued outreach by faculty, staff and counselors, an attainable goal would be to award at least ten degrees every academic year. With the impending introduction of our Music AA-T degree it is probable that our numbers will improve in the coming years. Additionally, the Music Department intends to revise the AA degree to also embed the AA-T requirements into the revised AA degree. The Music Department will participate in events such as the Spring 2015 Open House to inform and educate students about our program.

3f) List any related recommendations.

Due to the recent changes in repeatability rules, certain courses in the Music Department curriculum are now limited to a certain number of semesters. Examples include Advanced Piano, which was previously MUSI 32abcd (could be taken up to 4 semesters) and is now MUSI 232 (1 semester only) as well as Beginning Guitar, which was previously MUSI 47ab (up to 2 semesters) and is now MUSI 147A (1 semester only) Beginning Jazz Improvisation is another course affected by the new rules. It was previously MUSI 30ab (could be taken for 2 semesters), and it is now MUSI 130 (1 semester only)

We have made efforts to fill in the gaps left by these lost semesters. For example, the new course MUSI 147B: Beginning Guitar II was recently approved as an addition to the catalog, and is currently being offered this Fall (2014) In addition, Opera Workshop, which was previously MUSI 41abcd (could be taken up to 4 semesters) was reduced to one semester (MUSI 222), until receiving recent approval as a repeatable course by going through the course review process. This repeatability was granted based on the fact that students may take up to four semesters of Opera Workshop as part of the music major curriculum at U.C. L.A.

It is recommended that the music faculty continue to look for deficiencies in our curriculum left by restrictions on repeatability, and that we continue to make efforts to address these deficiencies through the course review process, as well as by proposing new courses as needed. One such recommended addition to the curriculum is Jazz Improvisation II. According to the current instructor of Beginning Jazz Improvisation, without a second semester course she will need to cut the goals and objectives of MUSI 130 Beginning Improvisation by about 60%, which would not be useful for the applied jazz student. She strongly believes there would be enough non-music majors and potential music majors to fill a beginning class, and with continued growth of the jazz department and a commercial music degree in place, there should also be good enrollment for a Jazz Improvisation II.

A new Music Technology course needs to be designed to address the expectations of 4-year institutions relative to computer music notation and basic recording/sequencing for transfer students. This course would directly integrate the technology utilized in the Music Computer Lab. Many local two-year colleges include music technology courses as part of their curriculum. Some examples are Long Beach City College, which offers Music 71AD: Introduction to Music Technology, Pasadena City College, which offers Music 94: Introduction to Music Technology for Musicians and Fullerton College, which offers Music 108F: Introduction to Music Technology.

It should be noted that the music department recently received approval for a revised AA degree that is structured so that students will take 20 core units of courses in addition to 10 units from a chosen path - Vocal, Keyboard, Instrumental, Commercial or General. In addition, the program will offer Associate of Arts Transfer degree which provides students with a breadth of experience in preparation for transfer to a four-year institution, primarily at the CSU level. By contrast, the revised AA degree options provide students with more in-depth pathways in their lower-division studies to prepare them for transfer to UCs, private schools, and to meet any additional transfer requirements for CSUs. The transfer process has become highly competitive, requiring students who wish to transfer at the junior level to either audition or present a portfolio, in addition to meeting other proficiency requirements.

A student majoring in a performing and/or visual arts discipline has the option of transferring into a Bachelor of Arts or Bachelor of Music program or into a more specialized undergraduate degree program, such as a Bachelor of Fine Arts or Bachelor of Music. A Bachelor of Fine Arts or Bachelor of Music is the standard undergraduate degree for students in the United States and Canada seeking a professional education in the visual or performing arts. In order to adequately prepare students for transfer into a BM or BFA program, the additional specialized focus higher unit requirements of our revised AA degree are needed.

The department recently determined that it will need to revise its AA degree to ensure that students achieve the necessary proficiencies in order to transfer. The intent is to also embed the AA-T requirements into the revised AA degree. Faculty will be working with local CSUs to determine more precisely the level of preparation students will need to transfer. They will also be factoring the level of unpreparedness of ECC students in order to make a reasonable proposal to address student needs.

PART 3 -- CURRICULUM RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. It is recommended that another section of MUSI131A: Beginning Piano I be added to the schedule, restoring it to the 2012-2013 level of seven sections.		A
2. It is recommended that MUSI 181A: Introduction to Electronic Music Studio be added to the schedule. This course can be revised as needed. to address the expectations of 4-year institutions relative to computer music notation and basic recording/sequencing for transfer students.		A
3. Jazz Improvisation II is a recommended addition to the curriculum.		A
4. Additional levels of guitar classes should be written and added to the curriculum. Similarly, additional levels of instrumental courses should be written and added to the curriculum, i.e. strings, winds/brass, percussion.		A
5. It is recommended that the music faculty continue to look for deficiencies in our curriculum left by restrictions on repeatability, and that we continue to make efforts to address these deficiencies through the course review process, as well as by proposing new courses as needed.		A
6. Revise the AA degree to ensure that students achieve the necessary proficiencies in order to transfer and to embed the AA-T requirements.		A

Part 4 – Assessment of Student and Program Learning Outcomes (SLOs and PLOs)

4a) Provide a copy of your alignment grid, which shows how course, program, and institutional learning outcomes are aligned.

See Appendix D

4b) Provide a timeline for course and program level SLO assessments.

See Appendix D

4c) State the percent of course and program SLO statements that have been assessed.

100% of the courses that are currently offered in the Music Department have been assessed.

4d) Summarize the SLO and PLO assessment results over the past four years and describe how those results led to improved student learning. Analyze and describe those changes. Provide specific examples.

Music PLO #1 Performance Assessment

Our PLO survey of 200 students in the Performance area indicates a solid educational program for musical performances. The survey comprised a representative sampling music courses in performance skills and ensembles. These courses were:

- Music 253 Chorale
- Music 555 Chorus for the Older Adult
- Music 120 Beginning Voice
- Music 220 Intermediate Voice
- Music 131A Beginning Piano I
- Music 131B Beginning Piano II
- Music 231A Intermediate Piano I
- Music 231B Intermediate Piano II
- Music 232 Advanced Piano
- Music 265 Symphonic Band
- Music 268 Symphonic Orchestra
- Music 565 Community Band
- Music 570 Community Orchestra

Measurement

Note accuracy	75% Good-Excellent
Rhythm accuracy	79% Good-Excellent
Tempo consistency	77% Good-Excellent
Dynamics	76% Good-Excellent
Articulation	79% Good-Excellent

75 percent of students in the program are able to execute basic principles of music performance, including note accuracy, rhythm accuracy, tempo consistency, dynamics and articulation at “Good to Excellent” levels with few errors. This seems to indicate that the instruction the students are receiving is adequately preparing them for excellent performance skills.

25 percent of the students were unable to execute the basic performance principles. These students may be lacking in experience before matriculating to El Camino College. El Camino has a very limited number of entry level courses and in some programs does not offer courses beyond the first or second semester. There is a need to expand course offerings with more graduated levels.

Findings

1. In the survey portion of the Music PLO Performance Assessment students answered several questions about their educational experience at ECC. 42% of the students who took the survey are declared music majors, and 43% have the intention to transfer to a 4-year school as music majors. Interestingly, only 28% of the students are currently enrolled in our Applied Program, which is targeted at music majors. At this time, students in the Applied Program are strongly encouraged to declare as Music majors. When our Associate of Arts Degree with the an imbedded AAT degree is finalized, then our Applied Music students will be required to declare as Music Majors. However, 55% of the students indicated an interest in the Applied Program. This seems to indicate that students need to be encouraged to audition for the Applied program; however it may also suggest that some of these students may not yet have achieved the level of proficiency needed to enter this program.
2. 81% of the students who took the survey had taken no theory courses at the college. This is significant, because the Theory sequence is part of the AA-T degree for music. This finding suggests that students need to be better informed about degree requirements.
3. In addition, 70% of the students had taken no Music History classes. Music History is a core part of any music curriculum, and is part of our Music AA degree. Only 6% of the students had auditioned for a music scholarship at ECC, which is interesting in light of the music major percentage.
4. However, 46% of the survey respondents are aware of music scholarships at El Camino College. This gap may be partly due to some of the students’ level of proficiency on their instrument or voice; they may not yet have achieved the high degree of musicianship necessary to audition for these scholarships. It may also be due to the fact that the course requirements for scholarship eligibility may not yet have been met.

5. Comments:

STRENGTHS

- Students are pleased with the entire music faculty and their dedication to student success.
- Students appreciate the encouragement they receive from their instructors.
- Students feel that the performance ensembles at El Camino are excellent.
- Students are pleased with the Applied Music Program and the training they receive. They find that this is beneficial in preparing them to successfully transfer to a university.

WEAKNESSES

- Students are not happy with the repeatability restrictions placed on courses that help them build their musical skills, including performance ensembles and the Applied Music Program.
- Students do not perceive the College Administration as being supportive of the music program.
- The advertisement for music events and the music program in general needs to be improved.
- Many students are frustrated with the El Camino registration system.
- Students are displeased with the condition of the practice rooms and the equipment available to them.
- Students would like music production/music technology courses added to the schedule.
- Students would like a wider variety of concerts offered during the year.
- Students would like extended hours in the practice rooms on Fridays and Saturdays.
- Students would like for non-Applied students to be able to practice for a longer period of time in the practice rooms.
- Students commented on the general condition of the Music Building, stating that it is old and poorly lit.

Music PLO #2 Critical Listening Assessment

Courses that participated in this PLO were Music History (Music 215B), Music Appreciation (Music 111), and Music Cultures of the World (Music 112).

93 students took this PLO with only 27% of the students (mostly in 215B) answering that they were a declared music major. This is not surprising since Music 111 is designed as a Gen Ed class for non-music majors and Music 112 is in the Honors Transfer Program and not a part of the music degree program. The additional questions support this data since only 24 % were thinking of declaring as a music major, and only 29% were considering transferring to a 4-year school as a music major.

All of the students were asked to respond to a Critical Listening PLO. Students were asked to listen to an 'unknown' piece of music by Mozart (one that had not been covered in any of these classes) and answer questions regarding the 7 elements of music (rhythm, melody, harmony,

instruments, dynamics, form, and texture), and then decide upon the genre (type of piece – opera, symphony, etc.) and the era (Classical, Romantic, etc.).

For most of the elements, the students scored well above average. In the meter, tempo, harmony, ensemble, and overall sound, the scores ranged from 76% up to 98%. For instruments, the percentage was 100%. A few of the elements had an average scoring -- for example, regarding melody, the percentage of correct answers was 65%, dynamics was 71%.

The era and the genre, both essential questions, had a nearly 80% correct scoring. These questions are often seen as a ‘gauge as to whether or not a student can critically listen to a piece of music (elements) and then accurately decide on the type of piece (genre) and the era of composition (Middle Ages, Renaissance, Baroque, Classical, Romantic, early 20th c., late 20th c.).

The results were quite surprising in that so many of the students did very well and, when they were ‘incorrect’ they were often very close. For example, in the dynamics question we ask them to determine the highest dynamic level they heard in the piece (*ff*, *f*, *mf*, *mp*, *p*, *pp*) and the lowest. While 48% said the correct high dynamic level was *mf*, 20% said it was *f* (one level above) and 20% said it was *mp* (one level below).

Since the test is given in different rooms, at different times, it is entirely possible that the dynamic levels were not controlled properly. This is something we will have to be aware of next time around.

Music PLO #3 Theory Assessment

MUSI 103B Music Theory and Musicianship II

17 students took this PLO assessment in Music 103B. Over 64% of the students are declared music majors and over 82% expressed interest in earning an AA (or AA-T) degree. These numbers are not surprising since this class is the second semester theory and musicianship course designed for music majors. Over 88% were interested in transferring to a four-year program as a music major. However, only about 41% were currently enrolled in the Applied Program and over 76% spent 6 or fewer hours in the practice rooms per week. Students need to understand that their acceptance into most four-year music programs is contingent upon successful audition on their instrument (or voice). Music counselors need to begin making this a part of the information they pass along to music students.

The following applies to the music theory assessment for Music 103B. Students were asked to look at (and listen to) two short musical excerpts written by Mozart. Both excerpts were period structures. Students were then asked to answer questions relating to cadence types, diagram form, and label chords with Roman numerals.

The highest score was 28.5 out of 29 possible points (98%)

The lowest score was 15.5 out of 29 possible points (53%)

The average score (17 students) was 77.8%

I was expecting the average score to be a bit higher. Students who did not perform well on this assessment had difficulties constructing a form diagram. Other common mistakes included not

being able to identify cadences accurately and making clef reading mistakes, which led to incorrect Roman numerals when asked to label chords. In the future, I may include more examples relating to the building blocks of musical form (phrases, period structures, etc.) throughout the course, not just during the time when that specific subject is studied. In addition, I will continue stressing the importance of paying attention to the details, such as reading the proper clef or noting the correct chord inversion.

MUSI 203 Music Theory and Musicianship III

Five students took this PLO assessment. 80% were declared music majors and 80% were intending to pursue an AA (or AA-T) degree in music. 100% intended on transferring to a four-year school as a music major. However, only 40% were enrolled in the Applied Music Program. Like the previous assessment, students must understand the importance of the audition when applying for four-year institutions in the area of music.

The following applies to the music theory assessment for Music 203. Students were asked to look at (and listen to) a part of a movement from a piano sonata written by Haydn. The excerpt was in continuous ternary form and featured secondary chords in addition to diatonic harmony. Students were then asked to answer questions relating to cadence types, form, and harmonic analysis (with Roman numerals).

The highest score was 16 out of 18 possible points (89%, two students)

The lowest score was 11 out of 18 possible points (61%, two students)

The average score was 76.6%

Most students were able to list at least three differences between the A and B sections in the ternary form. However, only two students correctly identified the form as ternary (other answers included binary and sonata form). The two students who scored lower on this assessment were not able to identify all cadences correctly and did not seem proficient with Roman numeral analysis. I will continue to study harmonic and formal analysis in my music theory classes. I spend about three weeks discussing sonata form. Perhaps in the future I will begin devoting more attention to small form (binary, rounded binary, and ternary forms). Students need to see many examples of each, by different composers, to become proficient in form identification.

SLO assessment results helped guide the music faculty in addressing important changes that were lacking in sufficiently preparing music students in the music theory/sight-singing course offerings. The students would benefit from additional hours of practicing drills to develop their ear-training, interval identification, rhythmic and melodic dictation and tools to explore compositions techniques. A Music laboratory with current PCs, software, and keyboards was designed, equipped and provided for our students. This created the necessary environment for such a learning outcome. All the music theory courses and sight-singing courses have added this lab to the class requirement. Students are actively using this lab to sharpen their skills in order to meet the competitive standards for transfer into the four-year universities.

Summary of PLO assessments

In the Performance PLO: 25 percent of the students were unable to execute the basic performance principles. These students may be lacking in experience before matriculating to El Camino College. El Camino has a very limited number of entry level courses and in some programs does not offer courses beyond the first or second semester. There is a need to expand entry-level course offerings with more graduated levels.

In the Performance PLO: Interestingly, only 28% of the students are currently enrolled in our Applied Program, which is targeted at music majors. At this time, students in the Applied Program are strongly encouraged to declare as Music majors. When our Associate of Arts Degree with the an imbedded AAT degree is finalized, then our Applied Music students will be required to declare as Music Majors. However, 55% of the students indicated an interest in the Applied Program. This seems to indicate that students need to be encouraged to audition for the Applied program; however it may also suggest that some of these students may not yet have achieved the level of proficiency needed to enter this program. Expanding entry-level course offerings would remedy the lagging proficiencies.

In the Music PLO: 81% of the students who took the survey had taken no theory courses at the college. This is significant, because the Theory sequence is part of the AA-T degree for music. This finding suggests that students need to be better informed about degree requirements and recommended sequence. Applied music instructors need to reinforce the need to study Music Theory in addition to working on technical skill development.

In the Music Theory PLO: Over 88% were interested in transferring to a four-year program as a Music major. However, only about 41% were currently enrolled in the Applied Program and over 76% spent 6 or fewer hours in the practice rooms per week. Students need to understand that their acceptance into most four-year music programs is contingent upon successful audition on their instrument (or voice). The Music faculty needs to work with Fine Arts counselors to make students aware of need to participate in the Applied Music program and the time commitment for practice if they intend to major in Music.

In the Music Listening PLO: In addition, 70% of the students had taken no Music History classes. Music History is a core part of any music curriculum, and is part of our Music AA degree. Applied music instructors/coordinators need to reinforce the necessity of studying Music History in addition to working on technical skill development.

4e) Determine and discuss the level your program has attained in the ACCJC SLO rubric.

The music department faculty has demonstrated a solid understanding of the expectations and requirements of the ACCJC SLO rubric. The full-time faculty has successfully completed the required assessments and is working on implementing the adopted recommendations. The department has fully met five out of the six criteria for Sustainable Continuous Quality Improvement. SLO assessments are ongoing, systematic, and used for continuous quality improvement. SLO processes and organizational structures to support SLOs are evaluated annually within the department meetings. SLOs are high visible on course syllabi, website, course outline of records, and in planning and budgeting. The dialog about SLOs is ongoing but it could be more pervasive and robust.

4f) Describe how you have improved your SLO process and engaged in dialogue about assessment results.

Over the span of the past three years, full-time and part-time faculty in the music department developed a collaborative approach in facilitating the processes required of all courses taught. Full-time faculty designed rubrics that can be commonly used among performance/ensemble courses, music theory courses and music history/appreciation courses. The full-time faculty engaged in regular discussions at Flex Day, department meetings and SLO meetings. These findings were addressed and compared, resulting in recommendations that were adopted to enhance the learning outcome.

4g) List any related recommendations.

PART 4 -- STUDENT LEARNING OUTCOMES RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Expand entry-level course offerings with more graduated levels.	---	A
2. Applied music instructors/coordinators need to reinforce the necessity of studying Music Theory and Music History in addition to working on technical skill development.	---	A
3. The Music faculty needs to work with Fine Arts counselors to make students aware of need to participate in the Applied Music program and the time commitment for practice if they intend to major in Music.	---	A

Part 5 – Analysis of Student Feedback (J. Hurd)

Provide a copy of any feedback reports generated by Institutional Research and Planning. Review and discuss student feedback collected during the past four years including any surveys, focus groups, and/or interviews.

5a) and 5b) Describe the results of relevant surveys and their implications for the program.

In the student survey comments section of the 2010 Music Program Review students expressed concerns in a variety of areas. The Music Department has addressed them in the following ways.

- A) *Course scheduling creates conflicts with overlapping classes.* Since the last Program Review the Fine Arts Division and Music Department have tried to minimize the amount of courses that overlap. The schedule is built around the core courses for the A.A. Degree and when possible multiple sections of a course are offered.
- B) *Students desire a greater variety of class offerings.* Since the last Program Review new courses such as The Beatles are being offered and courses that have not been offered in a while have been updated to meet Title 5 requirements to allow them to be offered again. Some of these courses include History of Rock and Beginning Instruments. These introductory courses are necessary to build numbers and strengthen the program. Many students come to El Camino lacking any basic music training so that El Camino may be their first exposure to music education. Historically, the department has shown a strong track record of bringing underprepared students along to achieve their educational goals. The Music Faculty is working to establish a course offering rotation for Jazz Theory and Jazz Improvisation. Students would still like to see more courses added including Jazz Combos and Music Technology.
- C) *Higher quality instructional equipment is needed.* Since the last Program Review the sound equipment in the music library and practice rooms have had only minor improvements and updates. There are a few new listening stations, new desks and tables in the music library. Instructional equipment such as stereos and video projectors has been replaced in some classrooms. More classrooms have become Smart Classrooms and the department recently opened a new electronic lab in Musi 3. The Society of Music student organization and the South Bay chapter of Mu Phi Epsilon have made donations for sound equipment in the practice rooms, metronomes and tuners for student use. Students make heavy use of music equipment and they would benefit greatly if the equipment could be regularly maintained and replaced as necessary.
- D) *Music Library materials are deteriorated due to age and need to have more diversity.* The Music Library continues to acquire more sheet music and reference books based on students and faculty requests. The Society of Music has purchased and donated numerous accompaniment books and collections of music they want to perform, including more contemporary sheet music. The department would like to see a larger budget for purchasing new materials.
- E) *The physical condition of the facilities is poor.* The music building has seen only a few cosmetic improvements. The music hallways have been painted. Old carpet has been removed from practice rooms. A new building will remedy the facilities issues.

5c) List any related recommendations.

.PART 5 -- ANALYSIS OF STUDENT FEEDBACK RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Increase the budget for purchasing new materials for the Music Library	\$1,500	F-2
2. Electronic sound equipment in the Music Library and practice rooms needs to be regularly monitored, maintained, and replaced as needed.	\$1,000	F-2
3. Add more courses in the following areas: Jazz Combos and Music Technology	---	A
4. Increase introductory courses in order to build numbers and strengthen the program	---	A

Part 6 – Facilities and Equipment (Patrick Schulz)

6a) Describe and assess the existing program facilities and equipment.

Facilities used by the Music Department include the Music Building, most of the Marsee Auditorium Building, and parts of the Campus Theatre. Classrooms, faculty offices, the Haag Recital Hall, the Music Library, and the Music Computer Lab (Music 3) are located in the Music Building. Two faculty offices, a couple practice rooms, the Band Room (Auditorium 130), a green room, and the Marsee Auditorium are in the Auditorium Building. The Music Department also uses Theatre Room 155 and the Campus Theatre.

Music Department classrooms and facilities are in near constant use for both day and evening classes, and the performance venues (Marsee Auditorium, Campus Theatre, and Haag Recital Hall) are in high demand, especially at peak concert times during the semester. Classrooms in the Music Building are shared by other departments in the Fine Arts, and the performing facilities are used by the Theatre and Dance departments, as well as by the public through rental agreements. The Music Library, practice rooms, and selected classrooms are also utilized for a limited time on Saturdays.

There are fifteen practice rooms in the Music Building and two larger practice rooms located in the backstage area of the Marsee Auditorium which are useful for small ensembles (three to five students). The auditorium practice rooms also serve as storage for student instruments and as designated classrooms for chamber ensembles.

Students often mention there are not enough practice rooms to serve the number of students who desire to use them during open hours. In addition, it is often difficult to find enough space for applied instructors to give their weekly lessons, and there are not adequate facilities for part-time faculty to hold office hours in order to assist their students. Storage space for instruments and instrumental sheet music libraries in the auditorium rehearsal room (Auditorium 130) is limited. Students also desire additional storage in the Music Building for larger instruments.

Additional practice rooms are needed to meet the demand of applied music students who are required to practice on campus a minimum of six hours each week. The practice rooms are also necessary for students taking other music courses such as piano, voice, guitar, beginning instruments, choir, orchestra, band, instrumental ensembles, and jazz. Piano studios and/or offices are needed for accompanists who practice music, work individually with students, and record accompaniments. There is also a need for additional classroom and/or performance space in the Marsee Auditorium Building. This impacts the scheduling and instruction of classes in that building. The lack of sound proofing between Music 6 and Music 7 (Haag Recital Hall) makes it difficult to schedule events such as master classes, auditions, and meetings in Music 7 and classes in Music 6. Other departments in the Fine Arts, such as Theatre, also use Music 6 and have noted the sound proofing issues.

Three classrooms in the Music Building and Campus Theatre (Music 131, 133 and Theatre 155) do not have air conditioning. The climate in these classrooms greatly impedes instruction and learning.

Available equipment in the classrooms, practice rooms, and music library are in nearly continuous use throughout the semester. Pianos are available in every practice room and music classroom in the Music Building. There are a sufficient number of audio and visual recordings available in the music library. This collection is centrally located in the Music Building for use by instructors and students. The choral and instrumental libraries have extensive and varied collections which greatly enhance the curriculum.

Most facilities in the Music Building do not have a regular dusting and/or cleaning schedule. Classrooms and bathrooms are typically dusty and dirty. Regular work orders should be submitted to help keep facilities clean and dust-free. In addition, the HVAC systems are not set to control a proper learning environment in every classroom. Some of the rooms are either very cold year round (e.g. MU134) or have no cooling system in the summer (e.g. MU131, 133, and TH155).

6b) Explain the immediate (1-2 years) needs related to facilities and equipment.

There has been and continues to be a need for proper climate control in Music 131, 133, and Theatre 155. Students and instructors will be more focused and have greater success in classrooms with air conditioning. The cost to install wall-mounted, ductless air conditioning units in these rooms is approximately \$18,525. The learning environment will be greatly improved with proper air conditioning, and a safe and comfortable space will be possible on warm days. Music courses in the degree paths proposed by music faculty, such as voice classes and guitar classes meet in these classrooms.

Adequate sound proofing between Music 7 (Haag Recital Hall) and Music 6 is needed so it will be possible to hold simultaneous classes and/or events in both rooms. More music and theatre classes could be scheduled in these rooms and the rooms would be more available for special events, such as master classes, guest lectures, or college meetings. The estimated cost to replace the existing movable partition and its track and install a sound-proof door leading into Music 6 is \$24,000. Recently, there has been an attempt to fix the movable partition so it can be opened and closed as needed. The estimated amount would likely be substantially less if the partition proves over time to work properly.

Digital keyboards in Music 105 and 106 should be serviced on a regular basis. There are 25 keyboards in Music 105 and 24 keyboards in Music 106. The cost to maintain these piano labs is rather uncertain since it is based on the number of keyboards that need to be repaired. A qualified repair person would likely charge approximately \$100 an hour. Piano classes are a very important part of the music curriculum. They are required courses in several of the degree paths proposed by the music faculty. In addition, it is recommended in the AA-T (for Music) that colleges require piano keyboard proficiency by exam.

There is a need to replace a couple of the older pianos in practice rooms, and all Music Department pianos should be tuned on a more regular basis, especially those located in classrooms used for ear training, applied voice and piano, and vocal ensemble rehearsals. The estimated cost for two new upright pianos for the practice rooms is \$8,000. Music students who are practicing the piano (applied music), ear training (music theory), or playing/signing alongside

a piano accompaniment (applied music) in the practice rooms would greatly benefit by having modern instruments that hold their tuning and feature a good touch. Applied music and music theory courses are a part of the AA-T (for Music) and the degree paths proposed by the music faculty.

Audio equipment in the practice rooms needs to be upgraded and better organized with modern wiring and sturdy speaker mounts. A few new amplifiers and a CD player have been purchased, but are awaiting installation. The Society of Music Club has committed to purchase other needed equipment. The estimated cost is \$850. General maintenance of equipment needs to be on-going, and it is also necessary to regularly clean and dust the practice rooms, especially since there is no ventilation in those rooms. By fixing and/or replacing broken audio equipment in the music practice rooms and maintaining a regular cleaning schedule, students will be able to practice with recorded accompaniments, study musical scores, and use audio equipment to further their musical skills.

It is necessary to continue replacing a number of the Music Department's aging instruments. The department has just over 120 instruments which are used by students in the major performing ensembles and small ensemble classes. Approximately one half of the instruments in the inventory were purchased prior to 1970, including a string bass purchased in 1947 and a baritone saxophone purchased in 1957. These instruments are increasingly in need of repair due to their age and frequent use. Replacing instruments that are most in demand for student use, those which are in poor condition and not cost-worthy to repair, and those which the school does not presently own are a priority. This includes the following instruments: 2 flutes (\$1,000 each), 2 double basses with low C extensions (\$8,000 each), a tenor saxophone (\$5,000), a trombone with F attachment (\$3,000), a piccolo trumpet (\$4,750), 2 E-flat trumpets (\$4,500 each), a C tuba (\$15,000), 2 violins (\$2,000 each), 2 violas (\$2,500 each), a celesta (\$25,000), a synthesizer with weighted keys used to replace harpsichord, celesta, and harp (\$6,000), and a keyboard amplifier (\$1,000). Students enrolled in performing ensembles or small ensembles will be able to demonstrate their performance skills on modern equipment, and the overall quality of the ensemble would likely improve as a result. Large performing ensembles are a part of the AA-T (for Music) and both large and small ensemble classes are contained in the degree paths proposed by the music faculty.

6c) Explain the long-range (2-4 years) needs related to facilities and equipment. Provide a cost estimate for each need and explain how it will help the program better meet its goals.

Maintenance of the digital pianos in Music 105 and 106, sound equipment in the music practice rooms, and the replacement of aging instruments are all ongoing concerns for the Music Department. The department will be considering options for providing students with working instruments including: a leasing arrangement or presenting the administration with a regular repair and/or replacement plan.

6d) List any related recommendations.

Music faculty ranked the following Objectives for the 2014-2015 Music Department Plan Builder.

PART 6 -- FACILITIES AND EQUIPMENT RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Install air conditioning in MU 131, 133, and TH 155.	\$18,525	F-1
2. Upgrade the sound proofing between MU7 (Recital Hall) and MU6 by replacing the existing (broken) movable partitions and their track and installing a sound proof door leading into MU6.	\$24,000	F-1
3. Upgrade music classrooms (MU 106, 131, 133, TH 155) to become Smart Classrooms with appropriate audio/visual equipment, internet accessibility, music-staffed whiteboards, and proper room lighting.	\$60,000	F-2
4. Hire a part-time lab monitor for Music Room 3 (Music Computer Lab).	\$15,000	B
5. Replace existing piano lab equipment in MU106 with state-of-the art equipment. Twenty eight keyboards at a cost of \$1,300 per unit, plus installation is needed. Old keyboards will need to be removed from MU106.	\$37,000	F-2
<p>6. Purchase musical instruments and equipment for instrumental ensembles and applied music program performances.</p> <ul style="list-style-type: none"> • 2 flutes (\$1,000 each) • 2 double basses with low C extensions (\$8,000 each) • a tenor saxophone (\$5,000) • a trombone with F attachment (\$3,000) • a piccolo trumpet (\$4,750) • 2 E-flat trumpets (\$4,500 each) • a C tuba (\$15,000) • 2 violins (\$2,000 each) • 2 violas (\$2,500 each) • a celesta (\$25,000) • a synthesizer with weighted keys used to replace harpsichord, celesta, and harp (\$6,000) • a keyboard amplifier (\$1,000) <p>Or consider options for providing students with working instruments including: a leasing arrangement or presenting the administration with a regular repair and/or replacement plan.</p>	\$95,750	F-2

Part 7 – Technology and Software (Patrick Schulz)

7a) Describe and assess the adequacy and currency of the technology and software used by the program.

The Music Department has recently upgraded its Music Computer Lab in Music 3. There are 22 stations in the lab plus an instructor station. It is a Mac lab equipped with MIDI keyboards (Oxygen 61). All the machines are running Auralia (ear training), Sibelius (notation), Logic Pro (digital audio workstation/MIDI sequencer), and Mainstage. Five of the machines also have Pro Tools and are equipped with an Apogee interface. There also 23 pairs of headphones in the lab (18 Audio-Technica ATH-M20 and 5 AKG k240 Studio). The headphones and Apogee interfaces are stored in a locking cabinet that was moved from Room 104D. Available software makes it possible for students to work on aural skills, music theory, music notation and composing, music sequencing, and recording (Pro Tools). Funds are needed to hire a part-time lab monitor to supervise students who use the lab for out-of-class work. Current lab use is restricted to in-class hours only (with an instructor present).

The Music Department currently has Smart Classroom equipment for music appreciation, music history, and music theory areas. However, many of the computers and components are either out-of-date or in poor condition. Several music classrooms still lack basic technology such as in-class computers, audio and visual equipment, and monitors or projection systems and screens. Music Rooms 106, 131, 133, and Theatre 155 are especially in need of technology upgrades.

The Music Department website contains information relating to the program, large performing ensembles, music library, Center for the Arts, and applied music. Additional pages could be created for music theory and fundamentals, music history and appreciation, piano, voice, guitar, and other instruments. Existing pages for choral ensembles, instrumental ensembles, and applied music need to be expanded (and include short video clips of performances) and more regularly updated to reflect current dates. Recently, there have been plans launched to create short video clips for inclusion on the website.

All full-time Music Faculty have laptop computers. However, these laptop computers need to be replaced with more powerful laptops featuring larger screens and current software updates.

The Music Department has a subscription to the Naxos Music Library which allows ten students (at the same time on any internet connection) access to hundreds of thousands of recordings. This subscription is very useful for nearly every music class (theory, history, or performance), so it is necessary to keep the license active. SmartMusic, software used to learn better practicing techniques and for accompanying, is installed on one computer in the music library. Students enrolled in music theory or sight singing classes have access to EarMaster Pro, software used for ear training. This subscription was purchased by the Society of Music Club and allows students to download the software on their personal computer.

7b) Explain the immediate (1-2 years) needs related to technology and software.

There is an immediate need to modernize several classrooms in use by the Music Department, including Music 106, 131, 133, and Theatre 155. Student learning will be greatly enhanced by upgrading these music classrooms to Smart Classrooms with appropriate audio/visual equipment, internet accessibility, whiteboards with music staff lines, and room lighting. The cost is approximately \$15,000 per classroom (\$60,000 total). These rooms are used as meeting places for classes in the degree paths proposed by music faculty, such as class piano, voice classes, and guitar classes.

7c) Explain the long-range (2-4 years) needs related to technology and software. Provide a cost estimate for each need and explain how it will help the program better meet its goal.

The cost to keep the ten student subscription to Naxos Music Library is \$1,700 per year. This will allow students of music to access to the most comprehensive collection of classical music available online. Students studying their instrument or voice, music theory, music history, or participating in ensembles benefit from this service. Listening and interacting with high-quality recordings helps student learn interpretation, harmony, form, and style. Nearly every music class could make use of this valuable service.

7d) List any related recommendations.

Music students should have at least a basic introduction to music technology during their studies at El Camino College. Students who transfer to a four year institution will likely be required to hand in homework using computer notation, and an introduction to MIDI, music sequencing, and recording will be valuable to them as they pursue their education in music. Music 180: Fundamentals of Electronic Music should be reinstated and taught in Music Room 3 (Music Computer Lab). A part-time lab monitor should be hired to open the lab approximately 20 hours per week so students in music theory, sight singing, and electronic music classes can use the lab to work on ear training and other assignments outside of class time. If Music 180 is reinstated, updates to the software in Music Room 3 may be necessary. Possible software upgrades include five upgrades to Pro Tools 11 (\$149 each, \$745 total), 23 upgrades to Sibelius 7.5 (\$29 per seat, \$667 total), and 23 upgrades to Logic Pro X (\$199 per seat, \$4,577 total). However, until Music 180 is reinstated and a part-time lab monitor is hired, it will not be necessary to make any software upgrades.

PART 6 -- TECHNOLOGY AND SOFTWARE RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Pro Tools 11 Upgrades (5 seats)	\$745 <i>ongoing cost</i>	F-2
2. Sibelius 7.5 Upgrades (23 seats)	\$667 <i>ongoing cost</i>	F-2
3. Logic Pro X (23 seats)	\$4,577 <i>one time</i>	F-2
4. Naxos Music Library Subscription (per year)	\$1,700 <i>ongoing cost</i>	A
5. Funds are needed to hire a part-time lab monitor to supervise students who use the lab for out-of-class work. Current lab use is restricted to in-class hours only (with an instructor present).	\$15,000	B

Part 8 – Staffing (Dane Teter)

8a) Describe the program's current staffing, including faculty, administration, and classified staff.

The Music Department has seven full-time, tenured faculty members. Polli Chambers-Salazar (Piano and Music Fundamentals), William Doyle (Music History, Music Appreciation, Beatles, World Music) James Hurd (Music Appreciation, Piano), Joanna Nacheff (Choirs, Sight Singing, Voice), Patrick Schulz (Music Theory) Dane Teter (Band, Orchestra, Chamber Ensembles, Applied Music, Music Appreciation, Beginning Instruments). The Guitar and Jazz areas are in need of full-time faculty leadership due to the passing of Chris Mello in June, 2014. There is also a need for faculty leadership in Voice as Hedley Nosworthy has announced his retirement.

There are eleven part-time faculty members teaching courses in Music Fundamentals, Music Appreciation, History of Rock, Survey of Jazz, Jazz Improvisation, Jazz Band, Opera Workshop, Beginning Voice, Guitar, Piano, Percussion, and String Instruments. The Applied Music program consists of 35 adjunct faculty members teaching individual lessons in voice, piano, organ, guitar, and jazz/orchestral instruments. Among the Applied Music private lesson instructors are six full-time instructors and seven faculty members who also have other classroom assignments.

The Fine Arts Division administration consists of the Dean and the Associate Dean who oversee the Art, Communication Studies, Dance, Film, Music, Photography, and Theater departments. The office staff includes an administrative assistant, a project specialist, a senior clerical assistant and student workers. The bulk of the administrative assistant's duties, in addition to working closely with the deans, are related to personnel and curriculum. The project specialist handles the music department's financial accounting for payroll, all purchases and expenditures. The senior clerical assistant coordinates everything else including facilities, equipment, and instructional needs. She also arranges for classroom for Applied Music to teach individual lessons. Student workers assist in the office with greeting the public, answering phones, making copies, sorting mail, and other office duties as assigned.

There are two full-time piano accompanists (one 12 month and one 10 month). In addition there are five other part-time accompanists. Accompanists assist with the three choral ensembles, Applied Music, all voice classes, and opera workshop. Recently the college has hired three jazz accompanists (piano, bass and drums) lending much needed professional support to the jazz section of Applied Music.

The department needs to increase the allotted funds for accompanists. Accompanists need to rehearse outside of class time for student performances which will take place during the regular class hours. They must also accompany students for auditions and performance events. In the Applied Music classes, each student is required to perform three times during the semester and also at the jury final for the Applied Music Faculty. Consistent with the lower division university requirements for music performance majors Applied Music juries require the students to perform multiple selections (two to five) at an artistic level. This requires adequate preparation and

rehearsal with an accompanist as the jury is the final examination for the course. There are currently 78 students in the Applied Music Program presenting more than 300 performances of more than 1000 individual pieces of music per semester. The accompanists need work-related time to prepare the music before each student comes to rehearse.

The benefit of having a full-time accompanist instead of several part-timers to cover all aspects of the job is:

1. Availability and accessibility of having the accompanist on campus five days a week with office hours.
2. Students can arrange for additional rehearsal time with the accompanist during the day or evening, depending on the Accompanist's availability.
3. Rehearsals can take place on campus and in the practice room assigned for the full-time accompanist or in a classroom.
4. The accompanist can use hours (from the required 40 hour schedule) to practice and prepare all the Applied Music prior to meeting with each student.

Additionally, each semester requires numerous student auditions for which an accompanist is needed. Before the beginning of the semester students must audition to be accepted into the Applied Music Program. There are usually more students auditioning than there are available openings for participation in the program. Students also audition for master classes presented through the Center for the Arts. Selected student will perform and be critiqued by the guest artist, and an accompanist is necessary to assist at the events. In addition students audition for scholarships offered by El Camino College, the Music Department and community organizations. These are done outside of class time and sometimes off campus depending on the organization. Adequate preparation is needed to accompany the student and best present their artistry and talent. Some scholarship recipients are required to perform at events for the scholarship organization. Students have the opportunity to audition to perform as a soloist with the ECC Symphony Orchestra.

The accompanists at El Camino College rehearse and perform with student ensembles such as Chorale, Concert Choir, and Opera Workshop. In addition to in-class playing there are rehearsals and performances outside of the weekly class times. All performance ensembles must schedule rehearsal times in the performance venues outside of class time as these buildings are in use by other factions of the college. There are performances by the ensembles at school events, such as graduation, and in the community all which take place outside of the class time. Accompanists need to be adequately compensated for their time for professional preparation, rehearsals with the students and at performances.

The Choral accompanist is needed for the following additional activities:

1. Choral Retreats: a full day of rehearsal with several choirs on a Saturday, on or off-campus locations
2. Dress rehearsals for each of the choral groups; Chorale, Concert Choir and Mixed Chorus. 3-4 hours per rehearsal
3. Brush-up rehearsal before each concert, 2-3 hours prior to the night of the performance. This adds up to 6-7 hours per concert.

4. Rehearsing sectionals during class-time and/or outside class-time for choral festivals, conferences and additional performances such as ECC Scholarship/Foundation Luncheons, Graduation, Black-History Month Performances, ICC events, Variety Shows/Club sponsored events, Community Fundraisers such as “Downtown Sounds/Rotary event”.
5. Preparing rehearsal tapes for the choral repertoire of the three choral groups.

For the Vocal department, accompanists play a major role in the success of the students’ experience in the beginning and intermediate voice classes. The accompanist’s voice class supportive role includes:

1. Playing for vocalists
2. Accompanying individual vocal workshops for 22 students/section
3. Recording accompaniment and or melody line of a minimum of 3 songs/student
4. Rehearsing with each student on their song outside class time
5. Performing the class required songs with each singer in the graded performance time.
6. Rehearsing all this music during their allocated work-hours

The Music Library staff includes a full-time librarian (10 month), two library media technicians (Media Tech III 10 month, Media Tech II 12 month), three evening certificated supervisors for the Applied Music program, and two Non-Federal Work Study employees. The librarian does both original and copy cataloging of all music library materials for faculty and student use. The media technicians run all aspects of the circulation desk. They assist students with materials and reference needs. They prepare purchase requisitions for print, audio and video materials, equipment purchases, and sheet music orders for the performance ensembles. One of the most important duties of the library staff is to coordinate practice hours and distribute keys for the practice rooms used by the Applied Music students, students enrolled in music classes, and the general college population. The Non-Federal Work Study positions work approximately 4 hours per week. There are sometimes Work Study Students available to assist at the circulation desk during the 65 hours per week that the Music Library is open. The Music Library support staff also includes 3 tutors who work with students in the areas of music fundamentals and music theory.

The El Camino College Center for the Arts administration consists of the full-time Executive Director, a Production Manager, a Ticket Office Manager, 6 full-time staff members, and 12 part-time workers. In addition, there are more than 80 on-call, hourly workers as needed for stage tech, ticket sales, ushers, etc. The Director is responsible for overseeing all operations and events in El Camino College’s performance venues (i.e. Marsee Auditorium, Campus Theater, Haag Recital Hall) for college faculty and staff, and outside groups. He sets the calendar, books guest talent for performing arts events offered at El Camino, and arranges for master classes to benefit students. Annually the music events include four concerts by guest artists, six artist-in-residence concerts by El Camino faculty, 15 concerts by student performing ensemble, and a number of additional performances by student clubs. Center for the Arts staff creates publicity requests, sells tickets, prepares and prints the programs, and provides ushers and house staff for the concerts. Full- and part-time staff provide support by setting up the stages, running sound and lights, and doing archival sound recordings.

The final group of support staff for the music department consists of teaching assistants and student workers. These individuals are non-certified help that report directly to full-time faculty members. The individuals work approximately 2 to 4 hours per week.

8b) Explain and justify the program's staffing needs in the immediate (1-2 years) and long-term (2-4+ years). Provide cost estimates and explain how position/s will help the program better meet its goals.

FTEF (full-time equivalent faculty): 11.23

Number of full-time FTEF: 8.42

Number of adjunct FTEF: 2.91

FT/PT load ratio: 74/26

Instructional FTEF has seen a steady decline over the past decade but has recently leveled off. In 2007 it was 16.40; in 2010 it was 11.27. The drop was primarily due to a period of contraction when fewer courses were being offered due to economics in the State and the retirement of five full-time faculty members. Only three of the full-time faculty positions have been filled to date. Currently, full-time faculty maintains most of the programs central to the music major such as theory, history, piano, applied music, and performing ensembles. There is no Director of Jazz Studies and courses in the program are taught by part-time instructors. Chris Mello was working hard to promote and build the jazz program and its curriculum, before his passing in June 2014. Hedley Nosworthy, currently on medical leave, was serving as the leader of the voice faculty and the vocal music curriculum. In his absence over the past year, the vocal program is without a leader. The music technology courses were cut during the period of contraction and have not yet been restored. Music technology courses are offered at many colleges, and it is essential that our music students have access to these courses which are becoming part of the entrance requirements for transfer students at some universities.

There is an immediate need to fill a position for full-time professor in the area of guitar after the passing of our esteemed colleague Chris Mello. The guitar program has a strong record of both jazz and classical guitar students successfully transferring to many four-year institutions. A significant percentage of these students are awarded scholarships to attend these schools. In addition, numerous students have created professional careers for themselves as performers and guitar instructors. Without full-time leadership the future of the El Camino College Guitar Festival is in jeopardy. It is essential that the guitar program be coordinated by a highly-qualified, full-time faculty member in order to maintain this exemplary record, and to continue the high standards of the program. (Strategic Initiative B)

In the immediate future there will be a need to hire a full-time voice instructor due to a recently announced retirement. There is a strong justification for replacing this position, based on student need, as well as on the need for maintaining program quality and integrity. The music department at El Camino is known for the excellence of its programs, and the vocal program is an integral part of this. The program has an excellent record of students successfully transferring to four-year institutions as well as moving on to successful professional careers. It is essential that the vocal program be coordinated effectively by a full-time faculty member in order to

maintain this record, and to continue the high standards of the program. The El Camino College Associate of Arts Degree in Music includes a requirement of two units of voice class. Courses in voice are required for the Bachelor of Arts Degree in Music at most universities and conservatories. Having a full-time faculty to coordinate the voice curriculum will unify the program and better prepare our students for successful transfer to four-year institutions. (Strategic Initiative B)

The Music Department needs to fill a position for full-time professor in the area of jazz after the passing of our esteemed colleague Chris Mello and the retirement several years ago of Tom Owen. There is a strong justification for replacing this position, based on student need, and the desire to maintain and build a respected jazz program. A full-time position was awarded to the Music Department nearly ten years ago. After conducting interviews all new hiring was frozen campus wide. The department has not been permitted to resume its search to fill the much needed void. The jazz program has a strong record of students successfully transferring to many four-year institutions. A significant percentage of these students are awarded scholarships to attend these schools. In addition, numerous students have created professional careers for themselves as performers. Without full-time leadership the future of the El Camino College Jazz Festival is in jeopardy. It is essential that the jazz program be coordinated by a highly-qualified, full-time faculty member in order to maintain this exemplary record, and to continue the high standards of the program. (Strategic Initiative B)

In the immediate future the Music Department anticipates the retirement of one of the full-time accompanists. The college should hire a replacement individual that has experience in both vocal and instrumental accompanying. The accompanist would play for voice classes and Applied Music students. The individual would also accompany for auditions into the music program, master class auditions and performances, and scholarship auditions. Students will have professional quality accompanists to enhance their performances and auditions, thus having a greater transfer success rate. (Strategic Initiative B)

In the immediate future there is a need to hire a Lab monitor who will oversee the Music Computer Lab in Music 3 and assist students as needed. This individual should have knowledge of computer hardware and music software and be able to troubleshoot any problems that may arise with the computer hardware/software installed in Music Room 3. The lab is currently available to students only when an instructor holds class in the facility. Daily access to the lab would allow faculty to assign student work to strengthen and reinforce class lectures/assignments and to further develop aural skills and knowledge of music theory. Computer skills in music are typically required for students entering four-year colleges/universities. With a Lab Monitor the lab would be open 20 hours per week thus allowing more students to use music technology to support their learning and achieve greater success. (Strategic Initiatives B, A) Currently, the lab is used by students enrolled in Music 102A and 102B (Sightsinging) and Music 103B and 203 (Music Theory and Musicianship). Music 180: Fundamentals of Electronic Music will likely be offered again beginning Fall 2015, and this course will also require access to the lab. Open lab hours are needed so students can complete assigned work outside of regular class time and work on aural skills.

In the distant future the Music Department should hire additional faculty to replace past retirees (J. Nelson, T. Owens, L. Back) and restore the faculty to the number it was more than five years ago. (Strategic Initiative B)

8c) List any related recommendations.

PART 7 -- STAFFING RECOMMENDATIONS	COST ESTIMATE	STRATEGIC INITIATIVES
1. Hire a new full-time music faculty member with an emphasis in voice	\$90,000	B
2. Hire a new full-time music faculty member with an emphasis in jazz studies	\$90,000	B
3. Hire a full-time piano accompanist and/or increase the allotted hours for part-time accompanists to play for various auditions and performances.	\$45,000	B
4. Hire a Lab monitor for the Music Computer Lab. This individual should have knowledge of computer hardware and music software and be able to troubleshoot any problems that may arise with the computer hardware/software installed in Music Room 3. The lab would be open approximately 20 hours per week.	\$15,000	B

Part 9 – Future Direction and Vision

The ECC Music Department is seeking to regain its reputation as the premier community college music program in the greater Los Angeles area. Attracting diverse and talented students passionate about careers in music, we will offer a relevant and distinctive curriculum for the transfer student in music. We will engage a faculty of inspiring music educators and industry professionals, continue to develop outstanding facilities for learning and living, and produce students that are prepared to advance to a four-year music program with an AA degree in music.

The following 5 principles will guide the development of strategies to achieve the vision of the Music Department.

1. The student experience is rich and multi-dimensional and gives students the skills and competencies they need to graduate, transfer, and succeed in careers in music and in life:
 - ECC educates musicians to be creative, collaborative, passionate, and musically literate; to be strong communicators who are adaptable, tolerant, and open to new ideas; to be problem solvers and entrepreneurs who know how to use technology.
 - Our Pathway for Music approach to admissions is developed to balance motivation, musical and intellectual potential, accomplishment, and training with the ability to succeed at ECC and upon transfer to a four-year music program.
 - Significant scholarship support is available to make ECC affordable and accessible for our students.
 - All students have access to a wealth of programs designed to educate the whole person, such as enriched general education courses; a meaningful and relevant core music curriculum; focused concentrates and electives; online courses, resources, and services; professional concerts at the Center for the Arts, career advising, and counseling.
 - While we offer two different degree programs, a limited AA-T Music degree and a more substantial AA in Music degree, both are designed to prepare the student to graduate and transfer to a four-year music program.

2. The scale of our program is determined by our ability to attract new students who can benefit from the ECC Music Department, and our capacity to support them with quality facilities and infrastructure:
 - The use of all our classrooms and performing venues facilities relieves overcrowding and strain on studios, ensemble rooms, and performance spaces.
 - The learning environment is enhanced by new student life facilities, faculty offices, and space for student/faculty interaction, and by meeting the technology needs of the curriculum.
 - The campus environment reinforces learning both within and outside of the classroom.
 - Careful planning of new facilities enhances the sense of an ECC campus community.
 - The teaching, learning, living, and working needs of a 21st-century music education shape the design of facilities and supporting services.

- The data from our Institutional Research Department (IR) supports the assertion that our program consists of ‘new’ and not ‘repeat’ students.
- A current model under discussion is a three-year Rotation in Recruitment – with one year being dedicated to clinics, performance, master classes for local K-12 music teachers and their students in vocal/choral studies, one year in band/orchestral, and a third in jazz studies.

3. Retention and Graduation rates for incoming students will be improved through several measures:

- Increase recruiting measures at the local area High Schools.
- Increase recruiting activities through marketing, shows, performances and productions making schedules, degree and course descriptions available at all events across the program area.
- The Applied Music program now has dedicated sections that allow for greater input in jazz studies, instrumental performers, vocalists, and keyboard music. The grouping of these student musicians into ‘like groups’ has allowed our faculty to focus on developing performing and listening skills that are specific to those instruments/performers.
- Increase recruiting efforts across all of our departments. Many students interested in Humanities, Film and Art History would be interested in Performance courses (i.e., piano, voice, guitar) and Ensembles (band, choir, orchestra, jazz).
- Increase declared Music major seeking students. While it is important to have music majors at ECC declare their major, it is also vital that we reach out to the entire South Bay area and recruit those who have already decided to major in music – targeting the best school music programs and private teachers.

4. New and creative ideas generated by the faculty are applied to the constantly changing circumstances of the 21st century music education:

- Curriculum and teaching methods for emerging styles of music are continually developed, assessed, and redefined.
- New faculty at the cutting edge of contemporary music, technology, business, and production are recruited, supported, and retained in our Applied Music program.
- Cross-departmental interaction, teaching, performing, and cooperation are encouraged.
- Artistic expression and practical training coexist and are mutually supportive.
- Students learn to more deeply understand the musical traditions and the cultural context of the music they study via the Music History, World Music, Jazz and Contemporary Music History classes.
- ECC outreach programs connect with the music industry via our Institutional Research, networking, teaching, and curriculum initiatives.
- New ideas and initiatives to keep music education current with music practice are encouraged as noted by the success of our Guitar Festival, Songwriting Workshops, Vocal and Keyboard Master Classes, the Student Recitals supported by our Society of

Music student organization, Opera Workshop as an ensemble, and the return of our Music Technology Lab and Commercial Music courses.

- Discussion continues about developing a cutting-edge Video, Social Media presence via the web, and Brochure with current degree/program information.

5. The ECC Music Program is an inspirational place to learn, teach, and work:

- A diverse group of students, alumni, faculty, and staff from around the world form an open, dynamic, and supportive music community where lifelong learning can be achieved. We will continue to interface with the Music Teachers Association and the Certificate of Merit programs – both of which are held yearly in the ECC Music Building.
- The faculty sets high standards for achievement and supports them with growth and development opportunities alongside honest appraisal and evaluation for all students, faculty, and staff. Our work with PLO's, SLO's, and access to data from our Institutional Research department adds to the viability of our evaluation information.
- Diversity of opinion, openness to new ideas, commitment to excellence, and a willingness to challenge oneself define the community.
- ECC is an open, welcoming, and inclusive culture for women and men, and people of different religious beliefs, races, ethnicities, genders, sexual orientation, abilities, cultures, learning styles, and musical preferences.

Part 10 – Prioritized Recommendations

10a.) Provide a single prioritized list of recommendations and needs for your program/department (drawn from your recommendations in sections 2-8). Include cost estimates and list the college strategic initiative that supports each recommendation. Use the following chart to organize your recommendations.

PART 10 PRIORITIZED RECOMMENDATIONS	SECTION	COST ESTIMATE	STRATEGIC INITIATIVES
1. Hire a replacement full-time music faculty member with an emphasis in voice	Part 8 – Staffing	\$90,000	B
2. Hire a Lab monitor for the Music Computer Lab. This individual should have knowledge of computer hardware and music software and be able to troubleshoot any problems that may arise with the computer hardware/software installed in Musi-3. The lab would be open approximately 20 hours per week.	Part 8 – Staffing	\$15,000	B
3. Hire a full-time piano accompanist and/or increase the allotted hours for part-time accompanists to play for various auditions and performances.	Part 8 – Staffing	\$45,000	B
4. Hire a new full-time music faculty member with an emphasis in jazz studies	Part 8 – Staffing	\$90,000	B
5. Upgrade music classrooms (MU 106, 131, 133, TH 155) to become Smart Classrooms with appropriate audio/visual equipment, internet accessibility, music-staffed whiteboards, and proper room lighting.	Part 6 – Facilities and Equipment	\$60,000	F-2
6. Replace existing piano lab equipment in MU106 with state-of-the art equipment. Twenty eight keyboards at a cost of \$1,300 per unit, plus installation is needed. Old keyboards will need to be removed from MU106.	Part 6 – Facilities and Equipment	\$37,000	F-2
7. Revise the AA degree to ensure that students achieve the necessary proficiencies in order to transfer and to embed the AA-T requirements.	Part 3 – Curriculum	---	A
8. It is recommended that Music 180: Fundamentals of Electronic Music be added to the schedule. This course can be revised as needed to address the expectations of 4-year institutions relative to computer music notation and basic recording/sequencing for transfer students.	Part 3 – Curriculum		A
9. Install air conditioning in MU 131, 133, and TH 155.	Part 6 – Facilities and Equipment	\$18,525	F-1
10. Additional levels of guitar classes should be written and added to the curriculum. Similarly, additional levels of instrumental courses should be written and added to the curriculum, i.e. strings, winds/brass, percussion.*	Part 3 – Curriculum		A
11. Purchase software and upgrades for Musi-3* <ul style="list-style-type: none"> • Pro Tools 11 Upgrades (5 seats): \$745 • Sibelius 7.5 Upgrades (23 seats): \$667 • Logic Pro X (23 seats): \$4,577 	Part 7 – Technology and Software	\$5,989	F-2

12. Jazz Improvisation II is a recommended addition to the curriculum.	Part 3 – Curriculum		A
13. Purchase Naxos Music Library Subscription (per year)	Part 7 – Technology and Software	\$1,700	F-2
14. It is recommended that another section of Music 131A: Beginning Piano I be added to the schedule, restoring it to the 2012-2013 level of seven sections.	Part 3 – Curriculum		A
15. Purchase musical instruments and equipment for instrumental ensembles and applied music program performances (Total = \$95,750). <ul style="list-style-type: none"> • 2 flutes (\$1,000 each) • 2 double basses with low C extensions (\$8,000 each) • a tenor saxophone (\$5,000) • a trombone with F attachment (\$3,000) • a piccolo trumpet (\$4,750) • 2 E-flat trumpets (\$4,500 each) • a C tuba (\$15,000) • 2 violins (\$2,000 each) • 2 violas (\$2,500 each) • a celesta (\$25,000) • a synthesizer with weighted keys used to replace harpsichord, celesta, and harp (\$6,000) • a keyboard amplifier (\$1,000) 	Part 6 – Facilities and Equipment	\$25,000 <i>per year over 4 years</i>	F-2
16. Expand entry-level course offerings with more graduated levels.	Part 4 – SLOs	---	A
17. Upgrade the sound proofing between MU7 (Recital Hall) and MU6 by replacing the existing (broken) movable partitions and their track and installing a sound proof door leading into MU6.	Part 6 – Facilities and Equipment	\$24,000	F-1
18. Applied music instructors/coordinators to reinforce the necessity of studying Music Theory and Music History in addition to working on technical skill development.	Part 4 – SLOs	---	A
19. It is recommended that the music faculty continue to look for deficiencies in our curriculum left by restrictions on repeatability, and that we continue to make efforts to address these deficiencies through the course review process, as well as by proposing new courses as needed.	Part 3 – Curriculum	---	A
20. Find out the music background for students who dropped out of MUSI 130 and 131 piano classes.**	Part 2 – Institutional Research	---	A
21. Increase the budget for purchasing new materials for the Music Library.**	Part 5 – Student Feedback	\$1,500	F-2
22. Add more courses in the following areas: Jazz Combos and Music Technology	Part 5 – Student Feedback	---	A

23. The Music faculty to work with Fine Arts counselors to make students aware of need to participate in the Applied Music program and the time commitment for practice if they intend to major in Music.	Part 4 – SLOs	---	A
24. Electronic sound equipment in the Music Library and practice rooms needs to be regularly monitored, maintained, and replaced as needed.	Part 5 – Student Feedback	\$1,000	F-2
25. The Music Program should complete an investigative query of students every two years for feedback regarding the Music Program’s strengths and weaknesses.***	Part 2 – Institutional Research	---	A
26. Increase introductory courses in order to build numbers and strengthen the program.***	Part 5 – Student Feedback	---	A
27. Offer the 8-week section of MUSI 111 Music Appreciation in the second part of the semester to see if enrollment improves	Part 2 – Institutional Research	---	A
28. Work with Institutional Research to research the causes for the low success rate for African-American demographic, including how student preparedness relates to student success.	Part 2 – Institutional Research	---	A

* Tied for 10th and 11th place.

** Tied for 20th and 21st place.

*** Tied for 25th and 26th place.

10b.) Explain why the list is prioritized in this way.

The Music Department is proud of its course offerings. Both performance and lecture classes provide a strong fundamental music education to a wide variety of students throughout the greater Los Angeles area.

While the demand for music classes continues to escalate, the Music Department faces serious challenges generated by the failure to replace retired faculty and persistent difficulties stemming from inadequate facilities, equipment and budget.

After much discussion a vote was held regarding the 24 Prioritized Recommendations. The faculty voted unanimously that our top priority was Staffing, our Music Technology Lab, and Curriculum. Facilities requests, that have been previously rejected, were next on the list. There was discussion as to whether or not to go forward with them, and it was decided that since they had never been approved, we would move towards the bottom of our list. We are hopeful that many of the Technology (software) issues will be resolved with the help of funding from both the Music Department and the fundraising efforts of the Society of Music student organization.

The music department continues to seek new ideas to reach prospective students interested in music as an educational goal. Faculty members advise students in their classes and through Music Major workshops of the requirements of pursuing a degree in and possible careers in music. ECC performing ensembles present concerts on campus and in the community. Campus concerts offer free admission to local high school students. El Camino hosts several festivals in choral music, jazz and guitar during the academic year. Community performances at festivals, churches, local music stores, and other venues also showcase the student talent and achievements. Applied Music faculty members are featured in artist-in-residence recitals and as soloists with the Symphony Orchestra. Full- and part-time faculty members have visited local high schools to talk to students about careers in music and the opportunities for further study at El Camino College. Faculty members have offered to conduct workshops with the local high school ensembles and to present joint concerts combining El Camino and high school musicians. The availability of scholarship funds for music students can also draw students to ECC. One of the great challenges for recruitment lies in coordinating the busy schedules of music faculty from El Camino and local high school. It is difficult to reach high school students and not interrupt their regular class instruction time.

At this time, our greatest challenge (and consequently, our greatest weakness) stems from the failure to replace our full time retirees. The department has been forced to parcel out courses to part time instructors, shift the schedules of full time instructional staff (who are already working overloads) and drop courses to ensure the department schedule will, at minimum, offer all of the courses necessary for our students to graduate and/or transfer in a timely manner. We once were a Music Department with 11 full-time music faculty but we now have 6 and a serious need for additional Jazz, Vocal, Guitar, and Accompanist faculty members. This has led to the hiring of numerous adjunct instructors.

The reliance on adjunct instructors has created a whole new set of challenges that has led to less continuity and problems in monitoring the Applied Music program. Searches to find qualified adjunct faculty have been fruitful, but the program cannot operate on the tenuous assumption that

its part-time staff will continue to commute to teach at ECC and will provide our program with additional applied music students.

In the immediate future there is a need to hire a new CEO and Publicity Specialist for the Center for the Arts as two retirements have recently occurred. The Fine Arts Division needs a coordinator for all events in Marsee Auditorium and the Campus Theater. This person will work with the Communication Studies, Dance, Film, Music, and Theater departments to book guest talent for curriculum related events, schedule performances of student and faculty events, and arrange for master classes. The guest artist and artist-in-residence events are directly tied to the music curriculum. Student attendance at live performances is required and reinforces the Student Learning Outcomes (Strategic Initiative B). The Publicity Specialist replacement would create publicity requests, prepare and print event programs, create the Center for the Arts annual brochure for the all of the Fine Arts Division departments (Strategic Initiative B).

In addition, the program is understaffed in the area of technical support (Music Technology Lab, Accompanists, Commercial Music, Songwriting), which limits enrollment in spite of high interest from our students and the community. Consequently, the ECC Music Department has difficulty in attracting students from our area to enroll as students seek our more comprehensive and cutting edge music programs (i.e., Santa Monica College) in order to prepare for an AA degree in music to transfer to a four-year music program.

APPENDIX A

MUSIC Grade Distribution, Success, and Retention																	
Program						Preliminary Success Standard		71.6%									
Term	Fall					5 year Success Average		72.3%									
Do Not select more than one term or Program.						5 year Success Minimum		70.9%									
			Grade Distribution														
Year	COURSE	Method	Weeks	'A'	'B'	'C'	'P'	'D'	'F'	'NP'	Inc P	Inc NP	'DR'	'W'	Total	Succ.	Reten.
2009	MUSI-1	Lecture	16	35	14	14	-	5	9	-	-	-	9	18	104	60.6%	74.0%
	MUSI-11	Distance Education	16	49	17	4	-	-	14	-	-	-	3	10	97	72.2%	86.6%
		Lecture	8	26	18	3	-	2	2	-	-	-	1	-	52	90.4%	98.1%
			16	177	88	43	-	30	86	-	-	-	25	52	501	61.5%	84.6%
	MUSI-12	Lecture	16	18	13	4	-	-	-	-	-	-	-	2	37	94.6%	94.6%
	MUSI-13	Lecture	16	12	12	6	-	5	6	-	-	-	4	3	48	62.5%	85.4%
	MUSI-15A	Lecture	16	21	11	5	-	1	3	-	-	-	2	5	48	77.1%	85.4%
	MUSI-18AB	Lecture	16	29	29	24	-	6	43	-	-	-	13	16	160	51.3%	81.9%
	MUSI-19ABCD	Lecture	16	11	9	4	-	1	7	-	-	-	1	7	40	60.0%	80.0%
	MUSI-23ABCD	Lecture	16	45	9	8	-	1	-	-	-	-	-	6	69	89.9%	91.3%
	MUSI-2A	Lecture	16	9	6	3	-	1	2	-	-	-	2	2	25	72.0%	84.0%
	MUSI-31A	Lecture	16	73	49	21	-	13	40	-	-	-	30	42	268	53.4%	73.1%
	MUSI-31B	Lecture	16	16	7	3	-	10	2	-	-	-	1	7	46	56.5%	82.6%

	MUSI-31C	Lecture	16	8	2	-	-	-	-	-	-	-	-	-	10	100.0%	100.0%
	MUSI-31D	Lecture	16	7	4	1	-	-	-	-	-	-	-	2	14	85.7%	85.7%
	MUSI-32ABCD	Lecture	16	7	1	-	-	-	-	-	-	1	2	11	72.7%	72.7%	
	MUSI-3A	Lecture	16	5	10	7	-	2	1	-	-	-	1	4	30	73.3%	83.3%
	MUSI-3B	Lecture	16	6	12	5	-	-	-	-	-	-	-	1	24	95.8%	95.8%
	MUSI-3C	Lecture	16	5	1	1	-	-	-	-	-	-	-	-	7	100.0%	100.0%
	MUSI-41ABCD	Lecture	16	16	-	-	-	-	2	-	-	-	-	2	20	80.0%	90.0%
	MUSI-43ABCD	Lecture	16	8	3	-	-	-	-	-	-	-	-	1	12	91.7%	91.7%
	MUSI-44ABCD	Lecture	16	2	3	-	-	-	-	-	-	-	-	3	8	62.5%	62.5%
	MUSI-46ABCD	Lecture	16	11	4	-	-	-	-	-	-	-	2	5	22	68.2%	68.2%
	MUSI-47AB	Lecture	14	13	-	-	-	1	6	-	-	-	-	-	20	65.0%	100.0%
			16	24	12	8	-	5	12	-	-	-	8	24	93	47.3%	65.6%
	MUSI-48ABCD	Lecture	16	7	2	2	-	-	4	-	-	-	1	2	18	61.1%	83.3%
	MUSI-5	Lecture	16	3	4	2	-	3	3	-	-	1	-	1	17	52.9%	94.1%
	MUSI-52ABCD	Lecture	16	57	2	4	-	-	2	-	-	-	3	3	71	88.7%	91.5%
	MUSI-53ABCD	Lecture	16	22	1	-	-	-	1	-	-	-	-	1	25	92.0%	96.0%
	MUSI-555	Laboratory	16	-	-	-	-	-	-	-	-	-	-	2	2	0.0%	0.0%
	MUSI-55ABCD	Lecture	16	22	-	-	-	-	-	-	-	-	1	3	26	84.6%	84.6%
	MUSI-560	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			

	MUSI-561	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			
	MUSI-562	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			
	MUSI-565	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			
	MUSI-570	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			
	MUSI-57ABCD	Lecture	16	13	-	-	-	-	-	-	-	-	-	-	13	100.0%	100.0%
	MUSI-60ABCD	Lecture	16	4	-	-	-	-	-	-	-	-	-	1	5	80.0%	80.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	1	3	66.7%	66.7%
	MUSI-62ABCD	Lecture	16	7	1	-	-	-	-	-	-	-	1	1	10	80.0%	80.0%
	MUSI-64ABCD	Lecture	16	14	2	-	-	-	-	-	-	-	1	1	18	88.9%	88.9%
	MUSI-65ABCD	Lecture	16	13	1	-	-	-	-	-	-	-	1	-	15	93.3%	93.3%
	MUSI-67ABCD	Lecture	16	18	1	-	-	-	-	-	-	-	1	2	22	86.4%	86.4%
	MUSI-68ABCD	Lecture	16	16	-	-	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-7	Lecture	16	16	5	2	-	1	-	-	-	-	3	2	29	79.3%	82.8%
	MUSI-70ABCD	Lecture	16	12	-	-	-	-	-	-	-	-	-	1	13	92.3%	92.3%
	MUSI-71ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%
	MUSI-79ABCD	Lecture	16	14	1	1	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-80ABC	Lecture	16	2	5	4	-	-	7	-	-	-	1	4	23	47.8%	78.3%
	MUSI-81A	Lecture	16	18	1	1	-	-	12	-	-	-	2	4	38	52.6%	84.2%
	MUSI-81B	Lecture	16	2	-	-	-	-	1	-	-	-	-	-	3	66.7%	100.0%

	MUSI-8A	Lecture	16	8	2	2	-	-	-	-	-	-	-	-	12	100.0%	100.0%
	MUSI-90ABCD	Lecture	16	17	4	-	-	-	-	-	-	-	-	2	23	91.3%	91.3%
	MUSI-99ABC	Independent Study	16	1	-	-	-	-	-	-	-	-	-	-	1	100.0%	100.0%
2009 Total				923	366	182	-	87	265	-	-	1	118	245	2,187	67.3%	83.4%
2010	MUSI-1	Lecture	16	18	8	12	-	8	2	-	-	-	3	12	63	60.3%	76.2%
	MUSI-11	Distance Education	16	41	20	13	-	1	14	-	-	-	2	2	93	79.6%	95.7%
		Lecture	8	14	10	6	-	2	11	-	-	-	5	8	56	53.6%	76.8%
			16	101	88	67	-	34	47	-	-	-	11	53	401	63.8%	84.0%
	MUSI-12	Lecture	16	24	8	2	-	-	-	-	-	-	-	1	35	97.1%	97.1%
	MUSI-13	Lecture	16	11	9	10	-	2	1	-	-	-	3	10	46	65.2%	71.7%
	MUSI-15A	Lecture	16	13	7	6	-	-	2	-	-	-	1	7	36	72.2%	77.8%
	MUSI-17	Lecture	16	36	4	1	-	-	1	-	-	-	-	5	47	87.2%	89.4%
	MUSI-18AB	Lecture	16	20	40	53	-	8	15	-	-	-	5	31	172	65.7%	79.1%
	MUSI-19ABCD	Lecture	16	7	9	12	-	-	2	-	-	-	-	4	34	82.4%	88.2%
	MUSI-23ABCD	Lecture	16	53	9	4	-	1	2	-	1	-	-	1	71	94.4%	98.6%
	MUSI-2A	Lecture	16	12	9	2	-	-	2	-	-	-	2	6	33	69.7%	75.8%
	MUSI-30AB	Lecture	16	7	7	2	-	-	2	-	-	-	1	3	22	72.7%	81.8%
	MUSI-31A	Lecture	16	79	39	26	-	12	14	-	-	-	9	53	232	62.1%	73.3%
	MUSI-31B	Lecture	16	17	5	2	-	1	1	-	-	-	2	13	41	58.5%	63.4%

	MUSI-31C	Lecture	16	12	3	2	-	-	-	-	-	-	-	-	17	100.0%	100.0%
	MUSI-31D	Lecture	16	3	1	-	-	-	-	-	-	-	1	-	5	80.0%	80.0%
	MUSI-32ABCD	Lecture	16	4	-	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%
	MUSI-3A	Lecture	16	13	8	4	-	3	-	-	-	-	1	1	30	83.3%	93.3%
	MUSI-3B	Lecture	16	4	6	6	-	1	1	-	-	-	-	2	20	80.0%	90.0%
	MUSI-3C	Lecture	16	4	6	2	-	-	-	-	-	1	-	1	14	85.7%	92.9%
	MUSI-41ABCD	Lecture	16	21	-	-	-	-	-	-	-	-	2	1	24	87.5%	87.5%
	MUSI-47AB	Lecture	16	27	20	5	-	7	5	-	1	-	10	17	92	57.6%	70.7%
	MUSI-48ABCD	Lecture	16	7	7	5	-	1	3	-	-	-	3	5	31	61.3%	74.2%
	MUSI-51ABCD	Lecture	16	15	-	-	-	-	1	-	-	-	-	-	16	93.8%	100.0%
	MUSI-52ABCD	Lecture	16	46	2	1	-	-	-	-	-	-	1	2	52	94.2%	94.2%
	MUSI-53ABCD	Lecture	16	24	1	-	-	-	-	-	-	-	1	2	28	89.3%	89.3%
	MUSI-55ABCD	Lecture	16	11	1	-	-	-	-	-	-	-	-	-	12	100.0%	100.0%
	MUSI-570	Laboratory	16	-	-	-	-	-	-	-	-	-	-	2	2	0.0%	0.0%
	MUSI-57ABCD	Lecture	16	18	1	-	-	-	-	-	-	-	-	-	19	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	1	-	3	66.7%	66.7%
	MUSI-62ABCD	Lecture	16	4	1	-	-	1	-	-	-	-	-	1	7	71.4%	85.7%
	MUSI-64ABCD	Lecture	16	8	1	-	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-65ABCD	Lecture	16	14	-	-	-	-	-	-	-	-	-	-	14	100.0%	100.0%

	MUSI-67ABCD	Lecture	16	19	3	-	-	-	-	-	-	-	-	1	23	95.7%	95.7%
	MUSI-68ABCD	Lecture	16	12	1	-	-	-	1	-	-	-	-	1	15	86.7%	93.3%
	MUSI-70ABCD	Lecture	16	18	-	-	-	-	-	-	-	-	-	-	18	100.0%	100.0%
	MUSI-71ABCD	Lecture	16	4	1	-	-	-	-	-	-	-	-	-	5	100.0%	100.0%
	MUSI-79ABCD	Lecture	16	12	3	-	-	1	-	-	-	-	-	-	16	93.8%	100.0%
	MUSI-90ABCD	Lecture	16	9	3	1	-	-	1	-	2	-	-	1	17	88.2%	94.1%
2010 Total				764	341	244	-	83	128	-	4	1	64	247	1,876	72.1%	83.4%
2011	MUSI-1	Lecture	16	29	11	12	-	7	2	-	-	-	2	8	71	73.2%	85.9%
	MUSI-11	Distance Education	16	22	29	8	-	3	17	-	-	-	2	10	91	64.8%	86.8%
		Lecture	8	11	5	11	-	4	17	-	-	-	1	2	51	52.9%	94.1%
			16	110	83	60	-	22	62	-	-	-	17	47	401	63.1%	84.0%
	MUSI-12	Lecture	16	6	25	6	-	-	-	-	-	-	1	3	41	90.2%	90.2%
	MUSI-13	Lecture	16	13	10	9	-	1	5	-	-	-	2	5	45	71.1%	84.4%
	MUSI-15A	Lecture	16	12	13	10	-	-	3	-	-	-	2	6	46	76.1%	82.6%
	MUSI-17	Lecture	16	18	17	3	-	1	4	-	-	-	1	2	46	82.6%	93.5%
	MUSI-18AB	Lecture	16	56	24	6	-	-	22	-	-	-	7	27	142	60.6%	76.1%
	MUSI-19ABCD	Lecture	16	19	7	3	-	-	2	-	-	-	1	2	34	85.3%	91.2%
	MUSI-23ABCD	Lecture	16	56	10	2	-	-	1	-	1	-	-	6	76	90.8%	92.1%
	MUSI-2A	Lecture	16	11	11	1	-	2	1	-	-	-	1	4	31	74.2%	83.9%

	MUSI-30AB	Lecture	16	4	6	5	-	-	-	-	-	2	2	3	22	68.2%	77.3%
	MUSI-31A	Lecture	16	63	32	20	-	8	25	-	-	-	17	35	200	57.5%	74.0%
	MUSI-31B	Lecture	16	18	11	4	-	-	-	-	-	-	-	4	37	89.2%	89.2%
	MUSI-31C	Lecture	16	11	8	5	-	1	-	-	-	-	-	1	26	92.3%	96.2%
	MUSI-31D	Lecture	16	3	6	1	-	-	-	-	-	-	-	-	10	100.0%	100.0%
	MUSI-32ABCD	Lecture	16	6	4	-	-	-	-	-	-	-	2	1	13	76.9%	76.9%
	MUSI-3A	Lecture	16	9	6	5	-	1	1	-	-	-	1	2	25	80.0%	88.0%
	MUSI-3B	Lecture	16	7	5	4	-	-	-	-	-	-	1	1	18	88.9%	88.9%
	MUSI-3C	Lecture	16	4	4	2	-	1	-	-	-	-	1	-	12	83.3%	91.7%
	MUSI-40ABCD	Lecture	16	5	-	-	-	-	1	-	-	-	2	1	9	55.6%	66.7%
	MUSI-41ABCD	Lecture	16	17	-	-	-	-	2	-	-	-	1	1	21	81.0%	90.5%
	MUSI-47AB	Lecture	16	29	11	4	-	6	5	-	-	-	12	23	90	48.9%	61.1%
	MUSI-48ABCD	Lecture	16	9	5	3	-	3	1	-	-	-	1	2	24	70.8%	87.5%
	MUSI-51ABCD	Lecture	16	26	-	2	-	1	1	-	-	-	-	-	30	93.3%	100.0%
	MUSI-52ABCD	Lecture	16	39	1	1	-	-	3	-	-	-	1	1	46	89.1%	95.7%
	MUSI-53ABCD	Lecture	16	23	-	-	-	-	-	-	-	-	-	1	24	95.8%	95.8%
	MUSI-55ABCD	Lecture	16	8	2	2	-	-	-	-	-	-	1	-	13	92.3%	92.3%
	MUSI-560	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			
	MUSI-561	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			

	MUSI-562	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			
	MUSI-565	Laboratory	16	-	-	-	-	-	-	-	-	-	-	-			
	MUSI-570	Laboratory	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-57ABCD	Lecture	16	21	-	-	-	-	1	-	-	-	2	2	26	80.8%	84.6%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	1	3	66.7%	66.7%
	MUSI-62ABCD	Lecture	16	5	-	-	-	-	-	-	-	-	-	4	9	55.6%	55.6%
	MUSI-64ABCD	Lecture	16	16	4	-	-	-	-	-	-	-	-	-	20	100.0%	100.0%
	MUSI-65ABCD	Lecture	16	9	1	-	-	-	-	-	-	-	-	-	10	100.0%	100.0%
	MUSI-67ABCD	Lecture	16	16	-	-	-	-	-	-	-	-	1	1	18	88.9%	88.9%
	MUSI-68ABCD	Lecture	16	21	-	-	-	-	-	-	-	-	-	2	23	91.3%	91.3%
	MUSI-70ABCD	Lecture	16	16	1	-	-	-	-	-	-	-	-	-	17	100.0%	100.0%
	MUSI-71ABCD	Lecture	16	2	3	-	-	-	-	-	-	-	-	-	5	100.0%	100.0%
	MUSI-90ABCD	Lecture	16	10	2	-	-	-	-	-	-	-	-	2	14	85.7%	85.7%
	MUSI-99ABC	Independent Study	16	1	-	-	-	-	1	-	-	-	-	1	3	33.3%	66.7%
2011 Total				763	357	189	-	61	177	-	1	2	82	212	1,844	71.0%	84.1%
2012	MUSI-1	Lecture	16	32	14	9	-	2	3	-	1	-	-	11	72	77.8%	84.7%
	MUSI-11	Distance Education	16	30	16	13	-	6	6	-	-	-	-	15	86	68.6%	82.6%
		Lecture	8	9	2	9	-	1	13	-	-	-	-	7	41	48.8%	82.9%
			16	78	47	63	-	28	52	-	-	-	-	62	330	57.0%	81.2%

	MUSI-12	Lecture	16	13	9	9	-	1	2	-	-	-	-	1	35	88.6%	97.1%
	MUSI-13	Lecture	16	9	14	6	-	3	4	-	-	-	-	7	43	67.4%	83.7%
	MUSI-15A	Lecture	16	15	10	4	-	-	-	-	-	-	-	10	39	74.4%	74.4%
	MUSI-16	Lecture	16	40	5	2	-	-	2	-	-	-	-	3	52	90.4%	94.2%
	MUSI-17	Lecture	16	34	12	4	-	-	5	-	-	-	-	3	58	86.2%	94.8%
	MUSI-18AB	Lecture	16	29	16	16	-	8	33	-	1	-	-	28	131	47.3%	78.6%
	MUSI-19ABCD	Lecture	16	20	5	3	-	-	2	-	-	-	-	1	31	90.3%	96.8%
	MUSI-23ABCD	Lecture	16	39	11	5	-	-	1	-	2	-	-	2	60	95.0%	96.7%
	MUSI-2A	Lecture	16	9	9	3	-	-	3	-	-	-	-	6	30	70.0%	80.0%
	MUSI-30AB	Lecture	16	3	2	2	-	-	-	-	-	-	-	5	12	58.3%	58.3%
	MUSI-31A	Lecture	16	57	34	23	-	16	10	-	-	1	-	43	184	62.0%	76.6%
	MUSI-31B	Lecture	16	22	9	4	-	-	-	-	-	-	-	4	39	89.7%	89.7%
	MUSI-31C	Lecture	16	7	8	2	-	-	1	-	-	-	-	4	22	77.3%	81.8%
	MUSI-31D	Lecture	16	1	7	1	-	-	-	-	-	-	-	1	10	90.0%	90.0%
	MUSI-32ABCD	Lecture	16	9	4	2	-	-	-	-	-	-	-	2	17	88.2%	88.2%
	MUSI-3A	Lecture	16	9	8	5	-	3	-	-	-	-	-	5	30	73.3%	83.3%
	MUSI-3B	Lecture	16	4	5	4	-	-	1	-	-	-	-	1	15	86.7%	93.3%
	MUSI-3C	Lecture	16	5	6	5	-	-	1	-	-	-	-	-	17	94.1%	100.0%
	MUSI-41ABCD	Lecture	14	18	-	-	-	-	-	-	1	-	-	4	23	82.6%	82.6%

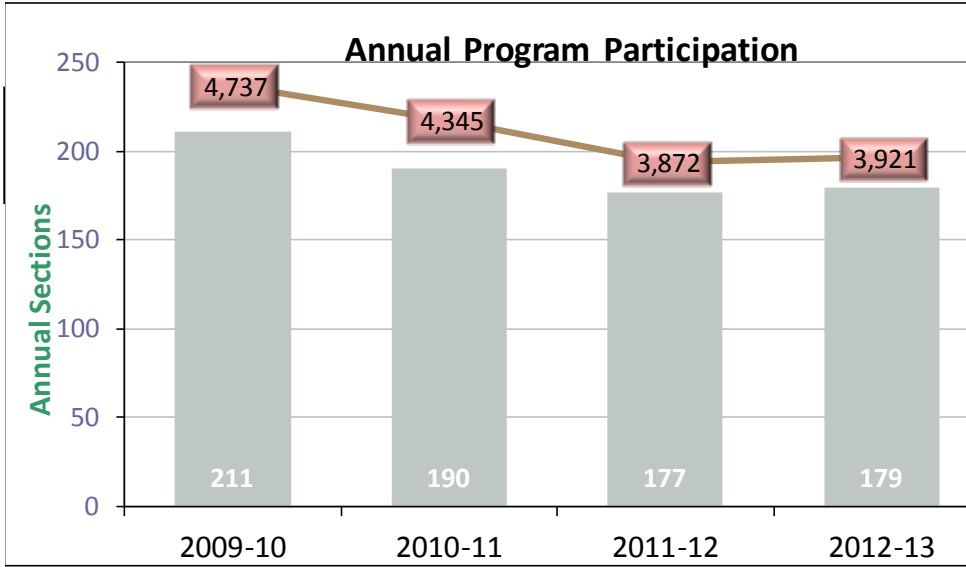
	MUSI-47AB	Lecture	16	59	6	3	-	1	-	-	3	-	-	15	87	81.6%	82.8%
	MUSI-48ABCD	Lecture	16	9	-	-	-	-	-	-	1	-	-	1	11	90.9%	90.9%
	MUSI-51ABCD	Lecture	16	27	1	-	-	-	-	-	-	-	-	1	29	96.6%	96.6%
	MUSI-52ABCD	Lecture	16	22	7	-	-	-	-	-	-	-	-	3	32	90.6%	90.6%
	MUSI-53ABCD	Lecture	16	24	1	-	-	1	-	-	-	-	-	1	27	92.6%	96.3%
	MUSI-555	Laboratory	16	-	-	-	-	-	-	-	-	-	-	2	2	0.0%	0.0%
	MUSI-55ABCD	Lecture	16	11	-	-	-	-	-	-	-	-	-	2	13	84.6%	84.6%
	MUSI-561	Laboratory	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-562	Laboratory	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-565	Laboratory	16	-	-	-	-	-	-	-	-	-	-	4	4	0.0%	0.0%
	MUSI-570	Laboratory	16	-	-	-	-	-	-	-	-	-	-	1	1	0.0%	0.0%
	MUSI-57ABCD	Lecture	16	19	-	1	-	-	-	-	-	-	-	2	22	90.9%	90.9%
	MUSI-60ABCD	Lecture	16	1	2	-	-	-	-	-	-	-	-	-	3	100.0%	100.0%
	MUSI-61ABCD	Lecture	16	2	-	-	-	-	-	-	-	-	-	-	2	100.0%	100.0%
	MUSI-62ABCD	Lecture	16	6	-	-	-	-	1	-	-	-	-	1	8	75.0%	87.5%
	MUSI-64ABCD	Lecture	16	15	-	1	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-65ABCD	Lecture	16	8	-	-	-	-	-	-	-	-	-	3	11	72.7%	72.7%
	MUSI-67ABCD	Lecture	14	19	-	1	-	-	-	-	-	-	-	-	20	100.0%	100.0%
	MUSI-68ABCD	Lecture	16	24	-	-	-	-	1	-	-	-	-	1	26	92.3%	96.2%

	MUSI-70ABCD	Lecture	16	15	1	-	-	-	-	-	-	-	-	-	16	100.0%	100.0%
	MUSI-71ABCD	Lecture	16	4	-	-	-	-	-	-	-	-	-	-	4	100.0%	100.0%
	MUSI-90ABCD	Lecture	16	13	4	2	-	-	1	-	-	-	-	-	20	95.0%	100.0%
2012 Total				770	275	202	-	70	142	-	9	1	-	264	1,733	72.5%	84.8%

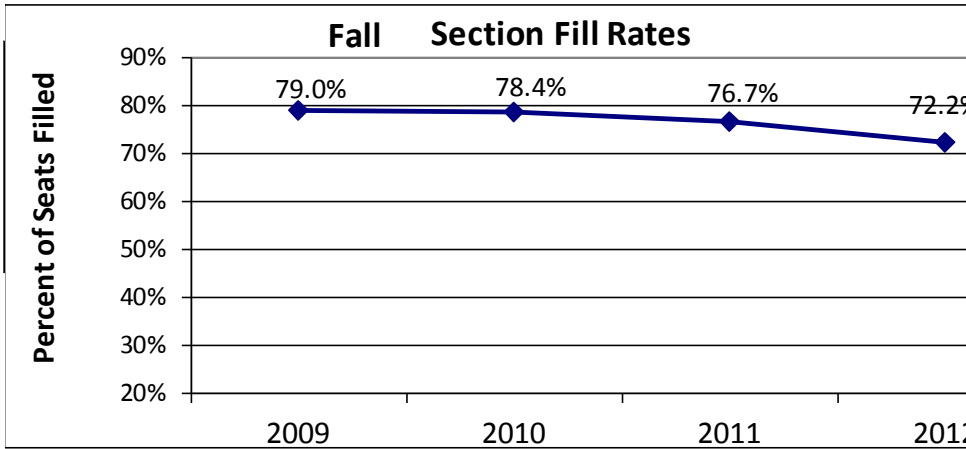
MUSIC Demographic and Enrollment Characteristics							
Fall					ECC Student Population	District Boundary Population	
Term							
		2009	2010	2011	2012	Fall 2012	2010 Census
Term Headcount		1,749	1,457	1,469	1,345	23,409	556,400
Gender	F	42.2%	44.1%	43.8%	43.1%	52.5%	51.0%
	M	57.7%	55.9%	56.2%	56.9%	47.5%	49.0%
Ethnicity	African-American	16.0%	18.2%	19.5%	16.4%	17.0%	15.1%
	Amer. Ind. or Alask. Native	0.3%	0.1%	0.1%	0.3%	0.2%	0.2%
	Asian	19.8%	19.8%	19.7%	20.5%	16.1%	13.6%
	Latino	29.7%	31.1%	33.2%	38.1%	44.7%	34.5%
	Pacific Islander	0.9%	0.7%	0.7%	0.7%	0.5%	0.5%
	White	20.5%	20.0%	19.7%	16.7%	15.6%	32.8%
	Two or More	2.2%	3.8%	4.2%	4.9%	3.8%	2.9%
	Unknown or Decline	10.6%	6.2%	3.0%	2.3%	2.0%	0.4%
Age/ Age Group	<17	1.7%	0.5%	0.6%	0.4%	0.8%	24.2%
	17	2.6%	3.3%	1.8%	3.3%	2.0%	
	18	16.5%	17.0%	15.7%	13.6%	11.6%	2.5%
	19	18.1%	18.7%	17.3%	19.7%	14.7%	
	20	14.2%	16.3%	15.3%	13.9%	13.1%	1.2%
	21	9.4%	7.8%	10.9%	11.5%	9.5%	1.2%
	22	5.6%	6.1%	5.7%	7.3%	7.3%	3.9%
	23	4.0%	6.2%	4.5%	5.0%	5.6%	
	24	3.1%	2.6%	3.5%	3.8%	4.6%	
	25-29	8.3%	7.8%	8.0%	8.5%	12.7%	7.4%
	30-39	6.1%	5.0%	5.7%	4.5%	9.0%	14.9%
	40-49	3.7%	3.4%	3.0%	2.7%	4.7%	15.9%
	50-64	5.0%	4.2%	5.5%	4.4%	3.5%	18.1%
	65+	1.8%	1.2%	2.5%	1.5%	0.8%	10.6%
Class Load	Full-time	45.2%	47.6%	44.0%	43.9%	29.8%	
	Part-time	50.9%	51.5%	52.6%	55.8%	69.2%	
Academic Level	College degree	10.9%	9.3%	12.0%	9.7%	12.3%	
	HS Grad	83.0%	86.1%	84.8%	86.9%	83.2%	
	Not a HS Grad	1.7%	1.9%	1.0%	1.6%	1.4%	
	K-12 Special Admit	2.2%	0.9%	0.5%	0.4%	1.1%	
	Unknown	2.3%	1.9%	1.8%	1.4%	1.9%	
Educational Goal	Intend to Transfer	32.5%	32.8%	30.4%	35.3%	31.4%	
	Degree/Certificate Only	2.3%	1.9%	2.4%	1.8%	3.9%	
	Retrain/recertif.	2.9%	2.8%	2.8%	2.6%	3.8%	
	Basic Skills/GED	5.5%	5.6%	6.7%	5.9%	5.3%	
	Enrichment	6.3%	5.9%	5.9%	5.3%	4.1%	
	Undecided	20.2%	17.2%	16.9%	14.0%	16.7%	
	Unstated	30.3%	33.8%	35.0%	35.1%	35.0%	

MUSIC Program Participation (4-year Trend)
Years: 2009-10 to 2012-13

	2009-10	2010-11	2011-12	2012-13
Annual Enrollment	4,737	4,345	3,872	3,921



	2009-10	2010-11	2011-12	2012-13
Students	3,249	2,981	2,657	2,699
Enrollments/Student	1.46	1.46	1.46	1.45



Enrollment by Time of Day

Fall Term	2009	2010	2011	2012
Day	68.2%	71.9%	70.7%	72.7%
Night	22.6%	17.6%	19.6%	17.8%
Weekend/Unknown	9.2%	10.5%	9.7%	9.6%

Demographic Success Characteristics

Music

Fall: 2009 to 2012

	Fall 2009		Fall 2010		Fall 2011		Fall 2012	
<i>Ethnicity</i>	Success	N	Success	N	Success	N	Success	N
African-American	57.1%	340	59.9%	337	63.6%	352	59.4%	286
Amer. Ind. or Alask. Native	100.0%	X	100.0%	X	100.0%	X	75.0%	X
Asian	80.7%	410	86.3%	342	79.2%	332	77.8%	347
Latino	68.0%	607	69.8%	562	72.4%	597	70.3%	653
Pacific Islander	82.4%	17	93.3%	15	85.7%	14	52.4%	21
Two or More	58.3%	36	76.5%	68	78.9%	76	76.5%	85
Unknown or Decline	74.0%	235	82.6%	109	78.7%	61	83.7%	43
White	75.6%	418	81.1%	376	81.8%	325	81.8%	296
<i>Gender</i>								
M	67.2%	1,215	73.0%	1,021	72.9%	996	71.1%	986
F	76.5%	854	76.9%	791	76.2%	766	74.1%	749
X	100.0%	X	0.0%	X	0.0%	X	0.0%	X
<i>Age Groups</i>								
19 or less	70.8%	792	72.9%	671	72.6%	584	70.7%	587
20 to 24	70.9%	771	71.6%	686	71.3%	734	73.4%	740
25 to 49	68.8%	391	79.7%	340	79.5%	332	71.2%	299
Over 49	80.3%	117	88.7%	115	88.4%	112	78.0%	109

X: Counts are suppressed for groups with less than 10 students.

Shaded regions indicate groups achieving at a rate less than 80% of the reference group, respectively.

Reference groups are White, male, and 20 to 24 years old.

Appendix B

MUSIC 6-Year Course Review Timeline												
Course	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6	
	Spring 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019
MUSI 96abcd	Program Review				X							
MUSI 99abcd					X							
MUSI 101								X				
MUSI 102A				X							X	
MUSI 102B				X							X	
MUSI 103A								X				
MUSI 103B								X				
MUSI 105												
MUSI 111				X							X	
MUSI 112											X	
MUSI 113											X	
MUSI 116												
MUSI 117												
MUSI 120												
MUSI 130					X							
MUSI 131A							X					
MUSI 131B							X					
MUSI 143											X	
MUSI 144											X	
MUSI 145											X	
MUSI 146											X	
MUSI147A											X	
MUSI 147B											X	
MUSI 151abcd												
MUSI 152abcd												
MUSI 180												

Course	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6		
	Spring 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019	
MUSI 181A	Program Review			X					Program Review				
MUSI 181B				X									
MUSI 182					X								
MUSI 183					X								
MUSI 190abcd													
MUSI 203								X					
MUSI 215A													
MUSI 215B													
MUSI 220					X							X	
MUSI 221													
MUSI 222													
MUSI 231A								X					
MUSI 231B								X					
MUSI 232								X					
MUSI 247													
MUSI 253abcd					X								
MUSI 257abcd													
MUSI 259abcd													
MUSI 260abcd													
MUSI 261abcd								X					
MUSI 262abcd								X					
MUSI 263abcd								X					
MUSI 265abcd								X					
MUSI 266abcd								X					
MUSI 267abcd											X		
MUSI 268abcd											X		
MUSI 284						X							
MUSI 285						X							
MUSI 290													

Course	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5		YEAR 6			
	Spring 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019		
MUSI 555	Program Review						X		Program Review					
MUSI 565						X								
MUSI 567						X								
MUSI 570						X								

Music 96abcd**Cooperative Work Experience Education**

2-4 units; hours to be arranged

Enrollment Limitation: Employment or volunteer work in a position related to the student's major or career goal by the second week of the semester. Completion of or current enrollment in one course from the major.

Credit, degree applicable Transfer

CSU – limitations apply

Through a set of learning objectives established by the student, supervisor, and instructor, each student will work with and learn from experts in the Music field.

These experiences will enable students to improve job skills, analyze career opportunities and requirements, and compare them to personal abilities and career expectations.

Note: The total units earned for CWEE may not exceed 16 units.

Music 99abc**Independent Study**

1-3 units; hours to be arranged

Enrollment Limitation: two courses in Music with a minimum grade of B in each and acknowledgment by the instructor with whom the student will work

Credit, degree applicable

Transfer CSU, UC – limitations apply

This course provides special advanced studies in a subject field of music not covered in the regular departmental offerings. Regular conferences with the instructor are coordinated with assigned music projects (60 hours per unit).

Note: For eligibility requirements, go to www.elcamino.edu/admissions/credit.asp

Music 101

(formerly Music 1) **Music**

Fundamentals 3 units; 3

hours lecture

Credit, degree applicable

Transfer CSU, UC

In this course students analyze and identify the fundamentals of music theory. It prepares students for further study in theory and musicianship and serves to enhance the study and appreciation of music for all interested students. Students analyze music beginning with pitch and rhythm notation, the keyboard and major scales. The course proceeds through intervals, triads, seventh chords, inversions, minor scales, and non-harmonic tones. Included are terms and symbols for tempi, dynamics, and repeats.

Music 102A

(formerly Music 2A)

Sightsinging

2 units; 2 hours lecture

Credit, degree applicable

Transfer CSU, UC

This course develops fundamental skills for reading and singing music at sight. This includes pitch and rhythm notation, key signatures, intervals, major and minor modes, and melodies. Class assignments will incorporate exercises in sightsinging, including melodic and rhythmic dictation.

Music 102B

(formerly Music 2B)

Advanced Sight Singing 2

units; 2 hours lecture

*Prerequisite: Music 101 or 102A or 131A with a minimum grade of C in prerequisite or equivalent**Credit, degree applicable**Transfer CSU, UC*

This course continues the development of essential skills for reading and singing music at sight, including ear training and singing of major and minor mode-scales, intervals, chords, rhythms and melodies of increasing difficulty. Class assignments will incorporate exercises in melodic, rhythmic and harmonic sight-singing and dictation.

**Music 103A**

(formerly Music 3A)

Theory and Musicianship I

4 units; 5 hours lecture

*Prerequisite: Music 101 with a minimum grade of C or equivalent**Recommended Preparation: Music 102A and Music 131A or equivalent; eligibility for English 1A or English as a Second Language 52C**Credit, degree applicable**Transfer CSU, UC*

In this course designed for the music major, students acquire knowledge of tonal harmony and develop corresponding aural skills. Four-part voice leading principles, harmonic progression, Roman numeral analysis, musical form, and non-chord tones are emphasized.

Appropriate exercises in sight-singing and dictation will accompany written work.

Music 103B

(formerly Music 3B)

Theory and Musicianship II

4 units; 5 hours lecture

*Prerequisite: Music 103A with a minimum grade of C or equivalent**Recommended Preparation: Music 102A or 102B; Music 131B or equivalent**Credit, degree applicable**Transfer CSU, UC*

This course is a continuation of Music 103A and expands the study of tonal music by enlarging the harmonic vocabulary to include diatonic seventh chords and secondary functions. Modulation types common to music of the 18th century and small forms will also be discussed.

Appropriate exercises in sight-singing and dictation will accompany written work.

Music 105

(formerly Music 5)

Commercial/Jazz Theory and Musicianship

3 units; 3 hours lecture

*Prerequisite: Music 101 with a minimum grade of C or equivalent**Recommended Preparation: Music 103A or equivalent**Credit, degree applicable**Transfer CSU, UC*

In this course, students acquire knowledge of tonal harmony used in commercial music and jazz. Emphasis is placed on harmonic, rhythmic and melodic vocabularies; chord-scale relationships, and basic keyboard applications. Students develop skills in ear training, writing transcriptions of recorded performances, composition, and music manuscript preparation.

Music 111

(formerly Music 11)

Music Appreciation Survey

3 units; 3 hours lecture

*Recommended Preparation: eligibility for English 1A Credit, degree applicable**Transfer CSU, UC*

This course focuses on the major stylistic periods of Western art music from the Middle Ages until the end of the 20th Century. An emphasis will be placed on the music heard in North American and European concert halls. Examples will be presented in the context of contemporaneous social, political, and artistic movements and events. Basic musical elements, terminology, voice categories, and instruments of the orchestra will be included.

Music 112

(formerly Music 12)

Music Cultures of the World

3 units; 3 hours lecture

*Recommended Preparation: eligibility for English 1A Credit, degree applicable**Transfer CSU, UC*

This course focuses on the styles, techniques, performers, and historical evolution of Western and non-Western music. Emphasis is placed on African, Asian, Latin American, and Polynesian music and the relationship between the music and the culture. In addition, American ethnic music and jazz will be presented.

Music 113

(formerly Music 13)

Survey of Jazz

3 units; 3 hours lecture

*Recommended Preparation: eligibility for English 1A Credit, degree applicable**Transfer CSU, UC*

This course focuses primarily on the techniques, styles, performers, and historical evolution of jazz. In addition, a survey of African and African-American predecessors of jazz will be presented.

Music 116

(formerly Music 16)

History of Rock Music 3

units; 3 hours lecture

Recommended Preparation: Eligibility for English 1A Transfer CSU, UC

This course focuses on the techniques, styles, composers/performers, and evolution of rock and roll from the 1950s to the present. Emphasis is placed on the roots and early development of rock music, its stylistic trends, influential artists, and the impact of technology on rock music throughout the years.

Music 117

(formerly Music 17)

Music of the Beatles 3

units; 3 hours lecture

Recommended Preparation: eligibility for English 1A

Credit, degree applicable

Transfer CSU, UC

This course surveys musical styles of the Beatles from 1957-1970. It focuses on the historical, aesthetic, social-political, economic, and technological developments that have shaped the evolution of popular music. Emphasis is placed on identifying the Beatles' various musical periods, stylistic practices in compositions and concerts, and reflections of and impacts on the cultural and social issues of their time.

Music 120

(formerly Music 18ab)

Voice Class I

2 units; 2 hours lecture, 1 hour lab Credit,

degree applicable

Transfer CSU, UC

This course introduces principles and techniques of singing, musicianship and song repertoire. Attendance at selected musical events at El Camino College Center for the Arts is required.

Music 130

(formerly Music 30ab)

Beginning Jazz Improvisation

2 units; 1 hour lecture, 3 hours lab

Enrollment Limitation: audition at first-class meeting (ability to perform music of moderate difficulty on an instrument or vocally)

Recommended Preparation: Music 101 or equivalent

Credit, degree applicable

Transfer CSU, UC

This course is a study of the basic techniques of jazz improvisation. Emphasis is placed on the study and application of scales, chords, patterns, and "licks" used by musicians to create improvisations on tonal, modal, and blues-based songs. Except for keyboards and drums, students must provide their own instruments for classroom performances.

The hours per week of courses may be adjusted based on the length of the term.

Music reading, drum rudiments, percussion techniques, and own sticks and practice pad.

Music 131A

(formerly Music 31A)

Beginning Piano I

2 units; 2 hours lecture, 1 hour lab Credit,

degree applicable

Transfer CSU, UC

This course is designed for the beginning piano student. It introduces music notation and its application to playing piano music and proceeds through pieces and exercises of advancing difficulty for the elementary player. Concepts and techniques of musicianship and music theory are emphasized.

Music 131B

(formerly Music 31B)

Beginning Piano II

2 units; 2 hours lecture, 1 hour lab

Prerequisite: Music 131A with a minimum grade of C or equivalent

Credit, degree applicable

Transfer CSU, UC

This course is a continuation of Music 131A (Beginning Piano I) using increasingly complex materials. Students will attend selected musical events at the El Camino College Center for the Arts.

Music 143

(formerly Music 43abcd)

Beginning Woodwind Instruments 2

units; 2 hours lecture, 1 hour lab Credit,

degree applicable

Transfer CSU, UC

This course for the beginning musician introduces basic skills and techniques for playing a woodwind instrument. Students select from flute, clarinet, saxophone, oboe, or bassoon. Music reading, tone production, breath control, technique, musicianship, and instrument care are emphasized. Students must provide their own instruments.

Music 144

(formerly Music 44abcd)

Beginning Brass Instruments 2

units; 2 hours lecture, 1 hour lab

Credit, degree applicable

Transfer CSU, UC

This course for the beginning musician introduces basic skills and techniques for playing a brass instrument. Students select from trumpet, French horn, trombone, euphonium, or tuba. Music reading, tone production, breath control, technique, musicianship, and instrument care are emphasized. Students must provide their own instruments.

Music 145

(formerly Music 45abcd)

Beginning Percussion Instruments 2

units; 2 hours lecture, 1 hour lab Credit,

degree applicable

Transfer CSU, UC

This course for the beginning musician introduces basic skills and techniques for playing snare drum and drum set. Musicianship are emphasized. Students must provide their

Music 146

(formerly Music 46abcd)

Beginning String Instruments 2

units; 2 hours lecture, 1 hour lab

Credit, degree applicable

Transfer CSU, UC

This course for the beginning musician introduces basic skills and techniques for playing a string instrument. Students select from violin, viola, cello, and string bass. Music reading, tone production, technique, musicianship, and instrument care are emphasized. Students must provide their own instruments.

Music 147A

(formerly Music 47ab)

Beginning Guitar

2 units; 2 hours lecture, 1 hour lab Credit,

degree applicable

Transfer CSU, UC

This course introduces techniques for playing the guitar including holding, tuning, and fingering. Emphasis will be placed on learning music notation, the fundamentals of music, and the playing of simple melodies, chords, and accompaniment patterns. Students will explore a variety of styles ranging from Classical to more contemporary Rock/Pop.

Music 147B

Beginning Guitar II

2 units; 2 hours lecture, 1 hour lab

Prerequisite: Music 147A with a minimum grade of C or equivalent

Credit, degree applicable Transfer

CSU

This course is a continuation of Beginning Guitar I. Course content includes extended chord vocabulary, continuation of music notation reading, and study of popular music repertoire.

Music 151abcd

(formerly Music 51abcd)

Mixed Chorus

1.5 units; 3 hours lecture Transfer

CSU, UC

In this course, the basic principles of choral technique are introduced through the performance of literature from a variety of style periods. Some of the styles include Renaissance, Baroque, Classical, Romantic, Gospel and Jazz. Student performances are held on and off campus each semester.



Music 152abcd

(formerly Music 52abcd)

Concert Choir

1.5 units; 3 hours lecture

Credit, degree applicable

Transfer CSU, UC

This is a non-audition ensemble designed for the study and performance of choral works of various styles. Emphasis is placed on development of the voice in relationship to choral singing and the continuous growth of musicianship appropriate to choral literature. The ensemble will perform in concert at the conclusion of each semester.

Note: Letter grade or pass/no pass option.

Music 180

(formerly Music 80abc) **Fundamentals**

of Electronic Music 2 units; 1 hour

lecture, 2 hours lab Credit, degree

applicable

Transfer CSU

This course provides instruction in the use of synthesizers, Musical Instrument Digital Interface (MIDI), computers, musical acoustics, sound design, and music software. Emphasis is placed on technical, compositional, multimedia technology, and performance skills utilizing digital synthesizers in conjunction with computers and music software applications.

Music 181A

(formerly Music 81A)

Introduction to Electronic Music Studio

2 units; 1 hour lecture, 2 hours lab

Credit, degree applicable

Transfer CSU

In this course students are introduced to audio recording, live sound reinforcement, signal processors, microphones, reference monitors, room acoustics, Musical Instrument Digital Interface (MIDI), computers, synthesizers, and software. Emphasis is placed on the technical and creative utilization of audio equipment in conjunction with the production of audio recordings and live sound reinforcement.

Music 181B

(formerly Music 81B)

Electronic Music Studio

2 units; 1 hour lecture, 2 hours lab

Prerequisite: Music 181A with a minimum grade of C or equivalent

Credit, degree applicable Transfer

CSU

This course is a continuation of Music 181A. It further explores the use of audio recording processes, synthesizers, computer hardware and software, and recording equipment.

The hours per week of courses may be adjusted based on the length of the term.

Music 182

(formerly Music 82abc)

Digital Audio Recording for Commercial Music

3 units; 2 hours lecture, 3 hours lab

*Prerequisite: Music 181A with a minimum grade of C Credit, degree applicable**Transfer CSU*

This course provides instruction on the functions and operations of digital music audio recording software such as Pro Tools. Emphasis is placed on recording, editing, and mixing digital audio in both Macintosh and PC computer environments.

Music 183

(formerly Music 83abcd)

Keyboarding for Commercial Music 2

units: 1 hour lecture, 3 hours lab

*Recommended Preparation: Music 101**Credit, degree applicable**Transfer CSU*

This course is designed for students who plan to use the piano keyboard as a song writing and music theory tool. Students will acquire a basic knowledge of intervals, chords, melodic voicing, and chord progressions used in the construction of commercial songs and in music arranging. Techniques in transcription and re-harmonization are also included

Music 190abcd

(formerly Music 23abcd)

Applied Music/Private Lessons

1 unit; 1 hour lecture, 6 hours lab per week to be arranged

*Corequisite: large ensemble class at El Camino College**Enrollment Limitation: audition to establish performance proficiency at an intermediate level before or during the first week of the semester**Credit, degree applicable Transfer**CSU, UC*

This course is a recital workshop which includes a weekly private lesson. The student is required to practice on campus a minimum of six hours per week, to enroll and participate in a large performing ensemble class at El Camino College, and to attend selected musical events offered by the El Camino College Center for the Arts and in the community. Selected students may perform in a public recital and in occasional master classes.

Music 203

(formerly Music 3C)

Theory and Musicianship III

4 units; 5 hours lecture

*Prerequisite: Music 103B with a minimum grade of C or equivalent**Recommended Preparation: Music 215A or 215B Credit, degree applicable**Transfer CSU, UC*

This course is a continuation of Music 103B and expands the study of tonal music by enlarging the harmonic vocabulary to include the remaining chords. Small form will be reviewed as a precursor to sonata form, and students will study enharmonic modulation, modes, instrumental transposition, and orchestral score reading. Appropriate exercises in sight-singing and dictation will accompany written work.

Music 215A

(formerly Music 15A)

Music History and Literature up to 1750

3 units; 3 hours lecture

*Recommended Preparation: eligibility for English 1A Credit, degree applicable**Transfer CSU, UC*

This course focuses on the major stylistic periods of music up to 1750. The evolution of Western art music from the time of ancient Greece and Rome until the end of the Baroque era will be presented in context with contemporaneous social, political, and artistic movements and events.

Music 215B

(formerly Music 15B)

Music History and Literature – 1750 to Present

3 units; 3 hours lecture

*Recommended Preparation: eligibility for English 1A Credit, degree applicable**Transfer CSU, UC*

This course focuses on the major stylistic periods of music from 1750 to 2000. The evolution of Western art music from the end of the Baroque era until the end of the 20th century will be presented in context with contemporaneous social, political, and artistic movements and events.

Music 220

(formerly Music 19abcd)

Voice Class II

2 units; 2 hours lecture, 1 hour lab

*Prerequisite: Music 120 with a minimum grade of C Credit, degree applicable**Transfer CSU, UC*

This course continues the development of vocal technique, musicianship, style and interpretation, with increased emphasis on repertoire development. Attendance at selected musical events offered by the El Camino College Center for the Arts is required.

Music 221**Introduction to Lyric Diction for Singers**

2 units; 2 hours lecture, 2 hours lab

*Prerequisite: Music 120 with a minimum grade of C Credit, degree applicable**Transfer CSU, UC*

This course is designed for the study of diction and vocal production techniques as they apply specifically to the singer. Italian, Spanish, French, and German will be studied using phonetic diction, in preparation for the accurate vocal performance of these languages.

Music 222

(formerly Music 41abcd)

Opera Workshop

2 units; 1 hour lecture, 3 hours lab

*Enrollment Limitation: audition**Credit, degree applicable**Transfer CSU*

This course develops vocal, musical, and dramatic skills through the research, rehearsal, and performance of selected works and scenes from the standard operatic literature. *Note: This course is repeatable.*

Music 231A

(formerly Music 31C)

Intermediate Piano I

2 units; 2 hours lecture, 1 hour lab

*Prerequisite: Music 131B with a minimum grade of C or equivalent**Credit, degree applicable**Transfer CSU, UC*

This course continues the development of musical, technical and functional skills using selected intermediate repertoire representative of the stylistic periods.

Attendance at specified musical events at the El Camino College Center for the Arts is required.

Music 231B

(formerly Music 31D)

Intermediate Piano II

2 units; 2 hours lecture, 1 hour lab

*Prerequisite: Music 231A with a minimum grade of C or equivalent**Credit, degree applicable**Transfer CSU, UC*

This course continues the development of musical, technical and functional skills using selected intermediate and intermediate/advanced repertoire representative of the style periods, the Baroque, Classic, Romantic and Contemporary. Attendance at specified musical events at the El Camino College Center for the Arts and in the community is required.

Music 232

(formerly Music 32abcd)

Advanced Piano

2 units; 2 hours lecture, 1 hour lab

*Prerequisite: Music 231B with a minimum grade of C or equivalent**Credit, degree applicable**Transfer CSU, UC*

This course continues the development of musical, technical and functional skills using selected advanced repertoire representative of the style periods, the Baroque, Classic, Romantic, and Contemporary. Attendance at specified musical events at El Camino College Center for the Arts is required.

Music 247

(formerly Music 48abcd)

Intermediate Guitar

2 units; 2 hours lecture, 1 hour lab

*Prerequisite: Music 147A with a minimum grade of C or equivalent**Credit, degree applicable**Transfer CSU, UC*

This course is a continuation of Music 147A. The course focuses on the continued development of reading and playing classical and other fingerstyle music for the guitar. Fingerboard techniques beyond the first position will be introduced. This course also includes the study of contemporary song styles, accompaniment, and improvisation, using such techniques as pentatonic scales, blues scales, Travis pick, and strumming variations.

Music 253abcd

(formerly Music 53abcd)

Chorale

2 units; 5 hours lecture

Recommended Preparation: previous choral experience
Enrollment Limitation: Audition during the first week of class. The student needs to have the ability to sing a harmony part.

*Credit, degree applicable**Transfer CSU, UC*

This course provides an opportunity to participate in a small (30 voice) chamber chorale ensemble. Choral literature of all styles will be performed including folk songs and show tunes. Singers in this ensemble will perform on campus and in the community as well as on concert tours.

*Note: Letter grade or pass/no pass option.***Music 257abcd**

(formerly Music 57abcd)

Women's Chorus

1.5 units; 3 hours lecture

*Enrollment Limitation: audition**Credit, degree applicable**Transfer CSU, UC*

This course provides an opportunity to participate in a women's choral ensemble. Choral literature of all styles composed or arranged for women's voices will be performed. Singers in this ensemble will perform at the conclusion of each semester.

*Note: Letter grade or pass/no pass option.***Music 259abcd**

(formerly Music 20abcd)

Music Production Workshop

1 unit; 3 hours lab per week to be arranged

Recommended Preparation: the ability to dance and act
Enrollment Limitation: Audition. Students must be able to match pitch and sing a harmony part.

*Credit, degree applicable**Transfer CSU, UC*

This course provides experience in a musical theatre production as a member of the chorus or as a soloist. Students will participate in the Kennedy Center American College Theater Festival (KCACTF) competition.

Music 260abcd

(formerly Music 60abcd)

Woodwind Ensembles 1

unit; 2 hours lecture

Enrollment Limitation: audition (previous band or orchestra experience or ability to perform music of moderate difficulty on a standard woodwind instrument)
Credit, degree applicable

Transfer CSU, UC

These ensembles rehearse and perform literature written for combinations of woodwinds in choirs of like instruments (all flutes, or clarinets, or saxophones) and mixed instruments. The ensembles include trios, quartets, quintets and larger ensembles, and may be combined with non-woodwind instruments to complete the instrumentation appropriate to the selected literature. Performances are held on campus and in the community.

Note: Letter grade or pass/no pass option.

Music 261abcd

(formerly Music 61abcd)

Brass Ensembles

1 unit; 2 hours lecture

Enrollment Limitation: audition (previous band or orchestra experience or ability to perform music of moderate difficulty on a standard brass instrument)

Credit, degree applicable

Transfer CSU, UC

These ensembles rehearse and perform literature written for combinations of brass instruments. The ensembles include trios, quartets, quintets and larger ensembles, and may be combined with non-brass instruments to complete the instrumentation appropriate to the selected literature. Performances are held on campus and in the community.

Note: Letter grade or pass/no pass option.

Music 262abcd

(formerly Music 62abcd)

Percussion Ensembles 1

1 unit; 2 hours lecture

Recommended Preparation: previous band or ensemble experience or ability to perform music of moderate difficulty on percussion instruments

Credit, degree applicable Transfer

CSU, UC

These ensembles rehearse and perform literature written for combinations of melody and/or rhythm percussion instruments. The ensembles include trios, quartets, quintets and larger ensembles, and may be combined with wind or string instruments to complete the instrumentation appropriate to the selected literature. Performances are held on campus and in the community.

Note: Letter grade or pass/no pass option.

Music 263abcd

(formerly Music 76abcd)

Clarinet Choir

1 unit; 2 hours lecture

Enrollment Limitation: ability to perform music of moderate difficulty on an instrument of the clarinet family Credit, degree applicable

Transfer CSU, UC

This ensemble rehearses and performs literature scored for the balanced clarinet choir. Performances are held on campus and in the community.

Music 265abcd

(formerly Music 64abcd)

Symphonic Band

1.5 units; 3 hours lecture

Enrollment Limitation: some high school band or orchestra experience or ability to perform music of moderate difficulty on standard band instrument

Credit, degree applicable

Transfer CSU, UC

This ensemble studies and performs compositions of moderate difficulty from the standard wind band repertoire. Emphasis is placed on stylistic and historical performance practices, playing techniques, and musicianship. Concerts are performed on and off campus.

Note: Letter grade or pass/no pass option.

Music 266abcd

(formerly Music 67abcd)

Big Band Jazz

1.5 units; 3 hours lecture

Enrollment Limitation: audition at the first class meeting (ability to perform music of moderate difficulty on a standard jazz instrument)

Credit, degree applicable Transfer

CSU, UC

This ensemble rehearses and performs commercial big band music from the swing era. The literature includes works by composers such as Ellington, Basie, and Kenton, as well as opportunities for vocal jazz soloists. Emphasis is placed on section development, extended solos, and improvisation. Performances are held on campus and in the community.

Note: Letter grade or pass/no pass option.

Music 267abcd

(formerly Music 68abcd)

Jazz Band

1.5 units; 3 hours lecture

Enrollment Limitation: audition at the first class meeting (ability to perform music of moderate difficulty on a standard jazz instrument)

Credit, degree applicable Transfer

CSU, UC

This ensemble studies and performs a variety of music from the swing era to contemporary jazz written for the large standard jazz band instrumentation. Emphasis is placed on section development, improvisation, extended solos, and literature that is original and of increasing difficulty. Performances include campus concerts as well as at local schools and in jazz festivals.

Note: Letter grade or pass/no pass option.

Music 268abcd

(formerly Music 70abcd)

Symphony Orchestra

1.5 units; 3 hours lecture

Enrollment Limitation: audition at the first class meeting (ability to perform music of moderate difficulty on a standard orchestral instrument)

Credit, degree applicable Transfer

CSU, UC

This ensemble rehearses and performs classics from the standard symphony orchestra repertoire. Emphasis is placed on stylistic and historical performance practices, playing techniques, and musicianship. Literature includes works for string and full orchestras, as well as solo and choral accompanying. Concerts are performed on and off campus.

Note: Letter grade or pass/no pass option.

The hours per week of courses may be adjusted based on the length of the term.

Music 284

(formerly Music 84)

Commercial Music Business Studies

3 units; 3 hours lecture

Recommended Preparation: eligibility for English 1A Credit, degree applicable

Transfer CSU

In this course students will examine the major components of the music industry. Topics will include publishing, copyrights, and recording/production contracts. Students will analyze industry trends, develop a comprehensive business plan, and explore job opportunities within the industry.

Music 285

(formerly Music 85ab)

Songwriting for Commercial Music 3 units; 2 hours lecture, 3 hours lab *Recommended Preparation:* Music

101 Credit, degree applicable

Transfer CSU

In this course students will develop and improve their ability to write songs, lyrics, and melodies through analysis and application of techniques used by professional songwriters. Students will be introduced to contemporary music technology and an overview of the music business as they pertain to songwriting.

Music 290

(formerly Music 90abcd)

Intermediate Applied Music/Private Lessons

1 unit; 1 hour lecture, 6 hours lab per week to be arranged

Prerequisite: four semesters of Music 190abcd with a minimum grade of C

Corequisite: large ensemble class at El Camino College Credit, degree applicable

Transfer CSU, UC

This course for the continuing Applied Music student is a recital workshop which includes a weekly private lesson. The student is required to practice on campus a minimum of six hours per week, to enroll and participate in a large performing ensemble class at El Camino College, and to attend selected musical events offered by the El Camino College Center for the Arts and in the community. Selected students may perform in a public recital and occasional master classes.

Music 555**Community Choir for the Older Adult**

0 units; 3 hours lecture (maximum of 54 hours per semester)

Non-credit

This ensemble for the older adult rehearses and performs traditional and contemporary compositions from the standard choral literature. Emphasis is placed on stylistic and historical performance practices, choral techniques, and musicianship. Performances are combined with the College Community Choir and are held on campus and in the community.

Music 565**Community Band for the Older Adult**

0 units; 3 hours lecture (maximum of 54 hours per semester)

Enrollment Limitation: previous band or orchestra experience or ability to perform music of moderate difficulty on a standard band instrument

Non-credit

This ensemble for the older adult rehearses and performs traditional and contemporary compositions from the standard wind band literature. Emphasis is placed on stylistic and historical performance practices, instrumental techniques, and musicianship. Performances are combined with the College Community Band and are held on campus and in the community.



Music 567

Jazz Band for the Older Adult

0 units; 3 hours lecture (maximum of 54 hours per semester)

Enrollment Limitation: audition (ability to perform music of moderate difficulty on a standard jazz instrument) Non-credit

This ensemble for the older adult rehearses and performs traditional and contemporary jazz compositions. The literature includes works by composers such as Basie, Ellington, and Nestico, as well as opportunities for vocal jazz soloists.

Emphasis is placed on section development, extended solos, and improvisation. Performances are combined with the Jazz Band or Big Band. Jazz and are held on campus and in the community.

Music 570

Orchestra for the Older Adult

0 units; 3 hours lecture (maximum of 54 hours per semester)

Enrollment Limitation: audition (previous band or orchestra experience or ability to perform music of moderate difficulty on a standard orchestral instrument) Non-credit

This ensemble for the older adult rehearses and performs classics from the standard symphony orchestra literature including works for string and full ensembles. Emphasis is placed on stylistic and historical performance practices, instrumental techniques, and musicianship. Performances are combined with the Symphony Orchestra and are held on campus and in the community.

Appendix C

MUSIC – Commercial

Associate of Arts Degree (A. A.)

REQUIREMENTS	UNITS
ECC General Education	30
Major Requirements	30
TOTAL	60

ECC PATHWAY -- *Sample 2-Year Plan* (revised 10/8/14)

Semester 1		Semester 2	
COURSE	UNITS	COURSE	UNITS
MUSIC 103A* Theory and Musicianship I	4	MUSIC 103B Theory and Musicianship II	4
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 131A Beginning Piano I	2	<i>Choose 2 units from:</i> MUSIC 147A Beginning Guitar MUSIC 147B Beginning Guitar II MUSIC 247 Intermediate Guitar	2
<i>General Education</i>	6	<i>General Education</i>	9
Semester Total	13	Semester Total	16
Semester 3		Semester 4	
COURSE	UNITS	COURSE	UNITS
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 215A*** Music History and Literature up to 1750	3	MUSIC 215B**** Music History and Literature—1750 to Present	3
MUSIC 105*** Commercial/Jazz Theory and Musicianship	3	MUSIC 130**** Beginning Jazz Improvisation	2
		<i>Choose 3 units from:</i> MUSIC 113 Survey of Jazz MUSIC 116 History of Rock Music MUSIC 117 Music of the Beatles	3
<i>General Education</i>	9	<i>General Education</i>	6
Semester Total	16	Semester Total	15

*MUSIC 103A Theory and Musicianship I requires a 3-unit prerequisite of MUSIC 101 Music Fundamentals or a prerequisite waiver from Dr. Patrick Schulz.

**MUSIC 190abcd requires a 1-unit co-requisite of a large ensemble each semester. Choose from: MUSI 151abcd, 152abcd, 253abcd, 257abcd, 265abcd, 266abcd, 267abcd, 268abcd.

***Courses only offered in Fall

**** Courses only offered in Spring

NOTE: Students intending to transfer should consult transfer destination for specific course and/or other requirements,

MUSIC -- Keyboard

Associate of Arts Degree (A. A.)

REQUIREMENTS	UNITS
ECC General Education	30
Major Requirements	30
TOTAL	60

ECC PATHWAY -- *Sample 2-Year Plan* (revised 10/8/14)

Semester 1		Semester 2	
COURSE	UNITS	COURSE	UNITS
MUSIC 103A* Theory and Musicianship I	4	MUSIC 103B Theory and Musicianship II	4
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 131A Beginning Piano I	2	MUSIC 131B Beginning Piano II	2
<i>General Education</i>	6	<i>General Education</i>	9
Semester Total	13	Semester Total	16
Semester 3		Semester 4	
COURSE	UNITS	COURSE	UNITS
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 203 Theory and Musicianship III	4	MUSIC 215B**** Music History & Literature -1750 to Present	3
MUSIC 215A*** Music History and Literature - up to 1750	3	<i>Choose 2 units from:</i> MUSIC 231B Intermediate Piano II	2.
MUSIC 231A Intermediate Piano I	2	MUSIC 232 † Advanced Piano	
<i>General Education</i>	6	<i>General Education</i>	9
Semester Total	16	Semester Total	15

* Music 103A requires a 3-unit prerequisite of Music 101 or a prerequisite waiver from Dr. Patrick Schulz.

** Music 190abcd requires a 1-unit co-requisite of a large ensemble each semester. Choose from: MUSI 151abcd, 152abcd, 253abcd, 257abcd, 265abcd, 266abcd, 267abcd, 268abcd.

*** Courses only offered in Fall

**** Courses only offered in Spring

† MUSIC 232 Advanced Piano provides the opportunity for students to prepare for keyboard audition, a transfer requirement.

Note: Students intending to transfer should consult transfer destination for specific course and/or other requirements, such as, portfolio and audition.

MUSIC - General

Associate of Arts (A. A.)

REQUIREMENTS	UNITS
ECC General Education	30
Major Requirements	30
TOTAL	60

ECC PATHWAY -- *Sample 2-Year Plan* (revised 10/8/14)

Semester 1		Semester 2	
COURSE	UNITS	COURSE	UNITS
MUSIC 103A* Theory and Musicianship I	4	MUSIC 103B Theory and Musicianship II	4
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lesson	1
MUSIC 131A Beginning Piano I	2	<i>Choose a minimum of 2 units from:</i> MUSIC 120 Voice Class I MUSIC 147A Beginning Guitar MUSIC 147B Beginning Guitar II	2
<i>General Education</i>	6	<i>General Education</i>	9
Semester Total	13	Semester Total	16
Semester 3		Semester 4	
COURSE	UNITS	COURSE	UNITS
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 215A Music History and Literature up to 1750	3	MUSIC 215B Music History and Literature – 1750 to Present	3
<i>Choose 2-4 units from:</i> MUSIC 102A Sightsinging MUSIC 102B Advanced Sightsinging MUSIC 112 Music Cultures of the World MUSIC 116 History of Rock Music MUSIC 117 Music of the Beatles MUSIC 203 Theory and Musicianship III	2 - 4	<i>Choose 2-4 units from:</i> MUSIC 102A Sightsinging MUSIC 102B Advanced Sightsinging MUSIC 112 Music Cultures of the World MUSIC 116 History of Rock Music MUSIC 117 Music of the Beatles MUSIC 203 Theory and Musicianship	2 - 4
<i>Choose a minimum of 2 units from:</i> MUSIC 120 Voice Class I MUSIC 147A Beginning Guitar MUSIC 147B Beginning Guitar II	2		
<i>General Education</i>	6	<i>General Education</i>	9
Semester Total	14-16	Semester Total	15-17

*MUSIC 103A requires a 3-unit prerequisite of MUSIC 101 Music Fundamentals, or a prerequisite waiver approved by Dr. Patrick Schulz.

**MUSIC 190abcd requires a 1-unit co-requisite of a large ensemble each semester. Choose from: MUSI 151abcd, 152abcd, 253abcd, 257abcd, 265abcd, 266abcd, 267abcd, 268abcd.

***Course only offered in Fall

****Course only offered in Spring

Note: Students intending to transfer should consult transfer destination for specific course and/or other requirements, such as, portfolio and audition.

MUSIC - Instrumental

Associate of Arts (A. A.)

REQUIREMENTS	UNITS
ECC General Education	30
Major Requirements	30
TOTAL	60

ECC PATHWAY -- *Sample 2-Year Plan* (revised 10/9/14)

Semester 1		Semester 2	
COURSE	UNITS	COURSE	UNITS
MUSIC 131A Beginning Piano I	2	MUSIC 103A* Theory and Musicianship I	4
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
<i>Choose 1 unit from small ensembles:</i> MUSIC 260 Woodwind Ensembles MUSIC 261 Brass Ensembles MUSIC 262 Percussion Ensembles MUSIC 263 Clarinet Choir	1	<i>Choose 1 unit from small ensembles:</i> MUSIC 260 Woodwind Ensembles MUSIC 261 Brass Ensembles MUSIC 262 Percussion Ensembles MUSIC 263 Clarinet Choir	1
<i>Choose 2 units from:</i> MUSIC 102A*** Sightsinging MUSIC 102B**** Advanced Sightsinging MUSIC 143*** Beginning Woodwind Instruments MUSIC 144*** Beginning Brass Instruments MUSIC 145**** Beginning Percussion Instruments MUSIC 146**** Beginning String Instruments MUSIC 147A Beginning Guitar MUSIC 147B Beginning Guitar II MUSIC 247 Intermediate Guitar	2		
<i>General Education</i>	9	<i>General Education</i>	9
Semester Total	15	Semester Total	15
Semester 3		Semester 4	
COURSE	UNITS	COURSE	UNITS
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 215A*** Music History and Literature up to 1750	3	MUSIC 215B**** Music History and Literature – 1750 to Present	3
MUSIC 103B Theory and Musicianship II	4	MUSIC 203 Theory and Musicianship III	4
<i>Choose 1 unit from small ensembles:</i> MUSIC 260 Woodwind Ensembles MUSIC 261 Brass Ensembles MUSIC 262 Percussion Ensembles MUSIC 263 Clarinet Choir	1	<i>Choose 1 unit from small ensembles:</i> MUSIC 260 Woodwind Ensembles MUSIC 261 Brass Ensembles MUSIC 262 Percussion Ensembles MUSIC 263 Clarinet Choir	1
<i>General Education</i>	6	<i>General Education</i>	6
Semester Total	15	Semester Total	15

* MUSIC 103A requires a 3-unit prerequisite of MUSIC 101 Music Fundamentals or prerequisite waiver approved by Dr. P. Schulz.

** Music 190abcd requires a 1-unit co-requisite of a large ensemble each semester. Choose from: MUSI 265abcd, 266abcd, 267abcd, 268abcd.

*** Courses only offered in Fall

**** Courses only offered in Spring

Note: Students intending to transfer should consult transfer destination for specific course and/or other requirements, such as audition.

MUSIC - Vocal

Associate of Arts Degree (A. A.)

REQUIREMENTS	UNITS
ECC General Education	30
Major Requirements	30
TOTAL	60

ECC PATHWAY -- *Sample 2-Year Plan* (revised 10/8/14)

Semester 1		Semester 2	
COURSE	UNITS	COURSE	UNITS
MUSIC 103A* Theory and Musicianship I	4	MUSIC 103B Theory and Musicianship II	4
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 120 Voice Class I	2	MUSIC 220 Voice Class II	2
MUSIC 131A Beginning Piano I	2		
<i>General Education</i>	6	<i>General Education</i>	9
Semester Total	15	Semester Total	16
Semester 3		Semester 4	
COURSE	UNITS	COURSE	UNITS
MUSIC 190abcd** Applied Music/Private Lessons	1	MUSIC 190abcd** Applied Music/Private Lessons	1
MUSIC 215A*** Music History and Literature up to 1750	3	MUSIC 215B**** Music History & Literature-1750 to Present	3
MUSIC 102A*** Sight Singing	2	<i>Choose from 2 units:</i> MUSIC 102B**** Advanced Sight Singing	2
		MUSIC 221 Introduction to Lyric Diction for Singers	
		MUSIC 222 Opera Workshop	
<i>General Education</i>	9	<i>General Education</i>	6
Semester Total	15	Semester Total	14

* MUSIC 103A requires a 3-unit prerequisite of MUSIC 101 Music Fundamentals or a prerequisite waiver approved by Dr. Patrick Schulz.

** MUSIC 190abcd requires a 1-unit co-requisite of a large ensemble each semester. Choose from: MUSI 151abcd, 152abcd, 253abcd, 257abcd, 265abcd, 266abcd, 267abcd, 268abcd.

*** Course only offered in Fall

**** Course only offered in Spring

NOTE: Students intending to transfer should consult transfer destination for specific course and/or other requirements, such as, portfolio and audition.

Appendix D

FINE ARTS Institutional (ILO), Program (PLO), and Course (SLO) Alignment				
Program: Music		Number of Courses: 52	Date Updated: 11.19.2014	Submitted by: V. Palacios, ext. 3535
ILOs	1. Critical Thinking <i>Students apply critical, creative and analytical skills to identify and solve problems, analyze information, synthesize and evaluate ideas, and transform existing ideas into new forms.</i>	2. Communication <i>Students effectively communicate with and respond to varied audiences in written, spoken or signed, and artistic forms.</i>	3. Community and Personal Development <i>Students are productive and engaged members of society, demonstrating personal responsibility, and community and social awareness through their engagement in campus programs and services.</i>	4. Information Literacy <i>Students determine an information need and use various media and formats to develop a research strategy and locate, evaluate, document, and use information to accomplish a specific purpose. Students demonstrate an understanding of the legal, social, and ethical aspects related to information use.</i>
<p>SLO-PLO-ILO ALIGNMENT NOTES:</p> <p>Mark boxes with an 'X' if: SLO/PLO is a major focus or an important part of the course/program; direct instruction or some direct instruction is provided; students are evaluated multiple times (and possibly in various ways) throughout the course or are evaluated on the concepts once or twice within the course.</p> <p>DO NOT mark with an 'X' if: SLO/PLO is a minor focus of the course/program and some instruction is given in the area but students are not formally evaluated on the concepts; or if the SLO/PLO is minimally or not at all part of the course/program.</p>				
PLOs	PLO to ILO Alignment <i>(Mark with an X)</i>			
	1	2	3	4
<p>PLO #1 Forms of Movement Upon completion of the program students will be able to analyze and explain the form of a movement from a Classical Era piano composition by constructing a diagram of form and demonstrating an intermediate level of skill in harmonic analysis using Roman numerals.</p>	X			
<p>PLO #2 Analyzing Music Upon completion of the program students will be able to analyze music example recordings based on elements of music including form, style, rhythm, harmony, melody, timbre, texture, and dynamics, with an intermediate level of proficiency.</p>	X			
<p>PLO #3 Performing Upon completion of the program students will be able to demonstrate intermediate mastery in their performance of two collegiate level pieces from contrasting styles, observing accurate pitches, rhythms, and interpretative markings.</p>		X		

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 101 Music Fundamentals: SLO #1 Close Position Dominant Seventh Chord By the end of the semester, students will be able to construct or identify a close position dominant seventh chord and its inversions within any major or minor key.	X					
MUSI 101 Music Fundamentals: SLO #2 Close Position Triad By the end of the semester, students will be able to construct or identify a close position triad and its inversions within any major or minor key.	X			X			
MUSI 101 Music Fundamentals: SLO #3 Counts and Rhythmic Syllables By the end of the semester, students will be able to write counts and necessary rhythmic syllables under a 4-measure rhythm pattern in simple meter.	X						
MUSI 102A Beginning Sightsinging: SLO #1 Key Signatures, Major Scale and Tonic Triad Upon completion of the course students should be able to correctly identify key signatures, write and sing the major scale and the tonic triad.		X					
MUSI 102A Beginning Sightsinging: SLO #2 Sing Melodic Incipit Using the Number System Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system.			X	X	X		
MUSI 102A Beginning Sightsinging: SLO #3 Sing Minor Scales Upon completion of the course, students should be able to sing minor scales, all simple intervals, short diatonic melodies, major and minor triads in root position, and clap a rhythmic example in simple meter featuring subdivisions of the beat.			X				
MUSI 102B Advanced Sightsinging: SLO #1 Sing Melodic Incipit Using the Number System and Solfege Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system and solfege.			X				
MUSI 102B Advanced Sightsinging: SLO #2 Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.			X	X	X		
MUSI 102B Advanced Sightsinging: SLO #3 Identify Key Signatures at an Intermediate Level Upon completion of the course, students should be able to correctly identify key signatures, write and sing the major and minor scales and triads in root position, clap a rhythmic example in simple meter at an intermediate level.		X					
MUSI 103 Introduction to Music Theory: SLO #1 Triad Types By the end of the semester, students should be able to demonstrate spelling and identification all triad types (M, m, d, A) in root position and all inversions and the V7 chord in root position and all inversions.	X			X			

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 103A Theory and Musicianship I: SLO #1 Key Signatures Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys.	X					
MUSI 103A Theory and Musicianship I: SLO #2 Triads and Seventh Chords Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).	X			X	X		
MUSI 103A Theory and Musicianship I: SLO #3 Minor Scales, Intervals, and Rhythm Upon completion of the course, students should be able to sing minor scales, all simple intervals, short diatonic melodies, major and minor triads in root position and all inversions, and clap a rhythmic example in simple meter featuring subdivisions of the beat.			X				
MUSI 103B Theory and Musicianship II: SLO #1 Leading-Tone Chords Upon completion of the course, students should be able to spell and identify secondary dominants and secondary leading-tone chords in the context of all major and minor keys.	X						
MUSI 103B Theory and Musicianship II: SLO #2 Intervals, Triads, and Rhythms Upon completion of the course, students should be able to sing all simple intervals, major and minor triads in root position and all inversions, all diatonic seventh chords in root position, a short diatonic melody, and clap a rhythmic example in compound meter featuring subdivisions of the beat.			X	X	X		
MUSI 103B Theory and Musicianship II: SLO #3 Common Chord Modulations Upon completion of the course, students should be able to identify and analyze with Roman numerals common-chord modulations between closely-related keys in music written by composers from the Classical Era (Haydn, Mozart, and Beethoven).	X						
MUSI 105 Commercial/Jazz Theory Musicianship: SLO #1 Chords and Modes Students will be expected to play at the keyboard all the diatonic 7th chords in a given major or minor key, to play all the modes of a given major scale, and, given the symbol for a major, minor, dominant, diminished, or half diminished 7th chord, play the chord in root position and play the scale(s) associated with that chord.			X				
MUSI 105 Commercial/Jazz Theory Musicianship: SLO #2 Transcribing the Primary Melody Students should be able to accurately transcribe the primary melody (with correct rhythms) and chords that comprise the head of a jazz-style recording.			X	X	X		
MUSI 105 Commercial/Jazz Theory Musicianship: SLO #3 Composing Students should be able to compose a brief (2-3 minute) original jazz-style piece using idiomatic melodies, harmonies, rhythms, and counterpoint. The composition should be neatly and clearly notated on manuscript paper so another musician could perform the work without the composer's assistance.	X		X				

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 111 Music Appreciation Survey: SLO #1 Elements of Music Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.		X		X		
MUSI 111 Music Appreciation Survey: SLO #2 Comparing and Contrasting Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.		X					
MUSI 111 Music Appreciation Survey: SLO #3 Distinguishing Among Characters Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.		X					
MUSI 112 Music Cultures of World: SLO #1 Elements of Music Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.		X		X			
MUSI 112 Music Cultures of World: SLO #2 Comparing and Contrasting Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.		X					
MUSI 112 Music Cultures of World: SLO #3 Musical Style Periods Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.		X					
MUSI 113 Survey of Jazz: SLO #1 Describe a Jazz Performance Upon successful completion of this course, the student should be able to describe a jazz performance in terms of instruments, and performance characteristics.		X		X			
MUSI 113 Survey of Jazz: SLO #2 Differentiating Style Periods of Jazz Upon successful completion of this course, the student should be able to identify the characteristics of and differentiate between the different style periods of jazz from an audio/visual recording.		X					
MUSI 113 Survey of Jazz: SLO #3 Musical Style Periods Upon successful completion of this course, the student should be able to describe historical contexts, main styles, and innovators of jazz music.		X					

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 116 History of Rock Music: SLO #1 Elements of Music Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.		X		X		
MUSI 116 History of Rock Music: SLO #2 Comparing and Contrasting Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.		X					
MUSI 116 History of Rock Music: SLO #3 Musical Style Periods Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.		X					
MUSI 117 Music of the Beatles: SLO #1 Elements of Music Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.		X		X			
MUSI 117 Music of the Beatles: SLO #2 Comparing and Contrasting Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.		X					
MUSI 117 Music of the Beatles: SLO #3 Musical Style Periods Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.		X					
MUSI 120 Voice Class I: SLO #1 Function of the Voice Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath- support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic up to intermediate level.			X	X	X		
MUSI 120 Voice Class I: SLO #2 Performing and Analyzing Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.		X	X				
MUSI 120 Voice Class I: SLO #3 Accuracy in Various Languages Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic up to intermediate level.			X				

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 130 Beginning Jazz Improvisation: SLO #1 Chord Modes and Scales Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in major and minor notations.			X			
MUSI 130 Beginning Jazz Improvisation: SLO #2 Identify an Existing Jazz Musical Example Upon successful completion of this course, the student should be able to identify and transcribe an existing jazz musical example at an introductory level.			X		X		
MUSI 130 Beginning Jazz Improvisation: SLO #3 Perform and Improvise a Solo Piece Upon completion of this course, the student should be able to perform by memory, in a small ensemble, a jazz piece and improvise a solo appropriate to the harmonic structure and style of the piece.			X				
MUSI 131A Beginning Piano I: SLO #1 Notes, Rhythms, and Fingering Upon completion of the course, students will be able to play an elementary level piano piece with accurate notes, rhythms and fingerings.			X				
MUSI 131A Beginning Piano I: SLO #2 One-Octave Scales Upon completion of the course, students will be able to play one-octave harmonic minor scales on a, e and d, hands-together.			X		X		
MUSI 131A Beginning Piano I: SLO #3 Chord Progressions Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-alone.			X				
MUSI 131B Beginning Piano II: SLO #1 Notes, Rhythms and Fingerings Upon completion of the course, students will be able to play an early-intermediate level piano piece with accurate notes, rhythms and fingerings.			X				
MUSI 131B Beginning Piano II: SLO #2 Two-Octave Arpeggios Upon completion of the course, students will be able to play two-octave arpeggios in D and A major, hands-alone.			X		X		
MUSI 131B Beginning Piano II: SLO #3 Chord Progressions Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-together.			X				

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 143 Beginning Woodwind Instruments: SLO #1 Proper Techniques Upon completion of the course, students will be able to demonstrate basic elements of proper woodwind instrument playing techniques in a given piece of woodwind music.			X			
MUSI 143 Beginning Woodwind Instruments: SLO #2 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate basic ability to execute correct pitches and rhythms of a given piece of woodwind music.		X		X	X		
MUSI 143 Beginning Woodwind Instruments: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for articulation and dynamics, and perform them in a given piece of woodwind music.	X						
MUSI 144 Beginning Brass Instruments: SLO #1 Playing Techniques Upon completion of the course, students will be able to demonstrate basic elements of proper brass instrument playing techniques in a given piece of music.			X				
MUSI 144 Beginning Brass Instruments: SLO #2 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms of a given piece of brass instrument music.		X		X	X		
MUSI 144 Beginning Brass Instruments: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for articulation and dynamics, and perform them in a given piece of contemporary brass music.	X						
MUSI 145 Beginning Percussion Instruments: SLO #1 Techniques and Rudiments Upon completion of the course, students will be able to demonstrate basic elements of proper drum playing techniques and rudiments in a given piece of music.			X				
MUSI 145 Beginning Percussion Instruments: SLO #2 Correct Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct rhythms appropriate to stylistic performance practices of a given piece of modern drum music.		X		X	X		
MUSI 145 Beginning Percussion Instruments: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of contemporary drum set music.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 146 Beginning String Instruments: SLO #1 Proper Techniques Upon completion of the course, students will be able to demonstrate basic elements of proper string instrument playing techniques in a given piece of music.			X			
MUSI 146 Beginning String Instruments: SLO #2 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms of a given piece of string music.		X		X	X		
MUSI 146 Beginning String Instruments: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for bowing, and perform them in a given piece of classical music.	X						
MUSI 147A Beginning Guitar: SLO #1 Rhythm, Posture, Technique and Fingering Ability to play a musical piece demonstrating consistent rhythm, proper posture, technique, correct fingering and use of proper finger positions.			X				
MUSI 147A Beginning Guitar: SLO #2 Strumming Chords Ability to demonstrate strumming chords in time with proper fingerings and consistent rhythm.			X	X	X		
MUSI 147A Beginning Guitar: SLO #3 Notating Major Scales Ability to notate major scales in all 12 keys and extract the (4) primary triads (major, Minor, diminished, augmented).		X					
MUSI 147B Beginning Guitar II: SLO #1 Rhythm, Posture, Technique and Fingering Upon Completion of the semester the student will be able to play a musical piece demonstrating consistent rhythm, proper posture, technique, correct fingering and use of proper fingerings in closed and open positions.			X				
MUSI 147B Beginning Guitar II: SLO #2 Strumming Chords Upon completion of the semester the student will be able to demonstrate strumming chords (bar chords and jazz harmonies) in time with proper fingerings and consistent rhythm.			X	X	X		
MUSI 147B Beginning Guitar II: SLO #3 Notating and Executing Major Scales Upon completion fo the semester the student will be able to notate and execute major scales in all 12 keys and extract the (4) primary triads (major, Minor, diminished, augmented) in various positions.		X					

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 151ABCD Mixed Chorus: SLO #1 Carrying the Voice Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.		X	X			
MUSI 151ABCD Mixed Chorus: SLO #2 Voice Parts Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.		X	X	X	X		
MUSI 151ABCD Mixed Chorus: SLO #3 Critiquing a Performance Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.		X					
MUSI 152ABCD Concert Choir: SLO #1 Notation, Rhythm, and Text Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.		X	X				
MUSI 152ABCD Concert Choir: SLO #2 Voice Parts Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.		X	X	X	X		
MUSI 152ABCD Concert Choir: SLO #3 Critiquing Performances Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.		X					
MUSI 190ABCD Applied Music/Private Lessons: SLO #1 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level music.		X					
MUSI 190ABCD Applied Music/Private Lessons: SLO #2 Proper Stage Deportment Upon completion of the course, students will be able to demonstrate elements of proper stage deportment in a solo performance.			X	X	X		
MUSI 190ABCD Applied Music/Private Lessons: SLO #3 Terminology for Musical Expression Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology for musical expression in a performance of a given piece of intermediate level music from the standard repertoire.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 203 Theory and Musicianship III: SLO #1 Spelling and Identifying Chords Upon completion of the course, students should be able to spell and identify Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords (Italian, French, and German) in the context of all major and minor keys.	X					
MUSI 203 Theory and Musicianship III: SLO #2 Intervals, Chords, Melodies and Rhythms Upon completion of the course, students should be able to sing all simple intervals, major and minor triads in all inversions, all diatonic seventh chords in root position, the dominant seventh chord in all inversions, a diatonic melody, and a rhythmic example in simple or compound meter featuring multiple subdivisions of the beat.			X	X	X		
MUSI 203 Theory and Musicianship III: SLO #3 Identifying and Labeling a Sonata Upon completion of the course, students should be able to identify and label all major parts of a sonata form movement written for piano during the Classical Era. Labels should include Exposition, Development, Recapitulation, Principal Theme, Transition, Secondary Theme, Closing, Retransition, and Coda or Codetta if necessary.	X	X					
MUSI 208A Counterpoint I: SLO #1 3:1 Species Counterpoint Students should be able to compose original examples of 3:1 species counterpoint.	X						
MUSI 208B Counterpoint II: SLO #1 Original Accompanied Canon By midterm, students should be able to compose an original accompanied canon.			X				
MUSI 208B Counterpoint II: SLO #2 Sixteen-Measure Canon Students should be able to compose an original sixteen-measure canon in a key of their choice using an acceptable chord progression and modulation to a closely-related key.	X	X		X	X		
MUSI 215A Music History and Literature up to 1750: SLO #1 Elements of Music Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.		X					
MUSI 215A Music History and Literature up to 1750: SLO #2 Comparing and Contrasting Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.		X		X			
MUSI 215A Music History and Literature up to 1750: SLO #3 Musical Style Periods Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.		X					

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 215B Music History and Literature - 1750 to Present: SLO #1 Elements of Music Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.		X				
MUSI 215B Music History and Literature - 1750 to Present: SLO #2 Comparing and Contrasting Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.		X		X			
MUSI 215B Music History and Literature - 1750 to Present: SLO #3 Musical Style Periods Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.		X					
MUSI 220 Voice Class II: SLO #1 Function of the Voice Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath- support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic through intermediate level.			X				
MUSI 220 Voice Class II: SLO #2 Performing and Analyzing Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic through intermediate level.		X	X	X	X		
MUSI 220 Voice Class II: SLO #3 Accuracy in Various Languages Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic through intermediate level.			X				
MUSI 222 Opera Workshop: SLO #1 Character Development Upon successful completion of this course, students should be able to demonstrate consistent character-development in a musical performance.	X		X				
MUSI 222 Opera Workshop: SLO #2 Musical Accuracy Upon successful completion of this course, students will be able to, sing with musical accuracy.		X	X	X	X		
MUSI 222 Opera Workshop: SLO #3 Movement and Singing Upon successful completion of this course, students will be able to simultaneously coordinate movement and singing.			X				
MUSI 223 The Singer As Actor: SLO #1 Assessing a Performance After the final performance, students will be able to assess their performances by watching a DVD of the final performance.		X	X	X	X		

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 231A Intermediate Piano I: SLO #1 Notes Rhythms and Fingerings Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.			X			
MUSI 231A Intermediate Piano I: SLO #2 Two-Octave Scales Upon completion of the course, students will be able to play two-octave major scales in C and G, hands-together.			X		X		
MUSI 231A Intermediate Piano I: SLO #3 Two-Octave Arpeggios Upon completion of the course, students will be able to play two-octave arpeggios in C and G major, hands-together.			X				
MUSI 231B Intermediate Piano II: SLO #1 Notes, Rhythms, and Fingering Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.			X				
MUSI 231B Intermediate Piano II: SLO #2 Three-Octave Major Scales Upon completion of the course, students will be able to play three-octave major scales in C and G, hands-together.			X		X		
MUSI 231B Intermediate Piano II: SLO #3 Three-Octave Arpeggios Upon completion of the course, students will be able to play three-octave arpeggios in C and G major, hands-together.			X				
MUSI 232 Advanced Piano: SLO #1 Notes, Rhythms, and Fingerings Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.			X				
MUSI 232 Advanced Piano: SLO #2 Four-Octave Major Scales Upon completion of the course, students will be able to play four-octave major scales in C and G, hands-together.			X		X		
MUSI 232 Advanced Piano: SLO #3 Four-Octave Arpeggios Upon completion of the course, students will be able to play four-octave arpeggios in C and G major, hands-together.			X				
MUSI 247 Intermediate Guitar: SLO #1 First and Second Position Demonstrate the ability to perform a piece utilizing proper tempo, fingerings, dynamics, and rhythms using both First and Second Position.		X					
MUSI 247 Intermediate Guitar: SLO #2 Moveable Chord Forms Demonstrate the ability to utilize proper moveable chord forms (Maj, Min, dom7th) in tempo in a medium-difficulty piece.		X		X	X		
MUSI 247 Intermediate Guitar: SLO #3 Focused Unit Guitar Style Demonstrate a basic understanding of the focused unit guitar style in performance using proper fingerings, rhythms, chord forms, time feel, dynamics, balance, and specific stylistic aspects in a duo ensemble setting.			X				

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 253ABCD Chorale: SLO #1 Notation, Rhythm, and Text Upon completion of the course, students should be able to sing their individual voice part within a quartet of four-part harmony, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.		X	X			
MUSI 253ABCD Chorale: SLO #2 Voice Parts Upon completion of the course, students will be able to sing at an intermediate level, independently and correctly, their voice part against all eight parts, adhering to required harmonic progressions, good intonation and rhythmic complexity for all the pieces in the repertoire.		X	X	X	X		
MUSI 253ABCD Chorale: SLO #3 Critiquing a Performance Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an advanced level.		X					
MUSI 257ABCD Women's Chorus: SLO #1 Notation, Rhythm, and Text Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.		X	X				
MUSI 257ABCD Women's Chorus: SLO #2 Voice Parts Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.		X	X	X	X		
MUSI 257ABCD Women's Chorus: SLO #3 Critiquing Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.		X					
MUSI 259ABCD Music Production Workshop: SLO #1 Individualized Vocal Parts Upon completion of the course, students should be able to carry their individual memorized vocal parts within the entire theatre production using accurate notation, rhythm, and text for the entire musical for the semester.		X					
MUSI 259ABCD Music Production Workshop: SLO #2 Voice Parts Upon completion of the course, students will be expected to sing at an advanced level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity with choreography, blocking and stage presence.			X	X	X		
MUSI 259ABCD Music Production Workshop: SLO #3 Character Creation Upon completion of the course, students should be able to demonstrate character creation through the use of musical performance in a live theatrical production according to professional standards.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 260ABCD Woodwind Ensembles: SLO #1 Stylistic Performance Practices Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level woodwind chamber music.			X			
MUSI 260ABCD Woodwind Ensembles: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper woodwind instrument playing techniques in a performance of a given piece of intermediate level, classical music.		X		X	X		
MUSI 260ABCD Woodwind Ensembles: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for articulation, dynamics, and form, and perform them in a given piece of intermediate level woodwind chamber music.	X						
MUSI 261ABCD Brass Ensembles: SLO #1 Stylistic Performance Practices Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, contemporary brass ensemble music.			X				
MUSI 261ABCD Brass Ensembles: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper brass instrument playing techniques in a performance of a given piece of intermediate level music.		X		X	X		
MUSI 261ABCD Brass Ensembles: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for musical expression, and perform them in a given piece of intermediate level brass choir music.	X						
MUSI 262ABCD Percussion Ensembles: SLO #1 Stylistic Performance Practices Upon completion of the course, students will be able to demonstrate the ability to execute correct rhythms appropriate to stylistic performance practices of a given piece of intermediate level, contemporary percussion ensemble music.			X				
MUSI 262ABCD Percussion Ensembles: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper percussion instrument playing techniques in a performance of a given piece of intermediate level drum music.		X		X	X		
MUSI 262ABCD Percussion Ensembles: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for dynamics, tempi and form, and perform them in a given piece of intermediate level percussion ensemble music.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 263ABCD Clarinet Choir: SLO #1 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level clarinet music.			X	X	X	
MUSI 263ABCD Clarinet Choir: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper clarinet playing techniques in a performance of a given piece of intermediate level music.		X					
MUSI 263ABCD Clarinet Choir: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for form and musical expression, and perform them a given piece of intermediate level, contemporary clarinet choir music.	X						
MUSI 265ABCD Symphonic Band: SLO #1 Stylistic Performance Practices Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.			X	X	X		
MUSI 265ABCD Symphonic Band: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques in a performance of a given piece of intermediate level band music.		X					
MUSI 265ABCD Symphonic Band: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and musical expression, and perform them in a given piece of intermediate level band music.	X						
MUSI 266ABCD Big Band Jazz: SLO #1 Intonation, Dynamic, Balance, and Phrasing Students will be able to demonstrate the ability to blend in an ensemble using proper intonation, dynamic, balance, and phrasing.			X	X	X		
MUSI 266ABCD Big Band Jazz: SLO #2 Big Band Styles and Composers Students will be able to identify and differentiate basic big band styles by periods and composer.	X						
MUSI 266ABCD Big Band Jazz: SLO #3 Improvisation Within A Jazz Context Students will be able to demonstrate a basic knowledge of improvisation within a jazz context.		X					

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 267ABCD Jazz Band: SLO #1 Pitches and Rhythms After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.		X				
MUSI 267ABCD Jazz Band: SLO #2 Big Band Styles and Composers Demonstrate a basic understanding of big band styles by period and composer.	X			X	X		
MUSI 267ABCD Jazz Band: SLO #3 Improvisation Skills Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting.			X				
MUSI 268ABCD Symphony Orchestra: SLO #1 Stylistic Performance Practices Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.			X				
MUSI 268ABCD Symphony Orchestra: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques in a performance of a given piece of intermediate level orchestra music.		X		X	X		
MUSI 268ABCD Symphony Orchestra: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of intermediate level orchestra music.	X						
MUSI 290 Intermediate Applied Music or Private Lessons: SLO #1 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.		X					
MUSI 290 Intermediate Applied Music or Private Lessons: SLO #2 Stage Deportment Upon completion of the course, students will be able to demonstrate elements of stage deportment appropriate for a music audition.			X	X	X		
MUSI 290 Intermediate Applied Music or Private Lessons: SLO #3 Phrasing and Musical Expression Upon completion of the course, students will be able to demonstrate the ability to artistically execute phrasing and musical expression appropriate to stylistic performance practices of a given solo in the collegiate repertoire.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 555 Community Choir for the Older Adult: SLO #1 Carry Individual Voice Part Within the Section Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.			X			
MUSI 555 Community Choir for the Older Adult: SLO #2 Sing at a Beginning Level Independently and Correctly Upon completion of the course, students should be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.		X		X	X		
MUSI 555 Community Choir for the Older Adult: SLO #3 Critiquing Their Own Performance Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They should be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.	X						
MUSI 565 Community Band for the Older Adult: SLO #1 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.			X				
MUSI 565 Community Band for the Older Adult: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques appropriate to the older adult skill level in a performance of a given piece of intermediate level band music.		X		X	X		
MUSI 565 Community Band for the Older Adult: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and musical expression, and perform them in a given piece of intermediate level band music.	X						
MUSI 567 Jazz Band for the Older Adult: SLO #1 Pitches and Rhythms After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.			X				
MUSI 567 Jazz Band for the Older Adult: SLO #2 Big Band Styles and Composers Demonstrate a basic understanding of big band styles by period and composer.		X		X	X		
MUSI 567 Jazz Band for the Older Adult: SLO #3 Improvisation Skills Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting.	X						

SLOs	SLO to PLO Alignment <i>(Mark with an X)</i>			COURSE to ILO Alignment <i>(Mark with an X)</i>			
	P1	P2	P3	1	2	3	4
	MUSI 570 Orchestra for the Older Adult: SLO #1 Pitches and Rhythms Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.			X	X	X	
MUSI 570 Orchestra for the Older Adult: SLO #2 Playing Techniques Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques appropriate to the older adult skill level in a performance of a given piece of intermediate level orchestra music.		X					
MUSI 570 Orchestra for the Older Adult: SLO #3 Terminology and Symbols Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of intermediate level orchestra music.	X						

PLO ASSESSMENT TIMELINES REPORT

ECC - FINE ARTS DIVISION

PLO Assessment Cycle	Unit Name	PLO Name	PLO Statement
2013-14 (Spring 2014)	El Camino: PLOs (FA) - Art	PLO #1 Create/Use of Form	Upon completion of the art program, students will have the ability to create artworks that demonstrate competency in the use of form, media, and technique.
2013-14 (Spring 2014)	El Camino: PLOs (FA) - Dance	PLO #1 Analyzing and Critiquing Dance	Styles Upon successful completion of this program the student will be able to analyze and critique dance styles, music and artists within a cultural, relevant and historical context.
2014-15 (Fall 2014)	El Camino: PLOs (FA) - Communication Studies	PLO #2 Symbolic Nature	Upon completion of the program, students should be able to explain the symbolic nature of communication and how culture influences communication in individual, group, and business interactions.
2014-15 (Fall 2014)	El Camino: PLOs (FA) - Dance	PLO #2 Terminology, Skill and Artistry	Students will possess a mastery of the terminology, technical skill, and the performance artistry of the specific theatrical dance styles.
2014-15 (Fall 2014)	El Camino: PLOs (FA) - Film/Video	PLO #3 Hollywood Screenwriting Paradigm	Elements Upon completion of the program, students will be able to identify and give relevant examples of the narrative storytelling elements common to the Hollywood screenwriting paradigm.
2014-15 (Fall 2014)	El Camino: PLOs (FA) - Photography	PLO #3 Discussing and Critiquing Images	Upon successful completion of coursework to complete an A.S. degree, a program certificate, or to transfer, students in the Photography Department should be able to critique and discuss film and digital photographic images that represent fully-developed concepts of form, medium and content.
2014-15 (Fall 2014)	El Camino: PLOs (FA) - Theater	PLO #1 Cultural and Historical Contexts	Upon successful completion of this program the student will be able to analyze and critique elements of plot, character, theme, music, diction, and spectacle, within a cultural, relevant and historical context.
2014-15 (Spring 2015)	El Camino: PLOs (FA) - Art	PLO #2 Critiquing Form and Content	Upon completion of the art program, students will demonstrate the ability to comprehend, identify, analyze, and critique art works in terms of form, medium, style, and content.
2014-15 (Spring 2015)	El Camino: PLOs (FA) - Dance	PLO #3 Culture, Skill and Vocabulary	Students will possess knowledge of various cultures, technical skills and vocabulary that are germane to the dance styles.
2014-15 (Spring 2015)	El Camino: PLOs (FA) - Film/Video	PLO #1 Production Equipment	Upon completion of the program, students will demonstrate basic skills needed to operate production equipment to produce short films.
2014-15 (Spring 2015)	El Camino: PLOs (FA) - Music	PLO #1 Forms of Movement	Upon completion of the program students will be able to analyze and explain the form of a movement from a Classical Era piano composition by constructing a diagram of form and demonstrating an intermediate level of skill in harmonic analysis using Roman numerals.
2014-15 (Spring 2015)	El Camino: PLOs (FA) - Theater	PLO #2 Terminology Skill and Artistry	Students will possess knowledge and be able to analyze and critique the terminology, technical skill, and performance artistry of specific theatrical acting styles.
2015-16 (Fall 2015)	El Camino: PLOs (FA) - Art	PLO #4 Researching and Analyzing Art	Upon completion of the art program, students will be able to research and analyze the historical, geographical, and chronological context of art and visual culture.
2015-16 (Fall 2015)	El Camino: PLOs (FA) - Communication Studies	PLO #1 Ethos, Pathos, and Logos	Upon completion of the program, students should be able to conduct sound research and describe and demonstrate basic concepts of rhetorical theory related to ethos, pathos, and logos.

PLO Assessment Cycle	Unit Name	PLO Name	PLO Statement
2015-16 (Fall 2015)	El Camino: PLOs (FA) - Dance	PLO #4 Social Etiquette	Students will possess knowledge of technical skills, social etiquette and specific vocabulary that are germane to the dance styles.
2015-16 (Fall 2015)	El Camino: PLOs (FA) - Film/Video	PLO #2 Salient Characteristics	Upon completion of the program, students will be able to distinguish the salient characteristics of the shooting and editing patterns that constitute the Hollywood style of film making.
2015-16 (Fall 2015)	El Camino: PLOs (FA) - Photography	PLO #2 Lighting Designs	Upon successful completion of coursework to complete an A.S. degree, a program certificate, or to transfer, students in the Photography Department should be able to appropriately visualize and accurately construct lighting designs utilizing artificial studio lighting and natural, available light in film and digital photographs.
2015-16 (Fall 2015)	El Camino: PLOs (FA) - Theater	PLO #3 Critiquing Theatrical Design	Students will possess knowledge and be able to analyze and critique the elements of theatrical design within a historical content.
2015-16 (Spring 2016)	El Camino: PLOs (FA) - Dance	PLO #5 Goals of Performance Artistry	Students will possess a mastery of the terminology creative development and goal of the performance artistry.
2015-16 (Spring 2016)	El Camino: PLOs (FA) - Music	PLO #2 Analyzing Music	Upon completion of the program students will be able to analyze music example recordings based on elements of music including form, style, rhythm, harmony, melody, timbre, texture, and dynamics, with an intermediate level of proficiency.
2015-16 (Spring 2016)	El Camino: PLOs (FA) - Theater	PLO #4 Create Character	Upon successful completion students will have the ability to create a character in a live, scripted, and rehearsed Theatre Department Production.
2016-17 (Fall 2016)	El Camino: PLOs (FA) - Communication Studies	PLO #3 Verbal and Non-verbal Communication	Upon completion of the program, students should be able to demonstrate advanced proficiency in verbal and non-verbal communication skills in speech and forensics settings
2016-17 (Fall 2016)	El Camino: PLOs (FA) - Dance	PLO #6 Core Based Exercises	Students will possess a mastery of the terminology for core based exercises using a variety of equipment.
2016-17 (Fall 2016)	El Camino: PLOs (FA) - Theater	PLO #5 Crew Positions	Students will possess the knowledge and be able to perform the tasks for various crew positions in a live Theatre Department Production.
2016-17 (Spring 2017)	El Camino: PLOs (FA) - Art	PLO #3 Communicating Content	Upon completion of the art program, students will demonstrate the ability to critically communicate ideas about art by oral, visual, and/or written methods.
2016-17 (Spring 2017)	El Camino: PLOs (FA) - Music	PLO #3 Performing	Upon completion of the program students will be able to demonstrate intermediate mastery in their performance of two collegiate level pieces from contrasting styles, observing accurate pitches, rhythms, and interpretative markings.
2017-18 (Fall 2017)	El Camino: PLOs (FA) - Photography	PLO #1 Concepts of Form, Medium, and Content	Upon successful completion of coursework to complete an A.S. degree, a program certificate, or to transfer, students in the Photography Department should be able to appropriately visualize and produce entry level professional, commercial, and fine art photographs that represent fully developed concepts of form, medium and content.
Count:27			

COURSE SLO ASSESSMENT 4-YEAR TIMELINE REPORT (ECC)

FINE ARTS DIVISION - MUSIC

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2014-15 (Fall 2014)	ECC: MUSI 105	Commercial/Jazz Theory Musicianship	SLO #1 Chords and Modes	Students will be expected to play at the keyboard all the diatonic 7th chords in a given major or minor key, to play all the modes of a given major scale, and, given the symbol for a major, minor, dominant, diminished, or half diminished 7th chord, play the chord in root position and play the scale(s) associated with that chord.
2014-15 (Fall 2014)	ECC: MUSI 105	Commercial/Jazz Theory Musicianship	SLO #2 Transcribing the Primary Melody	Students should be able to accurately transcribe the primary melody (with correct rhythms) and chords that comprise the head of a jazz-style recording.
2014-15 (Fall 2014)	ECC: MUSI 105	Commercial/Jazz Theory Musicianship	SLO #3 Composing	Students should be able to compose a brief (2-3 minute) original jazz-style piece using idiomatic melodies, harmonies, rhythms, and counterpoint. The composition should be neatly and clearly notated on manuscript paper so another musician could perform the work without the composer's assistance.
2014-15 (Fall 2014)	ECC: MUSI 263abcd	Clarinet Choir	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level clarinet music.
2014-15 (Fall 2014)	ECC: MUSI 263abcd	Clarinet Choir	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper clarinet playing techniques in a performance of a given piece of intermediate level music
2014-15 (Fall 2014)	ECC: MUSI 263abcd	Clarinet Choir	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for form and musical expression, and perform them a given piece of intermediate level, contemporary clarinet choir music.
2014-15 (Spring 2015)	ECC: MUSI 102B	Advanced Sightsinging	SLO #1 Sing Melodic Incipit Using the Number System and Solfege	Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system and solfege.
2014-15 (Spring 2015)	ECC: MUSI 103A	Theory and Musicianship I	SLO #1 Key Signatures	Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys.
2014-15 (Spring 2015)	ECC: MUSI 120	Voice Class I	SLO #1 Function of the Voice	Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath- support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic up to intermediate level.
2014-15 (Spring 2015)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #1 Chord Modes and Scales	Upon successful completion of this course, the student should be able to perform chord modes and scales used in the jazz language in major and minor notations.
2014-15 (Spring	ECC: MUSI 145	Beginning Percussion	SLO #1 Techniques and	Upon completion of the course, students will be able to demonstrate

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2015)		Instruments	Rudiments	basic elements of proper drum playing techniques and rudiments in a given piece of music.
2014-15 (Spring 2015)	ECC: MUSI 146	Beginning String Instruments	SLO #1 Proper Techniques	Upon completion of the course, students will be able to demonstrate basic elements of proper string instrument playing techniques in a given piece of music.
2014-15 (Spring 2015)	ECC: MUSI 151abcd	Mixed Chorus	SLO #1 Carrying the Voice	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
2014-15 (Spring 2015)	ECC: MUSI 190abcd	Applied Music/Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level music.
2014-15 (Spring 2015)	ECC: MUSI 203	Theory and Musicianship III	SLO #1 Spelling and Identifying Chords	Upon completion of the course, students should be able to spell and identify Borrowed Chords, the Neapolitan Chord, and Augmented Sixth Chords (Italian, French, and German) in the context of all major and minor keys.
2014-15 (Spring 2015)	ECC: MUSI 215B	Music History/Literature	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.
2014-15 (Spring 2015)	ECC: MUSI 220	Voice Class II	SLO #1 Function of the Voice	Upon completion of this course, students will know and implement the anatomical and physiological function of the voice, understand the importance of posture and breath- support, the correct technique in head and chest register, cognitive health and physical health as it relates to voice and singing while progressing from basic through intermediate level.
2014-15 (Spring 2015)	ECC: MUSI 253abcd	Chorale	SLO #1 Notation, Rhythm, and Text	Upon completion of the course, students should be able to sing their individual voice part within a quartet of four-part harmony, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
2014-15 (Spring 2015)	ECC: MUSI 259abcd	Music Production Workshop	SLO #1 Individualized Vocal Parts	Upon completion of the course, students should be able to carry their individual memorized vocal parts within the entire theatre production using accurate notation, rhythm, and text for the entire musical for the semester.
2014-15 (Spring 2015)	ECC: MUSI 260abcd	Woodwind Ensembles	SLO #1 Stylistic Performance	Practices Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level woodwind chamber music.
2014-15 (Spring 2015)	ECC: MUSI 261abcd	Brass Ensembles	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, contemporary brass ensemble music.
2014-15 (Spring 2015)	ECC: MUSI	Percussion Ensembles	SLO #1 Stylistic Performance	Upon completion of the course, students will be able to demonstrate

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2015)	262abcd		Practices	the ability to execute correct rhythms appropriate to stylistic performance practices of a given piece of intermediate level, contemporary percussion ensemble music.
2014-15 (Spring 2015)	ECC: MUSI 266abcd	Big Band Jazz	SLO #1 Intonation, Dynamic, Balance, and Phrasing	Students will be able to demonstrate the ability to blend in an ensemble using proper intonation, dynamic, balance, and phrasing.
2014-15 (Spring 2015)	ECC: MUSI 555	Community Choir for the Older Adult	SLO #1 Carry Individual Voice Part Within the Section	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
2014-15 (Summer 2015)	ECC: MUSI 131A	Beginning Piano I	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play an elementary level piano piece with accurate notes, rhythms and fingerings.
2015-16 (Fall 2015)	ECC: MUSI 101	Music Fundamentals	SLO #1 Close Position Dominant Seventh Chord	By the end of the semester, students will be able to construct or identify a close position dominant seventh chord and its inversions within any major or minor key.
2015-16 (Fall 2015)	ECC: MUSI 102A	Beginning Sightsinging	SLO #1 Key Signatures, Major Scale and Tonic Triad	Upon completion of the course students should be able to correctly identify key signatures, write and sing the major scale and the tonic triad.
2015-16 (Fall 2015)	ECC: MUSI 103B	Theory and Musicianship II	SLO #1 Leading-Tone Chords	Upon completion of the course, students should be able to spell and identify secondary dominants and secondary leading-tone chords in the context of all major and minor keys.
2015-16 (Fall 2015)	ECC: MUSI 105	Commercial/Jazz Theory Musicianship	SLO #1 Chords and Modes	Students will be expected to play at the keyboard all the diatonic 7th chords in a given major or minor key, to play all the modes of a given major scale, and, given the symbol for a major, minor, dominant, diminished, or half diminished 7th chord, play the chord in root position and play the scale(s) associated with that chord.
2015-16 (Fall 2015)	ECC: MUSI 111	Music Appreciation-Survey	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.
2015-16 (Fall 2015)	ECC: MUSI 112	Music Cultures of World	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.
2015-16 (Fall 2015)	ECC: MUSI 113	Survey of Jazz	SLO #1 Describe a Jazz Performance	Upon successful completion of this course, the student should be able to describe a jazz performance in terms of instruments, and performance characteristics.
2015-16 (Fall 2015)	ECC: MUSI 116	History of Rock Music	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.
2015-16 (Fall 2015)	ECC: MUSI 117	Music of the Beatles	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.
2015-16 (Fall	ECC: MUSI 131B	Beginning Piano II	SLO #1 Notes Rhythms and	Upon completion of the course, students will be able to play an early-

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2015)			Fingerings	intermediate level piano piece with accurate notes, rhythms and fingerings.
2015-16 (Fall 2015)	ECC: MUSI 143	Beginning Woodwind Instruments	SLO #1 Proper Techniques	Upon completion of the course, students will be able to demonstrate basic elements of proper woodwind instrument playing techniques in a given piece of woodwind music.
2015-16 (Fall 2015)	ECC: MUSI 144	Beginning Brass Instruments	SLO #1 Performing Musical Selections	SLO #1 Playing Techniques Upon completion of the course, students will be able to demonstrate basic elements of proper brass instrument playing techniques in a given piece of music.
2015-16 (Fall 2015)	ECC: MUSI 147A	Beginning Guitar	SLO #1 Rhythm, Posture, Technique and Fingering	Ability to play a musical piece demonstrating consistent rhythm, proper posture, technique, correct fingering and use of proper finger positions.
2015-16 (Fall 2015)	ECC: MUSI 152abcd	Concert Choir	SLO #1 Notation, Rhythm, and Text	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
2015-16 (Fall 2015)	ECC: MUSI 215A	Music History/Literature	SLO #1 Elements of Music	Upon successful completion of this course, the student should be able to describe the elements of music - melody, harmony, rhythm, form, texture, dynamics, and timbre.
2015-16 (Fall 2015)	ECC: MUSI 222	Opera Workshop	SLO #1 Character Development	Upon successful completion of this course, students should be able to demonstrate consistent character-development in a musical performance.
2015-16 (Fall 2015)	ECC: MUSI 231A	Intermediate Piano I	SLO #1 Notes Rhythms and Fingerings	Upon completion of the course, students will be able to play a mid-intermediate level piano piece with accurate notes, rhythms and fingerings.
2015-16 (Fall 2015)	ECC: MUSI 231B	Intermediate Piano II	SLO #1 Notes, Rhythms, and Fingering	Upon completion of the course, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings.
2015-16 (Fall 2015)	ECC: MUSI 232	Advanced Piano	SLO #1 Notes, Rhythms, and Fingerings	Upon completion of the course, students will be able to play an early-advanced level piano piece with accurate notes, rhythms and fingerings.
2015-16 (Fall 2015)	ECC: MUSI 247	Intermediate Guitar	SLO #1 First and Second Position	Demonstrate the ability to perform a piece utilizing proper tempo, fingerings, dynamics, and rhythms using both First and Section Position.
2015-16 (Fall 2015)	ECC: MUSI 257abcd	Women's Chorus	SLO #1 Notation, Rhythm, and Text	Upon completion of the course, students should be able to carry their individual voice part within the section, using accurate notation, rhythm, and text of two choral pieces from their repertoire for the semester.
2015-16 (Fall 2015)	ECC: MUSI 263abcd	Clarinet Choir	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level clarinet music.
2015-16 (Fall	ECC: MUSI	Symphonic Band	SLO #1 Stylistic Performance	Upon completion of the course, students will be able to demonstrate

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2015)	265abcd		Practices	the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level, contemporary band music.
2015-16 (Fall 2015)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices and tempo of a given piece of contemporary advanced level music.
2015-16 (Fall 2015)	ECC: MUSI 565	Community Band for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of, intermediate level band music from the standard repertoire.
2015-16 (Fall 2015)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.
2015-16 (Fall 2015)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #1 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
2015-16 (Spring 2016)	ECC: MUSI 102B	Advanced Sightsinging	SLO #2	Upon completion of the course, students should be able to sing major, minor, whole-tone, pentatonic scales, all simple intervals, short diatonic melodies with modulation, major and minor triads, in all inversions, and clap a rhythmic example with mixed meters.
2015-16 (Spring 2016)	ECC: MUSI 103A	Theory and Musicianship I	SLO #2 Triads and Seventh Chords	Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).
2015-16 (Spring 2016)	ECC: MUSI 120	Voice Class I	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic up to intermediate level.
2015-16 (Spring 2016)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #2 Identify an Existing Jazz Musical Example	Upon successful completion of this course, the student should be able to identify and transcribe an existing jazz musical example at an introductory level.
2015-16 (Spring 2016)	ECC: MUSI 145	Beginning Percussion Instruments	SLO #2 Correct Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct rhythms appropriate to stylistic performance practices of a given piece of modern drum music.
2015-16 (Spring 2016)	ECC: MUSI 146	Beginning String Instruments	SLO #2 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms of a given piece of string music.
2015-16 (Spring 2016)	ECC: MUSI 151abcd	Mixed Chorus	SLO #2 Voice Parts	Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part , adhering to required harmonic progressions,

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
				good intonation and rhythmic complexity for two thirds of the choral pieces.
2015-16 (Spring 2016)	ECC: MUSI 190abcd	Applied Music/Private Lessons	SLO #2 Proper Stage Deportment	Upon completion of the course, students will be able to demonstrate elements of proper stage deportment in a solo performance.
2015-16 (Spring 2016)	ECC: MUSI 203	Theory and Musicianship III	SLO #2 Intervals, Chords, Melodies and Rhythms	Upon completion of the course, students should be able to sing all simple intervals, major and minor triads in all inversions, all diatonic seventh chords in root position, the dominant seventh chord in all inversions, a diatonic melody, and a rhythmic example in simple or compound meter featuring multiple subdivisions of the beat.
2015-16 (Spring 2016)	ECC: MUSI 215B	Music History/Literature	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
2015-16 (Spring 2016)	ECC: MUSI 220	Voice Class II	SLO #2 Performing and Analyzing	Upon completion of this course, students should be able to demonstrate artistry, technique, characterization, historical styles, ornamentation and non-classical styles during their own performance as well as analyze and critique professional performances while progressing from basic through intermediate level.
2015-16 (Spring 2016)	ECC: MUSI 231B	Intermediate Piano II	SLO #3 Thee-Octave Arpeggios	Upon completion of the course, students will be able to play three-octave arpeggios in C and G major, hands-together.
2015-16 (Spring 2016)	ECC: MUSI 253abcd	Chorale	SLO #2 Voice Parts	Upon completion of the course, students will be able to sing at a intermediate level, independently and correctly, their voice part against all eight parts, adhering to required harmonic progressions, good intonation and rhythmic complexity for all the pieces in the repertoire.
2015-16 (Spring 2016)	ECC: MUSI 259abcd	Music Production Workshop	SLO #2 Voice Parts	Upon completion of the course, students will be expected to sing at a advanced level, independently and correctly, their voice part against another voice part , adhering to required harmonic progressions, good intonation and rhythmic complexity with choreography, blocking and stage presence.
2015-16 (Spring 2016)	ECC: MUSI 260abcd	Woodwind Ensembles	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper woodwind instrument playing techniques in a performance of a given piece of intermediate level, classical music.
2015-16 (Spring 2016)	ECC: MUSI 261abcd	Brass Ensembles	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper brass instrument playing techniques in a performance of a given piece of intermediate level music.
2015-16 (Spring 2016)	ECC: MUSI 262abcd	Percussion Ensembles	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper percussion instrument playing techniques in a performance of a given piece of intermediate level drum music.
2015-16 (Spring 2016)	ECC: MUSI 266abcd	Big Band Jazz	SLO #2 Big Band Styles and Composers	Students will be able to identify and differentiate basic big band styles by periods and composer.
2015-16 (Spring 2016)	ECC: MUSI 267abcd	Jazz Band	SLO #1 Pitches and Rhythms	After practicing an assigned composition execute the pitches and rhythms in the appropriate style and tempo.

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2015-16 (Spring 2016)	ECC: MUSI 268abcd	Symphony Orchestra	SLO #1 Stylistic Performance Practices	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms appropriate to stylistic performance practices of a given piece of intermediate level, classical orchestra music.
2015-16 (Spring 2016)	ECC: MUSI 555	Community Choir for the Older Adult	SLO #2 Sing at a Beginning Level Independently and Correctly	Upon completion of the course, students should be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.
2015-16 (Summer 2016)	ECC: MUSI 131A	Beginning Piano I	SLO #2 One-Octave Scales	Upon completion of the course, students will be able to play one-octave harmonic minor scales on a, e and d, hands-together.
2016-17 (Fall 2016)	ECC: MUSI 101	Music Fundamentals	SLO #2 Close Position Triad	By the end of the semester, students will be able to construct or identify a close position triad and its inversions within any major or minor key.
2016-17 (Fall 2016)	ECC: MUSI 102A	Beginning Sightsinging	SLO #2 Sing Melodic Incipit Using the Number System	Upon completion of the course, students should be able to sing a melodic incipit, independently and correctly, with accurate rhythms and intervals using the number system.
2016-17 (Fall 2016)	ECC: MUSI 103B	Theory and Musicianship II	SLO #2 Intervals, Triads, and Rhythms	Upon completion of the course, students should be able to sing all simple intervals, major and minor triads in root position and all inversions, all diatonic seventh chords in root position, a short diatonic melody, and clap a rhythmic example in compound meter featuring subdivisions of the beat.
2016-17 (Fall 2016)	ECC: MUSI 105	Commercial/Jazz Theory Musicianship	SLO #2 Transcribing the Primary Melody	Students should be able to accurately transcribe the primary melody (with correct rhythms) and chords that comprise the head of a jazz-style recording.
2016-17 (Fall 2016)	ECC: MUSI 111	Music Appreciation-Survey	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
2016-17 (Fall 2016)	ECC: MUSI 112	Music Cultures of World	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
2016-17 (Fall 2016)	ECC: MUSI 113	Survey of Jazz	SLO #2 Differentiating Style Periods of Jazz	Upon successful completion of this course, the student should be able to identify the characteristics of and differentiate between the different style periods of jazz from an audio/visual recording.
2016-17 (Fall 2016)	ECC: MUSI 116	History of Rock Music	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
2016-17 (Fall 2016)	ECC: MUSI 117	Music of the Beatles	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
2016-17 (Fall 2016)	ECC: MUSI 131B	Beginning Piano II	SLO #2 Two-Octave Arpeggios	Upon completion of the course, students will be able to play two-octave arpeggios in D and A major, hands-alone.

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2016-17 (Fall 2016)	ECC: MUSI 143	Beginning Woodwind Instruments	SLO #2 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate basic ability to execute correct pitches and rhythms of a given piece of woodwind music.
2016-17 (Fall 2016)	ECC: MUSI 144	Beginning Brass Instruments	SLO #2 Pitches and Rhythms	Upon completion of the course, students will be able to demonstrate the ability to execute correct pitches and rhythms of a given piece of brass instrument music.
2016-17 (Fall 2016)	ECC: MUSI 147A	Beginning Guitar	SLO #2 Strumming Chords	Ability to demonstrate strumming chords in time with proper fingerings and consistent rhythm.
2016-17 (Fall 2016)	ECC: MUSI 152abcd	Concert Choir	SLO #2 Voice Parts	Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.
2016-17 (Fall 2016)	ECC: MUSI 215A	Music History/Literature	SLO #2 Comparing and Contrasting	Upon successful completion of this course, the student should be able to compare and contrast works based on the use of elements, form, and cultural (style period) influences.
2016-17 (Fall 2016)	ECC: MUSI 222	Opera Workshop	SLO #2 Musical Accuracy	Upon successful completion of this course, students will be able to, sing with musical accuracy.
2016-17 (Fall 2016)	ECC: MUSI 231A	Intermediate Piano I	SLO #2 Two-Octave Scales	Upon completion of the course, students will be able to play two-octave major scales in C and G, hands-together.
2016-17 (Fall 2016)	ECC: MUSI 231B	Intermediate Piano II	SLO #2 Three-Octave Major Scales	Upon completion of the course, students will be able to play three-octave major scales in C and G, hands-together.
2016-17 (Fall 2016)	ECC: MUSI 232	Advanced Piano	SLO #2 Four-Octave Major Scales	Upon completion of the course, students will be able to play four-octave major scales in C and G, hands-together.
2016-17 (Fall 2016)	ECC: MUSI 247	Intermediate Guitar	SLO #2 Moveable Chord Forms	Demonstrate the ability to utilize proper moveable chord forms (Maj, Min, dom7th) in tempo in a medium-difficulty piece.
2016-17 (Fall 2016)	ECC: MUSI 257abcd	Women's Chorus	SLO #2 Voice Parts	Upon completion of the course, students will be able to sing at a beginning level, independently and correctly, their voice part against another voice part, adhering to required harmonic progressions, good intonation and rhythmic complexity for two thirds of the choral pieces.
2016-17 (Fall 2016)	ECC: MUSI 263abcd	Clarinet Choir	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper clarinet playing techniques in a performance of a given piece of intermediate level music
2016-17 (Fall 2016)	ECC: MUSI 265abcd	Symphonic Band	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques in a performance of a given piece of intermediate level band music.
2016-17 (Fall 2016)	ECC: MUSI 267abcd	Jazz Band	SLO #2 Big Band Styles and Composers	Demonstrate a basic understanding of big band styles by period and composer.
2016-17 (Fall 2016)	ECC: MUSI 268abcd	Symphony Orchestra	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques in a performance of a given piece of intermediate level orchestra music.

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2016-17 (Fall 2016)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #2 Stage Department	Upon completion of the course, students will be able to demonstrate elements of stage department appropriate for a music audition.
2016-17 (Fall 2016)	ECC: MUSI 565	Community Band for the Older Adult	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques appropriate to the older adult skill level in a performance of a given piece of intermediate level band music.
2016-17 (Fall 2016)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #2 Big Band Styles and Composers	Demonstrate a basic understanding of big band styles by period and composer.
2016-17 (Fall 2016)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #2 Playing Techniques	Upon completion of the course, students will be able to demonstrate elements of proper instrumental playing techniques appropriate to the older adult skill level in a performance of a given piece of intermediate level orchestra music.
2016-17 (Spring 2017)	ECC: MUSI 102B	Advanced Sightsinging	SLO #3 Identify Key Signatures at an Intermediate Level	Upon completion of the course, students should be able to correctly identify key signatures, write and sing the major and minor scales and triads in root position, clap a rhythmic example in simple meter at an intermediate level.
2016-17 (Spring 2017)	ECC: MUSI 103A	Theory and Musicianship I	SLO #3 Minor Scales, Intervals, and Rhythm	Upon completion of the course, students should be able to sing minor scales, all simple intervals, short diatonic melodies, major and minor triads in root position and all inversions, and clap a rhythmic example in simple meter featuring subdivisions of the beat.
2016-17 (Spring 2017)	ECC: MUSI 120	Voice Class I	SLO #3 Accuracy in Various Languages	Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic up to intermediate level.
2016-17 (Spring 2017)	ECC: MUSI 130	Beginning Jazz Improvisation	SLO #3 Perform and Improvise a Solo Piece	Upon completion of this course, the student should be able to perform by memory, in a small ensemble, a jazz piece and improvise a solo appropriate to the harmonic structure and style of the piece.
2016-17 (Spring 2017)	ECC: MUSI 145	Beginning Percussion Instruments	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of contemporary drum set music.
2016-17 (Spring 2017)	ECC: MUSI 146	Beginning String Instruments	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for bowing, and perform them in a given piece of classical music.
2016-17 (Spring 2017)	ECC: MUSI 147A	Beginning Guitar	SLO #3 Notating Major Scales	Ability to notate major scales in all 12 keys and extract the (4) primary triads (major, Minor, diminished, augmented).
2016-17 (Spring 2017)	ECC: MUSI 151abcd	Mixed Chorus	SLO #3 Critiquing a Performance	Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2016-17 (Spring 2017)	ECC: MUSI 190abcd	Applied Music/Private Lessons	SLO #3 Terminology for Musical Expression	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology for musical expression in a performance of a given piece of intermediate level music from the standard repertoire.
2016-17 (Spring 2017)	ECC: MUSI 203	Theory and Musicianship III	SLO #3 Identifying and Labeling a Sonata	Upon completion of the course, students should be able to identify and label all major parts of a sonata form movement written for piano during the Classical Era. Labels should include Exposition, Development, Recapitulation, Principal Theme, Transition, Secondary Theme, Closing, Retransition, and Coda or Codetta if necessary.
2016-17 (Spring 2017)	ECC: MUSI 215B	Music History/Literature	SLO #3 Musical Style Periods	Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.
2016-17 (Spring 2017)	ECC: MUSI 220	Voice Class II	SLO #3 Accuracy in Various Languages	Upon completion of this course, students should be able to demonstrate accurate pitch, rhythms, intonation, dynamics, tempos and clarity of articulation of diction in various languages while progressing from basic through intermediate level.
2016-17 (Spring 2017)	ECC: MUSI 253abcd	Chorale	SLO #3 Critiquing a Performance	Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an advanced level.
2016-17 (Spring 2017)	ECC: MUSI 259abcd	Music Production Workshop	SLO #3 Character Creation	Upon completion of the course, students should be able to demonstrate character creation through the use of musical performance in a live theatrical production according to professional standards.
2016-17 (Spring 2017)	ECC: MUSI 260abcd	Woodwind Ensembles	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for articulation, dynamics, and form, and perform them in a given piece of intermediate level woodwind chamber music.
2016-17 (Spring 2017)	ECC: MUSI 261abcd	Brass Ensembles	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for musical expression, and perform them in a given piece of intermediate level brass choir music.
2016-17 (Spring 2017)	ECC: MUSI 262abcd	Percussion Ensembles	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for dynamics, tempi and form, and perform them in a given piece of intermediate level percussion ensemble music.
2016-17 (Spring 2017)	ECC: MUSI 266abcd	Big Band Jazz	SLO #3 Improvisation Within A Jazz Context	Students will be able to demonstrate a basic knowledge of improvisation within a jazz context.
2016-17 (Spring 2017)	ECC: MUSI 555	Community Choir for the Older Adult	SLO #3 Critiquing Their Own Performance	Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They should be able to measure choral

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2016-17 (Summer 2017)	ECC: MUSI 131A	Beginning Piano I	SLO #3 Chord Progressions	elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level. Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-alone.
2017-18 (Fall 2017)	ECC: MUSI 101	Music Fundamentals	SLO #3 Counts and Rhythmic Syllables	By the end of the semester, students will be able to write counts and necessary rhythmic syllables under a 4-measure rhythm pattern in simple meter.
2017-18 (Fall 2017)	ECC: MUSI 102A	Beginning Sightsinging	SLO #3 Sing Minor Scales	Upon completion of the course, students should be able to sing minor scales, all simple intervals, short diatonic melodies, major and minor triads in root position, and clap a rhythmic example in simple meter featuring subdivisions of the beat.
2017-18 (Fall 2017)	ECC: MUSI 103B	Theory and Musicianship II	SLO #3 Common Chord Modulations	Upon completion of the course, students should be able to identify and analyze with Roman numerals common-chord modulations between closely-related keys in music written by composers from the Classical Era (Haydn, Mozart, and Beethoven).
2017-18 (Fall 2017)	ECC: MUSI 105	Commercial/Jazz Theory Musicianship	SLO #3 Composing	Students should be able to compose a brief (2-3 minute) original jazz-style piece using idiomatic melodies, harmonies, rhythms, and counterpoint. The composition should be neatly and clearly notated on manuscript paper so another musician could perform the work without the composer's assistance.
2017-18 (Fall 2017)	ECC: MUSI 111	Music Appreciation-Survey	SLO #3 Distinguishing Among Characters	Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods
2017-18 (Fall 2017)	ECC: MUSI 112	Music Cultures of World	SLO #3 Musical Style Periods	Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.
2017-18 (Fall 2017)	ECC: MUSI 113	Survey of Jazz	SLO #3 Musical Style Periods	Upon successful completion of this course, the student should be able to describe historical contexts, main styles, and innovators of jazz music.
2017-18 (Fall 2017)	ECC: MUSI 116	History of Rock Music	SLO #3 Musical Style Periods	Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.
2017-18 (Fall 2017)	ECC: MUSI 117	Music of the Beatles	SLO #3 Musical Style Periods	Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.
2017-18 (Fall 2017)	ECC: MUSI 131B	Beginning Piano II	SLO #3 Chord Progressions	Upon completion of the course, students will be able to play a I-IV-I-V7-I chords progression in the keys of a, e and d minor, hands-together.
2017-18 (Fall 2017)	ECC: MUSI 143	Beginning Woodwind Instruments	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for articulation and dynamics, and perform them in a given piece of woodwind music.

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
2017-18 (Fall 2017)	ECC: MUSI 144	Beginning Brass Instruments	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for articulation and dynamics, and perform them in a given piece of contemporary brass music.
2017-18 (Fall 2017)	ECC: MUSI 152abcd	Concert Choir	SLO #3 Critiquing Performances	Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.
2017-18 (Fall 2017)	ECC: MUSI 215A	Music History/Literature	SLO #3 Musical Style Periods	Upon successful completion of this course, the student should be able to distinguish among the characteristics of various historical musical style periods.
2017-18 (Fall 2017)	ECC: MUSI 222	Opera Workshop	SLO #3 Movement and Singing	Upon successful completion of this course, students will be able to simultaneously coordinate movement and singing.)
2017-18 (Fall 2017)	ECC: MUSI 231A	Intermediate Piano I	SLO #3 Two-Octave Arpeggios	Upon completion of the course, students will be able to play two-octave arpeggios in C and G major, hands-together.
2017-18 (Fall 2017)	ECC: MUSI 232	Advanced Piano	SLO #3 Four-Octave Arpeggios	Upon completion of the course, students will be able to play four-octave arpeggios in C and G major, hands-together.
2017-18 (Fall 2017)	ECC: MUSI 247	Intermediate Guitar	SLO #3 Focused Unit Guitar Style	Demonstrate a basic understanding of the focused unit guitar style in performance using proper fingerings, rhythms, chord forms, time feel, dynamics, balance, and specific stylistic aspects in a duo ensemble setting.
2017-18 (Fall 2017)	ECC: MUSI 257abcd	Women's Chorus	SLO #3 Critiquing	Upon completion of the course, members of the choral ensemble will be able to critique their performance by watching a DVD or listening to a CD of their concert. They will be able to measure choral elements of style, tone color, blend, balance, and interpretation with accurate musical terminology at an intermediate level.
2017-18 (Fall 2017)	ECC: MUSI 263abcd	Clarinet Choir	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for form and musical expression, and perform them a given piece of intermediate level, contemporary clarinet choir music.
2017-18 (Fall 2017)	ECC: MUSI 265abcd	Symphonic Band	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and musical expression, and perform them in a given piece of intermediate level band music.
2017-18 (Fall 2017)	ECC: MUSI 267abcd	Jazz Band	SLO #3 Improvisation Skills	Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting.
2017-18 (Fall 2017)	ECC: MUSI 268abcd	Symphony Orchestra	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of intermediate level orchestra music.
2017-18 (Fall 2017)	ECC: MUSI 290	Intermediate Applied Music or Private Lessons	SLO #3 Phrasing and Musical Expression	Upon completion of the course, students will be able to demonstrate the ability to artistically execute phrasing and musical expression

Course SLO Assessment Cycle	Course ID	Course Name	Course SLO Title	Course SLO Statement
				appropriate to stylistic performance practices of a given solo in the collegiate repertoire.
2017-18 (Fall 2017)	ECC: MUSI 565	Community Band for the Older Adult	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and musical expression, and perform them in a given piece of intermediate level band music.
2017-18 (Fall 2017)	ECC: MUSI 567	Jazz Band for the Older Adult	SLO #3 Improvisation Skills	Demonstrate a basic knowledge of beginning level improvisation skills within a big band setting.
2017-18 (Fall 2017)	ECC: MUSI 570	Orchestra for the Older Adult	SLO #3 Terminology and Symbols	Upon completion of the course, students will be able to demonstrate the ability to correctly interpret terminology and symbols for tempi and form, and perform them in a given piece of intermediate level orchestra music.

Appendix E



Teacher Load Summary Report

Campus Data Summary

Term: 2013/FA Site: ECC

Wednesday, November 27, 2013

2:50:26 PM

FINE

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTEF
Weekly Census		236	7,262	7,498	97%	55.76	16,777	16.0	30,845	579	560	497	916
	ART	76	2,442	2,531	96%	21.73	6,878	16	12,709	631	608	540	374
		ART-144-5249	17	20	85%	0.3333	110.4	16	117	414	352	313	3.7
		ART-132-5183/ART-232-5184	30	28	107%	0.3333	110.4	16	207	580	621	552	6.0
		ART-160-5171	23	28	82%	0.3333	110.4	16	159	580	476	423	4.7
		ART-160-5169	27	28	96%	0.3333	110.4	16	186	580	559	497	5.4
		ART-153-5194/ART-253-5195	32	28	114%	0.3333	110.4	16	221	580	662	589	6.7
		ART-150-5257/PHOT-150-5712	47	45	104%	0.2	54.4	16	160	765	799	710	4.8
		ART-150-5256/PHOT-150-5711	48	45	107%	0.2	54.4	16	163	765	816	725	5.1
		ART-150-5255/PHOT-150-5710	44	45	98%	0.2	54.4	16	150	765	748	665	3.6
		ART-161-5197	25	28	89%	0.3333	110.4	16	173	580	518	460	5.4
		ART-146-5251	25	25	100%	0.3333	110.4	16	173	518	518	460	5.0
		ART-161-5198	26	28	93%	0.3333	110.4	16	179	580	538	478	5.2
		ART-142-5245	27	25	108%	0.3333	110.4	16	186	518	559	497	5.6
		ART-141-5243	19	24	79%	0.3333	110.4	16	131	497	393	350	3.7
		ART-141-5239	23	24	96%	0.3333	110.4	16	159	497	476	423	4.5

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTES
Weekly Census		236	7,262	7,498	97%	55.76	16,777	16.0	30,845	579	560	497	916
		DANC-110-5299	23	25	92%	0.2167	70.4	16	101	508	467	415	3.2
		DANC-101-5277	46	45	102%	0.2	54.4	16	156	765	782	695	4.8
		DANC-101-5276	38	45	84%	0.2	54.4	16	129	765	646	574	3.8
		DANC-110-5300	25	25	100%	0.2167	70.4	16	110	508	508	451	3.3
	FILM	9	345	342	100%	2.05	600	16	1,334	671	676	601	40
		FILM-1-4903	47	45	104%	0.2	54.4	16	160	765	799	710	5.0
		FILM-1-4904	43	45	96%	0.2	54.4	16	146	765	731	650	4.5
		FILM-20-4905	53	45	118%	0.2	54.4	16	180	765	901	801	5.2
		FILM-22-4908	21	24	88%	0.2833	91.2	16	120	483	423	376	3.6
		FILM-1-4901	46	45	102%	0.2	54.4	16	156	765	782	695	4.3
		FILM-36-4912	26	24	108%	0.2833	91.2	16	148	483	523	465	4.6
		FILM-53-4918	37	45	82%	0.2	54.4	16	126	765	629	559	3.9
		FILM-54-4919	49	45	109%	0.2	54.4	16	167	765	833	740	5.1
		FILM-34-4911	23	24	96%	0.2833	91.2	16	131	483	463	411	4.1
	JOUR	1	27	28	96%	0.22	70	16	119	569	548	487	4
		JOUR-6-6834/PHOT-10-5705	27	28	96%	0.2167	70.4	16	119	569	548	487	3.6
	MUSI	50	1,440	1,511	97%	10.03	2,790	16	4,967	524	499	443	148
		MUSI-120-5468/MUSI-220-5496	22	22	100%	0.1833	52.8	16	73	396	396	352	2.3
		MUSI-131A-5531	24	27	89%	0.1833	52.8	16	79	486	432	384	2.3
		MUSI-131A-5530	28	27	104%	0.1833	52.8	16	92	486	504	448	2.6
		MUSI-131A-5528	30	27	111%	0.1833	52.8	16	99	486	540	480	3.1

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTEF
Weekly Census		236	7,262	7,498	97%	55.76	16,777	16.0	30,845	579	560	497	916
		DANC-110-5299	23	25	92%	0.2167	70.4	16	101	508	467	415	3.2
		DANC-101-5277	46	45	102%	0.2	54.4	16	156	765	782	695	4.8
		DANC-101-5276	38	45	84%	0.2	54.4	16	129	765	646	574	3.8
		DANC-110-5300	25	25	100%	0.2167	70.4	16	110	508	508	451	3.3
	FILM	9	345	342	100%	2.05	600	16	1,334	671	676	601	40
		FILM-1-4903	47	45	104%	0.2	54.4	16	160	765	799	710	5.0
		FILM-1-4904	43	45	96%	0.2	54.4	16	146	765	731	650	4.5
		FILM-20-4905	53	45	118%	0.2	54.4	16	180	765	901	801	5.2
		FILM-22-4908	21	24	88%	0.2833	91.2	16	120	483	423	376	3.6
		FILM-1-4901	46	45	102%	0.2	54.4	16	156	765	782	695	4.3
		FILM-36-4912	26	24	108%	0.2833	91.2	16	148	483	523	465	4.6
		FILM-53-4918	37	45	82%	0.2	54.4	16	126	765	629	559	3.9
		FILM-54-4919	49	45	109%	0.2	54.4	16	167	765	833	740	5.1
		FILM-34-4911	23	24	96%	0.2833	91.2	16	131	483	463	411	4.1
	JOUR	1	27	28	96%	0.22	70	16	119	569	548	487	4
		JOUR-6-6834/PHOT-10-5705	27	28	96%	0.2167	70.4	16	119	569	548	487	3.6
	MUSI	50	1,440	1,511	97%	10.03	2,790	16	4,967	524	499	443	148
		MUSI-120-5468/MUSI-220-5496	22	22	100%	0.1833	52.8	16	73	396	396	352	2.3
		MUSI-131A-5531	24	27	89%	0.1833	52.8	16	79	486	432	384	2.3
		MUSI-131A-5530	28	27	104%	0.1833	52.8	16	92	486	504	448	2.6
		MUSI-131A-5528	30	27	111%	0.1833	52.8	16	99	486	540	480	3.1

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTEF
Weekly Census		236	7,262	7,498	97%	55.76	16,777	16.0	30,845	579	560	497	916
		MUSI-120-5460/MUSI-220-5489	26	22	118%	0.1833	52.8	16	86	396	468	416	2.6
		MUSI-131A-5522	22	27	81%	0.1833	52.8	16	73	486	396	352	2.3
		MUSI-120-5457/MUSI-220-5485	23	22	105%	0.1833	52.8	16	76	396	414	368	2.4
		MUSI-120-5463/MUSI-220-5492	15	22	68%	0.1833	52.8	16	50	396	270	240	1.5
		MUSI-120-5462/MUSI-220-5491	16	22	73%	0.1833	52.8	16	53	396	288	256	1.4
		MUSI-116-5455	38	45	84%	0.2	54.4	16	129	765	646	574	3.9
		MUSI-116-5453	48	45	107%	0.2	54.4	16	163	765	816	725	5.0
		MUSI-120-5459/MUSI-220-5488	19	22	86%	0.1833	52.8	16	63	396	342	304	1.9
		MUSI-113-5448	37	45	82%	0.2	54.4	16	126	765	629	559	3.9
		MUSI-117-5454	49	45	109%	0.2	54.4	16	167	765	833	740	5.0
		MUSI-131A-5533	20	27	74%	0.1833	52.8	16	66	486	360	320	1.9
		MUSI-120-5456/MUSI-220-5484	15	22	68%	0.1833	52.8	16	50	396	270	240	1.4
		MUSI-131A-5527	27	27	100%	0.1833	52.8	16	89	486	486	432	2.8
		MUSI-215A-5452	37	30	123%	0.2	54.4	16	126	510	629	559	3.8
		MUSI-268ABCD-5630	22	40	55%	0.2	54.4	16	75	680	374	332	2.3
		MUSI-267ABCD-5627	15	16	94%	0.2	54.4	16	51	272	255	227	1.6
		MUSI-265ABCD-5619	29	40	73%	0.2	54.4	16	99	680	493	438	3.0

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTES
Weekly Census		236	7,262	7,498	97%	55.76	16,777	16.0	30,845	579	560	497	916
		MUSI-260ABCD-5610/MUSI-261ABCD-5612/MUSI-262ABCD-5613	18	15	120%	0.1332	36.8	16	41	259	311	276	1.3
		MUSI-253ABCD-5593	18	25	72%	0.3333	91.2	16	103	428	308	274	3.2
		MUSI-247-5585	16	30	53%	0.1833	52.8	16	53	540	288	256	1.7
		MUSI-231A-5543/MUSI-231B-5548/MUSI-232-5562	24	22	109%	0.183	52.8	16	79	397	433	385	2.3
		MUSI-203-5388	12	11	109%	0.3333	91.2	16	68	188	205	182	2.1
		MUSI-111-5400	48	45	107%	0.2	54.4	16	163	765	816	725	4.9
		MUSI-131A-5534	18	27	67%	0.1833	52.8	16	59	486	324	288	1.9
		MUSI-112-5444	40	30	133%	0.2	54.4	16	136	510	680	604	4.3
		MUSI-151ABCD-5587/MUSI-152ABCD-5589	31	30	103%	0.2	54.4	16	105	510	527	468	3.2
		MUSI-151ABCD-5586/MUSI-152ABCD-5588	52	30	173%	0.2	54.4	16	177	510	884	786	5.3
		MUSI-147A-5582	29	30	97%	0.1833	52.8	16	96	540	522	464	3.0
		MUSI-147A-5581	29	30	97%	0.1833	52.8	16	96	540	522	464	3.0
		MUSI-147A-5580	29	30	97%	0.1833	52.8	16	96	540	522	464	2.9
		MUSI-131B-5538	14	22	64%	0.1833	52.8	16	46	396	252	224	1.4
		MUSI-131B-5536	24	22	109%	0.1833	52.8	16	79	396	432	384	2.5
		MUSI-231A-5542/MUSI-231B-5547/MUSI-232-5561	23	22	105%	0.183	52.8	16	76	397	415	369	2.4
		MUSI-102A-5383	24	20	120%	0.1333	36.8	16	55	345	414	368	1.7
		MUSI-111-5404	42	45	93%	0.2	54.4	16	143	765	714	635	4.1

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTES
Positive Att.		10	197	254	79%	1.22	748	11.0	1,252	1,607	1,197	1,064	27
		DANC-287ABCD-5376	25	20	125%	0.2	72	8	205	820	1,025	911	3.1
	MUSI	3	67	90	74%	0.20	336	16	427	2,868	2,135	1,898	13
		MUSI-190ABCD-5510/MUSI-290-5660	25	30	83%	0.0667	112	16	159	2,868	2,390	2,125	4.9
		MUSI-190ABCD-5511/MUSI-290-5661	20	30	67%	0.0667	112	16	128	2,868	1,912	1,700	3.9
		MUSI-190ABCD-5513/MUSI-290-5662	22	30	73%	0.0667	112	16	140	2,868	2,103	1,870	4.3

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTES
Weekly Census		236	7,262	7,498	97%	55.76	16,777	16.0	30,845	579	560	497	916
		MUSI-111-5412	30	45	67%	0.2	54.4	16	102	765	510	453	2.9
		MUSI-101-5380	40	32	125%	0.2	54.4	16	136	544	680	604	4.1
		MUSI-101-5382	30	32	94%	0.2	54.4	16	102	544	510	453	3.1
		MUSI-103A-5385	28	22	127%	0.3333	89.6	16	157	370	470	418	4.6
		MUSI-103B-5387	20	15	133%	0.3333	89.6	16	112	252	336	299	3.3
		MUSI-111-5392	47	45	104%	0.2	52.8	16	155	743	776	689	3.1
		MUSI-111-5394	36	45	80%	0.2	52.8	16	119	743	594	528	2.9
		MUSI-111-5409	37	45	82%	0.2	54.4	16	126	765	629	559	3.7
		MUSI-101-5381	28	32	88%	0.2	54.4	16	95	544	476	423	2.9
		MUSI-111-5402	48	45	107%	0.2	54.4	16	163	765	816	725	5.1
		MUSI-111-5398	43	45	96%	0.2	54.4	16	146	765	731	650	4.1

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTES
Distance Ed.		6	279	270	103%	1.20	294	16.0	837	675	698	620	23
	MUSI	2	91	90	101%	0.40	96	16	273	675	683	607	7
		MUSI-111-4515	49	45	109%	0.2	48	16	147	675	735	653	3.7
		MUSI-111-4516	42	45	93%	0.2	48	16	126	675	630	560	3.6

Census Type	Dept.	Sections	Enrolled	Capacity	Fill	Load (FTEF)	Max Hours	Weeks	WSCH	Max WSCHFTEF	WSCHFTEF	Adj WSCHFTEF	FTES
Daily Census		22	647	697	90%	4.51	1,311	10.5	3,856	939	865	769	63
	JOUR	1	18	20	90%	0.22	73	14	94	480	432	384	3
		JOUR-7AB-6835/PHOT-11AB-5706	18	20	90%	0.2167	72.8	14	94	480	432	384	2.5
	MUSI	4	119	131	85%	0.82	236	11	749	993	929	826	11
		MUSI-266ABCD-5625	13	16	81%	0.2	54.6	14	51	312	254	225	1.3
		MUSI-222-5572	14	25	56%	0.2167	72.8	14	73	600	336	299	2.0
		MUSI-111-5406	49	45	109%	0.2	54.4	8	333	1,530	1,666	1,481	4.3
		MUSI-111-5407	43	45	96%	0.2	54.4	8	292	1,530	1,462	1,300	3.4

Appendix F

Music Center for the Arts Box Office Receipts 2009-10

Date	Day	Time	Show	Hall	Total # of Tickets	Income
12/12/09	Saturday	08:00 PM	Chorale/Concert Choir	CT	223	\$ 1,985.00
06/06/10	Sunday	07:00 PM	Chorale/Concert Choir/Women's Ch	CT	99	\$ 735.00
06/05/10	Saturday	08:00 PM	Community Choir	CT	153	\$ 1,335.00
12/13/09	Sunday	03:00 PM	Community Choir	CT	144	\$ 1,340.00
11/22/09	Sunday	03:00 PM	Concert Band	M	178	\$ 1,475.00
05/23/10	Sunday	03:00 PM	Concert Band	M	165	\$ 1,450.00
10/05/09	Monday	08:00 PM	Jazz & Combined Bands	RH	59	\$ 390.00
12/04/09	Friday	08:00 PM	Jazz Band	RH	76	\$ 640.00
06/04/10	Friday	08:00 PM	Jazz Band	RH	63	\$ 505.00
12/07/09	Monday	08:00 PM	Dance Band	RH	67	\$ 515.00
05/24/10	Monday	08:00 PM	Dance Band	RH	45	\$ 325.00
11/07/09	Saturday	08:00 PM	Symphony Orchestra	M	214	\$ 1,855.00
03/07/10	Sunday	03:00 PM	Symphony Orchestra	M	258	\$ 2,330.00
06/06/10	Sunday	03:00 PM	Symphony Orchestra	M	151	\$ 1,360.00
12/05/09	Saturday	08:00 PM	Women's Choir	RH	141	\$ 1,255.00
12/18/09	Friday	06:00 PM	Opera Workshop	CT	112	\$ 624.00
12/18/09	Friday	08:00 PM	Opera Workshop	CT	141	\$ 810.00
06/07/10	Monday	06:00 PM	Opera Workshop	CT	90	\$ 516.00
06/07/10	Monday	08:00 PM	Opera Workshop	CT	103	\$ 612.00
Report Totals					2482	\$ 20,057.00

Music Center for the Arts Box Office Receipts 2010-11

Date	Day	Time	Show	Hall	Issued	Sales
12/05/10	Sunday	08:00 PM	Chorale/Concert Choir	CT	228	\$ 2,155.00
06/05/11	Sunday	07:00 PM	Chorale/Concert Choir	CT	199	\$ 1,845.00
12/11/10	Saturday	08:00 PM	Community Choir	CT	83	\$ 740.00
06/04/11	Saturday	08:00 PM	Community Choir	CT	72	\$ 575.00
11/21/10	Sunday	03:00 PM	Concert Band	M	160	\$ 1,390.00
05/22/11	Sunday	03:00 PM	Concert Band	M	192	\$ 1,670.00
10/04/10	Monday	08:00 PM	Jazz & Combined Bands	RH	64	\$ 490.00
12/03/10	Friday	08:00 PM	Jazz Band	RH	67	\$ 540.00
06/03/11	Friday	08:00 PM	Jazz Band	RH	56	\$ 365.00
12/06/10	Monday	08:00 PM	Dance Band	RH	60	\$ 455.00
05/23/11	Monday	08:00 PM	Dance Band	RH	59	\$ 420.00
11/06/10	Saturday	08:00 PM	Symphony Orchestra	M	152	\$ 1,380.00
03/06/11	Sunday	03:00 PM	Symphony Orchestra	M	260	\$ 2,285.00
06/05/11	Sunday	03:00 PM	Symphony Orchestra	M	190	\$ 1,625.00
12/04/10	Saturday	08:00 PM	Women's Chorus	RH	131	\$ 1,235.00
05/22/11	Sunday	07:00 PM	Women's Chorus	RH	119	\$ 1,145.00
12/17/10	Friday	06:00 PM	Opera Workshop	CT	91	\$ 840.00
12/17/10	Friday	08:00 PM	Opera Workshop	CT	54	\$ 530.00
06/06/11	Monday	06:00 PM	Opera Workshop	CT	93	\$ 920.00
06/06/11	Monday	08:00 PM	Opera Workshop	CT	48	\$ 460.00
Report Totals					2378	\$ 21,065.00

Music Center for the Arts Box Office Receipts 2011-12

Date	Day	Time	Show	Hall	Total # of Tickets	Income
12/11/2011	Sunday	07:00 PM	Chorale/Concert Choir	CT	285	\$ 2,670.00
6/3/2012	Sunday	07:00 PM	Chorale/Concert Choir	CT	307	\$ 2,790.00
12/10/2011	Saturday	08:00 PM	Community Choir	CT	65	\$ 645.00
6/2/2012	Saturday	08:00 PM	Community Choir	CT	50	\$ 470.00
11/20/2011	Sunday	03:00 PM	Concert Band	M	167	\$ 1,450.00
5/20/2012	Sunday	03:00 PM	Concert Band	M	127	\$ 1,085.00
10/3/2011	Monday	08:00 PM	Jazz & Combined Bands	RH	66	\$ 530.00
12/2/2011	Friday	08:00 PM	Jazz Band	RH	59	\$ 420.00
6/1/2012	Friday	08:00 PM	Jazz Band	RH	63	\$ 490.00
12/5/2011	Monday	08:00 PM	Dance Band	RH	58	\$ 420.00
5/21/2012	Monday	08:00 PM	Dance Band	RH	50	\$ 310.00
11/5/2011	Saturday	08:00 PM	Symphony Orchestra	M	609	\$ 5,765.00
3/4/2012	Sunday	03:00 PM	Symphony Orchestra	M	113	\$ 1,000.00
6/3/2012	Sunday	03:00 PM	Symphony Orchestra	M	130	\$ 1,115.00
5/20/2012	Sunday	07:00 PM	Women's Chorus	RH	119	\$ 1,065.00
12/12/2011	Monday	06:00 PM	Opera Workshop	CT	87	\$ 1,015.00
12/12/2011	Monday	08:00 PM	Opera Workshop	CT	49	\$ 575.00
6/7/2012	Thursday	06:00 PM	Opera Workshop	CT	65	\$ 785.00
6/7/2012	Thursday	08:00 PM	Opera Workshop	CT	70	\$ 815.00
Report Totals:					2539	\$ 23,415.00

Music Center for the Arts Box Office Receipts 2011-12

Date	Day	Time	Show	Hall	Total # of Tickets	Income
12/11/2011	Sunday	07:00 PM	Chorale/Concert Choir	CT	285	\$ 2,670.00
6/3/2012	Sunday	07:00 PM	Chorale/Concert Choir	CT	307	\$ 2,790.00
12/10/2011	Saturday	08:00 PM	Community Choir	CT	65	\$ 645.00
6/2/2012	Saturday	08:00 PM	Community Choir	CT	50	\$ 470.00
11/20/2011	Sunday	03:00 PM	Concert Band	M	167	\$ 1,450.00
5/20/2012	Sunday	03:00 PM	Concert Band	M	127	\$ 1,085.00
10/3/2011	Monday	08:00 PM	Jazz & Combined Bands	RH	66	\$ 530.00
12/2/2011	Friday	08:00 PM	Jazz Band	RH	59	\$ 420.00
6/1/2012	Friday	08:00 PM	Jazz Band	RH	63	\$ 490.00
12/5/2011	Monday	08:00 PM	Dance Band	RH	58	\$ 420.00
5/21/2012	Monday	08:00 PM	Dance Band	RH	50	\$ 310.00
11/5/2011	Saturday	08:00 PM	Symphony Orchestra	M	609	\$ 5,765.00
3/4/2012	Sunday	03:00 PM	Symphony Orchestra	M	113	\$ 1,000.00
6/3/2012	Sunday	03:00 PM	Symphony Orchestra	M	130	\$ 1,115.00
5/20/2012	Sunday	07:00 PM	Women's Chorus	RH	119	\$ 1,065.00
12/12/2011	Monday	06:00 PM	Opera Workshop	CT	87	\$ 1,015.00
12/12/2011	Monday	08:00 PM	Opera Workshop	CT	49	\$ 575.00
6/7/2012	Thursday	06:00 PM	Opera Workshop	CT	65	\$ 785.00
6/7/2012	Thursday	08:00 PM	Opera Workshop	CT	70	\$ 815.00
Report Totals:					2539	\$ 23,415.00

Music Center for the Arts Box Office Receipts 2012-13

Date	Day	Time	Show	Hall	Issued	Sales
12/09/12	Sunday	07:00 PM	Chorale/Concert Choir	CT	285	\$ 2,625.00
06/01/13	Saturday	08:00 PM	Chorale/Concert Choir	M	531	\$ 5,085.00
12/08/12	Saturday	08:00 PM	Community Choir	CT	40	\$ 360.00
06/02/13	Sunday	07:00 PM	Community Choir	CT	77	\$ 665.00
11/18/12	Sunday	03:00 PM	Concert Band	M	142	\$ 1,190.00
05/19/13	Sunday	03:00 PM	Concert Band	M	130	\$ 1,110.00
10/01/12	Monday	08:00 PM	Jazz & Combined Bands	RH	51	\$ 355.00
11/30/12	Friday	08:00 PM	Jazz Band	RH	75	\$ 605.00
05/31/13	Friday	08:00 PM	Jazz Band	RH	92	\$ 765.00
12/03/12	Monday	08:00 PM	Dance Band	RH	55	\$ 410.00
05/20/13	Monday	08:00 PM	Dance Band	RH	55	\$ 490.00
11/03/12	Saturday	08:00 PM	Symphony Orchestra	M	102	\$ 820.00
03/03/13	Sunday	03:00 PM	Symphony Orchestra	M	165	\$ 1,390.00
06/02/13	Sunday	03:00 PM	Symphony Orchestra	M	210	\$ 1,905.00
12/01/12	Saturday	08:00 PM	Women's Chorus	RH	174	\$ 1,615.00
05/19/13	Sunday	07:00 PM	Women's Chorus	RH	95	\$ 910.00
12/15/12	Saturday	02:00 PM	Fall Opera Workshop	CT	151	\$ 2,570.00
12/15/12	Saturday	08:00 PM	Fall Opera Workshop	CT	71	\$ 1,400.00
06/06/13	Thursday	06:00 PM	Opera Workshop	CT	40	\$ 455.00
06/06/13	Thursday	08:00 PM	Opera Workshop	CT	57	\$ 630.00
Report Totals:					2598	\$ 25,355.00