

Program Review of the Music Program at El Camino College

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I. Overview of Program/Department

A. 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.

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.

Many of the students who take classes in the Music Department are music majors who are planning to continue their music education at four year schools. There are currently 88 students in the applied music

program. 65 of these students consider themselves to be music majors, and 32 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.

B. 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.

C. Status of Previous Recommendations

Prioritized Recommendation #1: *Keep the Music Library and Music Tutoring services in their current location. The administration must provide proper staffing for the college library and not remove the music teaching and learning resources from the music building.*

The Music Library has been kept in the same location, and Music Tutoring is still being provided in the library. Ideally the Music Tutoring hours should be expanded, so that more students may be aided by the tutoring service. Currently tutors are available 17.5 hours per week, and it would be desirable to have this extended to at least 24 hours. It is typical for several students to be waiting in order to get help from the music tutors, and the music tutors often stay very busy. This is why extra tutor hours would be very valuable to the program.

Prioritized Recommendation #2: *The music department and college administration need to address faculty and program issues in view of present and future retirements.*

Faculty and program issues have been addressed through the hiring of three new faculty members. Patrick Schulz was hired as a theory instructor in 2007; Polli Chambers-Salazar was hired as a piano and music fundamentals instructor in 2008; and Christopher Mello was hired as a guitar instructor in 2009.

Prioritized Recommendation #3: *The administration needs to properly fund the Center for the Arts so that it may support the college and enhance instruction and student learning in the Fine Arts and Humanities Divisions.*

Funding for the Center for the Arts has been cut. This has a negative effect on student learning and instruction, since there are fewer performances during the year, and the requirements of the curriculum in terms of the genre and repertoire choices are not always satisfied. For example, music appreciation students would benefit from the inclusion of at least one professional large ensemble performance during the concert season. In addition, performances have not always been of professional quality, since the Center for the Arts has not been able to afford the world-class performers the music faculty would prefer.

Prioritized Recommendation #4: *The division and college administrations need to continue funding instructional support at the current level and seek ways to increase the support as the program grows.*

There are definite improvements in this area. For example, an electronic music lab has long been needed for all music students, to be utilized for ear training, music notation, music composition, recording and other applications in music technology. In light of this, the Music Department is in the process of purchasing software and hardware to be installed in Music 3. This will satisfy this need, provided that a lab monitor is hired so that the lab is accessible to our music students for as many hours as possible. There are, however, instructional support needs that are not being met. For example, district funding for teaching assistants and accompanists must be increased, to ensure adequate support and instruction for student performances. The ensembles in conjunction with the Applied Music program are the backbone of the performance aspect of the music program, and our students need an increase in the accessibility of accompanists for the preparation of their individual music performances. Adequate hours of availability for teaching assistants are also needed to support our instructors.

Prioritized Recommendation #5: *The music department and its administration need to prioritize the facility and equipment needs for the next ten years and create a master schedule that includes a time line of when the maintenance, upgrades, and new purchases should be completed. This information needs to be shared with the college planning committee and its administration, and integrated into the division and college facilities master plan.*

Funds have recently been allocated for instruments, smart classrooms, etc. The Music Department has recently input a priority list of needs into Plan Builder that still need to be addressed, such as instruments, added faculty, added student office help. No time line has been assigned to this list, but Plan Builder has been utilized to facilitate the organization and management of upcoming purchases, so that when funds become available they may be allocated appropriately.

Prioritized Recommendation #6: *The music department should be provided with the financial means to increase the publicity of the program and its performance events to bring greater awareness to the community and attract prospective students.*

The Center for the Arts announces the major events taking place on campus via the internet. The Music Department would like to see more publicity via newspaper and radio so that a larger segment of the concert-going population can be reached.

Prioritized Recommendation #7: *The program needs to be given the latitude to add sections and new courses to enhance the curriculum.*

Because we are in a time of reduced funding, the Music Department has not been able to fully implement this recommendation. Music 17: Music of the Beatles has been added to the Music History curriculum, and Music 3: Introduction to Music Theory was recently approved as a new course by the College Curriculum Committee, to be added to the schedule when funding permits.

Prioritized Recommendation #8: *Funding should be made available for the purchase of software and hardware for computer-assisted instruction. The Music Library will need to have an increase in the amount of available hardware. To ensure effective learning, the music department facilities and equipment must be properly maintained and updated.*

Funding has recently become available for the purchase of new software and hardware for computer assisted instruction. The Music Department is in the process of purchasing software and hardware to be installed in MUS 3. We now need to obtain funding for the hiring of a lab monitor, so that the new equipment may be utilized regularly by our music students. Additionally, we have received the funding to update certain rooms to Smart Classrooms, which will better serve the needs of faculty and students by facilitating instruction via technology.

Prioritized Recommendation #9: *Establish more funding for staff development specifically related to curriculum enhancement through attendance at conferences and workshops.*

As the current financial climate improves, it is hoped that more funding may be made available for faculty to attend conferences and workshops that will enhance the development of the Music Department curriculum.

Prioritized Recommendation #10: *Auxiliary Services needs to increase funding for performing ensembles and the division administration and council need to equitably distribute the funds.*

The budgets for the instrumental ensembles have been increased and all instrumental groups with the exception of the South Bay Youth Orchestra now give their proceeds back to Auxiliary Services. The sheet music rental budget, used by the ensembles to acquire compositions that cannot be purchased, has been eliminated. This budget was approximately \$1100 annually. A typical rental item (5-10 minutes in length) is about \$450+ for 6 weeks. It has been requested that the budget item be reinstated for the future but only for \$750, with the stipulation that if it is not used, it goes to the Division for use as needed.

Prioritized Recommendation #11: *The program should complete an investigative query to assess student demand for new course offerings.*

The student surveys for the current Program Review addressed this recommendation.

Prioritized Recommendation #12: *The music department needs to complete another program review in three years to compare fill rates and FTES demand with the present data in order to determine any trends. The study should analyze data from both fall and spring semesters.*

When the fill rates from 2006 and 2009 are compared with one another, a sharp increase is seen, with 2006 having a fill rate of 60.1% and 2009 having a fill rate of 79%. Currently the Program Review timeline indicates that the Program Review process will be undertaken every four years.

Prioritized Recommendation #13: *The music department should consider offering credit/no credit options with select courses, particularly for those courses with a lower retention percentage. The college needs to adopt a procedure where students choose this option at the time of enrollment, and not through additional paperwork after the semester has begun.*

Due to the current economic climate in the state of California and at El Camino College, this recommendation does not currently need to be addressed.

Prioritized Recommendation #14: *The music department should evaluate Music 40abcd and Music 131ab to determine if these courses should be inactivated.*

As of the printing of the most recent school catalogue (2010-2011) Mus. 131ab is no longer listed in the college catalogue. Music 40abcd (the Singer as Actor) is in the process of being offered in combination with Music 41 (Opera Workshop).

II. Analysis of Institutional Research Data

A) Course Grade Distribution/Success and Retention Rates

Fall 2006

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate	Retention Rate
MUSI-1	26	9	7	0	4	11	0	0	21	18	96	43.8%	59.4%
	27.1%	9.4%	7.3%	0.0%	4.2%	11.5%	0.0%	0.0%	21.9%	18.8%			
MUSI-11	190	110	59	0	41	82	4	0	149	62	697	51.5%	69.7%
	27.3%	15.8%	8.5%	0.0%	5.9%	11.8%	0.6%	0.0%	21.4%	8.9%			
MUSI-12	28	5	0	0	0	1	0	0	0	2	36	91.7%	94.4%
	77.8%	13.9%	0.0%	0.0%	0.0%	2.8%	0.0%	0.0%	0.0%	5.6%			
MUSI-13	4	9	7	0	1	6	4	0	14	3	48	41.7%	64.6%
	8.3%	18.8%	14.6%	0.0%	2.1%	12.5%	8.3%	0.0%	29.2%	6.3%			
MUSI-15A	18	3	4	0	0	3	0	0	2	5	35	71.4%	80.0%
	51.4%	8.6%	11.4%	0.0%	0.0%	8.6%	0.0%	0.0%	5.7%	14.3%			
MUSI-18AB	37	24	29	0	7	15	0	0	27	16	155	58.1%	72.3%
	23.9%	15.5%	18.7%	0.0%	4.5%	9.7%	0.0%	0.0%	17.4%	10.3%			
MUSI-19ABCD	5	10	4	0	1	1	0	0	7	7	35	54.3%	60.0%
	14.3%	28.6%	11.4%	0.0%	2.9%	2.9%	0.0%	0.0%	20.0%	20.0%			
MUSI-23ABCD	37	8	7	0	0	0	4	0	6	6	68	76.5%	82.4%
	54.4%	11.8%	10.3%	0.0%	0.0%	0.0%	5.9%	0.0%	8.8%	8.8%			
MUSI-2A	12	6	2	0	1	1	0	0	6	2	30	66.7%	73.3%
	40.0%	20.0%	6.7%	0.0%	3.3%	3.3%	0.0%	0.0%	20.0%	6.7%			
MUSI-31A	48	22	13	0	13	3	2	0	88	42	231	35.9%	43.7%
	20.8%	9.5%	5.6%	0.0%	5.6%	1.3%	0.9%	0.0%	38.1%	18.2%			
MUSI-31B	10	3	1	0	1	0	0	0	11	7	33	42.4%	45.5%
	30.3%	9.1%	3.0%	0.0%	3.0%	0.0%	0.0%	0.0%	33.3%	21.2%			
MUSI-31C	5	4	1	0	0	0	0	0	5	0	15	66.7%	66.7%
	33.3%	26.7%	6.7%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%	0.0%			
MUSI-31D	5	3	0	0	1	0	0	0	0	2	11	72.7%	81.8%
	45.5%	27.3%	0.0%	0.0%	9.1%	0.0%	0.0%	0.0%	0.0%	18.2%			
MUSI-32ABCD	2	2	0	0	0	0	0	0	1	2	7	57.1%	

	28.6%	28.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%	28.6%			57.1%
MUSI-3A	13	2	2	0	1	0	1	0	6	4	29		
	44.8%	6.9%	6.9%	0.0%	3.4%	0.0%	3.4%	0.0%	20.7%	13.8%		58.6%	65.5%
MUSI-3B	7	2	3	0	3	0	0	0	1	1	17		
	41.2%	11.8%	17.6%	0.0%	17.6%	0.0%	0.0%	0.0%	5.9%	5.9%		70.6%	88.2%
MUSI-3C	2	2	0	0	0	0	0	0	2	0	6		
	33.3%	33.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%	0.0%		66.7%	66.7%
MUSI-41ABCD	12	0	0	0	0	0	0	0	1	2	15		
	80.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	6.7%	13.3%		80.0%	80.0%
MUSI-43ABCD	5	0	0	0	0	0	0	0	1	1	7		
	71.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%	14.3%		71.4%	71.4%
MUSI-44ABCD	4	0	0	0	0	0	0	0	1	3	8		
	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	12.5%	37.5%		50.0%	50.0%
MUSI-46ABCD	9	0	1	0	0	0	0	0	1	5	16		
	56.3%	0.0%	6.3%	0.0%	0.0%	0.0%	0.0%	0.0%	6.3%	31.3%		62.5%	62.5%
MUSI-47AB	19	19	10	0	0	2	0	0	28	24	102		
	18.6%	18.6%	9.8%	0.0%	0.0%	2.0%	0.0%	0.0%	27.5%	23.5%		47.1%	49.0%
MUSI-48ABCD	6	2	0	0	0	0	0	0	1	2	11		
	54.5%	18.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.1%	18.2%		72.7%	72.7%
MUSI-5	1	2	1	0	1	0	0	0	1	1	7		
	14.3%	28.6%	14.3%	0.0%	14.3%	0.0%	0.0%	0.0%	14.3%	14.3%		57.1%	71.4%
MUSI-52ABCD	49	1	0	0	0	1	1	0	6	3	61		
	80.3%	1.6%	0.0%	0.0%	0.0%	1.6%	1.6%	0.0%	9.8%	4.9%		82.0%	85.2%
MUSI-53ABCD	18	0	0	0	0	0	0	0	0	1	19		
	94.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.3%		94.7%	94.7%
MUSI-55ABCD	22	0	0	0	0	0	0	0	2	3	27		
	81.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	7.4%	11.1%		81.5%	81.5%
MUSI-57ABCD	17	0	0	0	0	0	0	0	2	0	19		
	89.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	10.5%	0.0%		89.5%	89.5%
MUSI-58ABCD	84	0	0	0	0	0	0	0	0	1	85		
	98.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.2%		98.8%	98.8%
MUSI-60ABCD	9	0	0	0	0	0	0	0	0	1	10		
	90.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	10.0%		90.0%	90.0%
MUSI-61ABCD	2	0	0	0	0	0	0	0	1	1	4		
	50.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	25.0%	25.0%		50.0%	50.0%
MUSI-62ABCD	6	0	0	0	0	0	0	0	0	1	7		
	85.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%		85.7%	85.7%
MUSI-64ABCD	29	0	0	0	0	0	0	0	3	0	32		
	90.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.4%	0.0%		90.6%	90.6%
MUSI-65ABCD	9	0	0	0	0	0	0	0	1	2	12		
												75.0%	

	75.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%	16.7%			75.0%
MUSI-67ABCD	24	1	0	0	0	0	0	0	1	0	26		
	92.3%	3.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3.8%	0.0%		96.2%	96.2%
MUSI-68ABCD	16	1	0	0	0	0	0	0	1	2	20		
	80.0%	5.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.0%	10.0%		85.0%	85.0%
MUSI-7	14	8	0	0	0	0	0	0	3	1	26		
	53.8%	30.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.5%	3.8%		84.6%	84.6%
MUSI-70ABCD	13	0	0	0	0	0	0	0	1	0	14		
	92.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	7.1%	0.0%		92.9%	92.9%
MUSI-71ABCD	62	1	0	0	0	1	0	0	1	0	65		
	95.4%	1.5%	0.0%	0.0%	0.0%	1.5%	0.0%	0.0%	1.5%	0.0%		96.9%	98.5%
MUSI-79ABCD	14	0	1	0	0	0	0	0	3	4	22		
	63.6%	0.0%	4.5%	0.0%	0.0%	0.0%	0.0%	0.0%	13.6%	18.2%		68.2%	68.2%
MUSI-80ABC	3	3	1	0	1	4	0	0	1	4	17		
	17.6%	17.6%	5.9%	0.0%	5.9%	23.5%	0.0%	0.0%	5.9%	23.5%		41.2%	70.6%
MUSI-81A	19	6	1	0	1	20	1	0	5	0	53		
	35.8%	11.3%	1.9%	0.0%	1.9%	37.7%	1.9%	0.0%	9.4%	0.0%		49.1%	90.6%
MUSI-81B	2	2	0	0	0	2	0	0	0	0	6		
	33.3%	33.3%	0.0%	0.0%	0.0%	33.3%	0.0%	0.0%	0.0%	0.0%		66.7%	100.0%
MUSI-8A	5	7	1	0	0	1	0	0	0	2	16		
	31.3%	43.8%	6.3%	0.0%	0.0%	6.3%	0.0%	0.0%	0.0%	12.5%		81.3%	87.5%
MUSI-90ABCD	11	8	1	0	0	0	2	0	3	0	25		
	44.0%	32.0%	4.0%	0.0%	0.0%	0.0%	8.0%	0.0%	12.0%	0.0%		80.0%	88.0%
Course Totals	933	285	156	0	77	154	19	0	414	243	2,281		
	40.9%	12.5%	6.8%	0.0%	3.4%	6.8%	0.8%	0.0%	18.1%	10.7%		60.2%	71.2%
Division Total/Avg	2,907	1,589	821	24	270	685	71	2	0	1,576	7,945		
	36.6%	20.0%	10.3%	0.3%	3.4%	8.6%	0.9%	0.0%	0.0%	19.8%		67.2%	80.2%
College Total/Avg	15,458	11,582	8,382	4,421	2,809	4,891	345	1,318	0	14,220	63,426		
	24.4%	18.3%	13.2%	7.0%	4.4%	7.7%	0.5%	2.1%	0.0%	22.4%		62.8%	77.6%

Fall 2007

Course	A	B	C	CR	D	F	I	NC	DR	W	Total Grades	Success Rate	Retention Rate
MUSI-1	26	9	8	0	6	7	0	0	6	23	85		
	30.6%	10.6%	9.4%	0.0%	7.1%	8.2%	0.0%	0.0%	7.1%	27.1%		50.6%	65.9%
MUSI-11	200	123	59	0	35	81	1	0	21	88	608		
	32.9%	20.2%	9.7%	0.0%	5.8%	13.3%	0.2%	0.0%	3.5%	14.5%		62.8%	82.1%
MUSI-12	28	9	0	0	0	0	0	0	0	0	37		
	75.7%	24.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-13	9	9	12	0	2	4	1	0	0	8	45		
												66.7%	82.2%

	20.0%	20.0%	26.7%	0.0%	4.4%	8.9%	2.2%	0.0%	0.0%	17.8%			
MUSI-15A	17	11	1	0	1	3	0	0	2	3	38	76.3%	86.8%
	44.7%	28.9%	2.6%	0.0%	2.6%	7.9%	0.0%	0.0%	5.3%	7.9%			
MUSI-18AB	38	16	14	0	11	15	2	0	10	37	143	47.6%	67.1%
	26.6%	11.2%	9.8%	0.0%	7.7%	10.5%	1.4%	0.0%	7.0%	25.9%			
MUSI-19ABCD	5	4	10	0	1	1	0	0	2	7	30	63.3%	70.0%
	16.7%	13.3%	33.3%	0.0%	3.3%	3.3%	0.0%	0.0%	6.7%	23.3%			
MUSI-23ABCD	41	9	5	0	0	0	0	0	0	5	60	91.7%	91.7%
	68.3%	15.0%	8.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%			
MUSI-2A	9	6	3	0	0	1	0	0	2	2	23	78.3%	82.6%
	39.1%	26.1%	13.0%	0.0%	0.0%	4.3%	0.0%	0.0%	8.7%	8.7%			
MUSI-31A	52	40	11	0	7	5	0	0	12	66	193	53.4%	59.6%
	26.9%	20.7%	5.7%	0.0%	3.6%	2.6%	0.0%	0.0%	6.2%	34.2%			
MUSI-31B	7	8	3	0	2	2	0	0	0	9	31	58.1%	71.0%
	22.6%	25.8%	9.7%	0.0%	6.5%	6.5%	0.0%	0.0%	0.0%	29.0%			
MUSI-31C	5	2	3	0	2	0	0	0	1	1	14	71.4%	85.7%
	35.7%	14.3%	21.4%	0.0%	14.3%	0.0%	0.0%	0.0%	7.1%	7.1%			
MUSI-31D	2	2	0	0	0	0	0	0	1	1	6	66.7%	66.7%
	33.3%	33.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%	16.7%			
MUSI-32ABCD	2	4	0	0	0	0	0	0	0	4	10	60.0%	60.0%
	20.0%	40.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	40.0%			
MUSI-3A	3	7	1	0	1	1	0	0	0	4	17	64.7%	76.5%
	17.6%	41.2%	5.9%	0.0%	5.9%	5.9%	0.0%	0.0%	0.0%	23.5%			
MUSI-3B	6	3	1	0	1	2	0	0	0	0	13	76.9%	100.0%
	46.2%	23.1%	7.7%	0.0%	7.7%	15.4%	0.0%	0.0%	0.0%	0.0%			
MUSI-3C	2	4	2	0	0	0	0	0	0	0	8	100.0%	100.0%
	25.0%	50.0%	25.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
MUSI-41ABCD	10	0	0	0	0	0	0	0	0	1	11	90.9%	90.9%
	90.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.1%			
MUSI-43ABCD	7	1	0	0	0	0	0	0	1	0	9	88.9%	88.9%
	77.8%	11.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.1%	0.0%			
MUSI-44ABCD	7	0	0	0	0	0	0	0	1	1	9	77.8%	77.8%
	77.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.1%	11.1%			
MUSI-46ABCD	5	1	2	0	1	0	0	0	0	3	12	66.7%	75.0%
	41.7%	8.3%	16.7%	0.0%	8.3%	0.0%	0.0%	0.0%	0.0%	25.0%			
MUSI-47AB	18	12	4	0	0	15	0	0	1	10	60	56.7%	81.7%
	30.0%	20.0%	6.7%	0.0%	0.0%	25.0%	0.0%	0.0%	1.7%	16.7%			
MUSI-5	2	1	0	0	0	0	3	0	0	0	6	50.0%	100.0%
	33.3%	16.7%	0.0%	0.0%	0.0%	0.0%	50.0%	0.0%	0.0%	0.0%			
MUSI-52ABCD	36	1	1	0	0	2	0	0	1	0	41	92.7%	97.6%

	87.8%	2.4%	2.4%	0.0%	0.0%	4.9%	0.0%	0.0%	2.4%	0.0%			
MUSI-53ABCD	17	0	0	0	0	0	0	0	1	2	20		
	85.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.0%	10.0%		85.0%	85.0%
MUSI-55ABCD	44	1	1	0	0	1	0	0	1	2	50		
	88.0%	2.0%	2.0%	0.0%	0.0%	2.0%	0.0%	0.0%	2.0%	4.0%		92.0%	94.0%
MUSI-57ABCD	11	0	0	0	0	1	0	0	0	2	14		
	78.6%	0.0%	0.0%	0.0%	0.0%	7.1%	0.0%	0.0%	0.0%	14.3%		78.6%	85.7%
MUSI-58ABCD	54	0	0	0	0	0	0	0	1	2	57		
	94.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.8%	3.5%		94.7%	94.7%
MUSI-60ABCD	5	0	0	0	0	0	0	0	0	0	5		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-61ABCD	5	0	0	0	0	0	0	0	0	1	6		
	83.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	16.7%		83.3%	83.3%
MUSI-62ABCD	5	1	0	0	0	0	0	0	0	0	6		
	83.3%	16.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-63ABCD	24	0	0	0	0	0	0	0	0	0	24		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-64ABCD	19	2	0	0	0	0	0	0	0	2	23		
	82.6%	8.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.7%		91.3%	91.3%
MUSI-65ABCD	14	2	0	0	0	0	0	0	0	0	16		
	87.5%	12.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-67ABCD	17	3	0	0	0	0	0	0	0	1	21		
	81.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.8%		95.2%	95.2%
MUSI-68ABCD	12	0	0	0	0	0	0	0	2	1	15		
	80.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	13.3%	6.7%		80.0%	80.0%
MUSI-7	13	6	3	0	0	2	0	0	0	4	28		
	46.4%	21.4%	10.7%	0.0%	0.0%	7.1%	0.0%	0.0%	0.0%	14.3%		78.6%	85.7%
MUSI-70ABCD	33	1	0	0	0	0	0	0	0	2	36		
	91.7%	2.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.6%		94.4%	94.4%
MUSI-71ABCD	46	0	0	0	0	0	0	0	0	1	47		
	97.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.1%		97.9%	97.9%
MUSI-79ABCD	14	0	1	0	0	1	0	0	0	2	18		
	77.8%	0.0%	5.6%	0.0%	0.0%	5.6%	0.0%	0.0%	0.0%	11.1%		83.3%	88.9%
MUSI-80ABC	3	3	1	0	0	9	0	0	1	1	18		
	16.7%	16.7%	5.6%	0.0%	0.0%	50.0%	0.0%	0.0%	5.6%	5.6%		38.9%	88.9%
MUSI-81A	11	3	8	0	0	14	0	0	4	9	49		
	22.4%	6.1%	16.3%	0.0%	0.0%	28.6%	0.0%	0.0%	8.2%	18.4%		44.9%	73.5%
MUSI-81B	6	0	0	0	0	0	0	0	2	2	10		
	60.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%	20.0%		60.0%	60.0%
MUSI-8A	5	1	2	0	0	0	0	0	2	0	10		
	50.0%	10.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%	0.0%		80.0%	80.0%

MUSI-90ABCD	18	3	1	0	0	0	0	0	0	2	24	91.7%	91.7%
	75.0%	12.5%	4.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%			
MUSI-99ABC	7	0	0	0	0	0	0	0	0	0	7	100.0%	100.0%
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%			
Course Totals	920	308	157	0	70	167	7	0	75	309	2,013	68.8%	80.9%
	45.7%	15.3%	7.8%	0.0%	3.5%	8.3%	0.3%	0.0%	3.7%	15.4%			
Division Total/Avg	3,131	1,769	888	51	249	727	68	24	337	1,328	8,572	68.1%	80.6%
	36.5%	20.6%	10.4%	0.6%	2.9%	8.5%	0.8%	0.3%	3.9%	15.5%			
College Total/Avg	16,244	11,674	8,356	4,788	2,743	5,030	360	1,322	2,566	12,270	65,353	62.8%	77.3%
	24.9%	17.9%	12.8%	7.3%	4.2%	7.7%	0.6%	2.0%	3.9%	18.8%			

Fall 2008

Course	A	B	C	P	D	F	I	NP	DR	W	Total Grades	Success Rate	Retention Rate
MUSI-1	29	11	10	0	4	13	0	0	2	18	87	57.5%	77.0%
	33.3%	12.6%	11.5%	0.0%	4.6%	14.9%	0.0%	0.0%	2.3%	20.7%			
MUSI-11	182	133	84	0	41	136	0	0	21	83	680	58.7%	84.7%
	26.8%	19.6%	12.4%	0.0%	6.0%	20.0%	0.0%	0.0%	3.1%	12.2%			
MUSI-12	28	9	0	0	0	0	0	0	0	4	41	90.2%	90.2%
	68.3%	22.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.8%			
MUSI-13	6	9	7	0	2	4	0	0	1	5	34	64.7%	82.4%
	17.6%	26.5%	20.6%	0.0%	5.9%	11.8%	0.0%	0.0%	2.9%	14.7%			
MUSI-15A	12	10	5	0	2	6	0	0	1	4	40	67.5%	87.5%
	30.0%	25.0%	12.5%	0.0%	5.0%	15.0%	0.0%	0.0%	2.5%	10.0%			
MUSI-18AB	30	29	23	0	11	29	1	0	10	21	154	53.2%	79.9%
	19.5%	18.8%	14.9%	0.0%	7.1%	18.8%	0.6%	0.0%	6.5%	13.6%			
MUSI-19ABCD	12	14	6	0	1	6	0	0	0	5	44	72.7%	88.6%
	27.3%	31.8%	13.6%	0.0%	2.3%	13.6%	0.0%	0.0%	0.0%	11.4%			
MUSI-23ABCD	43	16	3	0	0	2	0	0	0	5	69	89.9%	92.8%
	62.3%	23.2%	4.3%	0.0%	0.0%	2.9%	0.0%	0.0%	0.0%	7.2%			
MUSI-2A	11	3	4	0	0	4	0	0	0	2	24	75.0%	91.7%
	45.8%	12.5%	16.7%	0.0%	0.0%	16.7%	0.0%	0.0%	0.0%	8.3%			
MUSI-31A	67	28	18	0	25	32	0	0	10	40	220	51.4%	77.3%
	30.5%	12.7%	8.2%	0.0%	11.4%	14.5%	0.0%	0.0%	4.5%	18.2%			
MUSI-31B	13	4	4	0	4	1	0	0	1	8	35	60.0%	74.3%
	37.1%	11.4%	11.4%	0.0%	11.4%	2.9%	0.0%	0.0%	2.9%	22.9%			
MUSI-31C	8	2	1	0	1	0	0	0	2	2	16	68.8%	75.0%
	50.0%	12.5%	6.3%	0.0%	6.3%	0.0%	0.0%	0.0%	12.5%	12.5%			

MUSI-31D	3	3	0	0	0	0	0	0	0	2	8		
	37.5%	37.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	25.0%		75.0%	75.0%
MUSI-32ABCD	7	2	0	0	0	1	0	0	0	1	11		
	63.6%	18.2%	0.0%	0.0%	0.0%	9.1%	0.0%	0.0%	0.0%	9.1%		81.8%	90.9%
MUSI-3A	7	2	6	0	1	2	0	0	0	1	19		
	36.8%	10.5%	31.6%	0.0%	5.3%	10.5%	0.0%	0.0%	0.0%	5.3%		78.9%	94.7%
MUSI-3B	4	8	3	0	0	1	0	0	0	2	18		
	22.2%	44.4%	16.7%	0.0%	0.0%	5.6%	0.0%	0.0%	0.0%	11.1%		83.3%	88.9%
MUSI-3C	0	3	3	0	2	1	0	0	0	0	9		
	0.0%	33.3%	33.3%	0.0%	22.2%	11.1%	0.0%	0.0%	0.0%	0.0%		66.7%	100.0%
MUSI-41ABCD	16	2	0	0	0	1	0	0	1	0	20		
	80.0%	10.0%	0.0%	0.0%	0.0%	5.0%	0.0%	0.0%	5.0%	0.0%		90.0%	95.0%
MUSI-43ABCD	10	0	0	0	0	0	0	0	0	3	13		
	76.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	23.1%		76.9%	76.9%
MUSI-44ABCD	4	0	1	0	0	0	0	0	1	1	7		
	57.1%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%	14.3%		71.4%	71.4%
MUSI-46ABCD	15	2	4	0	0	0	0	0	0	1	22		
	68.2%	9.1%	18.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.5%		95.5%	95.5%
MUSI-47AB	37	15	3	0	2	11	0	0	9	9	86		
	43.0%	17.4%	3.5%	0.0%	2.3%	12.8%	0.0%	0.0%	10.5%	10.5%		64.0%	79.1%
MUSI-5	3	3	0	0	0	0	1	0	0	1	8		
	37.5%	37.5%	0.0%	0.0%	0.0%	0.0%	12.5%	0.0%	0.0%	12.5%		75.0%	87.5%
MUSI-52ABCD	35	1	0	0	0	0	0	0	2	5	43		
	81.4%	2.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.7%	11.6%		83.7%	83.7%
MUSI-53ABCD	20	0	0	0	0	0	0	0	0	1	21		
	95.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.8%		95.2%	95.2%
MUSI-555	0	0	0	0	0	0	0	0	0	6	6		
	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	100.0%		0.0%	0.0%
MUSI-55ABCD	129	4	0	0	0	0	0	0	0	12	145		
	89.0%	2.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%		91.7%	91.7%
MUSI-57ABCD	20	0	0	0	0	1	0	0	0	0	21		
	95.2%	0.0%	0.0%	0.0%	0.0%	4.8%	0.0%	0.0%	0.0%	0.0%		95.2%	100.0%
MUSI-60ABCD	2	0	0	0	0	0	0	0	0	0	2		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-61ABCD	4	0	0	0	0	0	0	0	0	0	4		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-62ABCD	6	0	0	0	0	0	0	0	0	0	6		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-64ABCD	17	0	0	0	0	0	0	0	2	2	21		
												81.0%	81.0%

	81.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.5%	9.5%			
MUSI-65ABCD	15	0	0	0	0	0	0	0	0	0	15		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-67ABCD	23	0	0	0	2	3	0	0	1	1	30		
	76.7%	0.0%	0.0%	0.0%	6.7%	10.0%	0.0%	0.0%	3.3%	3.3%		76.7%	93.3%
MUSI-68ABCD	18	0	0	0	1	2	0	0	0	1	22		
	81.8%	0.0%	0.0%	0.0%	4.5%	9.1%	0.0%	0.0%	0.0%	4.5%		81.8%	95.5%
MUSI-7	12	4	4	0	1	1	0	0	0	1	23		
	52.2%	17.4%	17.4%	0.0%	4.3%	4.3%	0.0%	0.0%	0.0%	4.3%		87.0%	95.7%
MUSI-70ABCD	14	0	0	0	0	0	0	0	0	0	14		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-71ABCD	8	0	0	0	0	0	0	0	0	1	9		
	88.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.1%		88.9%	88.9%
MUSI-79ABCD	13	0	0	0	0	2	0	0	0	0	15		
	86.7%	0.0%	0.0%	0.0%	0.0%	13.3%	0.0%	0.0%	0.0%	0.0%		86.7%	100.0%
MUSI-80ABC	3	0	3	0	0	11	0	0	1	4	22		
	13.6%	0.0%	13.6%	0.0%	0.0%	50.0%	0.0%	0.0%	4.5%	18.2%		27.3%	77.3%
MUSI-81A	14	3	1	0	0	22	0	0	2	8	50		
	28.0%	6.0%	2.0%	0.0%	0.0%	44.0%	0.0%	0.0%	4.0%	16.0%		36.0%	80.0%
MUSI-81B	8	0	0	0	0	3	0	0	0	2	13		
	61.5%	0.0%	0.0%	0.0%	0.0%	23.1%	0.0%	0.0%	0.0%	15.4%		61.5%	84.6%
MUSI-8A	8	2	0	0	1	1	0	0	1	0	13		
	61.5%	15.4%	0.0%	0.0%	7.7%	7.7%	0.0%	0.0%	7.7%	0.0%		76.9%	92.3%
MUSI-90ABCD	13	2	2	0	0	0	0	0	0	3	20		
	65.0%	10.0%	10.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	15.0%		85.0%	85.0%
MUSI-99ABC	5	0	0	0	0	0	0	0	0	0	5		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
Course Totals	934	324	195	0	101	296	2	0	68	265	2,185		
	42.7%	14.8%	8.9%	0.0%	4.6%	13.5%	0.1%	0.0%	3.1%	12.1%		66.5%	84.8%
Division Total/Avg	3,468	1,839	1,029	81	352	1,137	87	44	400	1,106	9,543		
	36.3%	19.3%	10.8%	0.8%	3.7%	11.9%	0.9%	0.5%	4.2%	11.6%		67.2%	84.2%
College Total/Avg	18,319	12,726	9,310	5,700	3,176	6,871	461	1,814	3,085	10,741	72,203		
	25.4%	17.6%	12.9%	7.9%	4.4%	9.5%	0.6%	2.5%	4.3%	14.9%		63.8%	80.9%

Fall 2009

Course	A	B	C	P	D	F	I	NP	DR	W	Total Grades	Success Rate	Retention Rate
MUSI-1	35	14	14	0	5	9	0	0	9	18	104		
	33.7%	13.5%	13.5%	0.0%	4.8%	8.7%	0.0%	0.0%	8.7%	17.3%		60.6%	74.0%

MUSI-11	252	123	50	0	32	102	0	0	29	62	650		
	38.8%	18.9%	7.7%	0.0%	4.9%	15.7%	0.0%	0.0%	4.5%	9.5%		65.4%	86.0%
MUSI-12	17	14	4	0	0	0	0	0	0	2	37		
	45.9%	37.8%	10.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.4%		94.6%	94.6%
MUSI-13	12	12	6	0	5	6	0	0	4	3	48		
	25.0%	25.0%	12.5%	0.0%	10.4%	12.5%	0.0%	0.0%	8.3%	6.3%		62.5%	85.4%
MUSI-15A	21	11	5	0	1	3	0	0	2	5	48		
	43.8%	22.9%	10.4%	0.0%	2.1%	6.3%	0.0%	0.0%	4.2%	10.4%		77.1%	85.4%
MUSI-18AB	29	29	24	0	6	43	0	0	13	16	160		
	18.1%	18.1%	15.0%	0.0%	3.8%	26.9%	0.0%	0.0%	8.1%	10.0%		51.3%	81.9%
MUSI-19ABCD	11	9	4	0	1	7	0	0	1	7	40		
	27.5%	22.5%	10.0%	0.0%	2.5%	17.5%	0.0%	0.0%	2.5%	17.5%		60.0%	80.0%
MUSI-23ABCD	45	9	8	0	1	0	0	0	0	6	69		
	65.2%	13.0%	11.6%	0.0%	1.4%	0.0%	0.0%	0.0%	0.0%	8.7%		89.9%	91.3%
MUSI-2A	9	6	3	0	1	2	0	0	2	2	25		
	36.0%	24.0%	12.0%	0.0%	4.0%	8.0%	0.0%	0.0%	8.0%	8.0%		72.0%	84.0%
MUSI-31A	73	49	21	0	13	40	0	0	30	42	268		
	27.2%	18.3%	7.8%	0.0%	4.9%	14.9%	0.0%	0.0%	11.2%	15.7%		53.4%	73.1%
MUSI-31B	15	8	3	0	10	2	0	0	1	7	46		
	32.6%	17.4%	6.5%	0.0%	21.7%	4.3%	0.0%	0.0%	2.2%	15.2%		56.5%	82.6%
MUSI-31C	8	2	0	0	0	0	0	0	0	0	10		
	80.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-31D	7	4	1	0	0	0	0	0	0	2	14		
	50.0%	28.6%	7.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	14.3%		85.7%	85.7%
MUSI-32ABCD	7	1	0	0	0	0	0	0	1	2	11		
	63.6%	9.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.1%	18.2%		72.7%	72.7%
MUSI-3A	5	10	7	0	2	1	0	0	1	4	30		
	16.7%	33.3%	23.3%	0.0%	6.7%	3.3%	0.0%	0.0%	3.3%	13.3%		73.3%	83.3%
MUSI-3B	6	12	5	0	0	0	1	0	0	1	25		
	24.0%	48.0%	20.0%	0.0%	0.0%	0.0%	4.0%	0.0%	0.0%	4.0%		92.0%	96.0%
MUSI-3C	5	1	1	0	0	0	0	0	0	0	7		
	71.4%	14.3%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-41ABCD	16	0	0	0	0	2	0	0	0	2	20		
	80.0%	0.0%	0.0%	0.0%	0.0%	10.0%	0.0%	0.0%	0.0%	10.0%		80.0%	90.0%
MUSI-43ABCD	8	3	0	0	0	0	0	0	0	1	12		
	66.7%	25.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.3%		91.7%	91.7%
MUSI-44ABCD	2	3	0	0	0	0	0	0	0	3	8		
	25.0%	37.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	37.5%		62.5%	62.5%
MUSI-46ABCD	11	4	0	0	0	0	0	0	2	5	22		
	50.0%	18.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	9.1%	22.7%		68.2%	68.2%

MUSI-47AB	37	12	8	0	6	18	0	0	8	24	113		
	32.7%	10.6%	7.1%	0.0%	5.3%	15.9%	0.0%	0.0%	7.1%	21.2%		50.4%	71.7%
MUSI-48ABCD	7	2	2	0	0	4	0	0	1	2	18		
	38.9%	11.1%	11.1%	0.0%	0.0%	22.2%	0.0%	0.0%	5.6%	11.1%		61.1%	83.3%
MUSI-5	3	4	2	0	3	3	1	0	0	1	17		
	17.6%	23.5%	11.8%	0.0%	17.6%	17.6%	5.9%	0.0%	0.0%	5.9%		52.9%	94.1%
MUSI-52ABCD	57	2	4	0	0	2	0	0	3	3	71		
	80.3%	2.8%	5.6%	0.0%	0.0%	2.8%	0.0%	0.0%	4.2%	4.2%		88.7%	91.5%
MUSI-53ABCD	22	1	0	0	0	1	0	0	0	1	25		
	88.0%	4.0%	0.0%	0.0%	0.0%	4.0%	0.0%	0.0%	0.0%	4.0%		92.0%	96.0%
MUSI-55ABCD	22	0	0	0	0	0	0	0	1	3	26		
	84.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3.8%	11.5%		84.6%	84.6%
MUSI-57ABCD	13	0	0	0	0	0	0	0	0	0	13		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-60ABCD	4	0	0	0	0	0	0	0	0	1	5		
	80.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%		80.0%	80.0%
MUSI-61ABCD	2	0	0	0	0	0	0	0	0	1	3		
	66.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	33.3%		66.7%	66.7%
MUSI-62ABCD	7	1	0	0	0	0	0	0	1	1	10		
	70.0%	10.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	10.0%	10.0%		80.0%	80.0%
MUSI-64ABCD	14	2	0	0	0	0	0	0	1	1	18		
	77.8%	11.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.6%	5.6%		88.9%	88.9%
MUSI-65ABCD	13	1	0	0	0	0	0	0	1	0	15		
	86.7%	6.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	6.7%	0.0%		93.3%	93.3%
MUSI-67ABCD	18	1	0	0	0	0	0	0	1	2	22		
	81.8%	4.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	4.5%	9.1%		86.4%	86.4%
MUSI-68ABCD	16	0	0	0	0	0	0	0	0	0	16		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-7	16	5	2	0	1	0	0	0	3	2	29		
	55.2%	17.2%	6.9%	0.0%	3.4%	0.0%	0.0%	0.0%	10.3%	6.9%		79.3%	82.8%
MUSI-70ABCD	12	0	0	0	0	0	0	0	0	1	13		
	92.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	7.7%		92.3%	92.3%
MUSI-71ABCD	2	0	0	0	0	0	0	0	0	0	2		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-79ABCD	14	1	1	0	0	0	0	0	0	0	16		
	87.5%	6.3%	6.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
MUSI-80ABC	2	5	4	0	0	7	0	0	1	4	23		
	8.7%	21.7%	17.4%	0.0%	0.0%	30.4%	0.0%	0.0%	4.3%	17.4%		47.8%	78.3%
MUSI-81A	18	1	1	0	0	12	0	0	2	4	38		
	47.4%	2.6%	2.6%	0.0%	0.0%	31.6%	0.0%	0.0%	5.3%	10.5%		52.6%	84.2%
MUSI-81B	2	0	0	0	0	1	0	0	0	0	3		
												66.7%	100.0%

	66.7%	0.0%	0.0%	0.0%	0.0%	33.3%	0.0%	0.0%	0.0%	0.0%			
MUSI-8A	8	2	2	0	0	0	1	0	0	0	13		
	61.5%	15.4%	15.4%	0.0%	0.0%	0.0%	7.7%	0.0%	0.0%	0.0%		92.3%	100.0%
MUSI-90ABCD	17	4	0	0	0	0	0	0	0	2	23		
	73.9%	17.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	8.7%		91.3%	91.3%
MUSI-99ABC	1	0	0	0	0	0	0	0	0	0	1		
	100.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		100.0%	100.0%
Course Totals	921	368	182	0	87	265	3	0	118	243	2,187		
	42.1%	16.8%	8.3%	0.0%	4.0%	12.1%	0.1%	0.0%	5.4%	11.1%		67.3%	83.5%
Division Total/Avg	3,674	2,106	1,075	10	356	1,018	61	1	440	1,095	9,836		
	37.4%	21.4%	10.9%	0.1%	3.6%	10.3%	0.6%	0.0%	4.5%	11.1%		69.8%	84.4%
College Total/Avg	18,808	13,245	9,880	5,269	3,201	5,941	388	1,538	3,042	9,914	71,226		
	26.4%	18.6%	13.9%	7.4%	4.5%	8.3%	0.5%	2.2%	4.3%	13.9%		66.3%	81.8%

B) Analysis of Success and Retention Rates

There are some observable trends in success and retention rates across the three-year span of statistics. For example, in the Fall of 2006, Music 3A had a Success Rate of 58.6% and a Retention Rate of 65.5%. By the Fall of 2008, the Success Rate for this course had increased to 78.9%, and the Retention Rate had risen to 94.7%. Similarly, in the Fall of 2006, Music 32ABCD had a Success Rate of 57.1% and a Retention Rate of 57.1%. In the Fall of 2008, the Success Rate for this course was 81.8%, and the Retention Rate was 90.9%. Notably, in the Fall of 2006 both of these courses were taught by part-time faculty members, and in the Fall of 2008 both courses were taught by full-time faculty members.

There are some Success and Retention rates that are quite high and quite low when compared to the Division averages. For example, in the Fall of 2007, Music 99ABCD had a Success Rate of 100% and a Retention Rate of 100%. This may be explained by the fact that Music 99ABCD is Independent Study, and students taking this course are working one-on-one with their instructors. With the individualized attention given to each student it is understandable that this course would have high Success and Retention Rates. In the Fall of 2006, Music 31A had a Success Rate of 35.9% and a Retention Rate of 43.7%, falling well below the Division averages of 62.8% and 77.3% respectively. This may be attributable to the fact that Music 31A is Beginning Piano I, traditionally a course in which students underestimate the challenges involved in playing a musical instrument. Fortunately, these numbers rose by the Fall of 2008, with a Success Rate for this course of 51.4% and a Retention Rate of 77.3%, and held fairly steady by the Fall of 2009, with a Success Rate of 53.4% and a Retention Rate of 73.1%

C) Section and Seat Counts/Fill Rates

Total Annual Program Participation (4-year Trend)
Years: 2006-07 to 2009-10

Music

	2006-07	2007-08	2008-09	2009-10	4 Yr Average
Annual Seat Count	4647	4841	5151	4737	4844

Course, Section, Seat Counts
Years: 2006-07 to 2009-10

	2006-07	2007-08	2008-09	2009-10
Sections	228	250	236	211
Seats	4647	4841	5151	4737
Unduplicated Students	3263	3392	3658	3249
Seats/Unduplicated Students	1.4	1.4	1.4	1.5

Course Fill Rates

	Fall 2006	Fall 2007	Fall 2008	Fall 2009
	60.2%	57.2%	64.1%	79.0%

D) Analysis of Course Fill Rates

Course fill rates have risen from a low of 57.2% in the Fall of 2006 to a high of 79% in the Fall of 2009. This may be attributed to the significant cuts in courses offered by the Music Department. These took place in 2008, during a campus-wide reduction in courses that resulted from cuts to the state budget. At the same time, budget reductions and enrollment restrictions at the CSU and UC campuses contributed to an increasing number of students moving to the community college system. With fewer courses available at El Camino College and more students competing for a smaller number of seats the Course Fill Rate rose significantly.

The low seat counts of certain courses may be explained by the fact that these courses are combined with other courses in the same time slot. For example, in the Fall of 2006, Music 32 is listed as having a seat count of 7. However, this class is taught in the same classroom and at the same time as Music 31C with a seat count of 15, and Music 31D with a seat count of 11. Similarly, Music 61ABCD has a seat count of 3 in the Fall of 2009, but it is taught at the same time and in the same classroom as Music 60ABCD, with a seat count of 5, and Music 62ABCD, with a seat count of 10.

E) Recommendations

1. Sections that have been cut should be added back into the schedule once the budget permits. In our experience, several courses have been filled to or beyond capacity. Because of recent class cuts, we are observing a trend toward overloads in certain classes, and it is challenging to successfully teach the curriculum in the courses with overloads. If there are too many students enrolled in a course, this may lead to a lower success rate. In addition, the enrollment capacity on record for certain courses is too high when available facilities and equipment are taken into account. In light of this, it is recommended that the enrollment capacity for certain courses should be reviewed. For example, the enrollment capacity for Music 31A: Beginning Piano I is 27, when there are only 25 keyboards available for student use in the classroom. Additionally, Music 1: Music Fundamentals has an enrollment capacity of 32, when there are only 24 keyboards available for use in the classroom where that course is held.

2. In order to respond to increased enrollment, the music faculty recommends the addition of new sections of courses whenever possible. In times of growth, we would recommend the reinstatement of sections previously cancelled, such as sections of Music 1, a revised version of Music 81A/81B, and Music 43-46.

3. It is essential that the most experienced music instructors teach the introductory music courses. These courses often provide a student's first experience with music instruction, and are also prerequisites for the more advanced classes. If the retention rate is high, this should lead to higher enrollment throughout the curriculum.

III. Curriculum: Course, Content, and Articulation

A) Overview

The music department offers a variety of courses emphasizing musicianship, history and appreciation, and individual and ensemble performances. The musicianship-based courses include core classes in Theory and Musicianship, Commercial/Jazz Theory and Musicianship, Music Fundamentals, Counterpoint, and Sight-singing. Inside the classroom the learning methods include completing instructor-generated exercises and assignments from textbooks. Students learn from listening and taking notes on lectures, participating in discussions, and observing demonstrations of theoretical concepts presented through live performance and recorded media. They work independently and in cooperative learning settings to complete assignments and demonstrate their understanding of the course objectives. Outside the classroom, students complete homework assignments provided by the instructor or found in the textbook. Tutoring is available in the music library for students who require additional assistance. Students will eventually benefit from computer-assisted learning, which is projected to be available upon completion of the updated Music Computer Lab (projected FA2011).

The history and music appreciation courses are lecture-based classes comprised of Music History and Literature, Music Appreciation, Survey of Jazz, and Music Cultures of the World. In class learning methods include observations of lectures, participation in discussions, and the presentations of student projects. Examples of music are explored through live demonstrations and a myriad of media presentations including audio and visual media. Selected compositions are enhanced by the study and analysis of printed excerpts from the textbook, instructor created handouts, and Powerpoint presentations. Outside the classroom students read the textbook and handouts, and listen to audio and visual recordings that either accompany the text, are available through the music library or online. Student attendance at live performances presented through the Center for the Arts is one of the most important learning methods utilized in these courses. 90.9% of the faculty agrees that these events provide a significant contribution to the learning of the students. The responses on the student surveys indicate that 83.67% of the students find these events appropriate in relation to the subject matter of the class. (15.33% of the students surveyed had not attended any performances).

The individual performances courses consist of beginning, intermediate, and advanced classes where students learn to sing or play an instrument, or work individually gaining knowledge and skills in a specialized music field that does not include public performances. These courses include Voice Class, Applied Music, Jazz Improvisation, Guitar, Piano, Woodwinds, Brass, Strings, and Percussion. It

should be noted that the terms beginning, intermediate, and advanced are used in the context of a two-year program at the community college and do not mean a student will be advanced on their instrument when compared to other players of the same instrument in the world after only two years. It often takes decades to truly master an instrument. Furthermore, students will enter the program at El Camino College with differing levels of ability. In these skills-based classes, the students learn from the instructors' lectures and demonstration of techniques that they in turn replicate. Audio and visual recordings are used to further demonstrate the art. Students are required to perform class exercises, musical compositions, and present projects both alone and in groups. Voice classes and the Applied Music program have staff accompanists available for performances. Outside the classroom students spend numerous hours practicing and honing their skills. The Applied Music students are required to log in on a computer system and practice on campus a minimum of six (6) hours per week. In addition to meeting once a week as a class where students perform for and/or critique their peers' performances, these students receive private instruction (weekly lessons) as an extension of the Applied Music class. Attendance at Center for the Arts events is required for some of the courses. Master classes, clinics, and campus concerts when available enhance the instruction for select individuals.

The Music Program includes repeatable courses that may be taken up to four times. These are all performance-based courses, and their repeatability is related to the necessity for students to hone their instrumental, vocal, or ensemble skills over a period of time. The curriculum and instructional materials for these courses are not repeated but rather change every semester. Music 32ABCD Advanced Piano is one such course. Prior to taking Music 32ABCD, students will have usually taken Beginning Piano I and II, Intermediate Piano I and II, for a total of four semesters of piano classes. Music 32ABCD offers them the opportunity to study for 4 more semesters. Becoming proficient on the piano takes several years of intense study, and the additional 4 semesters made available by Music 32ABCD are essential for the development of the technical and interpretive skills necessary to perform competently on the instrument. Many of our piano, instrumental and vocal students go on to audition for 4-year music schools. These programs are highly competitive, demanding that students perform at an extremely high level in order to be accepted. Other repeatable courses in the program essential to the success of music students include the instrumental and vocal ensembles, Music 18ab and Music 19abcd (Voice Classes), Music 20abcd (Music Production Workshop), Music 23abcd (Applied Lessons), Music 30ab (Beginning Jazz Improvisation), Music 40abcd (The Singer as Actor), Music 41abcd (Opera Workshop), Beginning Instrument Classes, and Music 47ab and Music 48abcd (Guitar Classes).

The ensemble performance courses include small and large ensembles that present concerts, recitals, and public performances as part of their curriculum. These groups include several choruses, bands, jazz bands, orchestras, and chamber ensembles. In-class learning methods include instructor-directed rehearsals emphasizing the repetition of musical passages and compositions combined with the drill of required performance techniques. Repertoire supporting the course curriculum is usually chosen by the instructor, but students often request, recommend, or select compositions as well. Section rehearsals led by student leaders, accompanists, and teaching assistants provide additional direction to a reduced number of students focusing on specific musical parts. Audio recording or video taping are used to supplement instruction and demonstrate performance skills and techniques. When funding is available, guest clinicians and conductors provide direction, reinforcing the skills, techniques, and musicianship presented by the instructor. The recording or video taping of rehearsals allows immediate feedback for instructor and student critiques. Outside the classroom, students practice individually and rehearse in sections or as a full ensemble. Often ensembles combine with other ensembles for the rehearsal and

performance of selected compositions. Every semester all of these ensembles present public performances on campus and in the community.

The music program at El Camino College has been very successful in the past and continues to be very successful today. A selective list of notable achievements follows, beginning with a partial list of successful transfers to four-year programs.

Successful Student Transfers to Four-Year Program from ECC Music Program (Partial List)

- CSU Long Beach: Anibal Seminario (awarded scholarship), Bianca Lara (awarded scholarship), Manuel Arellano, Lauren Behar, Esther Hong (next year), Jesus Garcia (next year), Anthony Moreno (full tuition)
- CSU Dominguez Hills: Akinfemi Akinwale
- CSU Fullerton: Michael Govea, Anne Williams, Maza Zimmerman, Talynn Kuyumjian (next year)
- CSU Northridge: Miguel Velazquez, Esai Saucedo, Weili Kang
- University of Redlands: Lauren Cho
- UC Berkley: Yiran Liu, Victor Carvallas
- UC San Francisco: Tyler Gohr (next year)
- UCLA: Taña Barajas
- Chapman University: Lizbeth Sanchez (awarded \$43,000 a year for three years: \$129,000 total)
- Berklee School of Music: Marc Zollinger
- Vandercook: Silverio Rojas
- Northwestern: Veronica Bashbush
- University of Illinois: Christopher Johnson
- Boston Conservatory: Nicholas Sobko (next year)
- Juilliard School of Music: Beth Nam (full scholarship), Shelly Watson (full tuition), Timothy Robert Blevins (full tuition)
- Manhattan School of Music: Shelia Tate
- University of Indiana at Bloomington: Thomas Johnson
- University of Texas at Austin: Edmund Hintz

Job Success in the Music Industry (Partial List)

- Abel Rios, principal tuba of the Monterrey Symphony Orchestra in Mexico
- Lauren Smith, professional singer with the LA Opera
- Alex Smith, professional drummer with the Alex Smith Trio
- Chris Gray, professional trumpeter (Barry Manilow/Dancing with the Stars)
- Josh Lampkins, professional trombonist (cruise ships/symphony orchestras)
- Ana Stadleman, professional bassist (cruise ships)
- Rhoadell Sudduth, professional trombonist and USC Marching Band Assistant Instructor
- Victor Carvallas, Doctoral Fellow at UC Santa Cruz in theory/composition
- Tony Hughes, music teacher at Hawthorne High School
- Ron Segovia, music teacher at Rogers Middle School
- Shem von Schroeck, music director for Kenny Loggins, sings opera in Europe
- Edmund Hintz, sings with the New Zealand Opera, performer on the BBC
- Shelly Watson, singer with the Metropolitan Opera and jazz clubs in New York City

- Jin Sang Kim, professor of music at the University of Seoul, Korea
- Timothy Robert Blevins, Sgt. Joe in Broadway production of “Miss Saigon”

Awards and Competition Successes (Selective List)

- Grammy Award Winners: Erika and Tina Atkins (known as the gospel duo, “Mary, Mary”)
- Timothy Robert Blevins: Winner of Pavarotti International Vocal Competition, International Artist’s Vocal Competition, and Mozart International Vocal Competition
- Metropolitan Opera Southwest Regional: Shelia Tate (winner)
- Liszt International Vocal Competition: Park Jong Hee (winner), Jin Sang Kim (third)
- International Jazz Singer Competition: Ji Han (second)

B) Courses not Reviewed in the Last Five Years

There are 73 courses in the Music program. The Joy of Music Program, Music 501, has recently been suspended due to college budget restrictions and event offerings through the Center for the Arts. It will be officially removed from the catalog in 2011-12. All active courses have recently been revised to meet Title 5 guidelines.

Recent budget restrictions have resulted in 16 courses being removed from the schedule of course offerings: Music 5, 7, 8A, 8B, 43abcd, 44abcd, 45abcd, 46abcd, 58abcd, 69abcd, 72abcd, 76abcd, 80abc, 81A, 81B, 576. These courses remain active in anticipation of being offered again when budgets and scheduling allow, and are all listed in the college catalogue. All courses are current in regard to Title 5 guidelines.

C) Timeline for Submission of Out-of Compliance Courses

All active courses have recently been revised to meet Title V guidelines. However, recent changes in regard to scheduling have changed the number of minutes some courses meet per session and per week. Some courses will need to be reviewed again in order to align the curriculum within the constraints of the actual hours the course meets.

All courses are consistent with current practice in the field. Future course reviews and revisions may include technological components as appropriate to developing trends. All course outlines have been revised for Title 5 and conditions of enrollment have been updated.

D) Course Additions

Music 16 (History of Rock and Roll), a course which has not been taught in more than 10 years, has been updated for Title 5 compliance but has not yet been returned to the course offerings. Music 42A, 42B (Lyric Diction for Singers) is a new course that has not yet been approved. A new course on Music technology and software should be added to the curriculum. A number of universities require an entrance skills exam in music technology for new students. Student surveys indicated a need for courses in songwriting, counterpoint, composition, percussion, and guitar courses in different genres.

E) Course Deletions

Music 50 (Special Topics in Music) is a place holder in the catalogue for experimental courses which allow faculty to offer a course on a limited basis for three semesters. The course cannot meet one of the five approval criteria: appropriateness to mission, need, quality, feasibility, and compliance, until it has been offered on a trial basis. This course should remain active for the sake of developing new curriculum. It is currently listed in the course catalogue.

Music 96abcd (Cooperative Career Education) while in the catalogue, has not been offered. Current District guidelines dictate that a cooperative career education course must be part of the major or certificate requirements in order to be offered. Music 96abcd is neither a requirement nor a restricted elective for the Music major on the El Camino campus. It is, however, applicable to the Certificate of Achievement in Commercial Music offered at the Compton Center. Since the Compton Center is operating under El Camino curriculum, this course remains in the catalogue at this time.

F) Concerns Regarding Program's Courses/Articulation

There are no music courses (not currently included in the CAN Guide) that should be articulated.

G) Degrees and Certificates

The program offers an Associate of Arts degree which 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, only.

The degree requirements are consistent with current practice. There are no certificate programs on the El Camino campus. However, a Certificate of Achievement in Commercial Music is part of the Compton Center curriculum. In light of restrictions in District funding for courses and instructional equipment, the El Camino Music Faculty has chosen to emphasize music performance instead of music technology, since both are not fiscally possible.

At this time, the Music faculty is revising the degree program and is considering the possibility of creating (a) certificate(s).

H) Recommendations

1. The Music Department should inactivate Music 501. The Music Department should establish a prioritization and /or rotational schedule for the return of courses not currently offered due to budget restrictions. The AA degree requirements should be evaluated by the Music Department and revised if needed. Although the Music Department curriculum is consistent with current practices in the field, the El Camino campus has begun to evaluate the need for a decrease in the number of units required for an AA degree in any discipline.
2. A new Computer Music 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. Only one new course has been added to our curriculum (Music 16: Music of the Beatles), and additional course offerings would increase the depth of study of the program.

3. There is a need for a new performance ensemble to accommodate the number of guitar students enrolled in the Applied Program. Current students are required to take a choral ensemble to satisfy the performance ensemble requirement of being enrolled in the Applied Program. Students who do this are not learning techniques directly applicable to the principal instrument that they are studying with their instructors (and hence not developing ensemble skills relative to other students). Student interest in such a course is manifested by the number of students currently participating in the volunteer guitar ensemble on campus. It is recommended that curriculum for such a course be written and subsequently added as soon as the department is in a growth period.

IV. Student Learning Outcomes (SLOs)

A) List of SLOs for Each Course

Music 1

- By the end of the semester, students will be able to construct or analyze a close position triad or dominant seventh chord and its inversions within a major or minor key context. They will be assessed in class with a section of the final exam that will ask them to construct a close position triad, as well as a dominant seventh chord and its inversions within a major or minor key context.

Music 2A (Aural Skills Assessment)

- Students will be expected to sing all simple intervals, major and minor scales, a diatonic melody, major and minor triads in root position, and a rhythmic example in simple meter featuring subdivisions of the beat. They will be assessed in class with an aural skills quiz during the first half of the semester and during the final week of classes.

Music 2B (Aural Skills Assessment)

- Students will be expected to sing all simple intervals, major and minor scales, a diatonic melody, major and minor triads in root position, and a rhythmic example in simple meter featuring subdivisions of the beat. They will be assessed in class with an aural skills quiz during the first half of the semester and during the final week of classes.

Music 3A (Aural Skills Assessment)

- Students will be expected to sing all simple intervals, major and minor scales, a diatonic melody, major and minor triads in root position, and a rhythmic example in simple meter featuring subdivisions of the beat. They will be assessed in class with an aural skills quiz during the first half of the semester and during the final week of classes.

Music 3B (Aural Skills Assessment)

- Students will be expected to sing all simple intervals, major and minor scales, a diatonic melody, major and minor triads in root position, and a rhythmic example in simple meter featuring subdivisions of the beat. They will be assessed in class with an aural skills quiz during the first half of the semester and during the final week of classes.

Music 3C (Aural Skills Assessment)

- Students will be expected to sing all simple intervals, major and minor scales, a diatonic melody, major and minor triads in root position, and a rhythmic example in simple meter featuring subdivisions of the beat. They will be assessed in class with an aural skills quiz during the first half of the semester and during the final week of classes.

Music 5

- After completing coursework to fulfill on AA degree, or to transfer, the student should be able to critique a piece of music based on elements of music, including form, style, rhythm, harmony, melody, timbre, texture, and dynamics.

Music 7 (Exploring Music in Education)

- By the end of the semester, students will be able to distinguish between unipartite, binary and ternary forms in music.

Music 8A (Species Counterpoint Assessment)

- Students should be able to compose original examples of 3:1 species counterpoint.

Music 8A Program Level (Species Counterpoint Assessment)

- After completing coursework to fulfill an AA degree, or to transfer, the student should be able to critique a piece of music based on elements of music, including form, style, rhythm, harmony, melody, timbre, texture, and dynamics.

Music 8B

- After completing coursework to fulfill on AA degree, or to transfer, the student should be able to critique a piece of music based on elements of music, including form, style, rhythm, harmony, melody, timbre, texture, and dynamics.

Music 11 (Recognize musical style periods)

- Students will be able to recognize musical style periods after listening to pre-recorded musical examples.

Music 12 (Recognize musical style periods)

- Students will be able to recognize musical style periods after listening to pre-recorded musical examples.

Music 13 (Recognize musical style periods)

- Students will be able to recognize musical style periods after listening to pre-recorded musical examples.

Music 15A (Recognize musical style periods)

- Students will be able to recognize musical style periods after listening to pre-recorded musical examples.

Music 15B (Recognize musical style periods)

- Students will be able to recognize musical style periods after listening to pre-recorded musical examples.

Music 16 (Reactivation) SLO development in progress.

Music 17 (Recognize musical style periods)

- Students will be able to recognize musical style periods after listening to pre-recorded musical examples.

Music 18ab (Voice Performance)

- At the midpoint and end of this course, students will be able to critique their individual in-class performances by watching DVDs of those performances. They will evaluate their vocal sound (in written form) and focus their comments in three areas: Use of the Voice (e.g. posture, breath control, tone quality, coordination of breath with tone); Musical Accuracy (e.g. notes, rhythm, intonation, diction); and Musical Expression (e.g. characterization, style, poise, audience connection)

Music 19abcd (Voice Performance)

- At the midpoint and end of this course, students will be able to critique their individual in-class performances by watching DVDs of those performances. They will evaluate their vocal sound (in written form) and focus their comments in three areas: Use of the Voice (e.g. posture, breath control, tone quality, coordination of breath with tone); Musical Accuracy (e.g. notes, rhythm, intonation, diction); and Musical Expression (e.g. characterization, style, poise, audience connection).

Music 20abcd

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: Intonation, blend, balance, stylistic approach, and musicality.

Music 23abcd (Applied Music Juried Evaluations)

- In the last week of the semester, students will perform a musical selection, prepared during their private lessons, for a juried panel of Applied Music faculty members.

Music 30

- After completing coursework to fulfill on AA degree, or to transfer, the student should be able to critique a piece of music based on elements of music, including form, style, rhythm, harmony, melody, timbre, texture, and dynamics.

Music 31A (Ability to competently play a piece and scales)

- By the end of the semester students will be able to play an elementary level piano piece with accurate notes, rhythms and fingerings. In addition, they will be able to play one octave harmonic minor scales on a, d and e, hands-alone

Music 31B (Ability to competently play a piece and arpeggios)

- By the end of the semester, students will be able to play an early intermediate level piano piece with accurate notes, rhythms and fingerings. In addition, they will be able to play two octave arpeggios on D and A, hands-alone..

Music 31C (Ability to competently play a piece and scales)

- By the end of the semester, students will be able to play a middle-intermediate level piano piece with accurate notes, rhythms and fingerings, observing all interpretive markings on the score. In addition, they will be able to play two octave minor scales on c and g, hands-together..

Music 31D (Ability to competently play a piece and scales)

- By the end of the semester, students will be able to play a late-intermediate level piano piece with accurate notes, rhythms and fingerings, observing all interpretive markings on the score. In addition, they will be able to play three octave minor scales on c and g, hands-together.

Music 32abcd (Ability to competently play a piece and scales)

- By the end of the semester, students will be able to play an advanced level piano piece with accurate notes, rhythms and fingerings, observing all interpretive markings on the score. In addition, they will be able to play four octave minor scales on c and g, hands-together.

Music 40abcd (The Singer as Actor)

This performance workshop is designed to introduce and integrate vocal acting and exercises. After the final performance, students will be able to assess their performances by watching a DVD of the final performance. The students will evaluate in written form, the following elements:

1. Consistent development of the character
2. The ability to blend musical accuracy with character development
3. The use of communicative clarity within a specific language (diction) to convey dramatic ideas
4. The ability to create, within the scene and within the performance, a reality and relationship with their scene partners

Music 41abcd (Opera Workshop)

This performance workshop is designed to introduce and integrate vocal acting and exercises. After the final performance, students will be able to assess their performances by watching a DVD of the final performance. The students will evaluate in written form, the following elements:

1. Consistent development of the character
2. The ability to blend musical accuracy with character development
3. The use of communicative clarity within a specific language (diction) to convey dramatic ideas
4. The ability to create, within the scene and within the performance, a reality and relationship with their scene partners

Music 43abcd (Beginning Instruments Playing Technique)

- During several class meetings throughout the semester, students will perform musical selections on their instrument using proper playing techniques.

Music 44abcd (Beginning Instruments Playing Technique)

- During several class meetings throughout the semester, students will perform musical selections on their instrument using proper playing techniques.

Music 45abcd (Beginning Instruments Playing Technique)

- During several class meetings throughout the semester, students will perform musical selections on their instrument using proper playing techniques.

Music 46abcd (Beginning Instruments Playing Technique)

- During several class meetings throughout the semester, students will perform musical selections on their instrument using proper playing techniques.

Music 47ab (Ability to competently play musical scales)

- Ability to play with a consistent rhythm, major and minor musical scales with detection of key signatures using correct fingering and finger positions

Music 48abcd (Ability to competently play musical scales)

- Ability to play with a consistent rhythm, major and minor musical scales with detection of key signatures using correct fingering and finger positions

Music 51abcd (Choral Ensembles)

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: intonation, blend, balance, stylistic approach, and musicality.

Music 52abcd (Choral Ensembles)

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: intonation, blend, balance, stylistic approach, and musicality.

Music 53abcd (Choral Ensembles)

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: intonation, blend, balance, stylistic approach, and musicality.

Music 55abcd (Choral Ensembles)

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: intonation, blend, balance, stylistic approach, and musicality.

Music 57abcd (Choral Ensembles)

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: intonation, blend, balance, stylistic approach, and musicality.

Music 58abcd (Choral Ensembles)

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: intonation, blend, balance, stylistic approach, and musicality.

Music 60abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 61abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 62abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 63abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 64abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 65abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 67abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 68abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 69abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 70abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 71abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 72abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 76abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 79abcd (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 80abc

- Students should be able to compose a song using Cubase sequencing software employing a musical form, a chord progression, and settings specified by the instructor.

Music 81A

- Students should be able to compose a song in Cubase and demonstrate their knowledge of the sequencing software by using settings and effects as specified by the instructor.

Music 81B

- Students should be able to compose a song using audio and VST functions with Cubase and Sony's Soundforge audio processing. They will demonstrate their knowledge of audio and VST functions and the software by creating sounds and by using settings, effects, and techniques as specified by the instructor.

Music 82abcd

Students should be able to:

- Record a variety of songs and audio from start to finish in various media genres using traditional, and new computer Hardware/Software related technologies.
- Demonstrate an understanding of Sound Wave Characteristics, Analog to Digital/ Digital to Analog Conversion, and Sound Design.

Music 83abcd

Students should be able to:

- Compose, Play and Arrange a variety of songs from start to finish in various genres using traditional, modern styles, and new computer software/synthesis related technologies.
- Demonstrate an understanding of chords, harmony, and melody as they apply to Commercial Piano Applications.

Music 84

- Students should be able to analyze the Music Business historic trends and its new developments.

Music 85ab

Students should be able to:

- Compose a variety of songs from start to finish in various genres using traditional, and new computer software related technologies.
- Demonstrate an understanding of chords, harmony, and melody as they apply to Commercial Songwriting.

Music 90abcd (Applied Music Juried Evaluations)

- In the last week of the semester, students will perform a musical selection, prepared during their private lessons, for a juried panel of Applied Music faculty members.

Music 555 (Community Choir)

- After the final concert, 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 evaluate the choral sound (in written form) and focus their comments on choral elements such as: Intonation, blend, balance, stylistic approach, and musicality.

Music 560 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 561 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 562 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 563 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 565 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 567 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 570 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

Music 576 (Instrumental Ensembles Self-Evaluations)

- After a performance, members of the instrumental ensemble will be able to critique their performance by listening to a CD or watching a DVD of their performance.

B) Courses with Assessments

As of March 2011 each active course within the music department has had an SLO assessment done since the initial implementation of SLO assessment exercises by the Division.

C) Description of Changes Resulting from Assessments

Overview:

Timeline:

A 4-year timeline has been developed to create a schedule for course assessments. This timeline will ensure that each course currently offered in the Music Department is assessed within this span. The 4th year leaves adequate time to assess Program-Level SLO's. The division is currently in the process of beginning to update, file, and catalogue all SLO-related course assessments via Curricunet.

Course Core Competencies:

Numerical priority assignments have been given to the recognized most important core competencies that are the essential focus areas of each course. These core competencies have been reviewed by faculty and individually aligned with each SLO statement for each course in the Music Department.

Performance-Based Skill Courses: General increases have been made in the amount of in-class repetition time on musical exercises to reinforce tactile motor skills. Increase focus on time-based skills through use of metronome in classroom settings. SLO's in some courses such as MU 47 (Beginning Guitar) and MU 48 (Intermediate Guitar) have been updated to reflect more modern changes to curriculum content and how it is taught. For example, the addition of teaching elements of popular music styles, chord vocabulary, pickstyle technique, and electric guitar are recent adaptations. Recent SLO assessments in some performance-based classes (MU 47/48, MU 18/19) have also resulted in an increase in the number of class-based performances that each student is required to present for class. This frequency of class performance had been identified as an area that faculty felt was crucial to student self-analysis and also one in which students felt most inhibited. Although these changes have been made, the recent schedule adjustment due to lab hour by the college as a whole has made it more difficult to accommodate greater frequency of class performances relative to allotted classroom time.

Academic Skill Courses: Suggested increase in support for more listening/burning stations in the Music Library to increase access to class musical examples and assigned listening. Recent SLO assessment reports of Academic Skill courses such as Music 11 (Music Appreciation) and Music 16 (Music of the Beatles) by FT faculty members W. Doyle have cited this need as a way of providing greater access for

our students to listening examples that are relevant to classroom lecture and discussion. It should be noted that a core SLO common to many of the music courses is “the ability to critique a piece of music based on elements of music, including form, style, rhythm, harmony, melody, timbre, texture and dynamics.” It is also a Program-Level SLO. Commentary from faculty in many of the most recent SLO assessment exercises seems to indicate that accessibility of music listening examples is currently limited by the number of listening/burning stations in the library. For example, courses such as Music 11 require students to utilize listening examples for study. Each section offered (usually 6-8 per semester) of these courses typically enrolls 45 – 50 students. This constitutes 300 – 400 students accessing 4 stations. This creates an accessibility issue when factored in with other students from other courses needing to utilize the same equipment for similar reasons.

Based on SLO assessment results in Theory and Sight-singing courses, instructors have identified a growing need for students to have access to more resources to further develop aural comprehension skills and notation skills in addition to reinforcing these skills outside classroom time. Results show that many of these students would benefit from repeated reinforcement of skills normally provided at most institutions through music software learning aids in addition to standard classroom instruction. This could be addressed with the upgrade of the Music 3 Computer Lab that is currently out-of-date. Additionally, a new Computer Music 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. While no new curriculum has been permitted to be added to the program as of this date, additional course offerings would increase the depth of study of the program.

Ensemble Courses: None necessary

D) Program SLOs and Manner of Assessment

Music (Program Level)

“Critical Analysis”: After completing coursework to fulfill an AA degree, or to transfer, the student should be able to critique a piece of music based on elements of music, including form, style, rhythm, harmony, melody, timbre, texture and dynamics.

The Music Program completed a Program-Level SLO Assessment in **Spring 2010**.

SLO Manner of Assessment:

Issued individual Program Level SLO Questionnaires to all students participating in the ECC: “Back to Carnegie” Concert on 5/16/10. (Students performing from MU52, 53, and 57). Students were expected to complete the questions discussing: the musical elements of the piece performed, reaction to concert environment, criticism of the work, criticism of the performance, performance experience, and overall reaction to the work.

Standards for Measuring Success:

(Related Core Competency: *Content knowledge; critical, creative and analytical thinking*)

Students must show sufficient evidence of effective ability to critically analyze the piece presented based on form, style, techniques, rhythm, harmony, melody, texture, dynamics, and timbre. Students

must show similar ability to analyze the performance and performance experience based upon same elements

E) Results of the Assessment

Over 60 questionnaires of data showed conclusive evidence that students are able to analyze a representative piece according to elements of form, tempo, historical style, melody, and harmony. Results show students are able to quantify and describe the historical context, form used, and aspects of performance appropriate for the piece presented. Students were able to offer directed musical criticism of the work utilizing terms and perspective gained from studying the piece. Students offered distinct criticism of the performance in their own words relative to specifics in vocal technique, melody, rhythm, harmony, tempo, texture, balance and form. Students were able to describe, in depth, the performance experience and the overall reaction to the work (reactions were positive).

Critical Thinking: Students show evidence of being able to critically analyze a music work based on elements of melody, style, rhythm, timbre, form, historical context, and performance practice. Students effectively utilized appropriate musical terminology to communicate this analysis. Most students seemed to enjoy the exercise and were thorough in their answers. Many went into great detail in describing the performance experience. No learning gaps seem evident at this time.

F) Program Level SLO Assessment Implementation

The Music Program SLO Assessment is in line with the “**Sustainable Continuous Quality Improvement**” as outlined in the ACCJC Rubric for Student Learning Outcomes. The Program specifically meets the following requirements:

- *Student learning outcomes and assessment are ongoing, systematic and used for continuous quality improvement.*
- *Dialogue about student learning is ongoing, pervasive and robust.*
- *Evaluation and fine-tuning of organizational structures to support student learning is ongoing.*
- *Student learning improvement is a visible priority in all practices and structures across the college.*
- *Learning outcomes are specifically linked to program reviews.*

V. Facilities, Equipment, and Technology

A) Facilities, Equipment, and Technology in Use by Program

The music department classrooms and facilities are in constant use for both day and night classes. The performance venues (Marsee Auditorium, Campus Theatre, Haag Recital Hall) are in high demand at certain times during the semester, thus creating scheduling problems for performances by the ensembles. These facilities are also used by the Theatre and Dance departments as well as by the public through rental agreements. Speech, Film/Video, Business, and Humanities classes also use the classrooms in the music building.

The available equipment in the classrooms, practice rooms, and music library are in continual usage throughout each day, every semester. The music library, practice rooms, and selected classrooms are also utilized for a limited time on Saturdays.

There are a limited number of practice rooms in the music building. Two larger practice rooms are available in the backstage area of Marsee Auditorium for small ensemble use (three to five students). The auditorium practice rooms serve as storage rooms for student instruments and the instrumental music libraries, as well as being designated classrooms for chamber ensembles. There are pianos available in every practice room and music classroom in the music building. In addition, four new Kawai pianos were purchased in 2010-11.

There is an ample amount of audio and visual recordings available through the music library to support effective teaching and student learning. This collection is currently centrally located in the music building for effective use by instructors and students.

B) Adequacy and Currency of Facilities, Equipment, and Technology

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. There are no adequate facilities for part-time faculty to hold office hours to assist their students. One possibility would be to designate Leslie Back's old office to part-time faculty. Storage space for instruments and instrumental sheet music libraries in the auditorium rehearsal room area is limited. Students would like to have additional storage in the music building for larger instruments.

Many classrooms are lacking in technology, such as a computer, audio and visual equipment, monitors or projection systems and screens, which support effective instruction. In classrooms where technology is available, many of the components are either out-of-date or in poor condition due to the heavy use of our classrooms.

C) Immediate Needs

1. There is an immediate need to modernize many of the classrooms in use by the Music Department. This year, we received funding to modernize our three most heavily used classrooms: Music 2, Music 125, and Music 134. They are used for both General Education courses (Music 11, 12, 15A/B, 17, etc.) as well as for many Vocal/Choral ensembles and other outside uses (Flex Day events, Guest Speakers, Workshops, Performances, Clubs, etc.). The plan was developed with the input from ECC Faculty, Mr. Howard Story, and Dean Fitzsimons. In an estimate dated 30 October 2010, the cost to update all three classrooms (Music 2, Music 125, and Music 134 to smart rooms) was \$45,000. Next year's goal is to add instructor stations and projectors to all other Music classrooms.

2. Additional media stations are needed to serve student demand. The music library has an excellent collection of printed classical and jazz materials, and other resources. There are student requests for more contemporary materials. The choral and instrumental libraries have extensive collections with great variety to enhance the curriculum.

3. Most of the facilities in the music building do not enjoy a regular cleaning schedule. Classrooms and bathrooms are frequently filthy. The HVAC systems are not set to control a proper learning environment. Some of the rooms (e.g. MUS 134) are either freezing year round or have no cooling system in the summer (e.g MUS 131, 133, 145). Practice room, classroom, and office walls need to be painted periodically.

4. The lighting equipment in the Marsee Auditorium where students perform and attend concerts by guest artists is old and needs to be replaced. The lighting system dates from 1968 with a dimmer upgrade in the 1980s (which is now outdated as well). The Center for the Arts has made some repairs to keep the lighting system running. The auditorium roof was replaced last summer, so water leaks have stopped. Restrooms are scheduled to be renovated this summer. The auditorium is pleased to have an efficient custodian who keeps the restrooms, offices, and rehearsal hall clean.

5. Faculty computers need to be scheduled for periodic updating and replacement as needed. The audio and visual equipment in some of the classrooms is fairly old and does not support some of the most recent technology. Some of the pianos in the piano labs are in need of repair or replacement. There is still a need to replace some of the pianos in the practice rooms. The music department pianos in the classrooms and practice rooms need to be tuned on a regular basis. The changes in room climate contribute to basic tuning problems and maintenance concerns. Some pianos, especially the concert grand in Marsee Auditorium, need to have preventative maintenance performed before the minor problems that they currently have become major, costly problems. The audio equipment in the practice rooms need to be upgraded so students may use the most current technology for their practice. Many of the school orchestral instruments are more than 30 years old and need to be replaced due to hard use, wear and tear, and in some cases neglect. Fortunately, \$180,000 was allocated for new orchestral instruments in 2010-11.

D) Long-Range Needs

The Department and its administration need to prioritize the facility and equipment needs for the next ten years and create a master schedule that includes a time line of when the maintenance, upgrades, and new purchases should be completed. This information needs to be shared with the college planning committee and its administration, and integrated into the division and college facilities master plan.

The faculty has ranked the following Objectives for the 2011-2012 Music Department Plan Builder. The rankings correspond to voting done by the Music Faculty as to which one needs to be addressed first.

1. Convert bathrooms opposite MU 111 and 113 into practice rooms. An estimated cost to accomplish this is \$80,000.
2. Update classrooms to be Smart Classrooms with appropriate technology. (MU 105, 106, 131, 133, TH 155). Total cost, \$75,000 (\$15,000 per classroom).
3. Hire full-time instructors in the area of Jazz and Piano.
4. Repair sound-proofing walls between MU 6 and MU 7. This was recently determined to be cost prohibitive.
5. Increase the amount of funds for general tuning and maintenance of the Department pianos, from \$3,600 to \$6,020 a year. This will allow us to tune the pianos twice each year.

6. Increase budget for casual help, including accompanists, classroom, and music lab assistants. The current rate for accompanists is \$23.42. An increase of at least 2 hours a week (64 hours annually) would cost \$1,498.88. The maximum current rate for teaching assistants is about \$12 per hour. Dane Teter estimates 4 hours per week (128 hours annually) would be the minimum hours needed to adequately support his instruction. The annual cost would be about \$1,536.
7. Replace piano lab in Music 106 with State-of-the-Art equipment. The cost for this would be \$38,406.
8. Re-establish Applied Music Coordinator release time to coordinate program and adjunct faculty.
9. Hire casual help to further develop Division/Department Website for program offerings, recruitment and events calendar.
10. Replace band and orchestra instruments that are either in constant need of repair or are non-functioning due to age and frequent use. Total cost, \$150,600.
11. Refurbish shelves in Marsee Auditorium 125 with locking cabinet doors for instrument storage and security. The cost for this would be \$1,500.
12. Purchase a harpsichord. The cost for this would be \$16,000.

VI. Staffing

A) Current Staffing

FTEF (full-time equivalent faculty): 11.27

Number of full-time FTEF: 7.97

Number of adjunct FTEF: 6.80

FT/PT load ratio: 69/31

Currently, the music department consists of eight full-time faculty: William Doyle (music history, world music, Beatles, music appreciation), James Hurd (organ and music appreciation), Chris Mello (guitar), Joanna Nacheff (choir), Hedley Nosworthy (voice), Polli Chambers-Salazar (piano), Patrick Schulz (theory), and Dane Teter (band, orchestra, and applied music). Private instruction not taught by full-time faculty and other select classes, such as jazz theory/improvisation and some music appreciation sections, are taught by part-time instructors.

Three recent faculty appointments (Patrick Schulz, Polli Chambers-Salazar, and Chris Mello) have impacted the program. Their new perspectives and ideas have been appreciated by other music faculty. For example, Music 3: Introduction to Music Theory, written by Patrick Schulz and Polli Chambers-Salazar, was approved by the College Curriculum Committee and will be added to the schedule when possible. In addition, Introduction to Music Technology will be written soon by Chris Mello and Patrick Schulz. This course could be taught either by Chris or Patrick.

FT/PT load totals were 17.59 in fall 2002 compared with 16.40 in fall 2005. Current data indicates there is a trend toward fewer part-time faculty. In 2007 the adjunct FTEF was 6.80, and in 2010 it is 3.65. In addition, the FTEF number went down dramatically, from 16.40 in 2007 to 11.27 in 2010. This drop is primarily due to the decrease in part-time faculty members. Currently, full-time faculty maintain most of the programs central to the music major such as theory, music history, advanced piano, advanced voice, applied music performance class (not necessarily weekly private lessons), and performing ensembles.

The FT/PT load ratio in 2010 reflects an increase in full-time faculty and a decrease in part-time faculty. More classes (proportionally) are taught by full-time faculty. It must be noted that the decrease in part-time numbers is largely due to cuts in course offerings. There is still a concern about the inability to unify and expand the jazz program. In addition, all electronic music courses have been cut, and there is a concern that this may harm the music program. Music technology courses are offered at many colleges, and it is essential that our music students have access to these courses.

The music department does not have an official mentoring program in place. There is, however, informal faculty support in terms of shared office space, faculty assisting other faculty with course outlines and requirements, idea sharing, and performance stipend opportunities (resident artists). In addition, faculty may use the college mentoring program which is available through Staff Development.

Music department faculty maintain currency in their field in a variety of ways, including the following: performances in professional and collegiate venues, conducting opportunities, adjudicating instrumental competitions, composing/arranging, conference attendance and presentations, research/publishing, guest teaching/coaching, memberships and leadership positions in music and education related organizations, and private studio teaching. 82.61% of the music faculty stated they would be more likely to attend professional conferences and workshops if greater funding for such activities were available. This would likely lead toward greater currency in their field.

B) Program's Current and Future Needs

Name	Reassigned time (how much in %)	Currently on leave (check)	Retired in last 2 years (check)	FT hired last 3 years (check)	Anticipated to retire in next 3 years
Back, Leslie			x		
Chambers-S., Polli				Fall 2008	
Mello, Chris				Fall 2009	
Nachef, Joanna	.1667				
Schulz, Patrick				Fall 2007	
Teter, Dane	.1667				

The retirement of Leslie Back impacts the program since she was serving as faculty coordinator for the Fine Arts Division. It is anticipated that another faculty coordinator will be hired who will assume her responsibilities; at this time the position is on hold because of a lack of funding. The recently advertised Associate Dean of Fine Arts position was not approved. At this time we have no indication that anyone else is planning to retire in the next few years in the music department. Currently, there is a need to hire a full-time faculty member in the jazz area to replace Tom Owens who retired several years ago and whose position has still not been filled. The music faculty has consistently recommended the hiring of this full-time jazz faculty, and it seems likely the music department will continue to put this recommendation forward. In addition, June Nelson retired from the piano department several years ago, and her position has yet to be filled. As classes are restored to the program, the music department looks

forward to rehiring some of the part-time faculty.

C) Recommendations

The music department recommends the hiring of a faculty coordinator for Fine Arts and a full-time faculty member in the jazz area. As classes are restored to the program, the music department also looks forward to rehiring some of the part-time faculty.

VII. Planning

A) Internal and External Trends (Next Five Years)

With the current budget climate in the state of California, there is an external trend toward cost cutting in our community colleges. Fiscal restrictions have impacted our Music program in several ways, necessitating the elimination of courses from the schedule (Music 5, 7, 8A, 8B, 43abcd, 44abcd, 45abcd, 46abcd, 58abcd, 69abcd, 72abcd, 76abcd, 80abc, 81A, 81B, 576), causing the budget for the Center for the Arts to be reduced, and hindering our ability to add new courses to the curriculum. Unfortunately, it seems that this trend is likely to continue into the next five years, unless there is a dramatic change in our state's economic and fiscal climate. This will continue to impact our program, in that we may not be able to restore courses that have been cut in the near future and it may not be possible to introduce new courses to our Music curriculum. Additionally, we will need to look at other avenues for enhancing the performance offerings by the Center for the Arts.

There is a trend toward the increased application of music technology in the field of music. 4-year institutions generally expect that transfer students will have some basic skills relative to computer music notation and sequencing/recording. This impacts our Music Program by necessitating that attention is turned toward getting students proficient in these areas, through the addition of a course in music technology, and through the implementation of an electronic music lab that is functional, fully staffed, and furnished with current equipment and software.

B) Direction of Program in Five Years

Over the next five years the Music Program will continue to strive to offer a high-quality music program that serves the needs of music students who will likely transfer to a four-year institution after earning an A.A. Degree in Music from El Camino College. Because of budgetary restrictions both faculty and administration will need to demonstrate creativity and vision in implementing as many positive changes as possible. The funding that has been secured for the purchase of software and hardware for computer-assisted instruction must be utilized quickly and efficiently, and we must address the issue of staffing our Music Computer Lab, as without staffing the Lab will continue to go unused outside of the classes where the lab will become a part of the curriculum. In addition, the Music Department will continue to utilize Plan Builder to facilitate the organization and management of upcoming purchases, so that when additional funds become available they may be allocated appropriately. To ensure that our degree requirements are current, our Music faculty will be meeting to review these this semester, with the idea that some changes may be needed. We will also continue to investigate all possibilities for augmenting the current slate of musical performances being offered through the Center for the Arts.

C) Goals and Objectives of Program

The Mission Statement of El Camino College states that the college offers quality, comprehensive educational programs and services to ensure the educational success of students from our diverse community. Our Music Program strives to continue to implement this mission, with its wide variety of courses, high-quality instruction and excellent support services. As funding permits, we hope to enhance all of these, through the addition of new courses, the reinstatement of courses that have been cut, and the expansion of support services such as music tutoring, accompanists, and teaching assistants. One of El Camino College's Strategic Initiatives is to use Student Learning Outcomes and Assessments to continually improve processes, programs and services. The Music Program completed a Program-Level SLO Assessment in Spring 2010, and all of our courses now have Student Learning Outcomes and Assessments. Through their implementation the SLOs and Assessments have helped to standardize our measurements of student success.

Another Strategic Initiative involves modernizing the infrastructure to support quality programs and services, and specifically using technological advances to improve classroom instruction, services to students and employee productivity. The Music Department has secured funding for the purchase of software and hardware for computer-assisted instruction to be housed in the new Music Computer Lab. In future years, we will strive to secure additional funding for software/hardware upgrades so the lab can be kept current. Additionally, we have received the funding to update certain rooms to Smart Classrooms, which will better serve the needs of faculty and students by facilitating instruction via technology.

Strategic Initiative 2b encourages the use of research-based evidence as a foundation for effective planning, budgeting and evaluation processes. As part of the Music Department Program Review process, we administered both student and faculty surveys. The results of these surveys were incorporated into our Program Review, and we will continue to use the data collected to inform our decisions about new courses to be added to the curriculum, facilities upgrades, student support services, etc.

VIII. Conclusion and Summary

A) Prioritized Recommendations (Including Estimated Costs)

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. Converting the restrooms located across from existing practice rooms (Music 111 and Music 113) will be a great help. An estimated cost to accomplish this is \$80,000.

The maintenance of pianos and other equipment in the practice rooms also needs to be addressed. Currently, the yearly budget for piano maintenance is \$3,600 and there are 44 instruments. The tuning fee per piano is \$55, which means pianos can only be tuned once a year with \$1,180 left over for repairs

and second tunings on select instruments. An increase of \$2,420 toward the piano maintenance budget would allow for all pianos to be tuned twice a year.

Audio equipment needs to be updated in the practice rooms. There are 15 practice rooms. The total cost to replace CD players, pre-amps, and dual cassette players with Sony TCWE475 Dual Cassette Player/Recorders (\$109.85 each), Pyramid PR 2500/SEA 2500 Professional Home Studio Pre-Amps (\$64.48 each), and Teac CD-P1260 CD Players w/LCD and MP3 Playback (\$99.99 each) is \$4,515.99.

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. Classrooms and bathrooms are frequently dirty. The HVAC systems are not set to control a proper learning environment. Some of the rooms (e.g. MUS 134) are either very cold year round or have no cooling system in the summer (e.g. MUS 131, 133, 145). Updating classrooms to Smart Classrooms is also a priority. The total cost to convert Music 105, 106, 131, 133, and TH 155 is \$75,000 (\$15,000 per classroom).

3. Hire full-time instructor in jazz.

4. Funding for Accompanists and Teaching Assistants: District funding for teaching assistants and accompanists must be increased, to ensure adequate instructional support. Students need an increase in the accessibility of accompanists for the preparation of their individual music performance. The current rate for accompanists is \$23.42. An increase of at least 2 hours a week (64 hours annually) would cost \$1,498.88. Adequate hours of availability for teaching assistants are needed to support the instructors. The maximum current rate for teaching assistants is about \$12 per hour. In the past, Dane Teter (director of band/orchestra and the applied music area) has had three Instructional Service Aides IV, one each in percussion (6 hours per week), strings (4 hours per week), and winds (3 hours per week). In recent times, due to budget restrictions, only the percussion teaching assistant has been retained, and the hours have been cut to 4 per semester. Dane estimates 4 hours per week (128 hours annually) would be the minimum hours needed to adequately support instruction. The annual cost would be about \$1,536.

5. Replace piano lab in Music 106: The total cost for 28 keyboards (Roland F-110 @ \$1,249.99 each) is \$38,406.05. The lab in Music 105 was replaced in the summer of 2007.

6. Re-establish Applied Music Coordinator: Release time to coordinate program and adjunct faculty.

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 course will address the expectations of 4-year institutions relative to computer music notation and basic sequencing/recording for transfer students. Funding (\$67,210) has been secured for the purchase of software and hardware for computer-assisted instruction to be housed in the new Music Computer Lab (Music Room 3). In future years, additional funding will be needed for software and hardware upgrades so the lab can be kept current.

8. Restoring Previously Cut Courses: The music department and college administration need to address faculty and program issues in view of courses that have been cut from the curriculum. Recent budget restrictions have eliminated 16 courses from the schedule. (Music 5, 7, 8A, 8B, 43abcd, 44abcd,

45abcd, 46abcd, 58abcd, 69abcd, 72abcd, 76abcd, 80abc, 81A, 81B, 576) It is uncertain if and/or when these courses will be restored.

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. The music department should continue to work toward the addition of more performances that can be directly linked to curriculum, such as professional large ensemble concerts and solo and chamber recitals featuring a diversity of instruments and repertoire. The cost of each performer and/or ensemble varies. However, it is possible that many local solo guest artists would perform for a nominal fee (\$750-\$1000).

10. New Course Development and Course Review: The diversity of the faculty should permit the expansion of curriculum offerings to include courses in music technology, additional on-line courses, more courses related to contemporary music (including jazz and popular music), composition/songwriting, further theory offerings, and diction. Student surveys also indicated a need for courses in counterpoint, percussion, and advanced guitar courses.

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

12. Replace Band and Orchestra Instruments: Many are in constant need of repair or are non-functioning due to age and frequent use. Total cost: \$150,600.

13. Refurbish Shelves in Marsee Auditorium 125: Locking cabinet doors for instrument storage and security. The cost for this would be approximately \$1,500.

14. Purchase a harpsichord. The cost for this would be \$16,000.

B) Current Status and Goals

1. Status of Previous Recommendations (Summary)

The music library has been kept in the same location, and music tutoring is being provided in the library. Three new faculty members have been hired: Patrick Schulz (theory), Polli Chambers-Salazar (piano and music fundamentals), and Christopher Mello (guitar). Funding for the Center for the Arts has been cut. This has had a negative effect on student learning due to reduced concert offerings. Funds have recently been allocated for instruments, smart classrooms, and music technology for Music Room 3. The Center for the Arts announces campus events via the internet. The music department would like to see more publicity via newspaper and radio so a larger segment of the concert-going population can be reached. Several class sections have recently been cut. Music 17: Music of the Beatles has been added to the curriculum and Music 3: Introduction to Music Theory was approved as a new course by the College Curriculum Committee. When the updated computer lab in Music Room 3 is functional, a lab monitor will be needed so students can make the best use of the technology. More funding is needed for faculty to attend conferences and workshops. Student responses on the survey administered for this Program Review revealed the need for several new course offerings. As of the printing of the most recent school catalogue (2010-2011), Music 131ab is no longer listed. Music 40abcd (the Singer as Actor) is in the process of being combined with Music 41 (Opera Workshop).

2. Five-Year Vision for the Program

The music faculty imagines a high-quality music program designed to serve the needs of music students who would likely transfer to a four year institution after earning an A.A. Degree in Music from El Camino College. Furthermore, the music program will also maintain open access and demonstrate accountability to our community in the spirit of the El Camino College mission statement.

3. Strategies

The music department needs to expand course offerings in order to attract students who will likely transfer to a four year institution as music majors and to help promote transfer success among current students. Courses in music technology, composition/songwriting, diction, contemporary music (including jazz and popular music), counterpoint, percussion, and advanced guitar, as well as expanded music theory offerings would help create the rich and diverse musical environment necessary for successful student transfer. There is also a need to update the A.A. degree requirements and to encourage more students to graduate with an A.A. degree in music. The music faculty is currently discussing the possibility of requiring applied music students to declare music as their major.

Major needs leading toward the success of the music program also include a fully equipped electronic music lab to support courses in music technology, an increased budget for the Center for the Arts, renovation, expansion, and updating of practice rooms, upgrading and maintenance of all other Music Department facilities, increased funding for teaching assistants and accompanists, a state-of-the-art piano lab in Music 106, and a full-time instructor of jazz.

4. Validation of Prioritized Recommendations

By fulfilling the prioritized recommendations and employing the recommended strategies listed above, the music department will strengthen the overall program, encourage success, boost retention, improve student performance on SLOs, and encourage an increased rate of graduation while supporting the music education needs of the community.